

Ontologies, Orientations, and Ideologies: A Pragmatic Study of Conceptual Metaphors in Chimamanda Ngozi Adichie's Selected Novels

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Abstract

This study investigates the Conceptual metaphors and its sub categories; Ontological and Orientational metaphors in Chimamanda Ngozi Adichie's novels *Americanah* and *Purple Hibiscus*. The study employed a qualitative approach to understand the perceptions and experiences concerning conceptual metaphors. Further, it examined the ideological standpoints in Chimamanda Ngozi Adichie's *Americanah* and *Purple Hibiscus* through the dialogues of Ifemelu the protagonist in *Americanah* and Kambili, in *Purple Hibiscus*. The theoretical framework utilized in this study is Conceptual Metaphor Theory presented by Lakoff and Johnson (1980) in their book *We Live By*. The data was collected by applying the purposive sampling technique as it fulfilled the criterion for textual analysis of the selected texts for the process of analysis. The data analysis consisted of three steps that are; identification, interpretation and explanation. In addition, the metaphors were identified through Pragglejaz Metaphor Identification Procedure (2007). The major findings were various orientational and ontological metaphors along with their subcategories that are; human action, reification and image-schema metaphors that show existence of ideological constructs in the novels under study. Moreover, the details accentuate the way in which Adichie employs language as a means of providing deeper insights into all the social and psychological participation of each of the protagonists. In this way, this study improves the understanding of the linguistic subtleties and ideological undercurrents in Adichie's writings. It also contributes to both linguistic and literary research by providing a comprehensive analysis of the conceptual metaphors in the novels, opening new vistas of knowledge of the complex interplay between language, ideology, and narrative discourse.

Keywords: *Orientational Metaphor, Ontological Metaphor, human action, reification, image-schema, narrative discourse*

Introduction

Metaphor constitutes a whole paradigm of concept-making that is beyond the surface level. Metaphor pertains to language which has a thoughtful realization. In metaphoric language, the sense is conveyed other than the normal use of words. According to Lakoff (1993), metaphor is the ontological mapping of the source and target domains. The mapping of metaphors has a conceptualized relationship with language. Because they have various realizations in a variety of contexts thus, employing various metaphorical insights will possibly create a single imagined relationship. From this, it can be inferred that metaphors may have a variety of settings and explanations accordingly. Metaphors are extensively used in literary texts and are not merely used for describing situations in a discourse. Despite this fact, they are used prescriptively to depict hidden messages and ideologies. In the same vein, Lakoff and Johnson (1980) stressed that metaphors exhibit cognitive processes that shape human thinking up to a maximal level. They also stated that metaphors are "discursive instruments" constructing various ideas and notions of observing the world. That is why they termed it, "creating and guiding social action". It means that metaphors have an association with cognitive processes which leads to social practices. According to Knowles and Moon (2006), metaphor is "The use of language to refer to something other

than what it was originally applied to, or what it “literally” means, to suggest some resemblance or make a connection between the two things.” “Metaphor is like a trope in which a word or phrase denoting one kind of object or action is used in place of another to suggest a likeness or analogy between them” (Britannica, 2006).

Fan (2018) describes three characteristics of a Metaphor in his study. He is of the view that metaphors are universal and are not limited to a few speakers of specific regions. He also argues that metaphors are not linguistic but conceptual and the metaphorical expressions that we see in our language are merely a surface manifestation. He refers to metaphor as a cognitive device and claims that through metaphor it is possible to understand various unstructured and abstract notions in a concrete or more specific way. Lakoff and Johnson (1980) in their book *Metaphors We Live By* refer to metaphor as a fundamental and prevalent facet of human language and name it as a conceptual or cognitive metaphor. They are of the view that metaphor is something more than just a literary device because it is not only used in language but also deeply rooted in cognitive faculty which in turn influences our thinking and understanding of the surrounding world. In other words, the authors claim that a metaphor is not merely a linguistic construction that is limited to poetic expression, but that structures our thinking and contributes to the meaning of experiences.

Conceptual metaphors are also known as cognitive metaphors that are used in two domains; the source domain and the target domain. The purpose of identifying these domains is to know about the factors that control the minds of the readers through which the mental blocks or schemata are developed in a proper shape. It is obvious that the writer does not merely use vocabulary items that influence the minds rather there is always an embedded ideology and the ideology plays a pivotal role in constructing this meaning-making process. Conceptual metaphor theory (CMT) took its inception in the book “*We Live By*” written by George Lakoff and Mark Johnson, (1980). The book served as the foundation for the conceptual metaphor theory (CMT). The notion has a long history and is based on decades of research that views metaphor as more than just an ornamental device. Its essence is upon organizing, rearranging, and even inventing reality through conceptual tools. In this history, notable thinkers include Max Black as well as Friedrich Nietzsche in Gibbs, Ed. (2008) provides a recent summary of metaphor theories while Kövecses, (2010) in particular, focuses on Conceptual Metaphor Theory. Many studies have been undertaken since Lakoff and Johnson's (1980) work was published that have validated, supplemented, and modified their original concepts.

Research Questions

1. How is the source domains mapped onto target domains to get an interpretation of orientational and ontological metaphors in novels under study?
2. What ideologies are conveyed through the selection of conceptual metaphors, especially, orientational and ontological metaphors in the selected novels?

Research Objectives

- i. To analyze the significance of cognitive metaphors in influencing the meaning-making process by employing the source and target domains
- ii. To get an overall expression of the selected novel that characterizes the ideological standpoint of the authors in the form of orientational and ontological conceptual metaphors

Literature Review

In the field of linguistics, there exists another field that is “Discourse”, which encompasses meaningful units of language that extend beyond individual words. Discourse involves the study of larger linguistic units, such as sentences, conversations, and texts, focusing on how these units convey meaning, structure information, and shape communication. By examining the structure, organization, and coherence of discourse, linguists gain insights into how language functions in various contexts, including conversations, narratives, and written texts, and how meaning is constructed and conveyed through these larger units of language. Conversations, stories, and written texts are only a few of the more extensive communicative situations studied in this field. Discourse analysis aims to understand how language is structured to communicate meaning and accomplish specific communicative goals in social interactions (Schiffrin, 1994). Context, social norms, and cultural expectations are all considered in discourse analysis. Discourse analysis investigates how the consumers of language employ linguistic tools like discourse markers, coherence strategies, and discourse particles to manage interactions, indicate the connections between ideas, and keep the conversation flowing smoothly (Schiffrin, 1987).

Moreover, Yule (1996) assures his statement on behalf of context: “When it is restricted to linguistic issues, discourse analysis focuses on the record-spoken or written-of the process by which language is used in some context to express intention.” This point of discussion suggests that discourse analysis is purely based on the contextual contingencies of a speaker or writer that follow the aspects of language which becomes the pragmatic concern of it. Pragmatics steps into the field where the unsaid or unwritten part of language is taken into consideration in accompaniment of context that may be psychological aspects, beliefs of people, their knowledge, background, and expectations. The previous statement of Yule is strengthened about pragmatics and context by supporting that it studies what the speakers or writers have in their minds. This suggests another area which is discourse constituting the function of interpretation along with pragmatics on a larger scale. In short, Yule contends that discourse functions as a method of the analysis of the data accumulated by pragmatics since there is a need for context for this analysis or interpretation.

Pragmatics is a method of investigating how to comprehend a certain text from a semantic viewpoint, even when the text seems to be lacking or truly means something different from what the author intends. Through pragmatic analysis, we can investigate how "meaning beyond words" can be understood. The word's semantic properties do not confer any additional meaning; rather, we exchange specific contextual information with the author or speaker of the text.

On the other hand, discourse affects the mindset of the readers who read the text and deduce the message according to the cognitive level of their understanding. Because the literary text does not clearly state whatever is meant to be expressed rather the meaning remains hidden which needs a proper understanding to identify and interpret the message. The writers use cognitive metaphors in their writing to give space to the readers to extract the message. This very approach is not without strategies yet it has some metaphoric enactment. In literary works, metaphor is employed as a communication tool to express ideas, information, emotions, and imagination. It is used to demonstrate "the distinctive, particular, or placed meanings and possible effects in addition to the rhetorical effect of the work (Semino, et al. as cited in Gibbs, 2008, p. 241). Situated meaning describes a meaning that is conditioned to describe an event that establishes and frames the story.

Further, Paltridge (2006) emphasizes the connection between pragmatics and discourse analysis by stating that pragmatics looks into the meaning of people's perceptions and

suppositions more than their literal use of language. In other words, the communication taking place with the help using words or utterances does not directly convey the message rather it is intended to deliver what is abstract. The role of pragmatics in this regard is to appropriately switch the knowledge to the interpretation of the message which happens to work in the connection between the sentences spoken and the context where the communication is used. The purpose of this endeavor is to discover the intended meanings of an unspoken or unwritten text. In the context of the above-mentioned discussion, discourse analysis is of significant importance along with pragmatics to make a connection between the context and language used. It further goes into the field of analysis and description of the text whether it is spoken or written which makes discourse analysis labeled as the tool for analysis of language. Here, Yule (1996) states that discourse analysis gives a clear view that utterance and its context provide a way for extracting the actual meaning if they are appropriately analyzed and interpreted. It also brings about a clear understanding of what is uttered and what is communicated in order to explore the minds of speakers or writers hence making a juncture where pragmatics meets with discourse analysis.

In studying literature, discourse analysis provides valuable insights into how language is put to use and how meanings are constructed and perceived within different settings. It helps uncover patterns of language use and politeness strategies specific to particular communities, shedding light on the ideological intricacies that influence communication (Wierzbicka, 2003). By analyzing discourse, researchers can identify communication patterns, turn-taking, and politeness phenomena that contribute to successful communication (Gumperz, 1982). It allows for a comprehensive examination of how linguistic choices and politeness strategies shape social interactions and maintain social relationships (Goffman, 1967). In conclusion, discourse analysis is valuable for studying language use beyond individual sentences, providing insights into how language is organized, structured, and used to achieve specific communicative goals in social interactions.

Classification of Conceptual Metaphors

The categorization of metaphors is a serious challenge since there is a wide range of opinions among cognitive linguists about metaphorical terms. In her analysis of speeches, Charteris-Black (2006) classified the phrase "creating jobs" as metaphorical since it uses the word "create" as a metaphor for creation. Here, its meaning deviates slightly from the fundamental meaning, which is explained by polysemy demonstrating that metaphoricity is a dynamic phenomenon. Conceptual metaphor studies any text from three major levels that are: Structural, Orientational and Ontological. They are illustrated as:

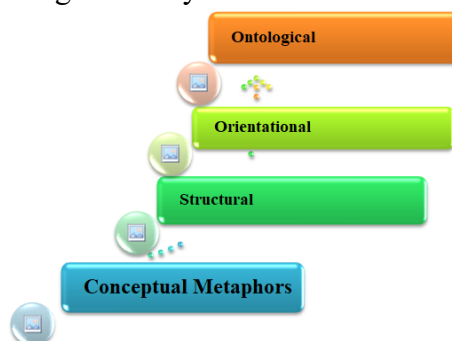


Figure 2.1: Types of Conceptual Metaphors

Ontological Metaphors

The focus of this study is orientational and ontological metaphors and their proper mapping through discourse. Ontology is the theory of the nature of existence where the term

"ontological metaphors" provide the cognitive function of giving ontological status to generic sorts of abstract target concepts so that they can form new entities, rather than primarily supplying cognitive structures for target concepts. We comprehend our emotions in terms of things, containers, etc., which puts them in a broad category and makes it difficult to grasp the target concept. Thus, ontological metaphors provide notions like our emotions a fundamental standing and they give undelineated experiences a delineated status" (Kovecses, 2010, p. 39).

Orientational Metaphors

Orientational metaphors are the ones that do not structure one concept in terms of another but instead, organize "a whole system of concepts concerning one another" and "Spatial orientations arise from the fact that we have bodies of the sort we have and that they function as they do in our physical environment" (Lakoff & Johnson, 1980, p. 14). Lakoff & Johnson stated, "The physical basis for personal well-being: happiness, health, life, and control-the things that principally characterize what is good for a person-are all up" (1980, p. 16). Our experience with physical things and substances offers an additional basis for understanding. We can select specific experiences and handle them as distinct entities or homogeneous substances when we interpret our experiences in terms of objects and substances. The most common metaphor is the container metaphor since we are physical beings with skin that separates us from the outside world, we perceive the outer world as existing outside of ourselves. "Each of us is a container, with a bounding surface and an in-out orientation. We project our own in-out orientation onto other physical objects that are bounded by surfaces" (Lakoff & Johnson, 1980, p. 29).

The category of orientational metaphors provides a cognitive function in giving basic spatial orientation to human experiences, such as up-down, center-margin, and so forth. Furthermore, they offer relatively little in the way of conceptual structure for target concepts, in contrast to structural metaphors. Known also as coherence metaphors, they are conceptualized in terms of uniformity: when one is up, the other inevitably gives a downward direction. For example, healthy is up, sick is down, joyful is up, and sad is down. These metaphors are used in a sense of journey or movement from one spatial position to the other that is why the term "journey metaphor" was first used by Lakoff and Jhonson in their work.

Methodology

The study employed a qualitative approach to understand the perceptions and experiences concerning cognitive metaphors in the selected novels. According to Bryman (quoted in Ritchie & Lewis, 2003), "One of the central motifs of qualitative research is the way in which people being studied understand and interpret their social reality." (p.3) this statement explains the idea of how people attach meanings to their surroundings. This study is qualitative since it looks into ideological underpinnings with the help of conceptual metaphors which offers interpretations based on cultural knowledge related to the process of meaning-making. Some scholars characterize qualitative research in terms of its opposites. Denizen and Lincoln (2000) claim that qualitative research stresses the characteristics of entities, processes, and meanings that are not subjected to experimental scrutiny or quantified in terms of quantity, amount, intensity, or frequency. According to Strauss and Corbin (1998), it is any research that yields conclusions that are not reached by statistical techniques or other quantification methods.

Data collection and Sampling Technique

The data was collected from two novels *Americanah* and *Purple Hibiscus* written by a Nigerian writer Chimamanda Ngozie Adichie. Moreover, the data was properly collected by

applying the purposive sampling technique as it fulfilled the requirement of the study for analysis. The quest of this study is further fulfilled by following the textual analysis technique which guided the process of data collection through a systematic procedure.

Data Analysis

According to Bungin "All qualitative data analysis techniques are closely linked to data collection methods". Similarly the opinion of Sugiyono (2017, p. 244) "Data analysis is a process of systematically searching and compiling data obtained from interviews, field notes and other materials so that it can be easily understood and the findings can be shared with others." Analysis of the data in this study using the analysis of Miles and Huberman, qualitative data analysis techniques involve three activities. They are; Data Reduction, Data Display and Conclusion. The critical metaphor analysis is considered a model of analysis for conceptual metaphors that follows three steps of analysis that are; identification, interpretation, and explanation. Using the Pragglejaz Metaphor Identification Procedure (2007), metaphorical language expressions are recognized and given source domains that provide the metaphors' meaning. Interpretation and explanation are two steps that go hand in hand with a slight difference in inclusion from ideological standpoints.

The data was analyzed based on the following steps: 1) Reading and analyzing *Americanah* and *Purple Hibiscus* Novels for conceptual/cognitive metaphors 2) Classifying the conceptual metaphors 3) Interpreting the conceptual metaphors and probing into the hidden ideologies of the novelist to unveil the embedded ideologies 4) Building the conclusion and suggestions based on data analysis. It is pertinent to mention that the analysis of conceptual metaphors was passed through three processes namely; Identification, Interpretation, and Explanation.

Identification

The first process was the identification of the conceptual metaphors in the novels, which is to name the conceptual metaphors persisting the source and target domains. Identification is the first step of analysis since the discourse analytical approach starts with the reading of the text. This includes carefully reading the text of the selected novels, identifying and separating metaphorical expressions used by the characters in all of the excerpts that were chosen for analysis, and using the remaining text for contextual information. Charteris-Black (2004) divides the identification process into two parts: the first is the preliminary identification of the metaphors, which is done through close reading, and the second is the confirmation of the identified metaphors. The first step is completed by using the Metaphor Identification Procedure (MIP) offered by the Pragglejaz group (2007). A group of academics from various academic disciplines developed a clear, dependable, and adaptable method for recognizing metaphorically used terms in spoken and written language. Only conceptual metaphors that meet the requirements were identified. The identified metaphors were rigorously evaluated in the second phase to determine whether or not they are employed figuratively as a choice rather than a standard. Metaphors with idiomatic foundations are included because they may shed light on the cognitive process; those that have lost their metaphoricity are excluded.

Interpretation

Secondly, interpretation of the cognitive metaphors means to interpret the metaphors according to the context of the novels. The goal of this second step of analysis is to establish a connection between the pragmatic and cognitive components of metaphors. The conceptual metaphor theory of Lakoff and Johnson (1980) serves as the foundation for interpretation, which holds that abstract concepts are essentially metaphoric, that the human mind is innately embodied, and that thought is unconscious. It entails recognizing conceptual metaphors and taking into account how they contribute to the creation of representations that are meaningful

to society (Charteris-Black, 2004). After all the excerpts were chosen, the recognized metaphorical expressions were given source domains. The source and target domains of the metaphors were contrasted to form conceptualizations that resulted in conceptual metaphors during the interpretation stage. However, according to Charteris-Black (2004), "other linguistic forms that are motivated by the same idea" are necessary in order for conceptual metaphors to be created (p.38)

Explanation

And at last, an explanation of the metaphors suggested for the ideological underpinnings of the writer in detail. This concludes the process of Conceptual Metaphor Analysis (CMA) which centres on the language's ideological underpinnings. Finding conceptual metaphors makes it easier to understand how words that are both literal and metaphorical relate to one another as well as how users' ideologies differ. It is evident that the characters' respective ideological inclinations and views, which they convey, become a mouthpiece of the writer that activates distinct conceptual metaphors from related areas.

Theoretical Framework

The theoretical grounds for this quest are provided by critical discourse analysis in which it is believed that literary texts are the product of social practices that constitute a social reality. Further, this is a cognitive process that consequently influences socio-cultural and socio-political setups. In addition, the conceptual metaphor theory originated in 1980; this was introduced by Lakoff and Johnson, who mentioned this theory for the first time in their book "*We Live By*". It touches the field of cognitive linguistics which has a multidisciplinary angle. It is the field where the conceptual meanings and language in a general course of time are studied. It encompasses other fields like psychology and cognitive neuroscience. The study of metaphoric theory entails many of the other fields of linguistics such as discourse, syntax, and semantics.

In Conceptual Metaphor Theory, identification is a complex process that demands a keen understanding of linguistic expressions, familiarity with cultural contexts, and the capacity to recognize metaphorical patterns in a particular discourse. It establishes the basis for a more in-depth investigation of the ways in which metaphors influence cognition and communication. Secondly, interpretation is dissecting the identified metaphorical expressions to reveal the conceptual mappings that underlie them. Interpretation entails exploring the conceptual framework that metaphors establish, comprehending the connections among domains that are the source and target domains, and appreciating the cognitive consequences of metaphorical assertions. It sheds light on how metaphorical thinking affects communication and how we comprehend abstract ideas. Finally, explanation involves offering an understanding of the cognitive processes and cultural factors that give rise to the metaphors that have been identified. The explanation delves further into the cognitive and cultural processes that underlie metaphorical thinking, going beyond simply recognizing and interpreting metaphors. It offers an extensive understanding of the subject of how metaphors are embedded in language, culture, and cognition.

ANALYSIS AND DISCUSSION

No	Source Text	Identification	Source Domain	Target Domain
1.	"I paid one sixty last month"	Money Metaphor	Economic Condition	Mutual Bonding
2.	"Sit down. Hold on to Aisha. She'll be done shortly"	Orientational Metaphor	Sitting	Time

The cognitive metaphor in this passage is a discussion over the cost of the braids in which the exchange of "I paid one sixty last month" and the negotiation suggests a metaphorical mapping of financial exchanges onto the idea of a partnership. In this discourse, both parties are attempting to reach a mutually acceptable compromise that shows negotiation in a relationship is similar to bargaining over business prices. The economic condition is the source domain in the text and the relationship is the target domain of it. Furthermore, the passage alludes to a more profound comprehension of time, which the target domain implicitly contains. The dialogue indicates, "Sit down. Hold on to Aisha. She'll be done shortly," which links the idea of a container—that is, "a place to sit and wait"—to the idea of time that is contained. In this instance, the setting of this scene is the source domain which is used for the target domain of time. The concept of waiting for Aisha to finish is understood as a moment encapsulated in the act of sitting thus showing the connection of source and target domains.

Embedded Ideologies

In the passage when it is said "I paid one sixty last month," it ties to the ideology of consumerism and is an example of how the ideology is displayed throughout the bargaining process. By increasing the value of money, it advances the concept of negotiating with individuals. It also assumes that individual consumer choices, which are chosen to further certain vested interests and the significance of market dynamics, are understood. However, getting braids and interacting with braiders can be relevant to conversations about identity and community, especially in cultural contexts where hair plays a significant role in defining one's identity. This may be in line with views that respect communal relationships and cultural expression in which we cannot ignore human individuality in any form.

Conceptual metaphors are included in embodied representations because humans construct notions of abstract things like time, emotions, etc. through sensory-motor experiences (Casasanto, 2009). Since spatial dimensions are an essential component of our motor and perceptual experiences, they are therefore frequently used (Lakoff & Johnson, 1980). Language speakers, whether they are English or another language, create a conceptual framework for time by placing the future "front" and the past "back" (Sell & Kaschak, 2011). In other situations, however, the future may be "left" and the past may be "right" (Santiago, Román, Ouellet, Rodríguez & Pérez-Azor, 2010). Given the context of *Americanah*, different orientations have been used to show the essence of the message in true words. These metaphors are just like Lakoff and Johnson's metaphor "Happy is up" (1980) mentioned in Lubna's Umar work (2019) that emerges from the context of both the novels specifically in *Americanah*. According to Lakoff and Johnson, some metaphorical concepts are mapped as "up," such as happiness, health, virtue, and consciousness, whereas the opposite concepts, such as evil, illness, vice, and unconsciousness, are mapped as "down." This rich conceptual system is made possible by the UP/down spatial dimension.

Moreover, the statement "Sit down. Hold on to Aisha. She'll be done shortly" shows an orientation of downward position which suggests one's settling down for hanging on to Aisha. Further, it shows a deeper understanding of time, which is implicitly present in the target domain. The remarks attach a connection between the concept of time that is contained and the idea of a container, or "a place to sit and wait." In this case, the source domain—which serves as the target domain of time—is the scene's location. It is considered that the act of waiting for Aisha to finish is a moment captured in the act of sitting, demonstrating the relationship between the source and target domains. Further, when discussing Aunt Uju in the context of "Aunt Uju had deliberately left behind something of herself, something essential, in a distant and forgotten place," a conceptual metaphor of backward direction has

been employed. In this instance, the target domain of "cultural roots" is being served by the source domain "leaving behind the belongings." The two worlds are overlaid to convey the idea of parting from material possessions and to illustrate how people are rooted in their respective cultures. It demonstrates a part of a person's behavior where they prioritize their accomplishment in the here and now over their former identity. Thus, the backward direction shows an orientational position of the past that is forgotten and set aside.

Ontological Metaphor

Ontological metaphors are the conceptual metaphors used in terms of existence or holding abstract concepts for a concrete experience. Ontological metaphors are always used as a container's metaphor for possessing one idea for the other. These metaphors exist in different forms and some are very akin to the physical experience whereas the others are closely linked to ontological metaphors. The below discussion is about ontological containers in their types being used in both novels.

"...Here's to possibilities of friendship and connection and understanding" (*Americanah*)

"because panic attacks happened only to Americans. Nobody in Kinshasa had panic attacks" (*Americanah*)

"But we don't talk about it. We don't even tell our white partners the small things that piss us off..." (*Americanah*)

"Papa changed his accent when he spoke, sounding British, just as he did when he spoke to Father Benedict..." (*Purple Hibiscus*)

"it was honesty that he valued; he had always wished himself to be truly honest, and always feared that he was not..." (*Purple Hibiscus*)

"We did that often, asking each other questions whose answers we already knew..." (*Purple Hibiscus*)

In *Americanah*, the ontological metaphor of abstract idea is shown in the remarks "...Here's to possibilities of friendship and connection and understanding" which suggests that understanding can be equated to an activity by using the process of existence to describe the process of knowing, such as listening and asking questions. Furthermore, the source domain "Feelings of discomfort or comfort" serves as a bridge to the goal domain "Emotional state." The remarks emphasize the emotional nature of talking about difficult subjects by implying that one's feelings about asking questions may be described in a bodily way. Further, the target domain of "Physical closeness" has been assigned to the source domain of "Emotional or intellectual closeness (friendship, connection)." The idea of physical intimacy is used symbolically as an ontological metaphor in the line to allude to one's intellectual or emotional proximity.

In the other example, the ontological metaphor of the target domain of the panic attack experience is called after the geographic locations of Kinshasa and America. By stating that "panic attacks only occur in America and not in Kinshasa", this exemplifies a conceptual metaphor that links particular mental health experiences to particular geographical or cultural situations. Furthermore, the target domain of "Existence of Phenomena" has been utilized as a source domain for naming and identification. This type of ontological container emphasizes how important labels and language are in defining and characterizing different facets of reality, such as mental health issues.

In the other novel *Purple Hibiscus*, the comments of the speaker show the ontological orientation of the ideas "Papa changed his accent when he spoke, sounding British, just as he did when he spoke to Father Benedict...". It shows the topic of accent variance and communication in society is still being discussed when Papa's accent changes while speaking to different people symbolically indicating a change in style and a social engagement. Here,

the target domain of "social interaction" is metaphorically represented by the source domain of "accent variation." It implies a type of sociocultural influence when people modify their language to take other people's social status and stratum into consideration.

Similarly, in the same novel, the other example is used ontologically dense with the abstract to physical comments as evidenced by the text "We did that often, asking each other questions whose answers we already knew..." Ontological metaphors have been used in the context of questioning from the beginning of this passage, particularly those whose solutions are known to the speakers. "Protecting one's self-image" has been used in this discourse as the source domain for the target domain of "asking questions." The two conceptual metaphors of ontology overlaid onto one another to communicate the idea of self-defense as a barrier to preserving one's self-image. This barrier protects a person's personality from possible dangers of deterioration. The ontological metaphors are used in different forms in both novels they are discussed below:

Human Action Metaphor

Using terms related to human action or body components metaphorically is a simple way to translate information onto different target domains for comprehension. (Chen, 2005). Three methods are used to metaphorize the human body: a structured mapping between various body parts; a mapping from non-body domains to the human body domain; and a mapping from one body part to another (Lu, 2005). The human body and action metaphors make up the category of metaphors that appear regularly in both novels, particularly in the discussion of American-related issues. Charteris-Black states that these occur frequently in the corpus and are best understood as combinations of metonymy and metaphor based on some well-known relationships between specific body parts and specific acts. The head is connected to thinking, the eyes to seeing (and, symbolically, to understanding), the hand to all forms of physical action, and the heart to feeling (2004, p. 105).

In the context of discussion specifically in *Americanah*, the text is used to show how the characters' cognitive mapping is done. In the dialogue, Aisha states, "I want to get married". It serves as an example of the ownership and bond of love. In this instance, the target domain is relationships and affection, whereas the source domain is ownership. It implies that Aisha is adamant about wanting a romantic connection and falling in love before getting married. This shows a human body's action to achieve certain vested interests. In the other example, a struggle of pretending is shown alongside noticing various identity-related issues as acknowledged by the text, "Because this is America. You're supposed to pretend that you don't notice certain things merely hungry for choice and certainty". In this context, human action "acting or pretending" serves as a source domain for the target domain of appreciation's authenticity. The passage raises the possibility that Emenike is acting as though the unique plates impress him. This compares his demonstrations of gratitude to acting or faking through the use of a metaphor. Further, it communicates "skin colour" as the target domain of racial awareness through which it is claimed that physical characteristics are a topic of conversation in America with the aid of this domain mapping. It implies that some subjects in American culture are not openly discussed in conversation. It is necessary to appear as though one is ignorant of one's own ethnicity or cultural background.

Image Schema Metaphors

The use of image schema metaphors is unlike the structural metaphors that solely focus on source and target domains rather the essence of its presence and use is to explicate similar concepts in a dissimilar manner which is universally attributed as "universal bodily experience" (Kovecses, 2010). The image schema metaphors are much like ontological

metaphors or it is right to comment that image schema metaphors are a sub-group of ontological metaphor that holds a position of carrying dense ideas.

In the context of *Americanah*, the speaker remarks, “*As far as he was concerned I did not fit as the owner of that stately house*” Possessing a stately home implies a metaphorical bridging in which the speaker's perception or mental state constitutes the starting point of possession for achieving the target domain “stately house,” which is the house's ownership. It also suggests how wealth is conceptually understood. The image schema is here implied by the use of location schema that is the “stately house” in order to give the realization that possessing a stately house is only possible for wealthy people. Unlikely, in the other novel *Purple Hibiscus*, the statement, “God is big enough to do his own job” connotes that divine authority is used in different manners. It implies Eugene's intervention and assessment of God's role. The application of conceptual metaphor and image schema moves from the work to the moral verdict of a higher power. It seems that Eugene stepped too far in talking about God's authority and accountability. Additionally, it demonstrates Eugene's inappropriateness in meddling in religious matters, which is inappropriate for someone who wants to maintain an evaluative viewpoint. The image schema of intervening in God's work is expressed in terms of the task being performed that functions as a source-path-goal experience for the writer.

Another example from *Purple Hibiscus*, “Oppression Olympics is what....” makes use of conceptual metaphor to highlight the racist rhetoric of white liberals and the black community. The speaker employs conceptual metaphors related to race when she refers to the Olympics as “oppression Olympics,” implying a change in tone from a vocabulary that is generally used to one that is oppressive. The target domain in this instance is “Discourse on oppression,” with the “Olympics” serving as the source domain. To convey a discourse on oppression, both domains are projected onto one another. It suggests a competitive environment in which different groups compete to be recognized by white people as their true selves.

The multifaceted interplay of conceptual metaphor is entwined with the concretization of some abstract concepts in a certain way. The phrase “God works in mysterious ways” serves as an image schema presenting the target domain of God's operation as having a source domain of mystery or unpredictability. The two realms are overlaid onto one another to depict a difficult scenario in which people refuse to believe in supernatural actions but still have to accept the enigmatic character of what God accomplishes. This implies a predetermined mindset of people that serves as an image schema of supernatural forces for the purpose of getting to reality.

Reification Metaphor

According to Blackwell (2006, p. 491), the process of reification involves giving a non-physical entity a physical property in order to concretize abstract concepts. It functions opposite to personification in that it gives concrete form to human behavior, particularly mental processes. In *Purple Hibiscus*, “Papa was too much of a colonial product” the conceptual metaphor of reification which comes under the ambit of ontological category is firmly anchored in the idea of colonialism. The statement implies that colonialism is understood at the same level as papa. “Colonialism” serves as the source domain in this instance, while “Papa's identity” is the target domain. When Papa's identity is created along the continuum of colonial spirit, they can be readily superimposed upon one another.

Discussion

The use of image schema metaphors is unlike the structural metaphors that solely focus on source and target domains rather the essence of its presence and use is to explicate similar concepts in a dissimilar manner which is universally attributed as “universal bodily experience” (Kovecses, 2010). The image schema metaphors are much like ontological metaphors or it is right to comment that image schema metaphors are a sub-group of ontological metaphor that holds a position of carrying dense ideas.

In the context of *Americanah*, the speaker remarks, “*As far as he was concerned I did not fit as the owner of that stately house*” Possessing a stately home implies a metaphorical bridging in which the speaker's perception or mental state constitutes the starting point of possession for achieving the target domain “stately house,” which is the house's ownership. It also suggests how wealth is conceptually understood. The image schema is here implied by the use of location schema that is the “stately house” in order to give the realization that possessing a stately house is only possible for wealthy people. Unlikely, in the other novel *Purple Hibiscus*, the statement, “God is big enough to do his own job” connotes that divine authority is used in different manners. It implies Eugene's intervention and assessment of God's role. The application of conceptual metaphor and image schema moves from the work to the moral verdict of a higher power. It seems that Eugene stepped too far in talking about God's authority and accountability. Additionally, it demonstrates Eugene's inappropriateness in meddling in religious matters, which is inappropriate for someone who wants to maintain an evaluative viewpoint. The image schema of intervening in God's work is expressed in terms of the task being performed that functions as a source-path-goal experience for the writer.

Another example from *Purple Hibiscus*, “Oppression Olympics is what....” makes use of conceptual metaphor to highlight the racist rhetoric of white liberals and the black community. The speaker employs conceptual metaphors related to race when she refers to the Olympics as “oppression Olympics,” implying a change in tone from a vocabulary that is generally used to one that is oppressive. The target domain in this instance is “Discourse on oppression,” with the “Olympics” serving as the source domain. To convey a discourse on oppression, both domains are projected onto one another. It suggests a competitive environment in which different groups compete to be recognized by white people as their true selves.

Conclusion

Furthermore, it was seen how conceptual metaphors were employed to highlight ingrained beliefs, conceptual framing, and concealed meanings in the dialogues of the characters. In addition to the conceptual metaphors, the source and target domains were mapped onto one another in a process known as Metaphorization in order to obtain more decisive statements. In order to achieve this, the metaphors were first classified according to their categories which is called the stage of identification, after which they were understood through the application of context which is called interpretation, and lastly, their explanation was done while taking into consideration the other sociocultural aspects of it that include its associated beliefs and ideologies. As a result, it becomes an interdisciplinary study that covers most topics in order to produce a more concise conclusion.

The current research intended to explore how conceptual metaphors specifically, the ontological mapping and orientational mapping were used in Chimamanda Ngozie Adieche's two novels, *Purple Hibiscus* and *Americanah*. Because the author of these novels is Nigerian who always tries to throw light on African-related topics and map the continent's ideology, offering a window into the thought processes underpinned in the discourse. The study

employed the conceptual or critical metaphor analysis models put forward by Lakoff and Johnson (1980), and Charteris-Black (2004). In order to achieve this goal, a few lines from the excerpts of the novels were examined using these models.

The assessment of metaphorical terms, whether favorable or unfavorable, reveals attitudes and associations with the ideas. Overuse of metaphors related to particular source domains can indicate obsessions, as seen in *Purple Hibiscus* and *Americanah*, where race and identity are frequently utilized. A sense of transformation is indirectly communicated and the direction is conceptualized as a way to break away from a destructive past. Since conceptual metaphors are thought of as connections between language and the mind, they convey information about the prevailing mindsets and enable us to delve into the cognitive process of the writer.

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