

A COGNITIVE STYLISTICS STUDY OF THE NAMA-HERERO GENOCIDE
IN KUBUITSILE'S *THE SCATTERING*, UTLEY'S *LIE OF THE LAND*,
TJINGAETE'S *THE WEEPING GRAVES OF OUR ANCESTORS* AND VAN
DEN BERG'S *PARTS UNKNOWN*

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ABSTRACT

This study examined four Namibian Nama-Herero literary texts about the genocide in Namibia through the application of the cognitive stylistics theory as a framework for analysis. These are namely, Lauri Kubuitsile's *The Scattering* (2016), Jaspal D. Utley's *Lie of the Land* (2017), Rukee Tjingaete's *The Weeping Graves of our Ancestors* (2017) and Zirk van den Berg's *Parts Unknown* (2018). The four novels were chosen because they present the Nama-Herero genocide, which took place from 1904 -1908 where over 65,000 Ovaherero and 10,000 Nama people died in what is known as the first genocide of the twentieth century. The study aimed at probing how the usage of the tools of cognitive stylistics can aid the reader to better understand the construction of narratives of the genocide in the selected Namibian fictional imaginaries. The study promotes new discourses on cognitive stylistics studies of Namibian literary works. The study is significant to researchers and readers as it is a useful reference tool for students, politicians and researchers conducting studies in the field of cognitive stylistics. Cognitive stylistics combines explicit, rigorous and detailed linguistic analysis of literary texts. Cognitive linguistics argues that a particular situation in a literary text can be interpreted in different ways. The study followed a qualitative approach whereby a content analysis instrument was used to collect the data. It was a desktop analysis study as no fieldwork was carried out. Observations from nuanced readings of the texts indicated that themes in the selected texts largely centre on the natives' experiences of the genocide during this period of colonial occupation and encounter. Conceptualising and implementing cognitive tools, the study also analysed how the Herero and Nama people suffered at the hands of German colonial rule, whereby natives were incarcerated, tortured, raped, and killed and their livestock confiscated. This was achieved through the examination of literary creativity through the use of cognitive

metaphor, genocidal trauma, and mental and physical oppression. Several creative writing resources were used to project genocidal narratives in telling genocidal fictionalised stories. In addition to that, conceptual metaphors were used to establish a connection between the reader and the connection extends beyond the reader and text to include specific contextual aspects. Considering the extent of the Nama-Herero genocide where an estimated 80% of the Ovaherero and about 20% of the Nama populations were wiped out, the study concluded that ordinary human beings do not take pleasure in killing fellow humans unless it is evil-spirited and coupled with the extreme hate for people from other races or owing to differences in opinion. The study also concluded that the Germans used crime and punishment to colonise the then-German South West Africa. One of their plans was to exterminate the local Ovaherero and Nama populations as a form of punishment. The extermination of the local Ovaherero and Nama populations was the punishment for the local indigenous people for their resistance to German's occupation. It was concluded that reading, analysing and schematising genocidal fictional works can reflect a negative past for current world citizens to understand and adopt ways that can be used to prevent genocide.

Keywords: Cognitive metaphor, cognitive stylistics, cognitive tools, fictional narrative, Genocide, Nama-Herero genocide, schema theory and trauma theory

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DECLARATION

I, Linus Nghilifavali Hafeni, hereby declare that this study is my own work and is a true reflection of my research, and that this work, or any part thereof has not been submitted for a degree at any other institution.

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DEDICATION

Joy Twapewa Tangeni - this is for you

CHAPTER ONE

GENERAL INTRODUCTION AND BACKGROUND

1.1 Background of the study

The study sought to undertake a cognitive stylistic analysis of the Nama-Herero genocide in Kubuitsile's *The Scattering* (2016), Utley's *Lie of the Land* (2017), Tjingaete's *The Weeping Graves of Our Ancestors* (2017) and Van Den Berg's *Parts Unknown* (2018) through the theoretical explications of cognitive stylistics. Through examining four Namibian fictional imaginaries from a cognitive stylistics perspective (Sperber & Wilson, 1986), the themes and styles of the four texts were explored to understand how cognitive tools and processes influence linguistic choices in the construction of collective memory and collective experience. One of the critical components in understanding the meaning of texts is context (Semino & Culpeper, 2002). Hamilton (2002) observes that there is a contextual line, which is concerned with historical or political issues that form the context in which a literary text is produced and consumed. In this case, critique operates from the outside in, through adopting the modern historicist viewpoint that meaning is just as critical as text, and that these are also contemporary novels which intertextually re-image a metanarrative that focalises historical atrocities or genocide achieving interpretive goals. In light of this, four selected historical fictional "texts", Lauri Kubuitsile's *The Scattering*, Jaspar D. Utley's *The Lie of the Land*, Rukee Tjingaete's *The Weeping Graves of our Ancestors* and Zirk van den Berg's *Parts Unknown*, were analysed through the explications of cognitive stylistics, especially with regards to their re/constructions and re/presentations of the Herero-Nama genocide. Strauss (2011) defines genocide as violence that is extensive, group-selective and group-destructive (p. 5). Nandenga (2019) on the other hand describes genocide as an act of brutality towards a targeted group which is designed to destroy groups in specific territories under the

perpetrators' control (p. 1). Germany committed what is widely thought to be the first twentieth-century genocide in Namibia during its colonial rule - the genocide of the people of Herero and Nama (Melber, 2017). While the genocide was perpetrated more than 100 years ago, its profound effects are still important today. In the years following Namibia's end of German colonial rule, the colonial amnesia of Germany towards the Herero and Nama population has been noticed and their narratives have remained on the edge of the nation's grand story (Abiatar, 2020).

The relationship between Namibia and Germany is marked by intense exchanges about the meaning and the consequences of the colonial wars of the early twentieth century in the erstwhile German colony (Kössler, 2008). German colonial warfare in the then South West Africa (present-day Namibia) between 1904 and 1908 meets the definition of genocide (Melber, 2017). Between 1904 and 1907, South West Africa, experienced conflict with Germany (Correa, 2011). During that period, "Namibians were stripped of critical materialities and immaterialities, hence they were 'decentred' due to exposure to 'dehumanising' incidents" (Kandemiri et al., 2020). Shortly after Namibia's independence in 1990, the Ovaherero people began demanding for an apology and reparations from Germany (Kössler, 2008).

Kössler (2018) further states that after stern rebuffs on the occasion of the visits of Chancellor Kohl in 1995 and President Herzog in 1998, the Herero People Reparations Corporation (HPRC) began to file lawsuits in the United States of America (USA) against German firms that had been involved in colonial ventures (p. 144). Tjitemisa (2020) argues that in January 2017, the Ovaherero and Nama people filed a class-action lawsuit in which they sued Germany for excluding them from current negotiations between the German and Namibian governments concerning the 1904-1908 genocide (p. 1). "Between 1904-1908 German soldiers killed over 65 000 Ovaherero and an

estimated 10 000 Nama in a revolt against land seizures by colonists in what historians and the United Nations have long called the first genocide of the 20th century” (Tjitemisa, 2020, p. 1).

A group of Ovaherero people gathered and expressed disappointment about the way Germany was handling the issue of genocide. Amakali (2020) stresses that the group of descendants of the 1904-1908 genocide continues to demand an apology and reparations that would account for the loss of life, land, livestock and livelihood. While Germany has previously acknowledged “moral responsibility” for the killings, it has avoided making an official apology for the massacres to avoid compensation claims. However, Germany’s Development Minister, Gerd Mueller, admitted to the ‘war crimes’, ‘wars of extermination’, and ‘genocide’ (Amakali, 2020, p. 1).

Tjitemisa (2020) observes that the Ovaherero Paramount Chief Vekuii Rukoro had been quoted as having said that their fight with colonial power Germany over the 1904-1908 genocide was far from over despite the ruling by a US Court of Appeals in New York that threw out an appeal by the Herero and Nama people, who were suing the German government over atrocities committed in Namibia. In addition, the Namibian government has maintained that the current offer of US\$ 1.3 billion for reparations over the 1904-1908 Herero-Nama genocide by their German counterparts remains unacceptable (Tjitemisa, 2020, p. 1). Tjitemisa (2020) further observes that President Hage Geingob received a status report of the Herero and Nama genocide and Germany’s willingness to pay what has been termed as Herero and Nama genocide from a special envoy by the late Zed Ngavirue, who had been heading government negotiations on genocide between Namibia and Germany since 2015.

Between 2015 and 2020, eight rounds of negotiations had taken place, alternating between Berlin, Germany and Namibia. Moreover, 15 meetings of the Special Political Cabinet

Committee (SPCC) on genocide, apology and reparations, chaired by the late Vice President, Dr Nickey Iyambo have also taken place, according to the Presidency. Ngavirue informed Geingob that at the conclusion of the eighth round of negotiations in February 2020 at Swakopmund, the Namibian and German negotiating teams agreed on a draft declaration, stressing a narrative of genocidal events committed by German Imperial Troops in Namibia. (Tjitemisa, 2020, p. 1)

A spokesperson for Namibia's President, Hage Geingob, Dr Alfredo Tjiurimo Hengari also once criticised Germany for conducting negotiations through the media, while implying that Germany may be rushing to resolve the situation to avoid negative press bleeding into campaign season ahead of Germany's elections, which was likely in October 2017 (Tjitemisa, 2020). The deadlock provoked widespread frustration amongst Namibia's Herero and Nama communities which saw hundreds of Herero and Nama take to the streets in protest in the Namibian seaside resort town of Swakopmund in early April 2016, wearing traditional European clothing imposed on them during the German occupation while drenching a German colonial statue in red paint to symbolise the mass killings of their ancestors (Tjitemisa, 2020). The suffering of the Ovaherero and Nama people during the genocide has become a major concern when it comes to Namibian literature in general.

In 2006, the Honourable Kuaima Riruako, then the Paramount Chief of the Ovaherero people, delivered an address before the Namibian Parliament. During the course of his oration, Riruako who spoke on behalf of the Ovaherero people, evoked the pain and suffering inflicted upon his people as a consequence of colonialism (Sprenger et al., 2017). Riruako specifically invoked the seizure of Ovaherero land and cattle, the brutalities committed against prisoners and other vulnerable groups, the violation of Ovaherero women, and "the mass impoverishment and

humiliation of an otherwise wealthy, self-sufficient, and proud African nation (Riruako, 2006). According to Sprenger et al. (2017):

the incident cited by Kuaima Riruako before the Namibian Parliament was the pursuance of extermination by Imperial Germany's colonial government towards the Ovaherero and Nama peoples living in Deutsch-Südwestafrika (German Southwest Africa – modern-day Namibia). Indeed, Riruako's speech was no mere condemnation of German colonial policies, but an articulation of the Ovaherero experience as colonial subjects of the German Empire, and a plea that the Namibian government supports Ovaherero claims for reparations weighed against crimes committed in the name of imperial expansion. (p. 121)

The German soldiers, as discerned from the above account, carried out arguably one of the most brutal and unforgiving colonial wars fought in modern history (Sprenger et al., 2017), and:

The result was that the Ovaherero people lost eighty-one per cent of their population and over ten thousand Nama perished at the hands of Imperial Germany's *schutztruppe*. The Ovaherero and the Nama people had land, cattle, and other property necessary for the maintenance of their way of life taken from them without financial compensation. (Sprenger et al., 2017, p. 122)

Between 1904 and 1908, the German colonial army, known as the Schutztruppe, put to death over 65 000 Ovaherero and an estimated 10 000 Nama people in Germany's first African colony of South West Africa, now Namibia (Sarkin, 2009, p. 216). Nandenga (2019) observes that many were killed in combat, including during the Battle of Waterberg, while others died of dehydration in the desert while fleeing their own homes. Some, imprisoned in concentration camps, died of disease and exhaustion. A large number of livestock owned by the Herero was confiscated by the

Germans. It has become a practice that the pain that Africans have endured over the past 500 years under western domination has been diminished in status because these historically lived experiences of suffering are reported as disturbances, massacres, and quite recently qualified as genocide, but never as the holocaust (Vambe, 2012). These diminishing terms are themselves an example of how cognitive linguistics operates. They stand in stark contrast to the contents of the novels.

Vambe (2012) stresses that the historical experiences in terms of politics, social and economic status of the Herero and Nama people particularly in Namibia and elsewhere, therefore, influences writers. Adedoja (2010) asserts that the social relevance of literature cannot be controverted, because literature cannot be divorced from social values (p. 34). In this case, the selected novels, Lauri Kubuitsile's *The Scattering*, Jaspar D. Utley's *Lie of the Land*, Rukee Tjingaete's *The Weeping Graves of our Ancestors* and Zirk van den Berg's *Parts Unknown* are examples of how the fictional authors portray the genocide of the Herero and Nama people between 1904 and 1908 through reconstructed fictional historical narratives. Abiatar (2020) states for example, in this regard that:

... the recent publication of the three selected novels (*Mama Namibia*, *The Scattering*, and *The Lie of the Land*) speaks to the relevance of the subject matter and creates new opportunities for engaging with this period of Namibian colonial history. This study explores the literary representation of the Herero-Nama genocide in the three selected novels in order to explain the contribution of historical fiction to the excavation of occluded narratives and engaging with Namibian history and related discourses. (p.vi)

Abiatar (2020) further analysed the literary portrayal of genocide from a new history perspective, examining contemporary discourses on land and reparations, while exploring intertextuality in the three novels. The study demonstrated that the novels indeed have the proclivity to enhance the comprehension of history by literarily relating them to the atrocities, thereby offering a platform for revising what has been recorded and shared, thus enhancing historiographical history by introducing alternative history. The novels also reflect contemporary discourses in the culture, from which the novels arose, in particular, land and reparation discourses, in which their commitment to these discourses affects the form and direction of the discourse.

Language has not always been merely used as a medium of communication, rather it has obtained multiple roles, ranging from the projection of culture, gender and politics, to the distortion and construction of reality (Ufot, 2012). Language is thus, a superstructural semiotic tools for the establishment and sustenance of ideologies – cultural, gendered, political religious or otherwise (Sabao, 2013). The current study thus sought to examine how the tools of cognitive stylistics aid to better our understanding of the construction of narratives of the genocide in the selected Namibian fictional imaginaries.

The present researcher, therefore, developed an interest in analysing how the language used in the selected Namibian fictional imaginaries deals with the issue of re/presentation of the genocide, more specifically on how the authors re/present societal problems, by using a cognitive stylistics approach. Cognitive stylistics is mainly developed from the works of Wilson et al. (2003). Affected by other fields of study such as psychology, cognitive psychology and cognitive linguistics, cognitive stylistics adapted many different theories developed by these disciplines (Mohammadzadeh et al., 2018). It mainly focuses on cognitive elements and concepts such as

verbal irony, cognitive metaphor, image-schema, figure and ground, implicature, contextual effects and relevance.

Cognitive linguistics argues that a particular situation can be interpreted in different ways and that different ways of encoding a situation constitute different conceptualisations as a starting point to create a problem (Woldemariam, 2014). This means that narratives can be interpreted using different styles of linguistics. In this case, the interpretation can only be understood if different language aspects are taken into consideration. Issues such as genocidal memories through individual and collective memories, the experience of the affected people, and trauma among other societal problems can be observed from the narratives' viewpoint. Observations from the selected texts indicate that themes in the texts largely centre on the natives' experiences of genocide during this period of colonial encounter and settlement.

Cognitive stylistics combines the kind of explicit, rigorous and detailed linguistic analysis of literary texts that is typical of a systematic and theoretically informed consideration of the cognitive structures and processes that underlie the production and reception of language (Semino & Culpeper, 2002). It is important to acknowledge that contemporary stylistic tradition has shifted from language-centred analyses and has extended the meanings of the terms 'style' and stylistics to align with contemporary developments in Cognitive linguistics. The cognitive, schema and trauma theories, which are components within cognitive stylistics were used as theoretical frameworks in this study. The study explored cognitive metaphor which is considered part of the language that contrasts with a language which is literally non-figurative. Here the metaphor "is not considered to constitute a literature form or a difference between a so-called literal language, but rather one of the cornerstones of both language acquisition and the use of our thinking" (Maestre,

2000, p. 48). This means that language can be used to deliver indirect meanings by using metaphors as a form of figurative language. This can be achieved through the knowledge of language acquired, and the way someone thinks about the language. Al-Ali et al. (2016) on the other hand submit that in rhetoric and literary studies, the metaphor has traditionally been studied and evaluated, but it is also studied in cognitive linguistics. The study also sought to examine the cognitive processes such as thinking, knowing, judging and remembering as well as cognitive tools that influence the manners in which the authors use language to present the Herero and Nama genocide within the selected texts and the manners in which such re/presentation affects how they are interpreted.

1.2 Statement of the problem

The Herero and Nama genocide remains a problem in Namibia, even though Germany committed it over one hundred years ago. The German colonial rule in Namibia, and in particular Germany's engagement in war with the Herero and Nama people is a contentious period of Namibian history that is still "simmering under the surface" (Krishnamurthy, 2018) and "demands for reparation intensified over the years while calls for the expropriation of land and claims over ancestral land have also dominated land discourses in the country" (Abiatar, 2020, p. 2). The relationship between the former colonial power and the Namibian communities who were affected by its brutal colonial policies, remains problematic, and interpretations of the past are still contested.

The individual and collective genocidal memories and trauma of what transpired during the 1904-1908 mass killings still exist in the minds of the Namibian people, after the end of German colonial rule in Namibia, especially the affected ethnic group, namely the Herero and Nama. It is for this reason that the genocide aspects such as genocidal trauma, genocidal anger, genocidal memory,

genocidal remembrance, genocidal communication, genocidal imagery, genocidal metaphor, and genocidal hatred are problems, which need to be thoroughly studied. These problems have not been studied from a cognitive perspective. Thus far, the historical account of genocide might have been conducted but the psychological impact of the genocide and trauma have been given very less attention. Furthermore, forgiveness discourse is also one of the problems that the Herero and Nama people refuse to accept, as the Germans have refused to officially offer it to the concerned people. The memory culture which has triggered the authors to write the novels on genocide needs to be examined too. The Herero and Nama people lost their identity as a result of the genocide, hence the need for the Germans to apologise.

It should be acknowledged that various studies have been conducted on literary analysis and criticism of different literary works such as novels, poems, drama and short stories. However, the main challenge has been that very little or no research has been conducted on the cognitive analysis of the Herero and Nama genocide. The problem investigated in this study relates to how cognitive stylistics influences our understanding of the manners in which the Herero and Nama genocide is framed in the selected fictional imaginaries. Melber (2017) stresses that one of the most contested narratives in interpretation is the genocidal discourse narrative, also known as the genocide grand narrative. Genocide is a great concern among Namibian people, particularly with regard to the suffering endured by the Ovaherero and Nama tribes during 1904-1908 (Melber, 2017). According to Melber (2017), the collective memories and mental schema, in addition to trauma, torturing of people, rape, and gender-based violence, confiscations of people's properties by force, and exploitation of mineral resources among others are all connected to genocide (p. 5). Such societal problems still exist in contemporary Namibian society, where genocide is also included.

The ongoing debates on genocide, conflicts, the consequences of German colonial rule, its impact on the descendants of victims of the 1904-1908 genocide, Germany's historical responsibility, and ways in which post-colonial reconciliation might be achieved and confrontations over the past need to be examined. “The consequences for the colonised communities of the Ovaherero and Nama were considered to be the first genocide of the 20th century” (Melber, 2017, p. 2). Although genocide has been previously investigated (Abiatar, 2020; Kandemiri et al., 2020; Kössler, 2015; Melber, 2017), little research has been conducted in the Namibian context, especially from a cognitive stylistic perspective. This is despite the fact that Namibia witnessed a genocide whose presence in the socio-political arena is still haunting the present world (Nandenga, 2019, p. 3). In this regard, the present study sought to examine how genocide is represented in the four selected texts by interpreting them utilising the cognitive stylistics framework.

1.3 Research questions

The study was guided by the following specific research questions:

- 1.3.1 To what extent does cognitive metaphor contribute to the understanding of genocidal memory in the four selected novels?
- 1.3.2 How do cognitive processes and tools influence the manners in which the authors use language to present the Herero and Nama genocide in the texts and in what way does this affect how the texts are interpreted?
- 1.3.3 In what ways are the literary constructions of the 1904-1908 Namibia-German conflict as presented in the selected literary texts best understood from a Cognitive Stylistics perspective?

1.3.4 In what ways are trauma on genocide linguistically narrated and coded in the four novels and how are these narrations and codes understood through the Cognitive Stylistics frameworks?

1.4 Significance of the study

The application of the explications of cognitive stylistics to the analysis and interpretation of literature has the potential to resolve some problems experienced by many researchers when analysing and interpreting African literature in English (Emvula, 2019). The analysis of the selected texts will hopefully contribute to the understanding of the linguistic contexts of events and its creativity that informs the manners in which narratives on the Herero and Nama genocide in Namibia are constructed and should be interpreted and understood. The research also hopes to promote new discourses on cognitive stylistic studies of Namibian literary works. This study, therefore, is of significance to researchers and readers through providing a useful reference tool for students, politicians and researchers conducting studies in the field of cognitive stylistics.

1.5 Limitations of the study

The study focused only on four recent literary texts by Kubuitsile's *The Scattering*, Utley's *Lie of the Land*, Tjingaete's *The Weeping Graves of Our Ancestors* and Van Den Berg's *Parts Unknown*, written after Namibia gained its independence from German and South African colonial masters. It is expected that some significant evidence on the 1904-1908 genocide encountered by Herero and Nama people in other literary texts by other authors that were not selected might be left out. Furthermore, the study was grounded on literary narratives and was analysed using content analysis. The study was conducted strictly by using cognitive stylistics as a general theoretical framework, complemented by schema and trauma theories. Last but not least, the study primarily

focused on Kubuitsile's, Utley's, Tjingaete's and Van Den Berg's English literary texts and not all other literary texts in English by other writers after Namibia's independence. The researcher was also the main instrument and his subjective interpretation of the texts was the primary analysis.

1.6 Delimitation of the study

The study was limited to Namibian fiction written on the 1904-1908 Herero-Nama genocide in Namibia, thus, excluding all other fictional works written which have nothing to do with the Herero and Nama genocide as they fall outside the range of the study. Amongst other novels, the researcher only based the study on four novels namely; Lauri Kubuitsile's *The Scattering*, Jaspard D. Utley's *Lie of the Land*, Rukee Tjingaete's *The Weeping Graves of our Ancestors* and Zirk van den Berg's *Parts Unknown*, which were written based on the 1904-1908 Herero-Nama genocide in Namibia. This allowed the researcher to do a profound study of the selected novels. The study was also theoretically bound to the cognitive linguistics, schema and trauma theories. The research only utilised materials available and accessible to the researcher and that which were not accessible remained unconsidered.

Finding relevant articles in connection with related literature was a challenge, as the research topic in Namibian literature is not adequately and adequately investigated. However, the researcher found relevant literature after many attempts to rewrite it according to the supervisor's instructions. Literature is crucial to any study as it helps the researcher to examine his/her topic in detail. Without literature, it would be a challenge for researchers to examine problems relating to the topic as it helps to identify research gaps.

The study is delimited to four Namibian literary texts, Lauri Kubuitsile's *The Scattering*, Jaspard D. Utley's *Lie of the Land*, Rukee Tjingaete's *The Weeping Graves of our Ancestors* and Zirk van

den Berg's *Parts Unknown*, written on the 1904-1908 Herero and Nama genocide in Namibia. The study excluded all other fictional works which do not deal with the above-mentioned theme as they fall outside the scope of the study. The study also delimited itself to the cognitive stylistics analysis of the 1904-1908 Herero and Nama genocide in Namibia in these four selected literary texts. In addition, the study is framed by Cognitive Stylistics, specifically Trauma Theory and Schema Theory.

1.7 Definition of key terms

- **Cognitive stylistics** - Stockwell (2002, pp. 4-6) states that cognitive stylistics is a sub-discipline that is found in the field of applied linguistics and that it offers a novel method of thinking about literature that involves the application of psychology as well as cognitive linguistics. Cognitive Stylistics is mainly developed from the works of Wilson et al. (2003). Influenced by other fields of study such as psychology, cognitive psychology and cognitive linguistics, cognitive stylistics adapted many different theories developed by these disciplines (Mohammadzadeh et al., 2018).
- **Cognitive metaphor** - Cognitive metaphor has been considered part of figurative language that contrasts with literal, non-figurative language. In this view, a metaphor is seen not as a literary form or as a deviation from some supposedly literal language, but rather as one of the building blocks of our thinking at both the level of language acquisition and language use (Maestre, 2000, p. 48). Al-Ali et al. (2016) submit that metaphor has been traditionally studied and analysed within the framework of rhetoric, literary works and literary studies but it is also studied in cognitive linguistics. Approaches or tools in cognitive stylistics include verbal irony, cognitive metaphor,

image schema, figure and ground, text world, implicature and contextual effects among others. Krishnamurthy (2012) argues that such theories provide a set of frameworks in literature analysis and emphasise reading and understanding. Yusupova, qizi To'ychieva & Yo'ldasheva (2022) stress that metaphor is a product of the cognitive work of thought, a means of knowing and reflecting the reality that surrounds a person. Meanwhile, Black (2019) defines metaphors as ubiquitous in our everyday actions, thoughts and even the human language. Turner (2018) states that metaphors are important cognitive instruments which individuals perceive, conceptualise and even categorise the universe. Metaphors in traditional conception are a type of language phenomenon employed to decorate utterances.

- **Genocide** – An intentional destruction, in whole or in part, of a national, ethnical, racial or religious group (Abiatar, 2020). Genocide is a politically controversial and overused term. It may be defined as a form of one-sided mass killing in which a state or other authority intends to destroy a group, as that group and membership in it are defined by the perpetrator (Harring, 2001). Gaeta (2009) opines that genocide refers to the development of international criminal law in the post-war period, focusing on public attention on the combined effects of physical attacks on members of particular groups with a range of other “attacks” on the same group’s cohesive social structures. Gaeta (2009) further stresses that genocide includes undermining the group’s political institutions, eliminating social leaders, prohibiting cultural, religious and educational activities, exerting economic pressures and interfering with the biological reproduction of group members.

- **Ovaherero** - A group of closely related Bantu-speaking people of south-western Africa. The Herero proper and a segment known as the Mbanderu inhabit parts of central Namibia and Botswana; other related groups, such as the Himba, inhabit the Kaokoveld area of Namibia and parts of southern Angola (Harring, 2001). The Ovaherero are Bantu-speaking group of people living in Namibia (formerly Southwest Africa). Before 1830, South West Africa contained five primary tribal groups - the Ovambo, the Ovaherero, the Nama, Berg-Damara, and the San. As the three largest settled groups, the Ovaherero, Ovambo, and Nama all occupied the same Southwest African geographic space (Bley, 1971).
- **Nama**-The Nama are an African ethnic group of South Africa, Botswana and Namibia. They originally lived around the Orange River in southern Namibia and northern South Africa. They are referred to as Hottentots by early colonialists.
- **Herero-Nama genocide** - The genocide perpetrated against the Herero and Nama people by the Germans between 1904 and 1908.
- **Schema Theory/Schemata**- The Schema Theory is defined as one type of schema, or background knowledge, that a reader brings to a text. Schema theory is an explanation of how readers use previous knowledge to comprehend and learn from the text (Rumelhart, 1980). According to An (2013), the term "schema" was first used in psychology by Barlett (1932) as "an active organization of past reactions or experiences" (p. 201). Later schema was introduced in reading by Rumelhart (1980), Carrell (1981) and Hudson (1982) when discussing the important role of background knowledge in reading comprehension.

- **Trauma Theory** – Branson (2019) alludes that trauma theory refers to a form of race-based stress, refers to People of Colour and Indigenous individuals' (POCI) reactions to dangerous events and real or perceived experiences of racial discrimination. Such experiences may include threats of harm and injury, humiliating and shaming events, and witnessing racial discrimination toward other POCI. Trauma theory is unique in that it involves ongoing individual and collective injuries due to exposure and re-exposure to race-based stress. Marder (2006) states that the word 'trauma' comes from the ancient Greek, which means "wound". Of late, the emergence of ground-breaking new work on trauma in literature and critical theory has made a profound impact both within and beyond the field of literature. Trauma refers to a person's emotional response to an overwhelming event that disrupts previous ideas of an individual's sense of self and the standards by which one evaluates society (Caruth, 1995).

1.8 Organisation of the study

This study is constituted of five chapters. Chapter One is the general introduction and the background of the study. It delineates the background of the study, and the statement of the problem, and stipulates the research questions and the significance of the study. The chapter further outlines the limitations and delimitations of the study. It also captures the definition of key terms.

Chapter Two is a review of related literature in a bid to contextualise the current study within the pre-existing corpus of scholarship. It also defines and theorises the major explications of the theoretical frameworks that inform the study, namely, the Cognitive Theory, Schema Theory and Trauma Theory.

Chapter Three explains the research methodology adopted in the study. It explicates the research design, population, sample and research instruments used in the study. It also deals with the procedure and data analysis as well as the research ethics of the study.

Chapter Four deals with the discussions and the critical analysis of a cognitive stylistics study of the Nama-Herero genocide in Kubuitsile's *The Scattering*, Utley's *Lie of the Land*, Tjingaete's *The Weeping Graves of our Ancestors* and Van Den Berg's *Parts Unknown* using the themes highlighted and outlined in the literature review section.

Chapter Five summarises the major findings of the study, the conclusion of the study and recommendations for further study.

1.9 Chapter summary

This chapter presented the study by introducing the background of the study. It further introduced the statement of the problem, followed by the research questions of the study, and also emphasised the significance of the study. It also focused on the limitations and delimitations of the study, highlighted the organisation of the study chapters and lastly listed the definition of key terms. The next chapter pays attention to the literature review and the theoretical framework of the study.

CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 Introduction

Creswell (2014) explains that the importance of conducting a literature review cannot be overstated and that if this step is skipped, a study will be under-informed. Creswell further states that the literature review accomplishes several purposes. It shares with the reader insights from other studies that are closely related to the one being undertaken. It also relates a study to the larger, ongoing dialogue in the literature, filling in gaps and extending prior studies (Cooper, 2010; Marshall & Rossman, 2011). A literature review provides a framework for establishing the importance of the study as well as a benchmark for comparing the results with other findings (Creswell, 2014, p. 60). This part of the study, therefore, presents a review of literature conducted within the broad areas of cognitive stylistics. The literature review is sectioned and formulated in line with the research questions of the study, which are concerned with various aspects of the re/presentation of genocide in the selected texts – as established in the previous chapter. The chapter also explains the major explications and underpinnings of the theoretical frameworks within which the current study is couched – Cognitive Stylistics, Schema Theory and Trauma Theory.

2.2 Namibia and Germany relations

This section historicises the relationship between Namibia and Germany – tracing such relationship from the first colonial encounter to the present. Historicisation is critical to understanding the context in which the four selected novels under study are set. It also allows for

the comparison of official historical narratives with the fictionalised historiographies as counter-narratives/discourses of the same.

2.2.1 Historical context

The relationship between Namibia and Germany is marked by intense exchanges about the meaning and the consequences of the colonial wars of the early twentieth century in the erstwhile German colony. This engages various state and civil society actors including groups from across the political spectrum in Germany, whereas in Namibia, the debate concerns the descendants of the victims of the Herero and Nama genocide on the one hand and German-speaking Namibians on the other (Kössler, 2008, p. 313). Kössler further states that:

The relationship between Namibia and Germany is a special one - not just in terms of a resolution of the German parliament, the Bundestag, saying so at Namibia's independence in 1990, but on account of a number of linkages, both historic and current. The way the relationship has evolved, in particular the festering issue of the genocide committed by the German colonial army in what was then called German South West Africa, a hundred years ago can tell us much about postcolonial relationships and related intercultural communication in the face of historic trauma and current conflict. (p. 313)

Similarly, Muller et al. (2020) affirm that:

German colonial rule over the territory of what is now Namibia lasted from 1884 to 1915. In 1919, the League of Nations transferred the territory in the form of a mandate to the South African Union, which was to administer the country with participation by the Namibian people. (p. 2)

The relationship between Namibia and Germany was strong before the independence of the country in 1990. This is attributed to the fact that Sam Nujoma (the first president of the South West Africa People's Organisation (SWAPO) and first president of independent Namibia) requested assistance from the Germany and received arms and aid. In June 1979, he asked for children and their caregivers to be rescued from SWAPO refugee camps to protect them from further attacks and give them a good education in the German Democratic Republic (GDR). On 12 September 1979, the Central Committee of the Unity Party of Germany (SED) approved the receiving of 80 school children and 15 care staff. In December 1979, the first children between three and seven years of age were flown to the GDR. In the years leading up to 1989, their number grew to 430. The refugee children were placed in children's homes in Berlin and Mecklenburg, under the tutelage of German and Namibian caregivers. In 1981, the first of the children started their education at the primary school in the neighbouring village of Zehna. Because more Namibian refugee children continued to arrive in the GDR over the following years, the older groups moved into a boarding school called the School of Friendship in Staßfurt from 1985 onwards. In 1990, German reunification and the independence of Namibia marked the end of the solidarity project (Muller et al., 2020).

Wallace (2011) puts the German warfare in its colony into the appropriate perspective:

The atrocities in Namibia can be understood as standing at the extreme end of a continuum of violence and repression in which all the colonial powers participated. Nevertheless, it is important to name what happened in 1904-8 as genocide, not least because those who deny this continue to foster a debate that is really 'a constant exercise in denial of historical evidence' (quoting from an article by Werner Hillebrecht, then head of the Namibian National Archives; H.M.). Because of the tenacity with which they make their arguments,

it needs to be restated that the way in which they minimise African suffering is contrary to the weight of historical evidence and the conclusion of most recent research. (p. 181)

According to Melber (2017), numerous colonial atrocities and crimes against humanity testify to the fact that colonialism as a system was by definition including forms of organised violence, oppression and elimination of other people who were forced to exist under foreign rule and amounting to war crimes, crimes against humanity and ethnic cleansing bordering on genocidal practices (p. 5). In January 1904, the Ovaherero killed over one hundred German farmers in a surprise attack in order to withstand further invasion and seizure of their land and subjugation under foreign rule. They spared the lives of missionaries, women and children as well as Boers and the British on the order of supreme leader Samuel Maherero. Germany reacted to the colony by the massive mobilisation of military forces and equipment. In the midst of the Ovaherero region in August 1904, the war intensified into several military meetings around the Waterberg (Melber, 2017). Melber (2017) explains that since the Ovaherero could not defeat the Germans, it was thus more practical to avoid further confrontations. They sought refuge in the adjacent semi-desert of Omaheke on their escape. The area was cordoned up by German soldiers to prevent those fleeing from returning underground and looking for shelter elsewhere. General Lothar von Trotha, the German commander, gave an extermination order on 2 October 1904. The Ovaherero people were thus declared not subject to German rule and not permitted to surrender any more. On their route to nearby Bechuanaland (present day Botswana), where even currently descendant of survivors of the Ovaherero people who fled Namibia are still living, tens of thousands died of thirst or hunger.

Others were captured and put into concentration camps for forced labour. Imprisoned women were systematically sexually abused. The treatment of those captured even

provoked harsh criticism of the then chief inspector of the Rhenish Mission Society, Johannes Spiecker, who was like most of the missionaries and the institution in full support of German foreign rule. (Melber, 2017, p. 3)

In addition, Berat (1993) stresses that:

In August 1904, under the leadership of Jakob Morengo, some of the Nama/Orlam had taken up arms against the Germans. On October 4, Hendrik Witbooi led most of the remaining Nama/Orlam groups into the guerrilla struggle. Like the Herero, the Nama/Orlam were initially victorious in their engagements with the Germans. This irked von Trotha who, in the spring of 1905, went to the southern part of the territory where he took personal control of the operations against the Nama/Orlam. On April 22, he issued a proclamation in which he threatened his opponents with annihilation and insisted that they surrender unconditionally. The proclamation became widely known not only in Germany but also in Britain⁹ but had no effect on the Nama/Orlam who continued their fight. As criticism of von Trotha's failure to win the war grew among the Germans in the territory von Trotha forbade officers returning to Germany from divulging to the press information about the political and military situation." The Nama/Orlam persisted with their guerrilla tactics and, on October 29, 1905, Hendrik Witbooi, von Trotha's main Nama/Orlam nemesis, died. (p. 185)

Whereas, Hillebrecht (2007) alludes that:

“instead of the logical conclusion of negotiations for a peace, which had been proposed by Leutwein, von Estorff, and others, the German command then took the conscious decision for a genocidal strategy, to let the Omaheke solve the problems which the Schutztruppe

could not solve. They fully understood the situation and that it meant a ‘final solution’ for thousands of Ovaherero, although they could not control the details of the unfolding deadly events. (p. 89)

Hillebrecht (2007) further states that:

Even when the military operations against the Ovaherero and Nama were over, the treatment of prisoners including women and children was one of organised brutality and neglect, contributing again to a death toll. Therefore the German command cannot be absolved from the verdict of genocide. They let it happen, they did not follow the path of a negotiated settlement which was always open, and they rationalised and defended it post factum. (p. 89)

2.2.2 Apology and reparations

Another issue worth discussing under the Namibia and Germany relationship are apology and reparation. “In 2006, the Namibian National Assembly formally requested that the nation initiate a dialogue with Germany to issue a formal apology for the Ovaherero and Nama genocide and secure reparations from the German government” (Sprenger et al., 2017, p. 141). In addition, Sprenger et al.) submit that, that Imperial Germany committed atrocities against its colonial subjects is a topic of little debate, but how to remember, categorise, and compensate for those atrocities is still a hotly contested issue. “Did German actions against the Ovaherero and Nama peoples constitute genocide and, if so, does it correspondingly necessitate equalising and apologetic ventures such as reparations?” (Sprenger et al., 2017, p. 141). Furthermore, Sprenger et al. (2017) state that though still officially unrecognised by the German government, a spokesperson for German Chancellor Angela Merkel’s government announced in July 2016 that

Germany would issue a formal recognition and apology to Namibia, albeit without reparations (p. 122). The Ovaherero and the Nama people had land, cattle, and other property necessary for the maintenance of their way of life, taken from them without financial compensation (Sprenger et al., 2017). At the main memorial ceremony of the Ovaherero Communities in Hamakari, in August 2004, the then German's Social Democratic Minister for Economic Cooperation and Development, Heidemarie Wieczorek-Zeul, took part. Wieczorek-Zeul accepted that genocide had happened in Namibia, and General Von Trotha was to be prosecuted for crimes of war if he was alive. The audience (Ovaherero communities) asked for apologies (Melber, 2017). Furthermore, Melber (2017) observes that “while Wieczorek-Zeul initiated a unilateral reconciliation initiative financed by funds from the development cooperation portfolio, such follow-up was considered not enough by the affected Namibian groups” (p. 12).

Kössler (2008) states that “there also seemed to be little awareness of the consequences of admitting responsibility for such a mass crime against humanity. Still, it soon emerged that the minister did not see a need for compensation or reparation after such an apology” (p. 328).

This demand had been at the centre of the campaign of at least one important group of Ovaherero headed by Paramount Chief Kuaima Riruako who claimed to represent the vast majority – and the law suit filed by this group against the German state and a number of companies in the US contributed greatly to such publicity as the issue could muster. (Kössler, 2008, p. 328)

Melber (2017) pronounces that on 19 September 2006, in a Namibian National Assembly, a motion calling for adequate genocide remembrance and reparations was presented by Kuaima Riruako (1935-2014), the Paramount Chief of the Ovaherero and an opposition party Member of

Parliament. This motion was adopted by SWAPO majority during a later part-session the same year, although the government was not following this up in bilateral relations with Germany politically. However, the resolution acknowledged the legitimate demands for compensation from the communities concerned and their direct involvement in genocide matters. Melber (2017) further states that Paramount Chief Vekuii Rukoro, Chief Riruako's successor, filed a federal class action suit in the United States Federal Court in New York on 5 January 2017, together with Chief David Fredericks, the Chief of the Nama Traditional Authorities Association as the main plaintiffs, as well as with the Association of the Ovaherero Genocide in USA Inc. The applicants claimed that they "are entitled to take part in negotiations with Germany on the untold financial, material, cultural, intellectual, religious and spiritual losses suffered" (p. 14).

For Kössler (2008, p. 328), the issue of reparations had been closely connected to that of apology for quite some time. The new Left Party which was eventually founded formally in June 2007, already formed a parliamentary faction after the elections. Together with some individual and civil society actors, the Left Deputy Huseyin Aydin began preparations for a parliamentary initiative for a formal apology for the genocide, along with an adequate process of compensation. Aydin also travelled to Namibia and spoke at Herero Day in Okahandja in 2006, besides meeting a number of politicians and traditional leaders.

It had been nearly 110 years before the German government was ready to accept genocidal warfare as a classification. This admission finally resulted in a bilateral negotiation between the special diplomatic envoys from both states in this unclosed chapter of the German-Namibian relations, with the task of finding a proper recognition for such a history by the end of 2015. While the negotiations are still ongoing on in writing, there still seems even in the contemporary to be no

friendly solution nearby. There were also concerns of the previously inadequate participation of representatives of descendants of the Ovaherero and Nama people who were the mainly affected groups, which remains one of the controversial issues (Melber, 2017).

Sprenger et al. (2017) observe that it remains difficult to integrate the Ovaherero claims for reparations into an established precedent, as the organ for exploring those claims is a relatively recent development. Nonetheless, beginning with an apology is an important initial step towards reparations and full reconciliation.

African-Americans have called for an official apology for over two hundred years of slavery, while Australian Aborigines and New Zealand Maoris made demands upon their governments for apologies and reparations given historical state policies of displacement and ruin. Other peoples in similar situations as the Ovaherero have sought reparations, successfully. (Sprenger et al., 2017, p. 136)

In 1946, America paid eight hundred million dollars to Native American tribes for land appropriated from them unlawfully (Calloway, 2016). In 1996, the USA also made official apologies and donated about nine million dollars, without any knowledge or consent, to the victims of the notorious "Tuskegee Experiment" syphilis studies sponsored by the government in the 1930s (Sprenger et al., 2017). The United States government paid reparations to both Japanese-Americans wrongfully interred during World War II as well as to the Aleut Indians, also displaced by the interment process (Sarkin, 2009). In the case of *Aloeboe-töe v Suriname* the Inter-American Court of Human Rights ruled that the tribe of Saramaca had the right to reparations and that individuals, their direct descendants and groups could each receive compensation (Sprenger et al., 2017).

Sprenger et al. further assert that by 2015, the Namibian government appointed Dr Zed Ngavirue as its counterpart to German Special Envoy Ruprecht Polenz. It appears that the issue of a formal apology would soon be resolved, since in July 2016 Chancellor Merkel's spokesperson stated that one would be forthcoming. "As significant a step that would be, many Namibians, particularly the descendants of the Ovaherero and Nama people, would consider it fairly meaningless without reparations" (Sprenger et al., 2017, p. 141). The German Federal Government has agreed to formal dialogue with only the Namibian government. However, since gaining independence in 1990, the ethnically Ovambo dominated South West Africa People's Organization (SWAPO) has held power (Sprenger et al., 2017). Many Hereros and Nama feel that Ovambos heading the Namibian government are not sensitive enough to the issue of the genocide and reparations (Germany Grapples with its African Genocide, 2016). As observed by Sprenger et al., 2017, the groups representing the Ovaherero and Nama peoples want a seat at the negotiating table. Ester Muinjangu, Chairwoman of the Ovaherero Genocide Foundation explicitly stated, "We don't trust our own government to negotiate on our behalf" (Sprenger et al., 2017, p. 141).

The Ovaherero and Nama groups also contend that the infrastructure development aid that Germany has for years provided to the SWAPO government does not reach those affected by the genocide (Sprenger et al., 2017). Festus Muundjua, Secretary for Foreign Affairs of the Ovaherero Traditional Authority, explained the marginalisation that has been taking place saying, "Development aid never goes to the Herero or Namaqua areas," ("Germany moves to atone for 'forgotten genocide' in Namibia," 2016). In the same vein, Sprenger et al. (2017) state that Veraa Katuu, the founder of the Association of the Ovaherero Genocide in the United States of America, was even more direct in stating that the Namibian government does not have the legitimacy to represent the Nama and Ovaherero people in the genocide case because "Namibia is in violation

of the United Nations Declaration on the Rights of Indigenous People which stipulate that indigenous people have the right to participate in decision-making matters which would affect their rights, through representatives chosen by themselves,” (“U.S.-based activist explains genocide court case,” 2017).

The Namibian government, after independence, has continually frustrated dialogue, suspected that ethnic reparation claims could undermine the nation-building process. Compensation was therefore viewed as a threat to national reconciliation policies (Biwa, 2012). In addition, instead of all the communities in Namibia, bilateral negotiations were planned on development strategies between Namibia and Germany. In spite of the fact that different communities demanded Namibia's support for decades in the issue of war reparations and the motion to promote war reparation passed in parliament in October 2006, this was not immediately supported by the Namibian government (Biwa, 2012).

2.2.3 Returning of the skulls

In 2008, it was announced on the Namibian Broadcasting Corporation (NBC) news that the government negotiated for the repatriation of human bodies exported to Germany during the war. The report also stated that on their return, these human bodies would be buried at the National Heroes Acre on the outskirts of Windhoek. The return of human bodies, of Namibians who were victims of the German war of extermination, was kept as a separate matter from the issue of compensation for genocide (Biwa, 2012, p. 242). However, the Herero-Nama leaders decided not to bury returned human skulls, but to display them at the new Independence Memorial Museum in Windhoek. In a press release issued by the Namibian Cabinet in 2010, the Traditional Authorities

reiterated that the remains (skulls) should be kept for reference in museums in Namibia and also serve as evidence for genocide compensation (Biwa, 2012).

The official handover of the skulls was done in Germany in the presence of the Namibian delegates. According to Biwa (2012), after the official handover ceremony in Berlin, former Minister Kazenambo Kazenambo requested three representatives from the delegation to oversee the packing of the heads for transportation back to Namibia. Furthermore, Biwa (2012) orates that at the Hosea Kutako International Airport in Windhoek, delegates were received with a spectacular welcome. The delegation from Germany arrived early in the hours of Tuesday 4 October 2011 and met with various community representatives. When the delegation with human bodies came down from the plane, the participants drilled, chanted, sang, and prayed. The remains were then transported to the Gardens of Parliament where the public viewed them in the same manner as in the Berlin Memorial Service. On Wednesday 5 October 2011, a memorial service was held in their honour at the Heroes Acre.

2.2.4 The historical novel and its functions

One of the most historical novels based on 1904-1908 Nama-Herero genocide is *Mama Namibia*. *Mama Namibia* novel is written by Mari Serebrov in 2013. According to Kandemiri (2021), the novel starts with when life for the Hereros appears normal; people living harmoniously in villages, following their culture and tradition as necessary. The advent of the Germans comes with the violation of numerous aspects of the Herero lives. The Germans tampered with the Hereroes' graves which is a direct attack and insult to their ancestors and the spiritual jurisdiction (p. 14).

The Hereros are exposed to supplanting as a means to pave way for the Germans as they are forced to escape to the Waterberg Mountain where they are eventually attacked by the Germans. Food and water were in short supply. The Hereros witnessed traumatic events of massacres of men, many people died and saw a great number of dead bodies scattered on all surfaces, without anyone to bury them. The Hereros also met elderly women who were unable to flee, but who were waiting for the German soldiers to come and end their lives. (Kandemiri, 2021).

Mama Namibia (2013) portrays the conditions and experiences of the Herero people during the German colonial rule in German South West Africa, with primary focus on the Herero-German war of 1904. The narrative follows the life of Jahohora, a young Herero girl who, having dreamt of growing into a proud Herero woman, finds herself languishing in the Omaheke desert after she escapes the fights that left scores of Herero people dead. The novel narrates the events that led to the annihilation of the Herero people and how the Herero nation lost its people, cattle and land as survivors of the massacre flee across the Omaheke desert into Bechuanaland (Abiatar, 2020, p. 51).

Whereas, Kandemiri et al. (2020) stress that:

In *Mama Namibia* (2013), the extermination order as a direct quotation from history, is blended in the reconstruction of the fictionalised Herero history. The character and narrator Kov, provides an account that relates to how they pursued the Herero further into the inauspicious desert and away from their land for them to encounter their fate through dehydration and hunger". The accomplishment of General von Trotha's victory is what morphed into the genocide that was motivated by the extermination order. This form of genocide may be classified under the form known as the developmental type. Hence,

General von Trotha issued the extermination order to realise total conquest through the annihilation of a nation (p. 16).

The above excerpts from different scholars illustrate how *Mama Namibia* (2013) as a historical novel about 1904-1908 Nama-Herero genocide severely affect the livelihood of the Nama and Ovaherero people. To this date, the Nama and Ovaherero people continue asking the Germany government to pay for the loss of their families and belongings such as cattle and land. Indurain (2009) states that the historical novel, situated between history and literature, can narrate and explain events with greater vivacity and emotion, without the seriousness of the purely historical account; it can revive the past, instil this material with new life, or penetrate the main characters of a period or a society; in short, reach the very heart of their being (p. 4).

Both the present and past are brought together in the historical novel such as *Mama Namibia*. Past events which occurred during 1904-1908 genocide add to recovering our historical memory.

2.3 Definition of genocide

Genocide is imagined as an extraordinarily powerful term (Nersessian, 2010). “The word itself conveys the most reprehensible form of criminal conduct, all too often committed on a massive scale that devastates regions and even nations for generations to come” (Harris, 2013, p. 79). Harris further submits that the term “genocide” was coined by law professor Raphael Lemkin, who combined the Greek *genos* (race or tribe) with the Latin *cide* (killing). On the other hand, Lemkin (1947) argues that genocide is directed against the national group as an entity, and the actions involved are directed against individuals, not in their individual capacity, but as members of the national group. Abiatar (2020) states that Lemkin developed the term genocide primarily to characterise and describe the Nazi policies of systematic murder of Jewish people during the

Holocaust, but also other similar previous instances in history. Lemkin did not only name the hitherto nameless crime (i.e., genocide), but situated it within a global-historical context and campaigned for intervention and remedial action (Harris, 2013; Jones, 2006; United Nations, n.d.). Two years after the coinage of this term (in 1946 to be precise), the UN General Assembly recognised genocide for the first time as a crime under international law. Another two years later (in 1948), genocide was codified as an independent crime under the Convention on the Prevention and Punishment of the Crime of Genocide (United Nations, n.d.). Resolution 96(1) of 1946 of the United Nations General Assembly describes genocide as:

... a crime under international law which the civilised world condemns, and for the commission of which principals and accomplices - whether private individuals, public officials or statesmen, and whether the crime is committed on religious, racial, political or any other grounds - are punishable.

Grimshaw (2014) presents new evidence from the colonial archives in London that the British Foreign Office and the Cape colonial administration were not only aware of the German warfare in the neighbouring territory in all its brutal forms, but also a willing supplier of material and thereby active supporter of the logistics that allowed to execute with the intent to destroy. The concentration camp for Nama prisoners (including women and children) erected on the Shark Island at Lüderitzbucht, had been used until 1906 only on lease from the Cape government to the German administration in South West Africa. The actual destruction of the majority of Nama kept there under extreme conditions caused their death by negligence of huge numbers. The above information defines genocide.

Hillebrecht (2007) states that a genocide is whenever people are being killed *en masse* for nothing else but for being perceived as ‘the other’, as a member of an ethnic or religious group. This has been elaborated by more competent persons. It should suffice here to refer to the United Nations Genocide Convention (p. 81).

Abiatar (2020, p. 9) alludes that:

Article II of the said convention defines genocide as an intent to destroy, in whole or in part, a national, ethnical, racial or religious group, as such by means of one or a combination of the following acts: killing members of the group, causing serious bodily or mental harm to members of the group, deliberately inflicting on the group conditions of life calculated to bring about its physical destruction in whole or in part, imposing measures intended to prevent births within the group, forcibly transferring children of the group to another group.

Some of the genocide cases across the globe as noted in Jones (2006) include the genocide of indigenous peoples in different parts of the world (in which category Jones included the Herero and Nama genocide, the Armenian genocide, the Holocaust, Stalin’s terror, Cambodia and Khmer Rouge, Bosnia and Kosovo, and the Rwandan genocide.)

Gaeta (2009) opines that genocide refers to the development of international criminal law in the post-war period focusing on public attention on the combined effect of physical attacks on members of particular groups with a range of other “attacks” on the same group’s cohesive social structures. Genocide includes undermining the group’s political institutions, eliminating social leaders, prohibiting cultural, religious and educational activities, exerting economic pressures and

interfering with the biological reproduction of group members (Gaeta, 2009). Steinmetz (2005) believes that “the first genocide of the 20th century occurred not in Europe but in Southwest Africa, a colony that had been annexed by Germany in the early 1880s. Between August 1904 and 1907, the Germans attempted to exterminate the indigenous Ovaherero people, along with the groups of rebellious *Khoikhoi*” (p. 1).

The Ovaherero and Nama people suffered as a result of what is known to be the first genocide in Namibia. Melber (2017) alludes that the Ovaherero, Nama and Damara, as well as the victims of the scorched earth warfare in response to the so-called Maji-Maji uprising (1904-07) in East Africa, were however, by no means a singular phenomenon of a particular trajectory in European colonialism, although discussions over a German “Sonderweg” might be a worthwhile, albeit inconclusive debate - if only to suggest, that such “Sonderweg” could have happened elsewhere too, and therefore there was no “Sonderweg” (p. 5).

Numerous colonial atrocities and crimes against humanity testify to the fact that colonialism as a system was by definition including forms of organised violence, oppression and elimination of other people forced under foreign rule and amounting to war crimes, crimes against humanity and ethnic cleansing bordering to genocidal practices (Melber, 2017, p. 5).

2.4 Stylistics

Stylistics is the study of language in literature (Absalom, 2019). According to Simpson (1997), stylistics is defined as “a method of applied language study which uses textual analysis to make discoveries about the structure and function of language” (p. 4). In addition, Verdonk (2013, p.12) defines stylistics as an interdisciplinary phenomenon concerned with the study of the relationship between literary effects and linguistic means. According to Burke (2014), the interdisciplinary

quality shows that contemporary stylistics has gone beyond the classical rhetoric to include a number of other approaches such as cognitive, pragmatic, corpus, pedagogical, multimodal, gender, etc. In terms of cognitive approach as part and parcel of stylistics in general, the individual and collective genocidal memories and trauma as a theory of what has transpired during 1904-1908 mass killings still exist in the minds of the Namibian people, especially the affected ethnic group, namely the Herero and Nama. It is for this reason that the stylistics on genocide aspects such as genocidal trauma, genocidal anger, genocidal memory, genocidal remembrance, genocidal communication, genocidal imagery, genocidal metaphor, and genocidal hatred are problems, which need to be thoroughly studied. These problems can be studied from a stylistics perspective. Thus far, the historical account of genocide might have been conducted but the psychological impact of the genocide and trauma have been given very less attention in terms of linguistic means of communication.

Stockwell (2006) postulates that stylistics emerged in the 1960s, influenced by formalism, literary criticism, and linguistics. Stockwell (2006) further states that it was in the 1970s that stylistics gained more recognition due to the need to account for deviant forms in the study of poetry and prose. Absalom (2019) believes that stylistics concerns itself with the linguistic study of literature, while the linguistic study of non-literary pieces is referred to as, for example, 'critical linguistics', 'critical discourse analysis', 'text linguistics', etc. Thus, stylistics is referred to as literary stylistics (Absalom (2019, p. 11). As explained by Simpson (2004), feminist stylistics and cognitive stylistics are two examples of established branches of stylistics that have contributed to enriching the stylistic methods.

Stylistic analysis is a form of linguistic criticism that attempts to provide a commentary which is objective and scientific, based on concrete quantifiable data, and applied in a systematic way rather than subjective emotions and desires (Short & Semino, 2008, p.117). Henceforth, Absalom (2019, p. 12) states that:

... to construe how our understanding of a text is achieved by examining in detail the linguistic organisation of the text and how a reader, informed model, or super reader, needs to interact with that linguistic organisation to create meaning. Thus, it could be concluded that every analysis of style is an endeavour to find out the artistic principles underlying a writer's linguistic choices of language.

Furthermore, Holmes (1997), states that linguistic behaviour expresses complex social meanings. Through language we assert or yield control, we indicate the different social groups with which we identify, the social roles we embrace, and the sometimes conflicting values we advocate. Stylistics has generated a vast 'toolkit' of frameworks such as cognitive, pragmatics and feminism that are designed for the analysis of textual forms and it holds the systematic, replicable and retrievable analysis of texts as one of its foundational principles (Simpson, 2014). Henceforth Giovanelli (2018, p. 83) submits that:

Stylistics can be viewed both as a discipline in the field of applied linguistics and as a research methodology for textual analysis. Work in stylistics starts from the assumption that the best way to analyse texts is to focus carefully on linguistic patterns, the relationships between those patterns and certain interpretative effects that they may yield. Since stylistics is rooted in the careful exploration of language choices within various

social, cognitive and literary contexts, analyses typically not only suggest interpretations, but also describe how these interpretations might emerge.

Giovanelli (2018) further stresses that in recent years, advances in cognitive science, cognitive linguistics and cognitive psychology have influenced stylistics, leading to the interdisciplinary field known as cognitive stylistics (Semino & Culpeper, 2002) or cognitive poetics (Stockwell, 2002; Gavins & Steen, 2003, p. 83).

The Herero and Nama genocide remains a problem in Namibia after Germany committed it over one hundred years ago. Such genocidal problems still exist as they are portrayed in recent literary works. Therefore, the quest of the Herero and Nama genocide deserves to be critically analysed. Aspects such as forgiveness discourse which the Herero and Nama people refuse to accept, as the Germans refused to officially offer to the concerned people, could be interpreted in different ways, using stylistic tools such as schema theory, whereby sub-schema tools such as path, balance and content can be used to justify the meaning and interpretations of stylistics. The memory culture which has triggered the authors to write the novels on genocide needs to be examined too. The Herero and Nama people lost their identity as a result of genocide, hence the need for stylistics to be considered in terms of language analysis discourse. Numerous inhuman practices such as rape, incarceration of people in prisons for fighting for their own properties, human trafficking, confiscation of land and exploitation of the concerned people to mention but a few qualify for detailed stylistic discourse analysis.

2.5 Cognitive stylistics

Stockwell (2002) defines cognitive stylistics as “a sub-discipline that is found in the field of applied linguistics and that it offers a novel method of thinking about literature that involves the

application of psychology as well as cognitive linguistics” (p. 4-6). Cognitive stylistics is mainly developed from the works of Wilson, Sperber, Freeman, Steen and Burke (2003). Affected by other field of studies such as psychology, cognitive psychology and cognitive linguistics, cognitive stylistics adapted many different theories developed by these disciplines (Mohammadzadeh et al., 2018). It mainly focuses on cognitive elements and concepts such as verbal irony, cognitive metaphor, image-schema, figure and ground, implicature, contextual effects and relevance. Krishnamurthy (2012) argues that such theories provide a set of frameworks in literature analysis and emphasise reading and understanding.

Whereas, West (2013) states that cognitive stylistics is a branch in stylistics which itself is a branch of cognitive linguistics that is related to cognitive poetics. Cognitive stylistics started in the 1970s and developed to earlier structural and generative approaches to language description (Ponterotto, 2014). Ijam and Kazem (2019) affirm that “cognitive stylistics deals with the cognitive theory of linguistics and cognitive psychology of reading” (p. 41). Stockwell (2002) asserts that cognitive stylistics looks at people as cognitive human beings who rely on their background knowledge and experience to understand literary texts. It offers a means for the reader to have a clear view of the text, context, circumstances, uses, knowledge, and beliefs (Ijam & Kazem, 2019, p. 41).

Gavin and Steen (2013) submit that cognitive stylistics affords a new approach of thinking about literature that involves the application of cognitive linguistics and psychology to the storybook texts. Furthermore, Stewart-Shaw (2016) states that “cognitive stylistics is a discipline that draws from cognitive science, cognitive linguistics, and literary studies to analyse texts” (p. 24). In the same vein, Canning (2017) emphasises that cognitive stylistics offers a range of frameworks for understanding what producers of literary texts ‘do’ with language and how they ‘do’ it. Less

prevalent, however, is an understanding of the ways in which these same frameworks offer insights into what readers 'do' and how they 'do' it (p. 172).

Cognitive stylistics plays a crucial role in the analysis of various literary writings such as autobiographies, poetry, short stories and novels (Akwaake, 2020). It is for this reason that the selected novels themed on genocide were considered during the study as the novels contain most of the cognitive stylistic aspects worth analysis. The analysis of different cognitive aspects such as metaphor, link, path-goal and balance schema as cognitive schema can be analysed. Such analysis can include links of Herero and Nama people to the genocide. How do these four novelists make the genocidal link possible? Do the relationships with relatives, families, in-laws and the society create a sense of genocidal trauma and genocidal loss in these novels? How do families remember genocidal tragedies? How the authors capture genocidal pain? In terms of balance schema, also known as equilibrium schema, the focal point of cognitive stylistics analysis of the Herero and Nama genocide, focuses on the thoughts emanating from an unfair treatment of Herero and Nama people. Was the genocide fair? The major reasons for Herero and Nama genocide, did Germans have sufficient reasons for the genocide? Does this unfair treatment create trauma? Crimes and punishments are also part of the balance schema of cognitive stylistics analysis as they appear in the novels.

According to Stewart-Shaw (2016), cognitive stylistics draws from perceptive science, literary studies and cognitive linguistics in order to have critical analyses of texts (p. 24). Akwaake (2020) further notes that cognitive stylistics therefore comprises of the effective use of the mind in the analysis of literary texts and in the process expands the mental and intellectual capability of readers by means of reading. A cognitive stylistics model is essentially consistent so that it can be used as

a tool to understand how a text is understood by the readers. For instance, the Herero and Nama genocidal novels can be used to garner the insightful analysis of path schema. Paths are the journeys that a character or a person travels throughout the course of their life in real life or in a text. This includes any genocidal journey travelled from or to Namibia and elsewhere - was the journey traumatic? Was there any journey due to the genocide?

It comprises Text World Theory which employs the notion of 'text-led spaces,' i.e. they are derived from the propositions in a text which was established by deictical parameters and reference elements (Werth 1999, p. 103). Canning (2017) states that Text World Theory (Gavins, 2007; Werth, 1999; Whiteley 2011) has shown that readers can understand how and why they create mental images of the reading act. However, research on the responses of readers to literature has focused mainly on an idealised or experimental reader. The idea and problems that the reader is experiencing such as genocidal trauma, genocidal anger, genocidal memory, genocidal remembrance, genocidal communication, genocidal imagery, genocidal metaphor, and genocidal hatred are problems associated with the reader's response to the Herero and Nama genocide.

It is imperative to note that cognitive stylistics, thus incorporates the understanding of literature in its entirety or in different contextual environments (Woldemariam, 2014). According to Patil (2014), cognitive stylistics is one of the significant branches which chiefly looks at the process of reading. For instance, reading traumatic human experiences recreated through various lexical expressions in the four novels considering the type of vocabulary used, tenses, syntax and meanings incorporate understandings of the genocide.

Cognitive stylistics has developed as a main sub-discipline in the area of applied linguistics and it "is the interface between linguistics, literary studies and cognitive science" (Krishnamurthy, 2012,

p. 3). Formal schema, which deals with how trauma and other genocidal entities are organised in the novels is a good explanation of cognitive stylistics. As for the Herero and Nama genocide, one needs to look at the genocide abstractly or concretely in the minds of the genocide survivors (Herero and Nama), encoded and internalised in the novels as well as whether the genocide memory follows a coherent pattern of meta-linguistic, discoursed, and textual organisation in the novels.

Glotova (2014) comments that applying cognitive stylistics to such texts as narrative fiction enables us to grasp the importance of fiction, the consideration of fiction in relation to the reality of our world, and the comparison of personalities, habits and events. Krishnamurthy (2012) has also shown the importance of cognitive stylistics to allow new ways of reaching traditional literary texts and postmodernist, post-cultural and postcolonial texts. It has been written that the cognitive approach to literature allows new approaches. In addition, cognitive stylistics comprises of the reader's appreciation and clarification of the text. Consequently, to discuss art's cognitive function as well as the reader's knowledge of the cognitive function, a more comprehensive argument of cognition as a scientific conception is essential (Akwaake, 2020).

In respect of the above, Al-Saeedi (2016, p. 66) further emphasises that:

In this respect, Stockwell (2002, p.15) asserts that cognitive stylistics looks at people as cognitive human beings who rely on their background knowledge and experiences to understand literary texts. That's to say, cognitive stylistics offers important means for the reader to have a clear view of text and context, circumstances and uses, knowledge and beliefs. It can thus be seen as a starting point for readers to understand and approach how a literary context is built.

Cognitive stylistics, which has over the years developed as a main sub-discipline in the field of applied linguistics, is the borderline between morphology, story book studies and cognitive science (Krishnamurthy, 2012).

Semino and Culpeper (2002) claim that cognitive stylistics, at the interface between (cognitive) linguistics (stylistics), literary theory and cognitive science, is no doubt a rapidly expanding research paradigm. This field combines, as the authors define it, a “rigorous and detailed text analysis typical of the stylistics tradition with a theoretically informed consideration of the cognitive structures and processes that underlie the production and reception of language” (p. ix).

This combined effort therefore concerns:

... on the one hand, an analysis of the formal features of the literary text that shows their functional significance for interpretation, and, on the other hand, an explanation as to how interpretations are arrived at by describing how the literary-linguistic information is represented and processed in the human mind. (Semino & Culpeper, 2002, p. 373)

Mohammadzadeh et al. (2018) emphasise that “cognitive stylistics, also known as cognitive poetics, refers to cognitive processes that the readers undergo while reading and interpreting any literary text” (p. 585). Reading the four novels from the cognitive stylistics framework clearly indicates the cognitive processes involved on how the genocide is presented in the texts and how the reader’s mind contributes to the understanding of the Herero and Nama genocide. Through reading the texts, one would conclude and internalise the experiences and traumatic events as portrayed by the authors’ views. In a nutshell, the mental processes involved during the interpretation of the storyline, straight from the beginning to the end of the stories clearly captured the reader’s mind’s contribution to genocide. Krishnamurthy (2010) defines cognitive stylistics as

a possible way to study the mind style of authors, narrators and characters and several studies have exemplified its usefulness in gaining a greater insight into the art of writing and depicting characters available in fiction. This means that the reader of the text tends to get more insights of what the story is all about by looking at the events and other forms of brutalities that occur in the reader's mind. The way the author has presented events through narrations and characterisations involves cognitive stylistics. This includes knowledge of word formation such as the use of genocide, and trauma, just to mention but a few, as well as the textual meanings in general. The mind style of the reader is captured through the use of simplistic lexis and syntax and the oddities in terms of the pronouns that the character uses (Krishnamurthy, 2010).

Cognitive stylistics comprises of mind application of the texts. The mind application plays a major role in cognitive stylistics as the information interpretation of the texts. These texts can be poetry, drama and novels. For Palmer (2004), the notion of "mind" includes "all aspects of our inner life," namely not just prototypically cognitive activities such as thinking and perceiving, but also "dispositions, feelings, beliefs and emotions" (p.19). Gavins (2013, p. 32) states that:

...the text worlds created by readers can be as richly detailed and engaging as the real world because readers make use of their real-world knowledge and experiences. Literary texts, through both their content and stylistic presentation, can draw or even demand more attention from readers.

The implication here is that new horizons of meanings are opened. Barthes (1981), Bakhtin (1984) and Kristeva's (1980) theorisations offer interesting discursive entry points into the contemporary conversations about the role of the author/ reader/ text and meaning production. How do these scholars complicate the reading of literary texts and creation of meanings? Human cognition goes

beyond the linguistic text world. This takes us to analyses that go beyond linguistic signification of a given text-a new direction in contemporary stylistics and its related areas.

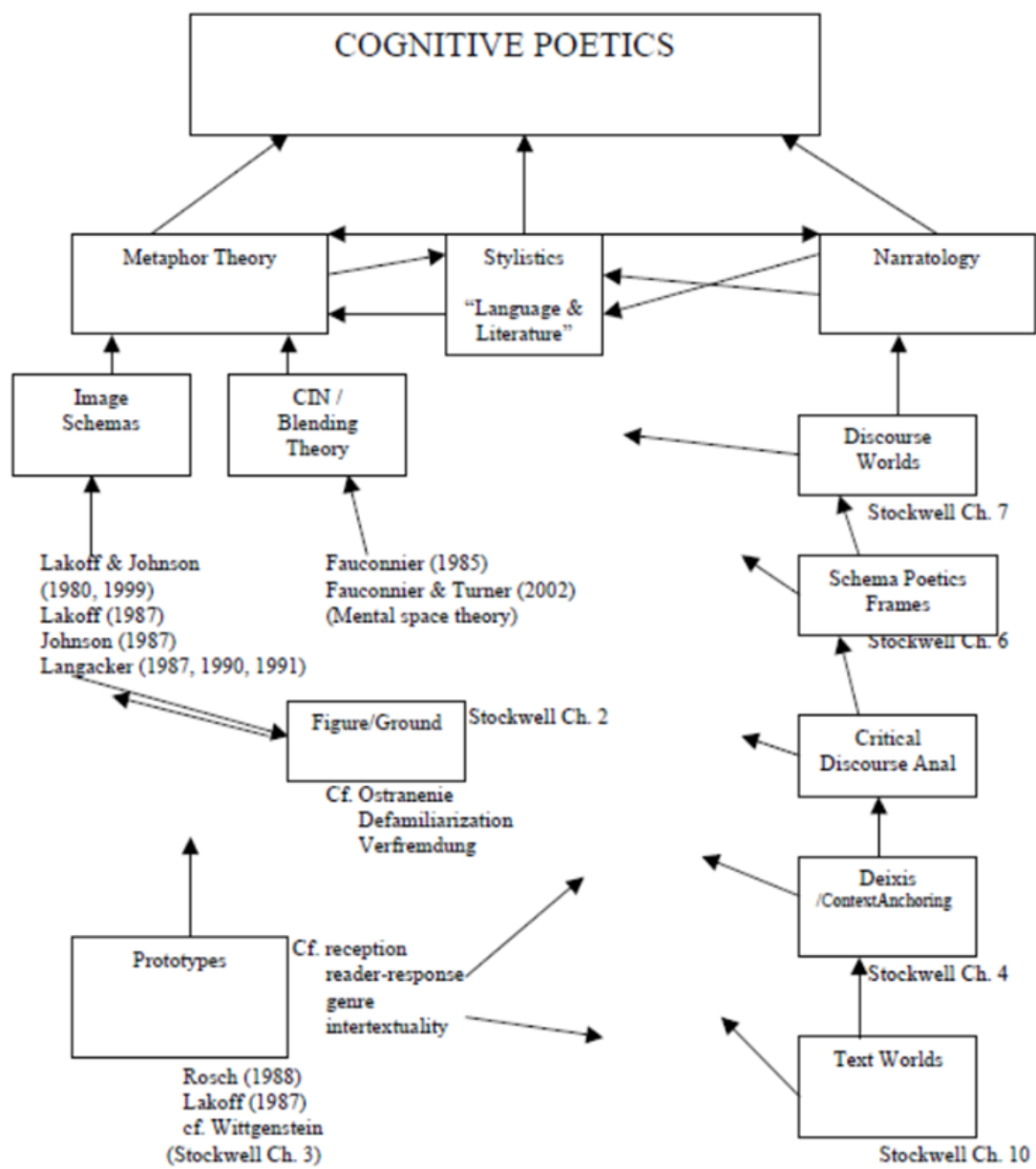
We need to reflect on the understanding that readers are from a diverse assemblage. They bring in their personal experiences, opinions and knowledge, a view that has been emphasised in both reception and reader-response theories. This brings extra layers of meanings which are not always linguistically constructed. This points at the problem of meaning since poetic language can evoke multiple semantic possibilities from different readers.

Cronquist (2003) highlights the relevance of readers' response in text analysis. According to this argument, cognitive stylistics:

1. Looks not just at the text, but at the mind's contribution to reading;
2. Explores how certain types of linguistic items (e.g. pronouns) can only be understood using the reader's knowledge, beliefs and inferences;
3. Studies the impact of foregrounding devices on readers;
4. Observes (using literary (linguistic) "reader response "or psychological techniques) the attention that readers pay to the text, the memory that readers have for what they have read and the different interpretations they have; and
5. Examines the cognitive processes involved in understanding the "poetic" features studied by traditional stylistic, e.g. cognitive linguistic and cognitive stylistic research on metaphors and similes. (Cronquist, 2003, p. 1)

Cognitive stylistics is, therefore, a useful branch in literary studies that enables detailed interpretations to be made of literary texts.

The following figure illustrates the history of cognitive poetics/stylistics and theories within cognitive stylistics:



Source: Emmott (2002c)

2.6 Related studies in the field of cognitive stylistics

There have been a number of studies conducted by different researchers and scholars (Al-Saeedi, 2016; Gawazah, 2020; Krishnamurthy, 2012; Woldemariam, 2014) in efforts to analyse different aspects of language and genres of literature using a cognitive stylistics approach.

2.6.1 Metaphors

Metaphor, also known as conceptual metaphor in cognitive linguistics, has been considered part of figurative language that contrasts with literal, non-figurative language. In this view, metaphor is seen not as a literary form or as a deviation from some supposedly literal language, but rather as one of the building blocks of our thinking at both the level of language acquisition and language use (Maestre, 2000, p. 48). Al-Ali et al. (2016) submit that metaphor has been traditionally studied and analysed within the framework of rhetoric, literary works and literary studies but it is also studied in cognitive linguistics. Considering the high value of lexical items, special attention is given to how the use of figurative language in general and metaphor, in particular, contributes to the projection and explication of fictional mind style (Glotova, 2014, p. 2446) in narrating literary works.

In Lakoff and Johnson's (1980, p. 142) words, "the meaning a metaphor will have for me will be partly culturally determined and partly tied to my past experiences". On the other hand, Burmakova and Marugina (2014) observe that cognitive theorists identify metaphor as a process of mapping between two different conceptual domains: the target domain (the concept to be described by the metaphor), and the source domain (the concept drawn upon, or used to create the metaphorical construction). Fadaee (2011) argues that "a metaphor is an implied analogy which imaginatively identifies one thing with another. A metaphor is one of the tropes, a device by which

an author turns, or twists, the meaning of a word” (p. 21). The meaning of the author comprises imagination and indirect ways of saying things. Metaphors act as confusion when the reader’s knowledge of the statement is overlooked. In addition, Iizyenda (2018) states that in cognitive linguistics, a metaphor is not merely a figure of speech (p. 6). Metaphors can be something else other than figures of speech. It is defined as the understanding of one conceptual domain in terms of another conceptual domain; “rather than to an individual metaphorical usage or a linguistic convention” (Grady, 2007). Metaphors deal with the way the language has been indirectly used to convey the meaning. For instance, the authors of the genocide novels used a word such as ‘bushman’ in reference to the Nama people. Similarly, General Von Trotha is described as Thomas, meaning that General Von Trotha does not listen and that his orders concerning Herero and Nama people were final. Military words were used in the selected novels to indicate that a genocide has been analysed in terms of a cognitive framework whereby metaphors are of vital importance. Norgaard et al. (2010) affirm that:

in cognitive linguistic terms, a conceptual metaphor is not a mere trope. A very pedestrian attempt at a definition would be ‘an understanding of concept A in terms of concept B’. This understanding, however, is not realised at the level of the utterance, sentence or word, but at a cognitive level. It is more accurate to define conceptual metaphors as the understanding of some conceptual domain in terms of another conceptual domain. Defining what constitutes a conceptual domain, nonetheless, is not free from controversy either. (p. 60)

Niekrenz et al. (2020) utilised the cognitive stylistics approach specifically Rudolf Schmitt’s (2017) metaphor analysis to study and analyse texts. They described metaphors as linguistically

dense images that transfer terms from their original usage to a different context and describe actions and objects beyond their literal meaning.

Müller et al. (2020, p. 1) state that “language is replete with metaphors. If we examine metaphors more closely, they provide us with an insight into the ways in which people experience the world and how they think and act”. They further note that metaphor analysis reconstructs metaphors and images. They further state that metaphor analysis is applied to explore a variety of research fields, such as people’s experience with depression and psychotherapy (for example, Levitt et al., 2000) and the analysis of political speeches (for example, Carver & Picallo, 2008) or postcolonial novels (for example, Boehmer, 2005).

Müller et al. (2020, p. 14) stress how metaphors have been used in Rudolf Schmitt’s metaphor analysis (2017):

to gain insight into the experiences of the so-called GDR children of Namibia. This term (GDR children) refers to a group of approximately 430 people who, as part of a solidarity project between the South West Africa People’s Organisation (SWAPO) and the German Democratic Republic (GDR), were brought to the GDR between 1979 and 1989 to be trained as the elite for a future liberated Namibia. They grew up and attended school in the GDR until they were returned to Namibia in August 1990. Based on narrative interviews, we use metaphor analysis to show how the now-adult ‘GDR children’ experienced their lives between different national contexts. The participants talk about their collective education, feelings of heteronomy and the family bond that existed among the children themselves and between the children and their care staff. The metaphors they use underline the uniqueness of their upbringing and experiences in exile. In the same vein, the authors

of the selected novels express the feelings, trauma, memories, journeys, punishments etc. given to the Herero and Nama people in a form of metaphors to convey their messages across the readers' minds.

The analysis condensed the metaphors of 'Growing up in the GDR was a journey on the path of life', 'Growing up in the GDR was a manufacturing process', 'The GDR children from Namibia were (circus) animals', and 'The group was a family' (p.14). Thus, Müller et al. (2020, p. 14) conclude that:

Growing up in the GDR is depicted as a continuum that oscillates between fluidity and stability. Various changes of place and relationships in Bellin, Zehna and Staßfurt are described in terms of the travel metaphor. The journey provided impulses for the personality development of the children and the adolescents. In this sense, their journey is also an educational path which was undertaken and metaphorically outlined. The path of life is fluid and requires the actors to adapt while simultaneously offering new freedoms. The stability needed by children while growing up was provided by the group, which was described as a surrogate family. The 'family' metaphor is central to demonstrating the importance of the collective. The group served as a family and gave the children support and safety in childhoods full of upheaval and transience. But it was here that the collective took over the functional role traditionally performed by the children's lost or unavailable families of origin and became a 'surrogate family' for them.

Maestre (2000) believes that the linguistic expressions activating conceptual metaphors may be fully conventionalised and lexicalised in language or utterly creative. The study of literary metaphor can, therefore, be seen as an extension of the study of everyday metaphor (Maestro,

2000). The choice of words or diction in the Herero and Nama genocidal novels has a powerful meaning to comprehend the literary texts. It is therefore important to understand that the current study has positive contributions in conveying the message and information of the authors. Research has shown that poets or literary writers generally extend, elaborate and combine conventional metaphors used in everyday language to produce novel linguistic expression (Lakoff & Turner, 1989, Lakoff, 1993, Gibbs2, 1994; Barcelona, 1998). As for genocide, different interpretations of the writers' ideas of genocidal history can assist the readers in analysing metaphors used in writing the novels. It is, however, against this background that the Herero and Nama genocide testifies to the notion of metaphors through the interpretation of linguistic devices. "What novel and conventional metaphorical expressions share is the fact that they are based on conceptual metaphors, which are not exclusive to creative, literary or poetic language, but are conventional ways of understanding one domain of experience in terms of another" (Maestre, 2000, p. 49).

Iizyenda (2018) reveals that, however, because metaphors are understandable, they must then contain meanings of a special metaphorical kind. Such meanings are determined mainly through linguistic contexts; the relationship between the metaphorical vehicle and the words in the text which surround it, either in reality or in an imaginative construction of such a text (Kittay, 1987). Though Kittay claims that metaphor is linguistically incongruous, Iizyenda (2018) acknowledges that a metaphor must always be interpreted in relation to a wider linguistic context (actual or constructible) as the case against this argument is to identify metaphors that do not sound linguistically strange. "For example, 'that man is a jackal'. The phrase is linguistically correct but its literal meaning is false as a man is not a jackal" (Iizyenda, 2018, p. 11). Within such a context, Kittay (1987) claims that the metaphor will always produce a linguistic difference.

Iziyenda (2018) further reveals that one of the issues that seem important to linguists who have studied metaphor is that of meaning. The meanings of genocidal events within the novels need to be fully understood in this case. This can be achieved through the theories involved in the interpretation of the Herero and Nama genocide. Such theories are schema and trauma theories. Using the schema theory, one is able to identify how metaphors have been used in the texts. Schema consists of the formation of words in order to convey meanings. Metaphors focus on questions such as “What is the meaning of a metaphorical expression?”, “Is the true meaning of a metaphorical statement the literal meaning of the words themselves? Or does the statement mean what the writer wanted it to mean?” (p. 89). Most of the statements used by the authors of the selected novels on the genocide utilise genocidal metaphors and that makes it easy for the readers to pinpoint such metaphors for easier management of the cognitive stylistics analysis. Both the authors of the genocide narratives utilise cognitive stylistics to analyse cognitive metaphors. The genocide study is an attempt in the field of cognitive stylistics approach to explore the metaphors employed by the authors to convey their meanings in understanding the genocide towards interpretations of the texts. The study, which intended to expose how the authors of the four novels creatively used metaphors, notes that both writers used metaphors in their literary works. Hafeni (2019, p. 88) states that:

Based on cognitive metaphor, the study revealed that the two texts if analysed through cognitive stylistics consist of varieties of cognitive metaphors that were used to explain mental problems that are captured creatively in the two selected novels. The interpretation of the two novels are fully explained when it comes to cognitive metaphors. The use of

vivid figures or images helps the readers of the texts to thoroughly understand problems encountered in the contemporary world as faced by people on a daily basis.

Furthermore, Krishnamurthy (2012) undertook a cognitive stylistic analysis of *The God of Small Things* found that:

the title of the novel of course is metaphorical. The study revealed that as has been pointed out by many critics, “God” in *The God of Small Things* by Arundhati Roy functions as a metaphor for Velutha and becomes symptomatic of power relations that cut across the several binaries: man/woman, postcolonial/imperial, Hindu/Christian, upper class/lower class resulting in notions of “big things” and “small things” which, one realises as one reads the novel, acquire multiple meanings.

Cognitive metaphor scholars such as Lakoff, Freeman and Steen consider culture and bodily experiences as the major sources of cognitive metaphor (Woldemariam, 2014, p. 19). The Herero and Nama cultures and beliefs are therefore important when it comes to the content of the novels whereby metaphors have been used. Based on the study, the way of how the Herero and Nama cultures are presented make it easier for the readers to analyse metaphors from the interpretation of the cognitive metaphors. These can be elucidated by things such as cattle, dressing styles, the way of greetings, the ways of bringing up children and marriages. It is clearly stated in the novels that Namas were using bows and arrows to fight back German soldiers. Culturally, Nama people are known as hunter and gatherers, hence their culture. Such practices are a clear testimony of the metaphors in the genocidal texts.

2.6.2 Source-path-goal schema

Path-goal schema is one of the schema types which is used in the cognitive stylistics analysis of literary texts. A path schema is an image schema where physical or metaphorical movements from place to place is involved, and it consists of a starting point, a goal, and a series of intermediate points (Johnson, 1980). According to Ijam and Kazem (2019), the path-goal schema is part of our daily experience of going along a path to reach a destination through passing a series of locations that will make up a path that we go through (p. 42). This type of schema is vital in the present study as the selected texts exemplify the movements of Nama-Herero attacks during the battlefield between 1904-1908. Accordingly, the path image schema refers to the movement of an entity from one location to another and passing along a series of neighbouring locations (Johnson, 1987; Lakoff, 1987). Lakoff (1987) and Johnson (1987) also give the structure of path image schema, which consists of the following:

1. a source, i.e. starting point,
2. a destination, i.e. end point,
3. a path, i.e. a series of intermediate points, and
4. a direction, i.e. from starting to end point.

Emvula (2018) used path-goal schema to talk about the journey taken by Valentine during her life in exile from Angola to the United States of America in her study *titled Cognitive Stylistic Study of Valentina The Exile Child A Namibian Autobiography*. Emvula (2018) stresses that Valentina tells her story from childhood into adulthood. This can be considered as a source-path-goal theory, as it clearly stipulates all the events in her life from her birth which is the starting point, and how

they shaped her into the adult she is today which is the end goal (p. 10). Additionally, Emvula (2018) highlights that:

Another example of the source-path-goal schema is used when Valentina explains how she, her mother and Isaac ran from the house to go hide in the trenches when their camp in Lubango was attacked by the South African Army. Valentina describes how the attack found them asleep and they had to run from the house which is the source, taking cover to avoid being hit by bullets (in between the house and the trenches) in order to hide in the nearby trenches. Because the reader has image schemas of the house, running, bullets and trenches, the reader is able to create vivid pictures of the descriptions and feel the emotions that come with it. (p. 10)

Paths are the journeys that a character or a person travels throughout the course of their life in real life or in a text. In the selected novels, the authors consider the genocidal journey travelled from or to Namibia, the traumatic journey, where the traumatic journey took place, the ‘up and down’ as a source for genocidal memory, ‘in and out’ as a source for genocidal tragedy or genocidal memory and source-path-goal’ as a source for genocidal trauma or memory. In "Born to Die", Tekola Hagos (Woldemariam, 2014) chiefly executes the "LIFE IS A JOURNEY" schema as the main source of cognitive metaphor. This schematised "path" is made vivid through travel words such as 'move', 'go', 'approach', 'way', 'back', 'fro', 'vanish', 'where' and “free” (Woldemariam, 2014, p. 27).

A different study carried out by Gawazah (2020) titled *A cognitive stylistic analysis of the Namibian autobiography: The Price of Freedom* by Ellen Ndeshi Namhila reveals that “the journeys encountered by Namhila in her autobiography are known as path schemas. Of course, in

reading autobiographical writings, one needs to be awake to the vices of subjectivity that characterises the genre of self-writing (Sabao, 2021: Sabao & Javangwe, 2018). Path schema entails such salient features as opening and terminal marks and sequences of location that connect the beginning and the end. Namhila's journeys are deliberated from the start when she first took her liberation journey until she returns to Namibia" (p. 7). In addition, Akwaake (2020) reveals that the writer starts by narrating his journey from Ondangwa to Okahandja through Grootfontein and this clearly shows the physical movement that the writer travelled on his quest for education (p. 14).

2.6.3 Link schema

A link schema consists of two or more entities which are connected to each other by means of a linking device of some kind (Emvula, 2020, p. 13). Whereas Johnson (1987), Lakoff (1987), and Peña (2003) allude that the link image schema involves two or more entities which are connected to each other by means of a linking device. Gawazah (2020) claims that link schema is a lens in schema theory that is used to analyse the bond and relationship between family members, friends and workers, and war within the autobiography or text. The link schema is an image schema that involves two or more units, linked physically or figuratively, and the bond between them.

Link schema consists of a number of subdivisions as presented below by Lakoff (1987):

1. Human relations are connections;
2. Temporal relationships are connections;
3. Similarities are connections

Using Image-schema Theory, Emvula (2018) found that a link consists of two or more entities which are connected with each other by means of linking devices of some kind. Emvula (2018) demonstrated how schemas can be activated in human minds and shapes. In order to successfully activate the frames, readers must be able to identify word meaning, syntactic relationships and utilise background/priority and cultural knowledge to successfully interpret and understand the written work (Stockwell, 2002; Werth, 1999). In addition to understanding the different language contextual elements used in the written paper, the reader should also use several image schemas to achieve a reading text's understanding and cohesiveness.

Woldemariam (2014), submits that link schema has been used in the poem "Born To Alive" by Fay Slimm. The poet chiefly employed "LINK" schema as sources of cognitive metaphors. The "LINK" schema which springs from kinship relations is realised through the addressor (possibly the father) and addressee, that is, the child in the poem. "The addressor in the poem is presented as a caring parent searching for a lost child" (Woldemariam, 2020, p. 23).

Gawazah (2020) argues that the link schema in *A cognitive stylistic analysis of the Namibian Autobiography: The Price of Freedom* by Ellen Ndeshi Namhila springs from the bonding relations with the mother. This parental relation is extended to relatives, families, in-laws and the society. It is naturally bi-conditional because A is linked to B and only if B is linked to A. Gawazah (2020) submits that Namhila had many relationships, the one between her and her biological family, which includes relatives and extended family members. Therefore, Namhila's autobiography *The Price of Freedom* includes a link schema which can be captured by the readers. *A cognitive stylistics study of "Go and Come Back Home"* by Marcus Schivute depicts a strong bond that he had with his neighbourhood as he grew up. The relationship between him and granny was so

profound since all his parents had passed on” (Akwaake, 2020, p. 15). From the Herero and Nama genocide, different relationships are observed in the novels, and thus the authors have considered different schemas in their writings to convey their meanings. It is explained that the link between Herero-Nama and the German was bad. This triggered the Germans to intentionally kill the Herero and Nama people as their relationship was guided by evil practices.

2.6.4 Balance schema

Balance schema is also known as an equilibrium schema. A balance schema involves physical or metaphorical external and internal pressure on container-like objects (Gawazah, 2020, p. 5). In the autobiography *The Price of Freedom*, Namhila endeavours to reflect on several events of the balance schema. Henceforth, Gawazah (2020, p. 5) observes that:

When Namhila left Namibia, into Angola, she was a young girl who did not understand the balance between the actual physical going to join the liberation struggle and her emotional strength. As she was an ordinary civilian girl with no experience in travel and war, she needed to mentally prepare herself to balance to accustom with any challenges or encounters that she will face until the end of her liberation struggle journey.

On the other hand, Akwaake (2020) affirms that “balance schema involves fairness and the abolishment of discrimination in any connection or bond and ultimately fairness must prevail” (p. 14). This is revealed in the struggle and oppression that the characters in the *Go and Come Back* autobiography by Marcus Schivute, encounter prior to independence. The characters faced a lot of travel restrictions but ultimately independence was attained through their selfless sacrifice in the liberation struggle.

Undertaking a balance schema analysis of the autobiography *Go and Come Back Home* by Marcus Schivute, Akwaake (2020) further explored examples of balance schema when Andimba yaToivo and other fellow comrades were arrested as they were championing total emancipation and freedom for the nation, then their ultimate release and there was peace. According to Akwaake (2020), another illustration of balance schema is that of the writer when he was in deep trouble and on the verge of deportation or arrest when he was attending school at Dobra School as he was now suspected of being engaged in political activities. Many of his friends were deported and arrested. Balance was restored when the writer managed to escape, courtesy of his SWAPO comrades (p. 14).

Another critical element of the balance schema is when the author just left home for very far countries in a state of fear, apprehension and uncertainty as per her grandmother's instructions - not knowing what would become of him. Balance was then restored when they returned after Independence and he returned in a state of joy (Akwaake, 2020, p. 15). Furthermore, in analysing *Valentina the Exile Child*, Emvula (2018, p. 11) declares that the following balance schema can be found in the text:

Valentina's teacher was suspected of being a traitor. In exile, if someone was suspected of committing a crime against SWAPO or being the spy, he/she was jailed at the infamous SWAPO dungeons. So for her crime, Valentina's teacher was taken to the dungeons, so to say to balance the situation. The second example of balance was SWAPO plan fighters engaging the enemy who was trying to attack the SWAPO headquarter until the enemy retreated. The SWAPO camp was in balance or at peace, but because of the attack that

caused chaos, the camp lost its balance. The SWAPO fighters then engaged the enemy and the enemy retreated, and thus the balance was restored.

2.6.5 Content schema

The content schema entails background knowledge of thinking, memorising and knowing (Lakoff, 2003). In analysing Arundhati Roy's *God of Small Things*, Krishnamurthy (2012) employed a schema that consists of a toy wrist watch, yellow plastic-rimmed red sunglasses, and airport frocks which perform a metonymic function in the novel. Krishnamurthy (2012) further observes that the content schema considers issues such as trauma, political instability, abuse of human rights, stigmatisation of HIV, corruption, poor living conditions and hunger to mention but a few. What Krishnamurthy (2012) observes of the content schema is defined as an individual's collection of background knowledge and experience that provides a meaningful interpretation of new information. The content schema best suit this study as it investigates figurative language in the novels about the genocide. The content schema includes examples of figurative languages used to describe genocidal memory and experiences in the four novels, the recognition of culture, genocide and trauma in the four novels, the kind of context created through genocide and remembering of previous genocidal traumatic experiences in the novels.

Al-Saeedi (2016) states that "schema basically focuses on how knowledge is mentally represented in the mind of individuals and used to interpret information" (p. 19). The mind's contribution towards Herero and Nama genocide can be explicated by the individual's understanding of the genocide in terms of its language formation, syntax usage and lexical meanings. The previous knowledge on Herero and Nama genocide can easily be observed and realised from the textual formations. Therefore, Frans (2020) emphasises that the role of prior knowledge in meaning-

making and image schemas are of interest. It can be concluded that one's prior knowledge and experiences play a major role in the interpretation of literary texts including that of the Herero and Nama genocide. The authors' narrations on genocide are filled with statements which trigger the attention that one uses to draw from memory so as to create vivid images in the mind to make sense of the texts under discussion.

2.6.6 Text world

Text world theory can also be used in literature to aid in the critical understanding and interpretation of a literary text (Frans, 2020, p. 5). As of the current study, an understanding of the 1904-1908 Herero-Nama genocide is interpreted through the use of selected textual formations. Such formations include the use of tenses such as the past tense in which the genocide happened as appears in the novels. In addition, text-world also includes political and traumatic jargon. According to Mohammadzadeh (2017), text world theory was coined and developed by Werth (1999) who wrote that text world theory "is the conscious and common effort on the part of the maker and the receiver to make a world wherein propositions are extended and embodied and finally result in semantic structure" (p. 287). Frans (2020) argues that this construction, as Mohammadzadeh argues, creates a construct or a world that allows the reader and the writer to make sense of meanings.

Mohammadzadeh (2020) also opines that there are three layers of text world theory in which participants come together to create meaning, and these are the discourse world, the text world and sub-world. Mohammadzadeh describes the layers of text world theory as:

The discourse world: Here, a connection and communication takes place between the text - writer/speaker, and the reader - reader/listener.

The text world: In this layer, participants in the discourse try to create mental constructions through transmission of the physical description into conceptual worlds via world building elements - time, place, characters and objects.

The sub-world: Here, a number of switches are temporarily or spatially referred to from the text world into the sub-worlds.

Govanelli (2010, as cited in Mohammadzadeh, 2017), stresses that it is the text world triggers that form the sub-worlds and that world builders like deictic, reference points, time, space, characters and objects provide important details on the original texts.

2.7 A review of Namibian literature

Arich-Gerz (2010), states that in March 1990:

after a more than thirty-year-long war of liberation against the South African occupiers, Namibia became the last country in Africa to achieve independence. Not only did the process of decolonisation begin late in South-West Africa, it also had consequences for art and, in particular, literary works as a result of this delay. (p. 7)

Namibian literature has then escalated as many writers have written in different literary genres in recent years. The recent literary works comprise of different themes ranging from crime, alcohol and drug abuse, gender-based violence, unemployment, poor living conditions, poverty and hunger, to mention just but a few. In recent studies, the genocide has become one of the topics for discussion. The traumatic experiences, German's refusal to apologise to the affected group, reparations of skulls and the genocidal memories over 1904-1908 Herero-Nama genocide have received much attention both in print media and other social media. Woldemariam and Gawazah

(2020) also affirm that Namibia has been independent for 30 years and literary works that have been produced after independence have only been studied in isolation and there has not been an in-depth analysis of the sociologically and linguistically relevant issues raised in all of the genres (p. 1). Numerous literary works came into existence as a result of scholars' interest in different themes. It is worth praising that the Namibian writers have shown keen interest in expressing their thoughts and views on different stressing issues at their disposal. According to Orford (1994, as cited in Mbise & Vale, 2001), Namibian literature is the growing body of literature that expresses what it was and is to be Namibian. Chapman (1995) states that Namibia has colonial literature in German, Afrikaans and English, which leaves the study to be lacking inclusivity because it does not cover indigenous literature. This has resulted in Namibian learners reading literature for 'art's sake' instead of 'art for a purpose'. Winterfeldt and Vale (2011, as cited in Woldemariam & Gawazah (2020) attest to this fact when they state that literary works published pre-independence were in Afrikaans, Oshikwanyama, Otjiherero, Nama/Damara but only a few books were published in English except for autobiographies and fictionalised biographies. Mbise and Vale (2001) argue that post-independence Namibian literature is a small corpus characterised by new themes, for example, reconciliation, affirmative action, ex-combatant issues, the returnees, introspection, self-analysis, disillusionment and class struggle amongst others. Vale (2010) stresses that:

Before independence authors wrote about colonial or apartheid oppression. After independence in 1990 new themes had to emerge to reflect the new historical condition of post-independence. Whilst in many African countries corruption and nepotism were common post-independence themes, Namibian authors seem to concentrate on more urgent

and relevant themes which are political, social and economic such as reconciliation, unemployment, HIV/AIDS and gender violence. (p. 55)

According to Woldemariam and Gawazah (2020), Namibian literature is studied to strike a balance in the literature of the different regions they study as well as for purposes of comparison. However, Namibian literature raises different sociologically and linguistically relevant issues that could be used by those who go into the teaching profession in their classroom to promote moral values and help curb social evils (p. 2). Woldemariam and Gawazah (2020) further allude that there are few Namibian literature books in English. This absence of a wide range of Namibian literature hampers graduates in selecting or even studying Namibian literature. In comparison with Western canonical literature, teaching Namibian literature is given less attention and students from Namibia are not adequately exposed to Namibian literature. Namibian literature is primarily for entertainment purposes. Experiences have shown that literature in Namibia's high schools does not improve linguistic ability, general personalities, literary skills and even the diverse cultures, values and traditions of the Namibians (Woldemariam & Gawazah, 2020)

Woldemariam and Gawazah (2020) further allude that different authors from all walks of life in Namibia such as Mvula YaNangolo, Joseph Diescho, Paavo Hasheela, Abednego Lesheni Nghifikwa, Angula Tomas Ndjembo and Kavevangua Kahengua, to mention but a few, contributed enormously to Namibian literature before and after the independence of the country. Among those writers is Andreas Neshani who wrote the novel *The Purple Violet of Oshaantu*, which was published in 2001 by Heinemann African Writers Series. Her novel is based on gender issues such as feminism and patriarchy in Namibia, especially in the Oshiwambo culture. According to Beukes (2011), the novel expresses a personal account of two dynamic women in the village of Oshaantu

in the northern part of Namibia. The novel is set in a post-apartheid Namibia in which HIV/AIDS is still regarded as a myth and domestic violence is justified by some elders as a part of any normal marriage.

Chapman (1995) states that in what is a history of 'strong' events, the attempt to give substance to the term 'Namibian literature' presents all the challenges and problems, in a microcosm that would occupy an attempt to delineate the literature of any country in southern Africa (p. 20). Through issues like marriage, divorce, widowhood, reproductive rights, religion, inheritance and economic status of women, the novel critiques a traditional system that seeks to silence women and close any pattern to empowerment (Victor, 2013, p. 54).

Matundu-Tjiparuro (2013) believes that *Mama Namibia* is a historical-educative piece of writing on the history of the Ovaherero and Nama people which has been confined to oral transmission to only latter generations of the victims and which has for some reason been ominously removed from the remit of other Namibians. *The Scattering* (2016) and *Mama Namibia* (2013) reconstruct the atrocities that the Herero people endured during their fight for freedom through literary lenses. This implies that genocidal novels have been written in recent years to counterattack German's involvement in the affairs of Herero and Nama, which has been described as genocide after the killing of the mass Herero and Nama people. The atrocities endured by the Herero and Nama people should therefore be explained using varieties of linguistics aspects such as cognitive stylistics together with its tools. A lot of problems including the killings of people appear in the novels, whereby painful experiences are developed through textual presentations. Such problems range from both societal and psychological aspects. Therefore, Woldemariam and Hafeni (2019)

state that *The Other Presence* and *The Hopeless Hopes* delineate several societal problems which are persistent and complex in the contemporary Namibian society.

Problems such as the unfair treatment of women, fear of the unknown, trauma, discrimination, unemployment, stigmatisation of HIV/AIDS victims, poor living conditions, poverty, socio-political genocide and cultural conflict are the integral part of the plot construction in the two novels. These problems as portrayed in *The Other Presence* and *The Hopeless Hopes* took place in Namibia before and after independence (p. 5)

Although authors have published a number of literary works in English, specifically in Namibia, there are few or no scholarly writings that have been carried out on genocide before, especially with regard to the selected literary texts. There was therefore a need for the current research to be conducted for the sake of linking the encountered research gap, which would eventually contribute to solving the problems experienced by researchers and scholars when researching cognitive stylistics in general.

2.8 Theoretical frameworks

According to Grant and Osanloo (2014), a theoretical framework is the blueprint for the entire dissertation inquiry, that serves as the guide on which to build the study and also providing the structure to define how the study is philosophically, epistemologically, methodologically, and analytically approached as well the dissertation as a whole (p. 13). Creswell (2014) states that theoretical frameworks:

guide the researchers as to what issues are important to examine (e.g., marginalisation, empowerment, oppression, power) and the people who need to be studied (e.g., women,

low economic social status, ethnic and racial groups, sexual orientation, disability). They also indicate how the researcher positions himself or herself in the qualitative study (e.g., up front or biased from personal, cultural, and historical contexts) and how the final written accounts need to be written (e.g., without further marginalising individuals, by collaborating with participants), and recommendations for changes to improve lives and society. (p. 98)

This study was guided by the Cognitive Stylistics, Schema and Trauma theories.

2.8.1 Cognitive stylistics theory

Cognitive stylistics, by adapting many different cognitive-related theories from different fields of studies such as psychology, aims to help scholars and readers to interpret literary texts from different aspects, especially in terms of “the role of emotions in discourse processing including issues such as how and why readers respond emotionally to the writers’ literary texts” (Burke, 2010; Miall, 2006; Oatley, 2002, as cited in Whitely, 2010, p. 23). This model combines textual knowledge and the active role of readers in the interpretation of the literary texts. This interpretation mainly encompasses the characters, objects and their relationship with each other. The readers apply this model to make a good relationship between the texts and their previous world knowledge directing them to a dynamic interpretation (Mohammadzadeh et al., 2018)

“Cognitive linguistics views linguistic cognition as indistinguishable from general cognition and thus seeks an explanation of linguistic phenomena in terms of general cognitive strategies, such as metaphor, metonymy, and blending” (Janda, 2015, p. 131). Cognitive linguistics aligns the study of language with the study of the mind and brain (the word ‘cognitive’ indicates this focus on mental faculties, such as perception and knowledge, as part of the study of language). In a nutshell,

this means that the reader's mind is at liberty to make final conclusions and judgements of what has been captured by the brain through thinking outside the box. Considering the 1904-1908 Herero and Nama genocide, cognitive stylistics is the best tool to explain and demonstrate practical schemata, as the novels are packed with factual ideas about the genocide.

2.8.2 Schema theory

The schema theory is defined as one type of schema, or background knowledge, a reader brings to a text. Schema theory is an explanation of how readers use previous knowledge to comprehend and learn from the text (Rumelhart, 1980). According to An (2013), the term "schema" was first used in psychology by Barlett (1932) as "an active organization of past reactions or experiences" (p. 201). Later, schema was introduced in reading by Rumelhart (1980), Carrell (1981) and Hudson (1982) when discussing the important role of background knowledge in reading comprehension (p. 130). According to An (2013),

the fundamental tenet of schema theory assumes that written text does not carry meaning by itself. Rather, a text only provides directions for readers as to how they should retrieve or construct meaning from their own previously acquired knowledge. This previously knowledge is called the readers' background knowledge (prior knowledge), and the previously acquired knowledge structures are called schemata. (p. 130)

The schemata of a reader are organised in a hierarchical manner, with the most general at the top down to the most specific at the bottom. According to schema theory, comprehending a text is an interactive process between the reader's background knowledge and the text. Efficient comprehension requires the ability to relate the textual material to one's own knowledge. (An, 2013, p. 130)

Furthermore, Burke (2005) states that “the broadest view of Schema Theory takes into account all the mental activities associated with tasks such as thinking, knowing, communicating and remembering. Schema Theory must deeply embed in culture” (p. 198). Whereas, Marszalek (2012) states that “interpreting any kind of literary text depends, to a great extent, on the reader’s background knowledge and prior experiences. That is to say when reading a text, people’s interpretation relies on their own knowledge of the surrounding world” (p. 119). The knowledge and experiences surrounding the Herero and Nama genocide qualify the above statement by Marszalek. Both the writers and the readers are able to mentally analyse what transpired during the genocide, considering the loss of life through brutal killings, rape, and livestock confiscation to mention just a few. The interpretation of the reader is very important in schema theory as a theoretical framework. Indeed, the writers of the texts play a major role in schema theory too.

2.8.3 Trauma Theory

In addition to the above theories, trauma theory is also used in the study. Marder (2006) states that the word ‘trauma’ is an ancient Greek word, which means “wound”. Of late, the emergence of ground-breaking new work on trauma in literature and critical theory has made a profound impact both within and beyond the field of literature. Trauma refers to a person’s emotional response to an overwhelming event that disrupts previous ideas of an individual’s sense of self and the standards by which one evaluates society (Caruth, 1995). Trauma theory, therefore, pertains to the study of literature on and about extreme difficulties and violence (Mlambo, 2013, p. 40). This study examines the genocidal trauma of the Herero and Nama through the application of trauma theory. This theory was considered to be relevant to the study as it unpacks the traumatic events that happened during the 1904-1908 Herero and Nama genocide. The exploration and analysis of the selected texts contribute to the development of this theory. This theory is critical to use in

analysing genocidal texts as this theory has proven to be relevant in explaining the troubles faced by the Herero and Nama as well as the entire Namibians.

Cloete and Mlambo (2014) focused on the literary representation of trauma and resilience in the novel, *The Uncertainty of Hope* (2006) by Tagwira. Through the application of trauma theory, the many crises faced by ordinary Zimbabweans are highlighted. In their paper, Cloete and Mlambo (2014) demonstrated that the trauma theory is relevant and applicable to African literature and that it helps to enhance the message of the author. Tagwira (2006) presented the traumatic events suffered by ordinary Zimbabweans and how they reconstruct their identity to cope with the crises at hand (Nandenga, 2019).

According to Caruth, (1995) the most outstanding feature of trauma theory in literary studies is its representation of the transformation of the character ignited by an external, often horrifying experience, which illuminates the whole process of coping, surviving and coming to terms with the dynamics of memory that inform the new perceptions of the self and the world (p. 17). This means that the horrific events as portrayed by the authors have major impacts on the minds of the readers. The mental images through memories and remembering of past events are justified by the trauma theory. For Nandenga (2019), “the literary trauma theory is very critical to the study because it relates to literature about extreme and overwhelming atrocities that people go through and manage to survive. Traumatic experiences in fiction represent the horrors of life” (p. 32). The atrocities experienced by the Herero and Nama people have negatively affected them even after the next Herero and Nama generations to come as they will relate to such traumatic experiences through literature.

Rodi-Risberg (2010) states that the emergence of trauma as a theory was an event that came too soon, and was largely missed, only to return to us repeatedly via literary representations, political studies, and historical events throughout the decades that we align with worldwide atrocity. The fiction that matters most to us is one that enlarges our consciences, our sympathies and our knowledge (p. 74). Nandenga (2019) stresses that there are fictional pieces which articulate the Namibian traumatic experience be it the Herero genocide, physical or emotional abuse and colonisation in Andreas' *The Purple Violet of Oshaantu* (2008), political and colonisation in Diescho's *Troubled Waters* (1993), unemployment, social and gender-based violence in Nyathi's *The Other Presence* (2013), political and social issues in Kahengua's *Invoking Voices: An Anthology of Poems* (2012) and violence in Morris and Schlettwein's *Bullies, Beats and Beauties* (2012).

Writers can bring traumatic events to life in the past and those that still happen today by means of fiction, which makes readers conscious of this and harmonises this study with their objectives.

Vickroy (2002) found that trauma narratives, although fictional, can convey traumatic experiences as authentically as survivor testimonies because of their experimental narrative techniques, including symbolisation, where they not only represent trauma as a content or theme but they also incorporate the rhythms, processes, and uncertainties of trauma within the consciousness and structures of these works (p.14). Reading the selected novel from the trauma theory perspective, one brings the past experience to the present. The survivors of the Herero and Nama genocide are still bleeding because of the experience they have gone through. For Vickroy (2002), "these writers employ fictional techniques such as figurative language to represent trauma and its concerns with

dissociation, shattered identities, and fragmented memories, thus making the traumatic experience more accessible and real to readers” (Nandenga, 2019, p. 25).

Caruth (1995) refers to the emotional response of a person to an overwhelming occurrence that disturbs past concepts of the person's sense of self and the standards for the assessment of society. For Nandenga (2019, trauma theory regards responses to the traumatic experience as inherent characteristics of traumatic experience and memory, including cognitive chaos and the eventual division of consciousness. In order to describe the extent of harm done to a coherent sense of the individual and the change of consciousness caused by experience, the idea that traumatic experience divides pathologically means that identity is utilised as a metaphor by the literary scholar.

Nandenga (2019) further stresses that trauma engages serious long-term negative consequences. Essentially, past trauma and traumatic memories affect the mind of the characters. Factors such as confusion, insecurity, abuse, racial inferiority, bullying, domestic violence and particularly painful and disturbing childhood experiences induce trauma (p. 33). In addition, psychological trauma may be caused by catastrophic events like war, deception, treason and sexual abuse. However, different individuals will react to similar events differently. In other words, not everyone who has had the same trauma is traumatised psychologically (Nandenga, 2019). Trauma is the wound history to be told, according to Cloete and Mlambo (2014), and it is found in fictional as well as non-fictional literary texts. It reveals the truth that only by closely reading the text can we experience. Trauma is thus the act of bearing witness and this act puts the person in a unique risk position, a risk that arises from the untrustworthiness of memory, self-censorship and betrayal.

The Cognitive stylistics, Schema and Trauma theories were therefore used in the analysis of how language has been used in the four selected novels, paying attention to the experiences encountered by the Nama-Herero during the time of the genocide. The chosen frameworks provided the most appropriate answers to the research questions raised by this study.

2.9 Chapter summary

This chapter delivered insights on cognitive stylistics, an approach which supports this study and the justifications as to why the cognitive stylistics approach is best suited and sufficient for this study, whereby genocide was taken into consideration. Literature was reviewed with ample consideration being offered to areas such as Namibia-Germany relationships, stylistics in general, cognitive stylistics, schema types, the presentation of genocides in literary texts, related studies in the field of cognitive stylistics as well as a brief review of Namibian literature. The next chapter deals with the methodology which was used during the study.

CHAPTER THREE

RESEARCH METHODS

3.1 Introduction

This chapter explains the research design and methodology that were adopted in the current study. As such, the chapter also explains aspects of the research design such as qualitative research, the research instrument, population, sampling, procedures and research methods. Furthermore, the chapter additionally reflects on data analysis and research ethics.

3.2 Research design

A research design offers “an operating model or blueprint for a research project” (Griffiee, 2012, p. 44). The study adopted the qualitative research design. The qualitative approach was used in order to gain a deeper understanding of the genocide as presented in Lauri Kubuitsile’s *The Scattering*, Jaspar D. Utley’s *Lie of the Land*, Rukee Tjingaete’s *The Weeping Graves of our Ancestors* and Zirk van den Berg’s *Parts Unknown*. This study used a qualitative, desktop research design whereby four recent novels set in Namibia during the Herero-Nama genocide were the centre of the study. No respondents were used and no fieldwork was conducted during the study. Instead, the study concentrated on a literary analysis of the four selected texts. The four texts were selected because they were all set in Namibia during the Herero-Nama genocide.

According to Creswell (2014), the qualitative approach demonstrates a different approach to scholarly inquiry than methods of quantitative research. Although the processes are similar, qualitative methods rely on text and image data, have unique steps in data analysis, and draw on diverse designs. Creswell (2014) further stresses that:

writing a methods section for a proposal for qualitative research partly requires educating readers as to the intent of qualitative research, mentioning specific designs, carefully reflecting on the role the researcher plays in the study, drawing from an ever-expanding list of types of data sources, using specific protocols for recording data, analysing the information through multiple steps of analysis, and mentioning approaches for documenting the accuracy or validity of the data collected. (p. 232)

In other words, qualitative research is concerned with gathered information that is available in print form. Qualitative research explores aspects of social life which are not agreeable to quantitative measurement (Jupp, 2006). What is evident from the above definitions is that qualitative research deals with words and not quantities (Absalom, 2019, p. 41). According to Creswell (1998) “qualitative research is an inquiry process of understanding based on distinct methodological traditions of inquiry that explore a social or human problem” (p. 54). In line with the definition by Creswell, this study sought to examine the Herero-Nama genocide is represented by the authors of the selected novels through the lenses of the cognitive stylistics framework. It was therefore a process of analysis that sought to explore societal and human problems. Creswell (2014) states that:

in contrast to other designs, the qualitative approach includes comments by the researcher about their role, and the specific type of qualitative strategy being used. Further, because the writing structure of a qualitative project may vary considerably from study to study, the methods section should also include comments about the nature of the final written product. (p. 233)

Qualitative research does not only provide information about the “human” side of an issue like the survival and coping approaches; it also assists in identifying intangible factors whose role in the study issue may not be certainly obvious. Since a qualitative method was used in this study, no fieldwork was carried out during the study, but rather a literary analysis of imaginative fiction from the selected texts. It is basically desktop research.

3.3 Population

The population of the study consists of all four novels written on the 1904-1908 Herero-Nama genocide in the English language, which are set in Namibia during the time of writing this thesis. The population of the study is described as all the elements that meet the criteria for inclusion in a study (Burns & Grove, 2003, p. 213). On the contrary, the population consists of all people or items with the characteristics that one wishes to study (Bhatacherjee, 2012). Considering Bhatacherjee’s definition of the population, the population of this study, therefore, are all English-written novels about the Nama –Herero genocide. These are the published texts written in English at the time of writing this thesis.

3.4 Sample

The study utilised the purposive sampling technique to select the four contemporary imaginaries. Purposive sampling was used based on preliminary readings of the texts in order to establish an initial thematic taxonomy. In each novel, there are many contributors ranging from race, age, ethnicity and gender, and in the course of exploring the representation of cognitive stylistics tools on genocide, individual novels were read and analysed. The four selected novels were selected because of the similar themes they share.

3.5 Research instruments

According to Griffiee (2012), a research instrument is defined as a “means, either physical or nonphysical, by which data is produced” (p. 128). Data for this study was available in the form of the narratives of the four selected novels. A research instrument in the form of text analysis was employed in the study to assist in extracting appropriate data to be analysed from the literary texts. A qualitative approach was applied in the study, whereby content analysis as part and parcel of text analysis instrument was used. Chunga (2015) maintains that content analysis is a method of qualitative research design which can be used to analyse texts and draw interpretations and rich descriptions of people to draw an informed conclusion (p. 47).

3.6 Procedure

A close reading of the four texts was done as the initial phase of data collection, focusing on cognitive stylistics, schema and trauma theories of literature. The collected data from the content analysis checklist dealt with cognitive stylistics as presented in the selected texts regarding cognitive metaphor, contextual meaning and content schema. The information was collected in the form of sentences and paragraphs from the selected texts and the results were discussed qualitatively in the data analysis section through the spectacles of cognitive linguistics, schema and trauma theories. The researcher also considered relevant secondary sources such as works by literary critics, book reviews, journals, scholars’ research papers and other sources related to the 1904-1908 Herero and Nama genocide. A content analysis instrument was used to collect the data from the selected texts after a close reading of the novels. Journals, articles and other works on literature such as secondary books were also read in order to bring to attention what other scholars and researchers think about this area of interest. There was no fieldwork to gather information.

3.7 Data analysis

Creswell (2014) explains that:

data analysis is an ongoing process during research. It involves analysing participant information, and researchers typically employ general analysis steps as well as those steps found within a specific design. More general steps include organising and preparing the data; an initial reading through the information; coding the data; developing from the codes a description and thematic analysis; using computer programs; representing the findings in tables, graphs, and figures; and interpreting the findings. (p. 261)

Because text and image data are so dense and rich, not all of the information can be used in a qualitative study. Thus, in the analysis of the data, researchers need to “winnow” the data (Guest et al., 2012), a process of focusing on some of the data and disregarding other parts of it. This process, too, is different from quantitative research in which researchers go to great lengths to preserve all of the data and reconstruct or replace missing data. In qualitative research, the impact of this process is to aggregate data into a small number of themes, something like five to seven themes (Creswell, 2013). The qualitative content analysis data was interpreted through the theoretical frameworks of cognitive linguistics, schema and trauma theories (Stockwell, 2002) for easy management of data. Findings were then extracted from the interpretation to formulate discussions, conclusions and make recommendations.

3.8 Research ethics

Researchers need to anticipate the ethical issues that may arise during their studies (Chadwick & Berg, 2001; Hesse-Biber & Leavy, 2011; Punch, 2005; Sieber, 1998). Research involves collecting data from people, about people (Punch, 2005). Creswell (2014) alludes that ethical issues are

required in making an argument for a study as well as being an important topic in the format for proposals” (p. 132). Researchers need to protect their research participants; develop trust with them; promote the integrity of research; guard against misconduct and impropriety that might reflect on their organisations or institutions and hurt the victims; and cope with new, challenging problems (Israel & Hay, 2006). Ethical questions are apparent today in such issues as personal disclosure, authenticity, and credibility of the research report; the role of researchers in cross-cultural contexts; and issues of personal privacy through forms of Internet data collection (Israel & Hay, 2006).

Creswell (2014) further stresses that the ethical considerations that need to be anticipated are extensive, and they are reflected through the research process. These issues apply to qualitative, quantitative, and mixed methods research and to all stages of research. Proposal writers need to anticipate them and actively address them in their research plans (p. 132). For Creswell (2014), attention needs to be directed towards ethical issues prior to conducting the study; beginning a study; during data collection and data analysis; and in reporting, sharing, and storing the data (p. 132). Leedy and Ormrod (2005) state that “most ethical issues in research fall into one of four categories: protection from harm, informed consent, right to privacy and honesty” (p.101). Creswell (2014) affirms that before writing the research, “it is useful to consider the ethical issues that can be anticipated and described in the proposal. These issues relate to all phases of the research process. With consideration for participants, research sites, and potential readers, studies can be designed that contain good ethical practices” (p. 141). Therefore, the researcher applied for ethical clearance from the University of Namibia’s Research and Ethics Committee (UREC). The research abided by all ethics governing professional academic conduct with regards to references and citations of other people’s work. In addition, the information obtained from the research was

used solely for the purpose of the study. Henceforth, permission was granted by the UREC for the study to be conducted. The findings of the study will be shared publicly through journal articles or book chapters.

3.9 Chapter summary

This chapter concentrated on the procedures and methodology used in carrying out this study. The qualitative research design which was used during the study was fully discussed. The population of the study as well as the sample or research method as well as research instruments, which is content analysis, were also stated. Other issues observed were the research procedures, data analysis and lastly research ethics that included ethical necessities. The next chapter presents an in-depth analysis of the four texts: *The Scattering*, *The Lie of the Land*, *The Weeping Graves of our Ancestors* and *Parts Unknown* as outlined by the cognitive stylistics framework.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.1 Introduction

This chapter presents and analyses the data collected from the four texts under this study. The data is analysed in line with the objectives of the study and guided by three theories, namely, cognitive stylistics, schema and trauma as frameworks for analysis. The purpose of a cognitive stylistic analysis is to decode the meaning that is embedded in a text. This accords readers the opportunity to extract meaning from the printed matter if they understand it letter by letter and word by word (White, 2018). At the same time, reading mainly recognises printed letters and words, reconstructs the author's intended meaning, and reconstructs from the smallest unit of text formulated from letters and words. On the other hand, it is important to reiterate that human background knowledge plays a more important role in reading comprehension than new words and new structures (Spiro, 2017). Readers and writers of a text use their past experiences to infer meaning when they are reading or constructing texts. Another important factor about the contribution of a reader's prior knowledge is that it creates the ability to predict meaning in the reading process.

As the study was guided by research questions, it is vital at this stage to restate the research questions. The main research question was the Herero-Nama Genocide presentations through the theories of cognitive stylistics, schema and trauma. The following four texts were examined: Kubuitsile's *The Scattering* (2016), Utley's *Lie of the Land* (2017), Tjingaete's *The Weeping Graves of Our Ancestors* (2017) and Van Den Berg's *Parts Unknown* (2018). The study further sought to respond to the following four specific research questions:

- To what extent does cognitive metaphor contribute to the understanding of genocidal memory in the four selected novels?
- How do cognitive processes and tools influence the manner in which the authors use language to present the Herero and Nama genocide in the texts and in what ways does this affect how the texts are interpreted?
- In what ways can the literary constructions of the 1904-1908 Namibia-German conflict as presented in the selected literary texts best understood from a Cognitive Stylistics perspective?
- In what ways are trauma on genocide linguistically narrated and coded in the four novels and how are these narrations and codes understood through the Cognitive Stylistics frameworks?

The next section of the study presents a summary of each of the four literary texts that were analysed. These texts are *The Scattering*, *Lie of the Land*, *The Weeping Graves of Our Ancestors* and *Parts Unknown*. They are summarised in the aforementioned order.

4.1.1 Synopsis of *The Scattering* (Kubuitsile, 2016).

The Scattering is a text that tells the story of the migration of Africans in southern Africa in the 1900s as a result of colonialism. The story is about two families that were affected by displacement. The novel focuses on three women to highlight similarities in women's experiences as wives dealing with the aftermath of war. The lack of communication among the characters causes a lot of uncertainty, as communication is the central component of language. We will explain the impact of war on children and families in terms of the three generations and their struggles. This method provides a long-term view of the actions and reactions. Female characters have different

personalities, but they all want the same thing: freedom. They have the same vision but approach it differently. This perspective helped us to find out how women's plight has multiple implications, each of which outweighs the next. The story emphasises people's suffering and pain, and their various coping mechanisms.

4.1.2 Synopsis of *Lie of the Land* (Utley, 2017)

This text is set during the German-South West Africa (now Namibia) war of invasion between 1904 and 1908. The main character of the story named Sam embarks on a spying journey to South West Africa where he is disguised as a linguist while his real identity was that of a British undercover investigator. He witnesses German soldiers on their mission to exterminate the Ovaherero population at the order of General Adrian Dietrich Lothar von Trotha. Von Trotha was sent to German-South West Africa at the admiration instigation of the German Kaiser after having massacred thousands of black African natives in German East Africa (present-day Burundi, Rwanda, Tanzania and part of Mozambique). Sam arrives shortly after the extermination order was issued, just as several prisoners of war are rounded up by German soldiers preparing to execute them. Sam recognises and rescues one of the prisoners as not Herero and thus unfit for extinction. Sam later deserted the army and fled with the prisoners into the wilderness. Sam and his prisoners benefit from survival skills because they must protect themselves. Sam knew it wouldn't last long, but life was better and more comfortable this way. They are ambushed, the prisoners are taken to the death camp, and Sam and the prisoners are forced to part ways when Sam re-joins the German army. Sam unexpectedly allowed his army to chase away the prisoners as if the military commander had read his mind. The commander did not want Sam to accept the offer because of the difficult terrain. Sam leaves the camp in search of prisoners and ends up on the Orange River, which borders both South West Africa and South Africa to the north and south.

Sam meets a man who shows him magic. Sam meets a man who magically shows him the way to the death camp. Sam is eagerly instructed to find his way to the death camp. Due to the appearance and condition of the slaves, the death camp was poorly displayed. Sam looks for and finds prisoners, makes plans, packs them into wooden boxes, and smuggles them out of death camps. The prisoners were malnourished and had arrived too late for medical attention. While recuperating in an African village, Sam experiences a power outage and learns of the death of a pregnant prisoner. Sam returns to England to mourn the prisoner's death.

4.1.3 Synopsis of The Weeping Graves of Our Ancestors (Tjingaete, 2017)

This story is told by one of the descendants of the Ovaherero ancestors, who were nearly exterminated by the German invading soldiers between 1904 and 1908. This was then termed a genocide believed to have already started before 1904. Mbakondja was raised by his grandmother because his father's whereabouts are unknown and his mother is said to have pursued his father. The presence of the Germans causes the unnecessary relocation of the Ovaherero people in order for the Germans to confiscate large tracks of land. Mubakonja is furious at the Germans' cruelty and the instability they have brought into the life of the Ovaherero. He is a true warrior who was thought to have died in the war and he discovers the existence of his father. Overt poverty, drunkenness, and helplessness were all visible in Otjimbingwe. The exiled Ovaherero and Damara, who converted to Christianity but sacrificed their own culture and traditions, were miserable in their new home. There were indications of confusion and anxiety. The graveyard was no longer maintained and it resembled a meadow. Mbakondja organises and mobilises people to arm themselves in the face of the Germans. The move to organise the Herero army was difficult, and the Germans had cutting-edge cannons, thus making it difficult for the Herero to defeat the Germans and reclaim their land. Despite this, Mbakondja was able to build an army to fight the

Germans. The German governor's intention to establish a military base in Okangui is known to Herero. Villagers fight back, and German generals arrive in Okangui with over 800 soldiers. Mubakonja's army was later pursued by German soldiers in Waterberg, sparking a war. German soldiers captured and lynched one of the Herero fighters. Mbakondja was injured during the war, but he and six other Herero fighters were able to flee. When the extermination order was issued, German soldiers poisoned the basin and pursued the remaining Herero who tried to flee to Botswana. The captured Herero was taken to a prison and forced to work as a slave while suffering various forms of dehumanisation. Mbakonja was dehydrated and had wounds, so he was unable to continue his escape to Botswana. Unfortunately, he was captured and killed by the German army.

4.1.4 Synopsis of *Parts Unknown* (Van den Berg, 2018)

The text *Parts Unknown* (Van den Berg, 2018) is a historical fictional text that narrates some of the most daring events of the German-Herero war. This war is popularly known as the Herero genocide due to the high rate of casualties of the Herero population. *Parts Unknown* (Van den Berg, 2018) follows a storyline of the German-Herero war that began in 1904-1907. The unique part of the story is that of Germans who declined to participate in the mass killing of the Herero population upon Lortha van Trotha's extermination orders. These extermination orders resulted in the death of 75% of the Herero population. Besides the historical perspective of this text, the text is rich with linguistic nuances that assists the reader to better understand the events in the story. The text presents cognitive schemata of the journeys travelled by the character Siegfried Bock until the time of his death. Linguistic schemata are spread out throughout the story. Traumatic events are also captured throughout the story.

4.2 Contribution of the cognitive metaphor to the literary creativity of the genocide

This part of the study responds to the first research question which sought to examine how cognitive metaphor contributes to the literary recreation of the manner in which the genocide is projected in the four novels. The cognitive metaphor is analysed to fully examine and interpret how cognitive metaphor contributes to creativity in a genocidal text.

The term cognitive metaphor can also be used to mean the same as conceptual metaphors. Conceptual metaphors are used to make texts more engaging. They convey meaning in a way that simple words cannot express. They make a piece of text to be more concise and shortened to the point. It is important to give a contextual meaning for the two terms, conceptual and metaphor for clarity purposes. Conceptual means relating to how the reader of genocidal texts processes the ideas and concepts as they are formed in the mind (Donnachie & Hewitt, 2014). This has to do with how the brain forms and perceives ideas and concepts that are related to the devastating effects of the genocide. The second is defining the word metaphor. According to Mac Cormac (1985), a metaphor is a figure of speech that expresses similarity between something relatively well known or concretely known (the semantic vehicle) and something which, although of greater worth or importance, is less well known or more obscurely known (the semantic tenor), and it must make its point by means of words. In the context of this study, it has to do with comparisons of words such as idolising the head of a 'Hottentot' that is compared to an animal trophy (Utley, 2017, p. 4). After contextualising these two words, we can now define the concept. A conceptual metaphor, also known as a generative metaphor, is a figure that compares or describes one term (or conceptual domain) in relation to another. The source domain is a conceptual domain that elicits the figurative expressions needed to understand another conceptual domain of cognitive linguistics. The target domain is a conceptual domain understood in this way. As a result, the starting point of a journey

is often used to describe the destination of life. These are analysed below with relevant examples from the texts.

4.2.1 Conceptual metaphors from the text *The Lie of the Land* (Utley, 2017)

There are many conceptual metaphors in the text *The Lie of the Land* (Utley, 2017) that can be analysed as conceptual metaphors. For a piece of text to qualify as a conceptual metaphor in this study, it must have the characteristics of comparing two unlike entities, objects and ideas, to refer to human or non-human qualities. Another characteristic is that of using words to produce concise and vivid statements that are clear enough to convey a large amount of information in a creative way. They are also characterised as useful language tools for transferring knowledge among a group of language speakers and are used in everyday language.

The “*bull necked man*” (Utley, 2017, p. 4) is a cognitive metaphor that compares qualities of an animal and a human being. This metaphor describes the appearance of a German *Reichskommissar* named Göring during his interview with a British agent named Sam as in the following short narrative.

A large curved pipe made of meerschaum shared a side table with photograph with what I assumed were his Bavarian wife and children. An empty cup and saucer next to a brandy bottle showed he had already had his coffee. He was a portly, bull-necked man in his sixties with a huge grey moustache and a pair of piercing grey eyes. The deep sagging bags under his eyes made him look older than he was. I had a feeling that he didn't smile very often. Except, possibly, when saving Africa from its wildlife. He made no attempt to offer me a drink and went straight to the business at hand. (Utley, 2017, p 4-5)

The cognitive representation begins when a bull is compared to the qualities of man. A bull is an adult male ox that is commonly known for arrogance and for being dominant. It does not cooperate because of its stubbornness. When it comes to control, it is the figure of authority of a herd and it feels that all the female members of a herd belong to him. The physical composition of a bull symbolises masculine strength. In short, a bull has been metaphorically compared to a man. On the other hand, a man who has a neck that is compared to that of a bull is regarded as tough and misunderstanding. Similar characters have now been accorded to a man who is portrayed as a bully, stubborn, arrogant and does not listen to what other people say but only himself. The conceptual metaphor 'bull necked man' completes the characteristics that were stated in this discussion, that a metaphor communicates a message that is concise and clear, and at the same time transferring knowledge without saying too many words.

In the same description, Sam mentioned another quality that would make Göring smile, "*saving Africa from its wildlife*" (Utley, 2017, p 4). Göring's house was full of a variety of wildlife trophies that he gathered during his colonial tenure of exploitation in Africa. In literal terms, this metaphor sounds like a compliment that compares Göring's interest in Africa with destroying its wildlife, but in fact, it discredits him as a greedy imperialist. The phrase conveys deep irony and cynicism on the part of the narrator. The metaphorical meaning implies that Göring hunted and killed wildlife in Africa yet claimed to be protecting Africans from the dangers posed by wildlife. In reality, he was actually looting and destroying Africa's natural resources. It is a bad sign for the colonial past to be read and remembered from Göring's image because killing forms the basis of the genocidal mass killings of the Ovaherero and the Nama people of Namibia. Many Namibians perished as a result of the actions of men like Göring who came to Africa to dispossess local people of their natural resources. As it were during the colonial occupation period of Göring, Africans

were still living in forests with wildlife and other domestic animals as their source of food and wealth. For Göring to be famous for harvesting a large collection of wildlife artefacts, this suggests that Africans suffered during the process.

A total failure leaving the country with his tail between his legs is a metaphor that compares Göring with the same character of a dog (Utley, 2017, p. 5). The metaphor explains the role of Göring in his colonial duties to oppress the people of South West Africa at the time. The metaphor in its literal meaning says that Göring had his tail between his legs. This is a sign of fear and submission to defeat. The deeper meaning is that he left South West Africa with a feeling of being embarrassed or ashamed, especially because Göring has been defeated by the Ovaherero, the Nama and other local Namibian tribes. This was said by Göring during his colonial experience lecture to Sam. Sam identified many weaknesses in Göring's character, one of which was his "fruitless attempts to buy off the local chiefs" (Utley, 2017, p. 5). The belief that Göring had was that African chiefs at the time could easily be bought in exchange for their people's freedom and that of their great-grandchildren yet to be born. The expression insists on the "*fruitless attempts*" efforts made by Göring to bribe African chiefs into colonisation. Despite having failed, Göring maintained his narcissistic utterances by saying that only he was the best cruel person who knew how to punish "the tribes of savages" in South West Africa.

"*The Lie of the Land*" (Utley, 2017) is the title of the text examined in this section of the study. The lie of the land is a British metaphoric expression that refers to the existing condition of affairs, or how something is arranged. The literal meaning is how the land is laid out in terms of physical features that can be physically observed. In the context of this study, it describes the topography of the land or an assessment of the area of land before planning out, which implies the political terrain. There are two parties in conversation in this text, the Germans and the South West

Africans. When Sam went to visit *Reichskommissar* Göring, he was not sure about what he was going to be told by Göring. He would soon discover that Göring highly regarded himself as the conqueror of the savage tribes in Africa. Politically speaking, “The lie of the land” would further be characterised by German colonial forces descending on the Namibian shores to amass farmland, cattle and mineral wealth from the hands of the Ovaherero and Nama indigenous Namibian. They set up political laws and most of the time used force to acquire wealth. After the Ovaherero resisted occupation, von Trotha went on to issue a proclamation of extermination.

4.2.2 Schematic genocidal trauma experiences

This part of the study analyses genocidal trauma using schematic memories of how the Ovaherero people were nearly exterminated. Genocidal traumatic experiences are presented in all the four texts under study. However, there are some traumatising genocidal experiences that are more pronounced so much that memory can find it difficult to erase from the mind of the reader and the writer. These types of experiences affect the writer himself in a similar manner as they do to the reader. The style of brutality by the German soldiers brings back vivid memories to the descendants of the Ovaherero people as they are reminded about the methods that were used to exterminate their ancestors from the face of this earth. In the text *The Scattering*, the writer tells of a scene where an Ovaherero girl was murdered in open daylight by three German soldiers. In this incident, the German soldiers committed the killing in Tjipuka’s full view while she hid under a bush. Below is an excerpt from the text *The Scattering*. It will be analysed afterwards.

The tall German ran his hands down the front of the woman’s dress. With sudden violence, he ripped the dress open and tore again at her petticoat underneath, revealing her bare breasts. She brought her hands up to cover herself, and the tall German slashed them with a knife - one, two - and red strips appeared and dripped

down each hand as she pulled them away. They bled, but she made no sound. She put her arms at her sides and waited. The blood dripped down her hands and fell to the ground – the ground so greedy for Herero blood. The tall German turned her around and bent her over. He lifted her dress and used his knife to tear away her pants. He pulled out his manhood, already stiff, and pushed it into her. She was silent. The bush was silent...

He grabbed her breasts. He twerked the nipples with his fingers and smiled at her kindly. Her face was blank. No one was there. Then the tall German took out his knife, grabbed her by the back of the head, and sliced the knife across the skin of her neck. He jumped back to avoid getting soaked in her blood. She fell to the sand where the last of her life gurgled away (Kubuitsile, 2016, p. 43).

Traumatic language, together with non-verbal elements – scatological imagery, grammar of violence, the performativity of colonial power, the conqueror trope and affective or emotive language is employed through visuality and non-verbal actions. In addition gender dynamics at play, silence speaks about ineffability of trauma and pain as a form of resistance as well as an act of annihilation- slaughtering site. A combination of linguistic and non-linguistic semiotic elements of the violated female body and semantics of silence and wounds, gashing blood and act of slashing truly define genocide.

In addition, provocative imageries, conceptual metaphors and striking tropes of coloniality and subjectivity which convey the unpalatable grotesque are observed. Her nakedness further symbolises how the subjugated people were robbed of their dignity and humanity. Nudity, blood,

ripping off her dress function as emotive intensifiers, hence the nude body becomes signifier of Otherness.

Lack of verbal speech also suggests enforced silence in a colonial space where speaking is not permissible and attracts physical punishment. The words and expressions that visualise painful memories were used in the excerpt above. This is a visual narrative witnessed by Tjipuka when a young Herero girl was murdered by three German soldiers. They first raped her before eventually killing her. The following narrative of events, terms and phrases are from the excerpt above that are associated with the language of genocidal trauma. The German soldier began by issuing “*sudden violence*” before he “*ripped the dress open and tore again at her petticoat underneath*” then went on to cut an open wound on the young lady’s breasts, “*the tall German slashed them with a knife - one, two*”. When he finished cutting the breasts open, “*red strips appeared and dripped down each hand. The blood dripped down her hands and fell to the ground.*” After that he went on to rape the black Herero woman, “*He lifted her dress and used his knife to tear away her pants. He pulled out his manhood, already stiff, and pushed it into her.*” When he finished raping her, he “*took out his knife, grabbed her by the back of the head and sliced the knife across the skin of her neck. He jumped back to avoid getting soaked in her blood. She fell to the sand where the last of her life gurgled away.*” This traumatic experience can be analysed using cognitivism in that when a reader engages in reading such texts of violence, a mental image of brutality reflects in the mind of the reader.

On this particular scene, traumatic language was used to narrate a horrible encounter where six people witnessed the murder of the young woman. These were the murder victim herself, Tjipuka and her child and including the three German perpetrators. It can be understood that the victim felt the pain of physical pain when she had her breasts cut open by the German soldiers. On the other

hand, Tjipuka who also eye witnesses the murder event felt horribly traumatised. Although the child was very young, she saw the gruesome murder. Lastly, as it may seem that the three German soldiers enjoyed killing the young Herero woman, they too would suffer from the effects of mental trauma following their actions.

Readers and the writer of the text are the second set of people who may have been traumatised by this type of violence. Due to the graphic nature of the narrative, the readers may feel traumatised. Phrases such as “*cut the breasts open*” and “*sliced the knife across the skin of her neck*” are characterised by their graphic nature such that they enchant deep emotions and evoke trauma in the reader’s mind.

In the text *The Scattering* (Kubuitsile, 2016), there were events that genocidal trauma was experienced by the Ovaherero between 1904 and 1908 in Namibia. Genocidal trauma begins with the perpetrator engaging in violent acts of killing another person. In this case, the Germans were the ones who had the weaponry, military training and mental state of the will to kill the Ovaherero people. It is a fact to recognise that the Germans had thirst for killing as they would do with the Jewish people using a similar manner as the Auschwitz-Birkenau genocide. The Germans opened Auschwitz camps in Southern Poland in 1940. Earlier, Josef Mengele (1911-79), also known as Todesengel or Angel of Death, had begun his barbaric medical experiments on Jewish Auschwitz prisoners (History Editors, 2021). The following excerpt was extracted from the aforementioned text as an example that shows genocidal trauma.

‘Hang them’

Hartmann ordered a cart to be drawn up under the tree. The prisoners were made to stand on the cart while rough nooses were placed around their necks and slung

over branches of the thorn tree. The old man, blood streaming down his back, was held up by two of the women. The keening and moaning had stopped. The mad old man was still grinning and mumbling even as the noose was placed around his neck. Hartman smiled as he gave the order. A soldier whipped the horses and the cart drove off, leaving the Ovaherero dangling. I distinctly heard the flogged man's head snap. He was the lucky one.

As we rode on, David joined me. He was looking distinctly green. I turned around and saw all their bodies, men and women, swinging from the thorn tree. One or two of them were still kicking. I found myself glad that no children had been captured.
(Utley, 2017, p. 46)

Genocidal trauma affects the survivors in a similar manner as it does the one telling, reading or listening to the story. From the example above, it is painful for a reader or writer to remember the manner in which the Ovaherero people were hanged. General Hartmann had no mercy when obeying to Von Throta's extermination orders of the Ovaherero people. Here, he met a group of desolate elderly Ovaherero men and women who have been left behind by the main group because they were too frail to walk. Hartmann tortured them; '*Flog them*', he said. '*Loosen their tongues, we need to continue our march and I cannot waste any more time*' (p. 45). This type of torture evokes bad and painful memories when the reader visualises the scene of the beatings. The same flashbacks of the hanging can be traumatising too. Hartmann ordered one of his soldiers named David to hang all the elderly Ovaherero people. The method of killing is something that is difficult for the mind to comprehend, "*Hartmann ordered a cart to be drawn up under the tree*". Following his orders, "*A soldier whipped the horses and the cart drove off, leaving the Ovaherero dangling.*" (p.46). The difficult part of remembering genocide trauma is that the Germans perceived the

extermination of the Ovaherero people and are still adamant that it was not a genocide but a war between two warring parties (Rivera, 2012). The only problem is that the Ovaherero make an oral argument and have not published scholarly articles in support of their claim. This could have been caused by the fact that they could be traumatised when they write about genocide since they were the victims. They find it difficult to keep on thinking about their people who were almost wiped out.

4.2.3 Trauma of rape

Rape is a type of sexual assault in which vaginal sexual intercourse or other forms of sexual penetration are performed on someone without their consent (Sinozich & Langton, 2014). The act may be committed using physical force, coercion, abuse of authority, or against someone who is unable to give valid consent, such as someone who is unconscious or incapacitated. In the context of this study, rape is the act of forceful sexual penetration of the female vagina without giving consent by authoritarian male soldiers during a war. The following excerpt is an example of how rape was committed by the German soldiers against the Ovaherero woman between 1904 and 1908 in Namibia.

‘The tall German turned her around and bent her over. He lifted her dress and used his knife to tear away her pants. He pulled out his manhood, already stiff, and pushed it into her. She was silent. The bush was silent...’ (Kubuitsile, 2016, p. 43).

The example above tells of a horror story about a Herero woman who was raped by German soldiers. As defined by the definition of rape, it is a brutal use of forced sexual intercourse. The German soldier in the reported rape incident used this same kind of force as narrated *‘used his knife to tear away her pants’*. In a consensual relationship, it is not normal to cut a woman’s

underwear with a knife as a method of undressing her before having sexual intercourse. The first sign of trauma was when the tall German man ‘*turned her around and bent her over*’ without asking for permission. It can be imagined that the German soldier even went on to twist the woman’s hand because of the extent of hate for black people. This inhumane treatment of fellow human beings can be attributed to the causes of genocide because the Germans did not consider black people as humans. Although some scholars attribute the causes of mass murder genocide to be a form of collective punishment, colonialism and motivated by imperialism (Hiebert, 2017), the hatred for the black race was among the reasons. Rape can be associated with trauma because it was a way for the Germans to ensure that all Herero people, from young girls, women and men are wiped out through atrocities and mass killings. The other traumatic situation suffered by the Herero young victim of rape was the rough manner in which the rape was committed. The soldier ‘*pushed it into her. She was silent*’. A gentle push is different from a brutal push during the act of sexual intercourse. The silence demonstrated by the young Herero woman was a sign of protest. It would be nearly impossible for a man to engage in sexual intercourse act against the will of the woman. Lastly, the rape was committed in broad daylight while everyone was watching. It was a show of humiliation to the woman and all her fellow Herero tribesmen. ‘*The bush was silent*’ implies that there was no noising or screaming made by the woman, simply because she was afraid of the German soldier, hence accepted to be raped.

4.2.4 Schematic trauma of death in *The Weeping Graves of our Ancestors* (Tjingaete, 2017)

Schematic trauma causes victims or anyone who is historically informed when they remember the death of fellow tribesmen, family, friends, parents and generations especially when they have died in unforeseen circumstances because of the armed struggle. There are incidents in the selected texts which resulted in the loss of lives. Death is, however, not a cause for celebration even though

a soldier has successfully killed an enemy. Human beings are creatures who mourn as a sign of grief when a person dies (Sprang & John, 2018). The excerpt below narrates how Mbakondja killed a German soldier in real-time and also narrates how a Herero young man named Kaherero died in combat. In any event, death is something humans can be used to.

Mbakondja pumped bullet after bullet into his body. This was out of frustration and anger. The impact jostled Klaus down the rocks and the grenade he was holding exploded into his own face. It was then silent again. Although the guerrilla leader and his unit were still holding out, their number had been reduced to a handful.

Down the bottom of the mountain, Kaherero's fleeing unit got into another fierce combat. A fierce exchange of gunfire followed in which a section of Kaherero's unit was surrounded and wiped out with strong artillery and grenades. Kaherero was hit. The bullet tore through his cartilage and left him gasping in anguish. He limped forward before another bullet ripped through his chest. His own Martini Henry was hurled out of his hand. He desperately reached for it. This time, a flashing torrent of bullets brought him down. He died. Several German soldiers were killed and wounded in the encounter (Tjingaete, 2017, p. 218).

The excerpt above narrates the schematic experiences of trauma during the Herero-Nama genocide war as reported in the text *The weeping Graves of our Ancestors* (Tjingaete, 2017). Death is the irreversible loss of all essential processes, most notably the permanent cessation of the heart, breathing, and brain activity, marking the end of life of a living organism (Lamers, 2012; Kang, 2013; Ozanne et al., 2013; Stinneford, 2014; Kamm, 2017; Zhang et al., 2019). In most African cultures, the death of a person is celebrated through rituals. Some of the ritual processes include

washing the body, family members lying in the same blanket as the mortal corpse, touching the body to soothe emotions, mourning for several days, abstaining from sexual intercourse and not bathing until the corpse is buried. Some even go further to perform sexual intercourse with the spouse as a sign of affection. They assume that they are performing this for the last time with the corpse.

Schematic genocidal trauma is reflected in mourning. The mental image of remembering the dead traumatises the ones who are living. Despite being a traumatising experience, mourning is a process that allows the bereaved to accept the death or make sense of their loss. Additionally, death is a rite of passage necessitating the performance of several rituals such as rituals for purification, continuity, transition, reconciliation, and affirmation (Makgahlela et al., 2021). The Ovaherero suffered the same fate when they went through the bereavement process. There are strong indications reflected through documented works such as novels, newspapers and other documents that the Ovaherero still mourn the loss of their families that perished during the genocide. The excerpt above is evidence that the Germans were in Namibia to kill and exterminate the Ovaherero population. In the excerpt, Kaherero and his combatant unit perished when the Germans attacked them with heavy ammunition and artillery (Tjingaete, 2017, p. 218).

On the other hand, the Germans also suffered casualties. Their fellow combatants perished during the genocidal war. They too were affected by the schematic trauma of genocide. In the excerpt from the text *The Weeping Graves of our Ancestors* (Tjingaete, 2017) a character named Klaus was killed by the Ovaherero guerrillas. It is clear that the Germans were traumatised because their families back home would hear about the death of soldiers like Klaus and feel traumatised. Klaus was hit by a bullet that “*jostled Klaus down the rocks and the grenade he was holding exploded into his own face*” This is an unbearable experience to die with a grenade exploding in Klaus’ face.

It is a traumatic experience for himself, his family members, fellow combatants and even to the Herero guerrillas who witnessed the event.

4.2.5 Mental and physical oppressions in the texts

Cognitivism can be examined in all the texts under this study by examining oppression. This contributes to the creativity of these genocidal texts. Occupying forces enforced their rule in South West Africa through oppression. Oppression is a situation in which people are governed in an unfair and cruel way and prevented from having opportunities and freedom (Feagin, 2013; Weil, 2013; Young, 2014; Frye, 2019). There are two forms of oppression that were employed by the German colonial government. These were psychological and physical. The psychological was performed through the German Christian missionaries while the physical entails military violence using the police and the German-trained soldiers. The German missionaries first came to preach Christianity when in fact, they were spying on how the indigenous people lived, worshipped their source of wealth and their social hierarchy of leadership. The second method of oppression was importing a large contingent of the German military and police.

4.2.5.1 Mental oppression in the text *The Lie of the Land* (Utley, 2017)

Mental oppression is the psychological suppression of discharge and the invalidation of people's minds (Nelson, 2013; Adewale et al., 2016). In colonial terms, mental oppression is the assumption that a certain group of people are not good enough by invalidating anything they do. The Germans used this concept when they first came to colonise the Deutsch Süd-Westafrika inhabited by the Ovaherero and Nama people. The term they mainly used was “*uncivilised savages*”

‘Learning the language of the savages might well be a good thing as it will not be long before they fully accept German civilisation and our language. You must

*examine their **heathen tongues** before they vanish altogether.’ He coughed or it might have been a laugh. (Utley, 2017, p. 5)*

A mental sense of oppression is recorded in the remarks made by *Reichkommissar* Göring when he was addressing Sam. It was an important approach that was used by the colonial governments to inform their colonial subjects that they were worth nothing and that they were beneath their class. The use of oppressive language in words like ‘uncivilised’, ‘heathen’ and ‘savages’ were a weapon that could easily break the spirits of the Ovaherero and the Nama people. The Germans would reinforce mentally oppressive methods by adding violence and raping black women. The Germans also employed forced labour by taking young girls whom they saw as attractive and beautiful. They assigned them domestic duties to work in favour of the German madam while at the same time, the girl was used for sexual pleasure by the German man of the house. Many children were born out of this immoral arrangement. These children exist today as the descendants of grandchildren of the Germans. For the black male of productive age, the Germans enslaved them to work in their farms and camps. They worked for years without pay. The practice of slavery was also used to oppress black people in the USA and Europe (Copper, 1835; Ncube & Dhliwayo, 1863; Lockley, 1916). After all, this was done to break the moral compass of the black populations in colonised countries. In addition to that, the Germans used racism as a tool for segregation. Racial discrimination was also practised in South Africa and it was termed apartheid. The practice of apartheid began in 1948 by Hendrik Frensch Verwoerd’s National Party government and it lasted until 1994 when South Africa became independent from white colonial rule (Ngwane, 1948; Resolution, 1948). This South African practice was mainly intended for a small group of white people to rule over a large black population through mental oppression. They also introduced separate development in infrastructure, education, housing, and means of production Black people

were killed for just being black during the genocide. The Germans used all these methods to oppress the black populations in Namibia.

4.2.5.2 Physical oppression in Parts Unknown (Van den Berg, 2018)

The excerpt below is a narrative about the violent intentions of a German sergeant in his quest to prove to other Germans residents than in South West Africa that he had all the military might to oppress the Ovaherero and Nama people. The Germans had already discovered that the best way to control local people was to bring in the well-trained soldiers with sophisticated ammunition of the time.

'On my command,' shouted the sergeant who had awaited them on the jetty. 'Attention!' He walked down the row of men, intently peering at each, while they looked past him at an imagined object straight ahead, an invisible target in the whirlwind mist... the settlers have seen reports of battles lost and soldiers killed. As we know, we broke the main Herero forces at Waterberg last year, but some are still fighting. In the South, Witbooi's and Marengo's Nama bands are out murdering and stealing. Our people want to see the Fatherland deal with these rebels. He spoke in bursts of a few words, stressing the last one each time, taking deep breaths in between. 'We need to make sure that people of Swakopmund see the new schurztruppe have arrived here to ensure their safety. You are going from here straight to the train station, and from there to Windhoek, and then to parts unknown.' (Van den Berg, 2018)

The excerpt above presents full evidence that the Germans had come to South West Africa to deliver the land and the people into the shackles of physical oppression. A German sergeant who

was inspecting a parade where Siegfried was assembled along with other soldiers expressed discontent about the resistance of local indigenous populations. The only way he was going to break the Herero and Nama resistance was through physical violence. He was going to use his German might of power to destroy the local people. The Herero had resorted to a guerrilla war type of strategy in which they are ordinary civilians during the day, but when night time falls, they change into fighters. These are ordinary men who were untrained compared to the German-trained soldiers. Germans addressed themselves with military ranks like commander, general and lieutenant.

4.3 Cognitive processes of genocidal interpretation

This section responds to the research question that sought to examine how the cognitive processes and tools influence the manner in which the authors use language to present the Nama-Herero genocide in the texts and affects how they are interpreted.

4.3.1 Content schemata in the text

Content schema in this study is analysed from the cognitive perspective of the author in the text *The Weeping Graves of our Ancestors* (Tjingaete, 2017). Tjingaete narrates the story in the viewpoint of a descendant who has lived through the genocide. In the context of this study, the narrator represents the writer's voice. The knowledge of content assists writers in the organisation of texts during the writing process. This type of schema refers to the writer's prior knowledge of objects and events when processing events related to specific information. These can be landmarks such as graves, ancestral land and other monuments that are significant to the memory. Previous experiences help writers to understand new experiences by providing expectations and action frameworks (Bigler & Liben, 1993). Remembering, imagining, and discussing future events can help the writer to understand the context of the texts they are writing. These memories can then

activate the mental schema to access previously stored information as a reference point for new understandings exposed to the writer's mind. To facilitate comprehension and understanding, the writer should be familiar with the events of the subject matter they are pursuing. In the text *The Weeping Graves of our Ancestors* (Tjingaete, 2017), content schema is analysed from the author's perspective with reference to events and life experiences related to genocide.

4.3.2 Knowledge of German arrival

The narrator uses his memory to remember the arrival of more German soldiers after the Ovaherero resisted occupation. These additional soldiers came at the request of Governor Theodor Lieutwein because the Ovaherero people were becoming increasingly more resistant. The new German soldiers came under general Franz Blummer. Below, Tjingaete narrates the words of Blummer when he was asked by a German correspondent named Karl Heinz to specify his mission:

“My ambition is to capture or kill the leaders of Herero and Nama who are leading the insurgency.”

In this context, the narrator warns about the manner in which the Germans arrived and their intentions, that is, to capture and kill the Herero people. Blummer clearly specifies that his arrival had bad motives. He had been assigned to come to the then German South West Africa ‘*to capture or kill the leaders of Herero and Nama*’ because they were resisting German occupation. Such bad intentions of killing the Herero leaders have been stated as the main mission of all Germans who came to Namibia. Blummer also used enforcing and forceful words that identified the Herero people as ‘*insurgents*’. In reality, insurgents are supposed to be people fighting against a government. The roles of the Germans can be that of insurgents because they were fighting against

formed leadership structures of the Herero people. It can be assumed that the Namibians were already in their country for which the Germans were the occupying forces.

4.3.3 Formal schemata in the text

Formal schema denotes the reader's knowledge of the ways in which different genres are presented.

4.3.4 Centre-periphery schemata

A centre-periphery schema is a sub-category of the space image schema (Šarić, 2013). An individual's perceptual sphere, an individual's social sphere with family and friends are at the core and others have degrees of peripherality.

4.4 Genocidal literary constructions

This section responds to the research question relating to how the literary constructions of the 1904-1908 Namibia-German conflict as presented in the selected literary texts can best be understood from a cognitive stylistics perspective.

4.4.1 The link of relationships between people

Memory of genocide was creatively used in the four selected texts using the mental space image schemata in lieu of the cognitive stylistics of the 1904-1908 Nama-Herero Genocide presentations perspective. This type of schemata examines how a reader's brain photostats, visualises and comprehends images in the form of a written text and then eventually processes them into meanings (Gawazah, 2022). This process can best be achieved when the reader of the text already has some previous knowledge of the content or context of the texts they are reading. Readers use imagination to visualise the world that is represented by the words of a text. Background knowledge of the world assists and makes the brain easier to build or engage with information

from new texts that it reads. Mental space image schemata can be examined through many forms such as link, path and balance, just to mention a few. The next part of the study below delves into the explicit analysis of each of the aforementioned forms with relevant examples from the four texts. There are two viewpoints that the analysis seeks to engage; the mental space image from the reader and that of the author. Each of these are examined where applicable and suitable within the context.

Link schemata are the relationships between people in the text or between the author and the people he/she has met throughout their lifetime or from the beginning to the end of the text (Szwedek, 2017). It is the relationship between two people where one affects the other. Link schema analyses the kinship relationship among the participants in the autobiographies. The kinship relationship is between the old and the new generations. The text *The Weeping Graves of our Ancestors* (Tjingaete, 2017) presents the link schemata through the contact of multiple characters.

4.4.2 The social structure of the Ovaherero tribe

The Ovaherero leadership is organised in groups of about eight royal houses. There is one Paramount chief who is succeeded each time one dies. The following is the genealogy of the paramount chief from 1842 to 2022 including the reign of the prominent Samuel Maharero who fought the Germans against colonial occupation. The study also acknowledges other traditional leaders within the Ovaherero group; these are Maharero Royal Traditional Authority under chief Tjinaani Maharero, the Zeraeua Royal Traditional Authority resident in Otjimbingwe, the Ovambanderu Royal Traditional Authority under chief Kilus Karaerua Nguvauva and the Onguatjindu Royal Traditional Authority located in Okakarara under chief Ben Katjee Uanekee (Shinovene, 2022; Kandetu, 2022). This leadership was current at the time of writing.

Table 1: Genealogy of the Ovaherero paramount chiefs (Tendane, 2022; Shinovene, 2022; Kandetu, 2022).

| Name of Paramount chief | Period of reign |
|--------------------------------|------------------------|
| Mutjinde Katjiua | 2022 to present |
| Vekuii Rukoro | 2014 to 2021 |
| Kuaima Riruako | 1978 to 2014 |
| Clemens Kapuuo | 1970 to 1978 |
| Hosea Kutako | 1917 to 1970 |
| Samuel Maharero | 1890 to 1917 |
| Maharero ka Tjamuaha | 1861 to 1890 |
| Tjamuaha | 1842 to 1861 |
| Tjirwe | 1842 and before |

The Ovaherero names carry important information about how this group of people identifies themselves. For example, the name Samuel Maharero is identified with the timeline of the Ovaherero Paramount Chief who fought and resisted colonial occupation against the German settlers between 1904 and 1908. Some names carry information that identifies a particular group of people about their race, religion, gender, birth time, social status, religious affiliation, or social status (Leibring, (2014; Löw, 2016; Hysenaj, 2019). A name serves not only as the identity of the people it represents but also as an indicator of where the individual fits in the social structure (Adelakun, 2020). For example, the Paramount Chief is assigned a leadership role to lead the group

along social, economic and political structures. For one to be assigned the role of Paramount Chief, he must be born into the Ovaherero Royal House. People are expected to associate family background as a source of belonging because these socially constructed categories relate to themselves. Such type of knowledge is related to the link schema because it is the basis of understanding how relationships are formed. The link schemata are discussed on various relationships.

4.4.3 The link between the author, the Ovaherero and the Namibian people at large in the text *The Weeping Graves of our Ancestors* (Tjingaete, 2017)

The first link schema can be examined through the relationship between the author and the characters in the novel itself. The speaker's voice is the voice of the author, Rukee Tjingaete. He is a member of the Ovaherero tribal group, for which the first link is the relationship between him and all the Otjiherero-speaking people in the novel. The speaker's voice also reflects the real life of the author from the time he was seventeen years. The author talks about Mbakondja, a young and innocent boy full of energy, war memories narrated to him by his grandmother and have seen the passing of time by narrating the German arrival until the genocide happened. He tells of the pain and losses endured by the Ovaherero and the brutal war with the Germans. The excerpt below are the words of Tjingaete in expressing his ties with the Ovaherero people.

I would also like to thank Lise Tjingaete, Kanjoo Kamburona, and my mother for their love and affection during my youthful years. I would also like to dedicate my work to my two grandmothers; Kaherero Tjiposa and Tjaotama Ndjavera.

*My work is in memory of all victims, martyrs, heroes and heroines of the Namibian freedom struggle from 1890 to 1990. *The Weeping Graves of our Ancestors* is a special*

tribute to Sam Nujoma, for his consistent leadership in carrying out the mandate bestowed upon him by Hosea Kutako to plan and coordinate the resistance for the freedom of Namibia. It is also dedicated to my Robin Island heroes Hitjevi Veli and Andimba Toivo ya Toivo whose personal sacrifices the nation will never forget.
(Tjingaete, 2017, p. 3)

The narrative above demonstrates the link relationship between the author and the Namibian people. Tjingaete (2017) mentions of the fallen Namibian people from the onset of colonisation until 1990 when Namibia gained independence. He was one of the participants of the liberation war struggle because he started his relationship with three of the former Robin Island detainees, Sam Nujoma, Hitjevi Veli and Andimba Toivo ya Toivo. He added the link between Sam Nujoma and Hosea Kutako. Kutako instructed Sam Nujoma to take up arms in the fight of Namibia liberation struggle. It is because of such relationships that Namibia became independent. Link path is not only limited to the relationship between individuals and their immediate biological family members, but all known relationships formed by a person throughout their existence. Tjingaete also tells of the link relationship that he had with his biological family members to have an instrumental bond from the time of his birth and during his years as a youth. Human beings are mammals who bond with others through socialising. The other quality of a mammal is that they bond with their offspring through touch, smell and emotions. When Tjingaete mentioned his mother, it means that a bond was established at birth and through breastfeeding as a child.

4.4.4 The link between Mbakondja and his biological mother, Kotjize (Tjingaete, 2017)

Mbakondja and her mother had a long-lost relationship. They were displaced and separated during a war. After several years had passed, they were reunited in Kandjira. The following excerpt shows the relationship between Mbakondja and his mother.

Upon arrival, Kambanderu set out to find Kotjize. Okandjira was an overcrowded settlement. After searching for several days, he and Mbakondja were taken to her. Kotjize had become a shadow of herself. She was bony and thin like a reed. Signs of suffering were clearly visible on her face, feet and hands. Mbakondja was visibly shocked by what he saw. He was hesitant to move closer to her.

As if pulled by some magic power, Kotjize rushed towards Mbakondja. Before she reached him, things started to rotate around her. She reached out her arms to grab Mbakondja who seemed to be getting far away from her. Her eyes looked dazed. She fainted.

After she recovered, she held her son firmly to her chest. She was shacking from shock. One of her neighbours arrived at the scene. "This must be the son...Oh God. He is the precise shadow of his father." The woman said trying to comfort her friend who sobbed like a child. When order restored Kambanderu enquired if her husband had been killed. "Mbangane? He escaped before they killed him and he found me here. He stayed shortly with me and went to Otjimbingwe with a group of fighters. He is still chasing the war" Kotjize said, still looking at his son with amazement. He was no longer the baby that she kept in her mind all the years. (Tjingaete, 2017, p. 36)

It is noted in the excerpt above that Mbakondja and his mother, Kotjize had not been together for quite some time because of war separation. The mind of a person has the capacity to remember a

relationship that was created years back. Kotjize, the mother of Mbakondja, had encountered a freeze in her memory because the last encounter with her son as recalled by her memory was when he was still a child. “*He was no longer the baby that she kept in her mind all the years*” (p. 36). Mbakondja and Kotjize had a maternal relationship. That is the bond between a mother and her child. Maternal bonding is a connection between the mother and the child from the time of conception through pregnancy and delivery. The mother-child bonding process is influenced by both physical and emotional factors. This can be asserted when Kotjize saw her son after they have been separated for a very long time. She reacted in a nostalgic manner full of confusion yet full of maternal love. This reaction was as a result of separation anxiety that made Kotjize to feel nervous. She felt that she was suddenly removed from her son whom she loved. The maternal relationship becomes an instant connection between mother and child and their relationship bond grows stronger with time. In this event, it was stopped and had to resume after many years. Link schema comes into play when the mother continues to remember her child, and it brings heartbreak and causes a wounded heart in a mother. The biological link relationship between a mother and a child normally begins to form at birth. Kotjize is likely to have suffered from depression because of the separation from her son, Mbakondja.

4.4.5 The link between Mbakondja and his grandmother, Tjikuu (Tjingaete, 2017)

Unlike the biological relationship between Mbakondja and Kotjize, Mbakondja built a strong maternal relationship with her grandmother. The second link is between the seventeen-year-old character named Mbakondja and his grandmother who raised him. Their relationship was just like that of a mother and her son. Their relationship can be said to be reciprocal since his grandmother needed care and support because she was at an advanced old age. Mbakondja assisted her grandmother with daily chores such as “*fetching her walking stick*” (Tjingaete, 2017, p. 10) while

he gained knowledge about the history of the genocide. This type of relationship can be referred to as a form of adoption. Children without their biological father and mother can be adopted. In African society, a child simply remains with a surviving relative in the event that their parents are deceased or are not able to perform the parental role.

Mbakondja come here. Go fetch my walking stick.” Tjikuu, his grandmother demanded attention that was slow to come. She was always left alone to dream her own dreams. To ponder over the figments of her fragmented and blurred recollections, the way that African elders do. She sat alone silently, preferring to say nothing about what she knew. Her story was sad and painful. (Tjingaete, 2017, p. 10)

Due to the circumstances of being surrounded by war, Mbakondja found himself in a situation of having to grow up under the care of his grandmother. In the African culture, children who are left by their parents for various reasons, are cared for by other living or family members who are in a position to do so. Although there are adoption houses or orphanages brought to Africa through Western civilisation, adoption outside biological or social lines is not an African practice. Even for a family member or a person who is sheltered by an unrelated family, there are no formal adoption procedures that are followed. The relationship between Mbakondja and his grandmother suits the description of a link that grandchildren can and are always cared for by their maternal grandparents.

4.4.6 Path schemata in the text *The Lie of the Land* (Utlely, 2017)

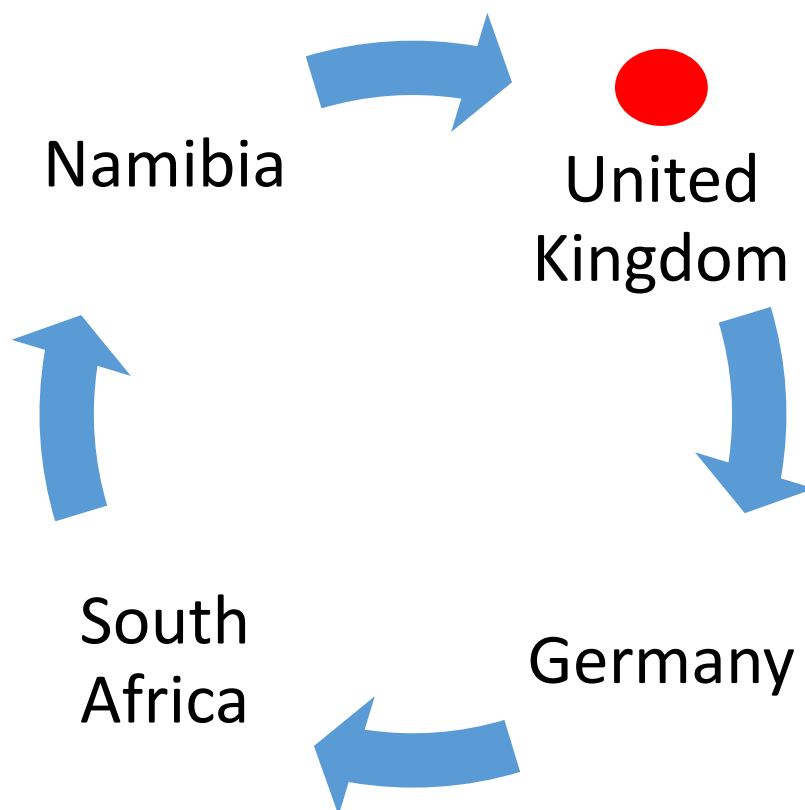
Journeys that the characters in the text have travelled during their lifetime are referred to as path schemata. Journeys made by the participants as narrated in the texts from one point to another are called paths. The path schemata are present in the texts when a character or a person travels from

one place to another within and out of a given location, the mental impact of the memory and nostalgia.

4.4.6.1 Path schemata between countries

In *The Lie of the Land* (Utley, 2017), the path schemata can be analysed using the journey that Sam travelled from the time he began his journey in England, arrived in Germany, passed through South Africa and then travelled to Namibia where he spent most of his time. The diagram below shows the path travelled by Sam between countries. The red dot shows the position of Sam's departure.

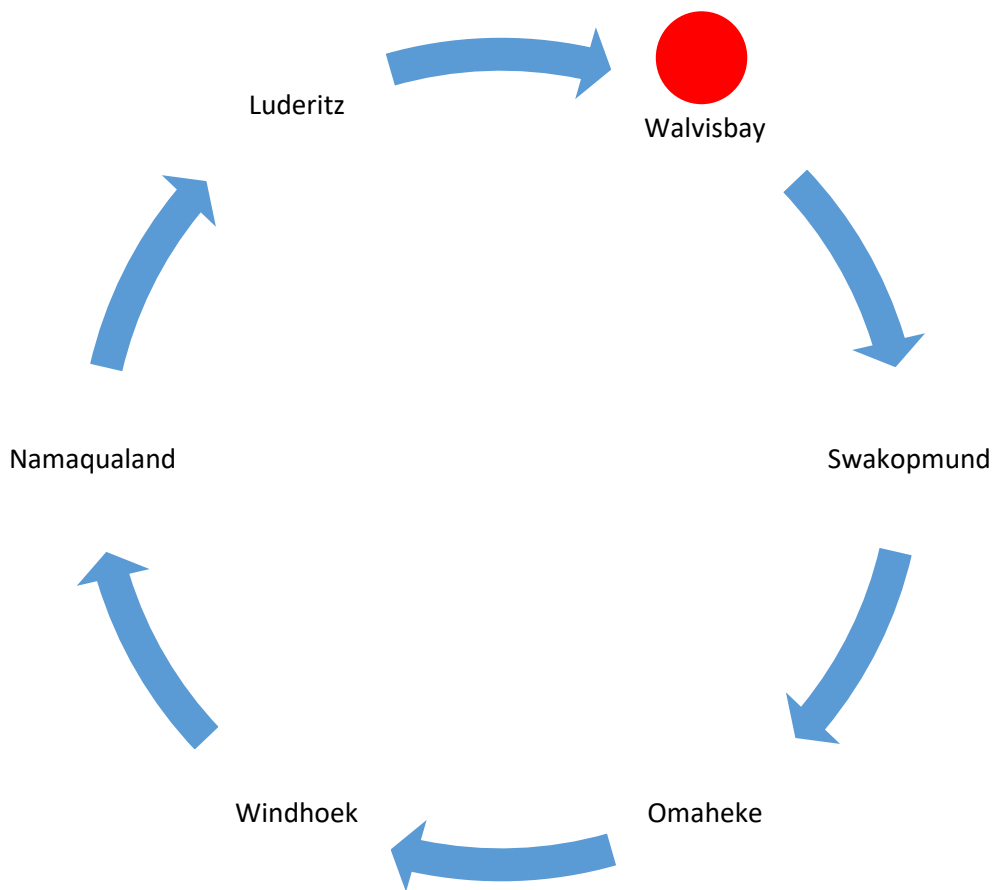
Figure 1: Path schema diagram between countries



4.4.6.2 Path schemata within Namibia

In between his time as a traveller, Sam passed through and briefly lived in some of the places in Namibia as is recorded in the text. Sam was a British linguist who was travelling with the German soldiers and he was reporting all the events that he encountered. Despite being British and white, he disliked some of the horrible behaviour conducted by the Germans during this journey. The following diagram shows the path travelled by Sam within Namibia.

Figure 2: Path schema diagram within Namibia



The diagram above shows the path that was travelled by Sam during his travel with the German soldiers within Namibia. The red dot shows the position of Sam's departure just like in the previous

diagram. He first arrived in Walvis Bay (Utley, 2017, p. 14) which at the time was under British rule. He continued with his journey to Swakopmund (p. 23). On his way, he gave important piece of information about colonialism to the Herero people. There was a border between Walvis Bay and Swakopmund. These were the British and the German borders. Any traveller needed to be granted permission when they crossed either side of the border. Sam then proceeded to Windhoek (p. 29), but on his way, he first passed through Omaheke (p. 77) and Okahandja (p. 84). From Windhoek, he then went to the South of Namibia (p. 111). He visited places like Namaqualand (p. 88). During that trip, he went to visit the Orange River (p. 115) that borders South Africa. He then went to Luderitz (p. 125) where he met a native African woman named Leah that he fell in love with. He then returned to Walvis Bay to complete the path of his journey within Namibia.

4.4.7 Balance schemata in the text

Balance is usually associated with a scale that provides an equal measure on two equal sides. A balance schema involves physical or metaphorical external and internal pressure on container-like objects (Gawazah, 2022). It is a symbol of balance or justice where an equilibrium or fair judgement is represented. In the context of the present study, it is the equilibrium that seeks to balance the author's and reader's mental and physical balance. Balance assumes the overall decisions, judgments, and reasonableness like in the blindfolded lady with two pan scales near any court. Crime and punishment, life and death, sorrow and happiness, love and hate. These are some of the examples related to the balance schema.

4.4.7.1 Balance whether genocide was justified or not justified

The Namibian genocide had Germans and Namibians involved in the war. This means that either of the sides had reasons for justifying their losses or their victories. The Germans may assume the side that they were also victims given that they also lost some of their soldiers. On the other hand,

the Namibians who were the Herero and Nama may consider that the claims made by the Germans are biased considering that they lost nearly all their people. It can be argued that the Germans were coming from a growing industrial era region where the manufacture of arms and military training were better established. On the other hand, Namibians were somewhat still in a less or non-existent era of weapon technology. They were still using stone-age weapons which perhaps were used for hunting and not for a large-scale conflict. The side of German injustice can be examined through the actions of a German scientist named Dr Eugene Fischer and his experiments from the excerpt below.

'I, myself, in my own modest way, have also been using inmates for my own researches... My experiments are far more promising, if I may say so. It is most fortunate that in this camp, I have an almost endless supply of subjects' (Utley, 2018, p. 138).

Balance schemata investigate the fairness and justification behind someone's action and the reasons behind the way they acted. In the extract above, the German doctor takes pride in *'using inmates for my own researches'*. During this era of the German occupation of Namibia, little is known about ethical considerations in the way German doctors operated. It can be assumed that they acted under the colonial authority and that they may as well wanted all Namibians to die under any circumstance. The Germans are known to have committed a similar genocidal action when they nearly exterminated the Jewish people at Auschwitz-Birkenau concentration camps in southern Poland in the 1940s (History Editors, 2021). The Germans had earlier committed the same genocide in Namibia between 1904 and 1908. From the extract above, the German doctor stated that *'My experiments are far more promising'*. These experiments were carried out on people who were alive and in most cases Herero and Nama people who had died from starvation

while in the concentration camps (Chimee, 2016). The doctor gave additional information about his experiment activities at the camp. He reiterated that '*It is most fortunate that in this camp, I have an almost endless supply of subjects*'. In this statement, the German doctor openly admits that his subjects were victims of genocide. It cannot be justified that the victims died of natural causes considering that they were in a concentration camp. German concentration camps were popular for their location at sea where extremely cold temperatures prevailed. These camps were known as death camps because once a person had been condemned to go there, it was almost impossible to return. Other inmates were there simply because they were black and either Herero or Nama. Camp prisoners were not given any food, they would usually die of hunger and starvation.

The other side of the war was the mass killings of the Herero and Nama people across the country. The Germans at one point made a claim through Captain von Trotha, who stated that '*the Herero were no longer welcome in his land*' (Utley, 2017). In this claim, he ordered the killing of all Namibians young and old, as long as they were non-white. The methods of warfare employed by the Germans were those of developed nations that would participate in the first and second world wars. There was no equal match with the Namibian military structures that depended on their chief for protection. The Herero and Nama did not have an organised national military and the necessary training that could compete with a western nation. Hence Namibians were killed in large numbers. After gaining little experience, they now relied on stolen weapons left by the Germans for protection. During earlier times of the German arrival, other methods used by the Herero to acquire weapons were through Bata trade between German commanders and Herero chiefs. The Herero traded at the lower end because the Germans tricked them into losing their wealth, which are cattle and farmland. The problem only came when the Germans began to increase in number and needed

more land and cattle. They began to use force, which the Herero resisted. The Herero began to form groups of organised resistance and it was then when the extermination orders were issued. The Herero population was large but they did not have weapons.

At this point, the side of the German and their reasons for committing genocide have been discussed. The following extract discusses the schema to understand the balance schema perspective and reasons that justify the Namibian side for participating in the war of genocide.

Unlike the Herero, who were united, the Nama consisted of smaller tribes that operated independently, each with its own leader. The rebellious ones had gravitated towards the south. The most bothersome of these leaders, Jacob Marengo, had been wounded at Narudas a few weeks before, giving rise to hope that the resistance would dwindle. But only ten days later he hit back at Uchanaris, inflicting heavy losses on Siegfried's countrymen. These people had been at war with other tribes, and it seemed that after every setback they came back more determined to free their country from the European invaders.' (Van Den Berg, 2018, p. 61).

The extract exemplifies the Namibian side of participating in the genocide. Balance schema does not examine a single side, but interrogates both views on an equal base. Although the Namibians may not be considered as purely innocent, they also participated in events leading to the genocide. The main reason why Namibians fought against the Germans was that of self-defence and protection against losing their material wealth, which is land, freedom and cattle. However, the extract above suggests that the Herero were equal opponents against the Germans, judging from the actions of Jacob Marengo when he was attacked and wounded by the Germans. After a few days, he retaliated '*But only ten days later he hit back at Uchanaris, inflicting heavy losses on*

Siegfried's countrymen'. It would be unreasonable to think that the Germans were the only ones that inflicted casualties, the Namibians too had also attacked the Germans. As in the case of Marengo, he actually defeated a large number of Germans because they had attacked him the previous week. Each time an attack was launched and either of the sides was defeated, the Germans confiscated land and cattle as they tended to drive the Herero further away from their farm and grazing lands. On the other hand, a victory for the Namibians earned them more weapons and German ammunition. The only danger was that the Germans reported their casualties to their Kaiser, who reacted by sending more troops and ruthless commanders like von Trotha and other well-known destructive experienced generals (Sprenger et al., 2017). Another statement that suggests that the Herero were not just inactive people who had no reaction, they tried their best to defend their land is as follows: *'after every setback they came back more determined to free their country'*. This suggests that the Herero were now conscientised to fight back because they saw that the Germans had changed the manner in which they treated them since the first arrival of the missionaries. The Germans first sent the missionaries to investigate the lie of the land, how the Herero lived, their leadership and social structures and the kind of wealth they had. These missionaries were spies under the disguise of the Christian faith (Haggis, 2017). They collected all this information and returned to Germany to request for military force and cynical methods of colonial occupation. It may be the reason why some Africans despise western forms of religion. When the first group of German missionaries arrived in Namibia in the late 1800s, they negotiated for everything and treated the Namibians well (Schneider, 2012). But after some time when the Germans increased in number, they needed more land for themselves and to show welcome to new arrivals, that is when they began to use military force. This is when the Herero created resistance formations with the little they had, as they felt that they were losing their land and cattle.

The two views discussed above show how the Germans and Namibians related to each other. The arrival of the Germans was for them to see how the people lived and to devise ways to take over control. The Germans had weapons to fight and they had trained soldiers. The disadvantage that the Namibians had was the lack of weapons and training. The balance between these two sides suggests that the Germans' occupation and the killing of Namibians were not justified. This is because the Namibians were invaded in their own territory. The other injustice was the issuing of the extermination order for all the Herero people. The Germans were not killing to simply win a war but to exterminate all the Namibians including women and children. They used brutal methods of warfare. It is not consistent with the rules of war to kill all the captured. Instead, the Germans confined the Namibians to concentration camps where they starved them. These camps were located near the sea where there were extremely cold temperatures. All in all, the Germans committed genocide for unjustified reasons. On the other hand, Namibians were small in their military capacity, and they only wanted to defend their cattle and land. It would be unfair to claim that the Namibians fought against the Germans as equal opponents. They were fewer and lacked the necessary preparations. Instead, the Germans took advantage because they realised that the Namibians could only fight using random types of weapons, mostly stolen from Germans. Even if the Germans claimed that the Namibians were fighting back, questions can be raised as to why the Germans resorted to hanging war prisoners, the public dissection of naked young Herero women, the rape of young girls in public, creating concentration camps, and imprisoning, starving Namibians, complete land seizure and many other methods of brutality performed by the Germans. It is for these reasons that this study examined the balance schema, which concerns how the author and/or narrator views the balance, and concludes that the genocide was not justified, and hence the Germans acted in an unequal and unfair manner when they committed the Herero-Nama genocide.

4.4.7.2 Physical and mental balance

Physical and mental balance schema is an equilibrium between the physical or metaphorical external and internal pressure on container-like objects (Gawazah, 2022). In the text *Parts Unknown* (Van Den Berg, 2018), young Germans joined the military for deployment to German South West Africa unbeknown to what they expected to find. Most of them did not realise that war was not child's play. A young person who had no previous experience with war and worse combat in a foreign African country would be challenged with physical and mental struggles that can only be conquered through a negotiated mental balance. The excerpt below reflects the departure of a young German soldier from Germany to the then German South West Africa to participate in a colonial occupation war.

He was twenty-four years old and had come close to dying every winter of his life. It set him apart from others who did not recognise their own vulnerability. His tunic was a size or two too big around the chest, but the yearning in his heart was bigger still. He was going to Africa...

...Details came into view: a crust of barnacles on the wood and heavy rope braided into bulky knots the impact of ships. From what they had been told, ships used to land here, but the harbour had silted up. Since then, longboats and lighters had become the only means of landing the people, animals and freight that flooded into German South West Africa. (Van Den Berg, 2018, p. 7)

The young German soldier in the excerpt above, explains his excitement at being deployed to German South West Africa as a soldier. The soldier is young and anxious about coming to Africa but he does not yet understand that war is a serious and dangerous activity that can potentially

cause the loss of his life. He does not show a mental balance between his physical and mental strength to be able to handle all the consequences that come with war. This was his first time travelling on a military mission to Africa. As it is narrated, it was his first-ever trip to leave the German territory. He needs to be mentally prepared to balance his mind for any challenges or encounters that he would face until the end of his military engagement journey.

4.4.7.3 Wealth and poverty

There are two groups of people with one thing in common in all four texts. The first group are the Germans who are of the white race. These are people of the minority race because their majority remained in Europe. The black population are all people of African indigenous tribes. These include the Ovaherero, Nama, Aawambo and other indigenous groups in Namibia. The German people are associated with wealth and forced land ownership while the black indigenous people are the ones who are marked as poor because all their means of production were deprived by the Germans and other white people of European descent. These conditions precipitated an imbalance and lack of equilibrium.

Yes. They sell them in Germany... for a lot of money. To come to Okahandja to dig up our ancestors... it's too much now. They push us and push us, but it's too much now. He was breathing hard; Tjipuka could see his anger was bubbling at the surface. She hoped he would calm down before he got to the other men.

The people were at breaking point already. Their chief, Samuel Maharero, was handing over more and more land to the settlers. Taking land from his own people to get money for himself. Then there was the rape and murder of a Herero woman

by a German man, a woman from a royal family, just like Tjipuka. He raped the woman while her baby lay next to her (Kuibutsile, 2016, p. 25).

The extract narrates the balance between wealth and poverty. The Germans represent the wealthier side of the scale while the Ovaherero who were once wealthy continue to resist colonialism so that they can recover the wealth lost to the German side. The Germans used many methods to acquire wealth from the hands of the Ovaherero people. They even went on to dig up the graves of the Ovaherero ancestors so that they could sell them for an expensive price in Germany, skulls in particular. The other source of German wealth was the land they acquired from the Ovaherero using all forms of trickery, forced negotiations and even mere confiscation. They gave conditions to the Ovaherero that if they do not give them land, they would fight them and take it for free. In the process, stripping them off their ancestral land and spirituality. “The ancestral link to one’s land is embedded in the cultural baggage one inherits at birth” (Sabao, 2019, p66). In the extract, they used chief Samuel Maharero at one point until his followers protested. They then used force. The balance between wealth and poverty reached a central point when the Germans finally surrendered Namibia to South Africa in 1915 (Rosengarten, 2016).

4.4.7.4 Marriage as a form of balance

Marriage is a civil union between a man and a woman. People marry for several reasons, one of them being material wealth. In the African culture, marriage represents growth and the coming of age of young people. They seek permission and are accorded the rights of a husband and wife, after which they can begin reproducing offspring. As indicated earlier, marriage is designed for a man or a woman from a poor family to be accepted into a richer family, thereby causing a balance. The excerpt below is from the text “*The Scattering*” (Kuibutsile, 2016). It explains what is expected in a marriage.

He walked and thought of Tjipuka. After they married, people spoke about when he would take a second wife. He was a wealthy man and could support many wives. He'd laughed, but never said anything. He loved Tjipuka with his whole heart; there was no room for anyone else. He would never take another wife. From that first day, when he told her she would be his wife, he loved her completely. He didn't know if it was that way for everyone, but it was that way for him. Without her he knew who he would be, especially now after everything he had done, and this was why he had no opinion but to keep looking for her. (Kuibutsile, 2016, p. 86)

In some African cultures, marriage is a custom that is practised as a transaction for a rich man to give some of their wealth to poor families. The family of the woman receives a bride price that is in the form of cattle and cash. The bride price is named lobola. This transaction can leave the bride's family in a better wealth status while at the same time the bride moves in with the groom to live a better life. In the excerpt above Tjipuka is married to a somehow rich man named Ruhapo. The community thought that he was wealthy and hence fit for polygamy. In some cultures, African marriages are characterised by polygamy. Polygamy is a practice that permits one man to have two or several wives. If the man is wealthy enough, he will be able to share his wealth with his wives and their parents' families too. Balance schema can be achieved when the rich marry the poor, and resources are shared to achieve an equilibrium.

4.4.7.5 Crime and punishment

In the middle of the German occupation of South West Africa, the Germans laid out a plan to exterminate the local Ovaherero population. The Herero revolted and killed over 100 Germans as a resistance movement. The ruthless German commander named von Trotha requested permission from the German Kaiser at the time and he began to execute extermination orders against the

Ovaherero people. According to Clark, (2006), Von Trotha gave orders to capture and execute Herero men, while the women and children flocked to the desert, where they starved and died of thirst. Trotha argued that there was no need to make an exception for the Herero women and children because they "contaminated the German army with disease" (von Joeden-Forgey, 2021). The massacre survivors, mostly women and children, were later sent to the Shark Island concentration camp, where they were forced to work as slave labour for the German army and settlers. All inmates were divided into two groups, able-bodied and incapacitated, and issued with a death certificate stating "death from exhaustion after deprivation" (Hartmann et al., 2006).

I heard them last night. Frau Schneider was complaining. She got a letter from a friend at the coast. There's a camp there, full of Herero. That's the place where you are going. The people are sent there only to die – not to make a new life, but to die. They die, even ten a day, maybe more. Frau Schneider asked her husband if this was where the people from the collection station are taken. He would not speak. But he was angry. I could see it. He got up and left. I pretended I wasn't paying attention. I continued reading my book. I knew then. I knew that's the place. It's at the sea. There's no food and it's bitter cold. And there's a terrible sickness there. Everyone's dying. You can't go there, you can't take Saul there. (Kuibutsile, 2016, p. 146)

The excerpt above is a report by one of the Ovaherero women who overheard how the Germans punished the Ovaherero people who were resisting colonial rule. It shows that the German men carried out these extermination orders without informing their wives about it. Frau Schneider, a wife of a German soldier, confronted her husband demanding to know the truth about what would eventually happen to the Ovaherero people who were sent to Shark Island by train. Crime and

punishment can be weaved into this study as a component of the balance schema. The Germans felt that the Ovaherero resistance to occupation was a crime and therefore they punished them by death. Under normal rules of war, an offender is punished by going through the judiciary system where a judge is assigned to find and balance in the punishment that suits the crime. If a person is found to be guilty, they are sent to prison or required to pay a certain amount of money as a fine. Given that the crime suits a prison sentence, the offender returns to society as a transformed and corrected person. The Germans saw it fit to kill the Ovaherero as a form of punishment for their resistance to occupation.

4.4.7.6 Life and death

Life and death can be attributed to the balance schema because there is a constant struggle for human beings to remain alive, yet death is inevitable eventuality. In *The Scattering* (Kuibutsile, 2016), black man experienced death because of their resistance to white colonial rule. The Germans knew it very well that if they do not acquire power, material wealth, supremacy and imposition through force, they could not succeed in their mission to colonise the then German South West Africa. Being very aware, they also had some kind of fear because the local indigenous tribes (Nama and Herero) frivolously resisted occupation. The excerpt below is a letter written by Novengi informing Tjipuka about the death and the circumstances that caused Tjirwe's death.

Dear Tjipuka

We have had problems here. I do not want to burden you with such things but I believe you want to know. I am very sorry to say that Tjirwe is dead. The soldier who beat him returned. We have heard only in bits and pieces but it seems he spotted Tjirwe the first day he came back to the railway site. He went out of his way

to make trouble for our Tjirwe. He gave him work he could not perform so he had reason to beat him, and beat him he did. Tjirwe took him like the man that he has been forced to become, until it was too much. He did exactly what this Kurtis man wanted. He turned on him. He grabbed the sjambok from the soldier's hand and the soldier pulled out his gun and shot him.

It has been a terrible shock for Lucinda. I do not think she will last, Tjipuka. Her heart is broken beyond repair and her body will soon follow. Please pray for her, pray she finds the strength to live. I'm not sure how I will continue here alone.

Please, I tell you this only so that you will know. Do not carry the burden in your heart, my darling. You have enough there already. You are helping us so much with the food you send by dear Peter. Please keep yourself well.

Your loving sister,

Novengi

(Kuibutsile, 2016, p. 195).

There was a general sense of rebellion between the Germans and the Ovaherero people. The main reason was that colonisation. The Germans had come to take over control of the Ovaherero and the rest of the Namibia people. They intended to enforce their laws to control a foreign land. The Ovaherero did not like but hated the infiltration and German occupation because they confiscated their cattle and grazing land. In the excerpt above, Novengi wrote a letter to announce the death of Tjirwe because he resisted German rule. A balance is reached in this event because Tjirwe may have accepted forced labour or physical beating, thereby avoiding death. The fact that he revolted

and fought against Kurtis, resulted in Kurtis pulling out a gun to shoot Tjirwe. He was killed because he resisted enslavement. Therefore, there is a strong balanced relationship between life and death in the text. Both the Germans and the local indigenous people of Namibia struggled to balance between life and death because the Germans were seeking control by all means possible while the Namibians resisted by all means possible.

4.5 Linguistics of genocidal trauma

This section of the study responds to the research question about the ways in which genocidal trauma is linguistically narrated and coded in the four novels and how these narrations and codes are understood through the cognitive stylistics frameworks. The first step in this linguistic analysis is to examine the letter that was written by General Lothar von Trotha the day he issued an extermination order against the Ovaherero people. This letter was written in German and then transcribed into the Otjiherero and the English languages. The language used in Von Trotha's letter was to inform the Ovaherero people that they were no longer welcome in their country. To affirm that he was serious in his words, he offered to reward a 50-pound bounty for the head of each Ovaherero chief captured and killed then brought to him as proof, and 250 pounds for the head of Chief Samuel Maharero. The analysis in this part refers to events that took place soon after von Trotha's letter. The letter is presented below:

4.5.1 Von Trotha's letter to the Ovaherero people

Otjiherero translation

*Owami omuhona omunene ongenerara yOvandoitji
me tumu embo ndi kOvaherero. Ene mbu mu ri Ovaherero
kamu tji ri mOvandoitji mwa vaka nu mwa zepa nu*

*mwa zepa osondjane [?] zovavapa mwa konda omatwi nomayuru nu nambano
mwa toumumandu nu kamu
nokurwa. Ami me tja ku ene Ovaherero. Ku ene: KOvahona, ngwa kambura
omuhona umwe na eta mamu nu ovipondo 50 [omirongo] vitano nu tjinene ingwi
ngwa eta Omuhona Samuel Maharero ma pewa ovipondo omasere yevari
nomirongo 50. Ene Vaherero nambano
ehi re seye orOvandoitji nu tji mu hi nokuvanga
okutjita otjina hi, ami me ve ninikiza tjinene
nondjembo onene. Omundu mehi rOvandoitji ma tu
onedjembo. Hi nokukambura ovakazendu novavere ko rukwao me ve rambere
kovahona vavo
poo me ve zepa nondjembo. Oomambo wandje komuhoko wOvaherero. Omuhona
omunene ongenerara yomukesare.*

Trotha

(Kubuitsile, 2016, p. 109; Eckl et al., 2018).

English translation

*I am the great Chief General of the Germans, I am sending these words to the
Ovaherero.*

*You, Ovaherero are no longer in peace with the Germans. You stole, killed, cut
the ears and noses of the whites. You are now caught by cowardice and you do
not fight.*

I say to you Ovaherero,

As far as I am concerned, whoever captures a chief and brings him will get 50 pounds and whoever captures Samuel Maharero will be given 250 pounds.

You, Ovaherero! Leave the country now. This country is for the Germans now, and if you do not want to leave, I will force you with the big gun.

A person in the German country will be killed with the gun.

I will not take women and the sick anymore, I will chase them to their chiefs or I will kill them with the gun.

These are my words to the Ovaherero people.

The Great chief general of Kaiser

Trotha

(Kubuitsile, 2016, p. 109; Eckl et al., 2018).

4.5.2 Interpretation of words in von Trotha's letter

Von Trotha began his letter by affirming his authority and clearly stating that he is the “*great chief general of the Germans*”. He went on to assert that he is specifically directing his message to the “*Ovaherero*” people. He then issues an expulsion order to the Nama and Herero, and he goes on to make a claim that validates the expulsion that the Ovaherero have “*stolen and killed of the whites*”. He repeats insisting that his message is directed to “*Ovaherero*” people. He states his first intention by offering a bounty on the heads of the chiefs that “*50 pounds and especially the one who captured Samuel Maharero will be given 250 pounds.*” In this directive, von Trotha was aware of the roles that the chiefs played in leading their

subjects because they were well obeyed upon command. He ended by giving the Ovaherero two choices, either they flee or he kills them with a gun. He concluded his letter by enforcing that he was acting on the authority of “*The Great chief general of Kaiser*”.

4.5.3 Language of the military in the texts

Military language is a type of code that is used to communicate inside a particular group within the military, between the military outside that particular group or used to narrow down meaning of specific words (Furiassi & Fiano, 2017). This language can dispel ambiguity to differentiate words and avoid misunderstanding. In simple terms, the language functions to transmit implicit messages without making an error. Some of the words used in the military are borrowed words.

| Term | Usage | Interpretation |
|---------------------------|---|--|
| <i>brute battalions</i> | “He was assigned to one of the brute battalions” (Tjingaete, p. 25). | These are the most cruel and violent members of the military |
| <i>armed insurrection</i> | “intensifying of armed insurrection in the German territories” (p. 25). | It is a violent action that is taken by a large group of people against the rulers of their country, usually in order to remove them from office |
| <i>Infantry brigade</i> | “he was conscripted into the infantry brigade” (p. 25). | It is a major tactical military formation that typically comprises three to six battalions plus supporting elements |

| | | |
|-----------------------|--|--|
| <i>Cadet</i> | “as a cadet he was wounded in the battle” (p. 25). | It is a student in the armed forces or the police |
| <i>star medallion</i> | “He was decorated with a single star medallion for bravery” (p. 25). | It is a medal of recognition awarded to a soldier for heroic recognition |
| <i>Insurgents</i> | “after the first encounter with the insurgents” (p. 25). | Someone who is fighting against the government in their own country |
| <i>Contingent</i> | “Zürn was the head of the German contingent in Okahandja” (Kubuitsile, p. 25). | It is a group of soldiers that joins a larger force |
| <i>Battle</i> | “The battle had been looming for some time” (p. 30). | It is to engage in combat between individuals or armed forces |
| | | |
| <i>War</i> | “It was as if they were leaving them no option but war” (p. 25). | An intense armed conflict between states, governments, societies, or paramilitary groups such as mercenaries, insurgents, and militias |
| <i>gun</i> | “at Ohamakari she had a gun” (p. 137). | It is a weapon consisting of a metal tube, with mechanical |

| | | |
|--|--|---|
| | | attachments, from which projectiles are shot by the force of an explosive |
|--|--|---|

The table above presents terminology regarded as codes that are used in the military to identify persons, military hardware or used to convey messages from one soldier to another. These terms are the phrases and language used by military organisations and people as a distinct group. They help to depoliticise, dehumanise, or otherwise provide abstract debates about its activities from an actual depiction, as distinguished by their use in military doctrine. As it was during the Herero-Nama genocide in Namibia between 1904 and 1907, German soldiers acted with dehumanised hearts. Dehumanisation is the rejection of another person's entire humanity and the violence and suffering that accompanies it. The process evokes the absence of normal senses as to perceive and treat others as if they lacked typical human intellectual abilities. When a soldier acquires these qualities, they can carry out orders and any action or thought that a person deems "subhuman." In the context of the Herero genocide, dehumanisation was used to incite genocide. The Germans, according to the letter written by von Trotha, indicate that his dehumanised actions and those of his soldiers were used to justify the mass killings of Namibians. For example, von Trotha's self-appointed salutation at the beginning of the Herero eviction letter, he identified himself as "*the chief general*". This gives him a sense of authority and denies him any iota to feel ashamed. He accumulates pride and assumes that he has the right to kill anyone he so ever wishes, especially the Ovaherero and Nama at the time. The actions that were taken by the German soldiers because they were dehumanised caused trauma to the victims of their actions. During the Herero-Nama genocide, an estimated 80 thousand Herero and about 20 thousand Nama lost their lives (Kandemiri, 2021). Language of the military, for example, the terms "*brute battalions*" (Tjingaete,

p. 25), are military-specific terms used to refer to the cruelest and violent members of the military. Once an order has been issued by their commander to kill, they will execute the instruction to the letter. This comes after they have become dehumanised.

4.6 Discussions

Genocidal narratives are stories about the intentional killing of a significant number of individuals from a specific nation or ethnic group in order to destroy that nation or group. Although fictionalised, the study observed that all four authors told genocidal narratives in a deliberate manner to expose the intentional ethnic killing of Namibian people because they are of a different race or for political reasons. This section is dedicated to the discussion of the findings of the study. This is achieved by drawing relevant scholarly literature to support, compare and contrast the findings.

4.6.1 Contribution of cognitive metaphor to genocidal literary creativity

Literary creativity is an attribute that is associated with imaginative writing of fictionalised literary texts (Cetkovski, 2017; Iizyenda, 2018; Yoshihara, 2021; Harper, 2022; Oguiche & Omojuyigbe, 2022). The present study determined that the four texts that were analysed explored literary creativity through the use of cognitive metaphor, genocidal trauma, and mental and physical oppression. The findings revealed that creative writing resources were used to project genocidal narratives in the telling of genocidal fictionalised stories. This is in agreement with Oguiche and Omojuyigbe (2022) that conceptual metaphor can be used to express an idea or event that would not normally be discussed openly because of the emotions attached to the genocide.

The study established that all four texts that were examined use metaphors; *The Scattering*, *Lie of the Land*, *The Weeping Graves of Our Ancestors* and *Parts Unknown*. All these are conceptual

metaphors that give the readers an overall idea and make them curious to want to know more details about the contents of the text. In agreement with Al-Ali et al. (2016) that a cognitive metaphor is a figurative language that contrasts with literal, non-figurative language. In this view, a metaphor is seen not as a literary form but as a deviation from some supposedly literal language. Furthermore, in agreement with Glotova, (2014), the study revealed that cognitive metaphor was used to project and expose the extent of the genocide killings that were committed by the Germans in the four literary texts.

Ordinary human beings do not take pleasure in killing fellow humans unless it is evil-spirited and coupled with extreme hatred towards people belonging to other races or who differ in opinion. One of the observations made in the study may have been the mental challenges of the person who instructed his soldiers to carry out the killings. As such, the military only kills at the instruction of their commander, who was General von Trotha in the case At hand. Some of the actions of the Germans may be considered mental problems (Hafeni, 2019) because of the manner in which the Germans killed Namibians. A German commander issued orders to hand the Herero people, “A soldier whipped the horses and the cart drove off, leaving the Ovaherero dangling”. This type of action can only be carried out by people who hate other humans, hence that can also be associated with mental problems.

4.6.2 Literary constructions of genocide

Literary genocidal constructions were examined through the link, path and balance schemata. Links are the relationship that a person encounters throughout life. Relationships can be formed with individuals or with a group of people that forms a society. The study revealed that link creativity was used to explain relationships between the Ovaherero people, either with other individuals or communities. This agrees with the views of Gawazah (2022) that relationships and

memories contribute to the natural bond that is formed between people. It was further revealed by comparing narratives in the fictional texts that the Ovaherero are organised through social structures. The leadership that included the reign of Paramount Chief Samuel Maharero still exists today. This is the chief who fought against the German colonial occupation. He would later die in 1917 after the Germans had been defeated by the South African army. As such, the Ovaherero leadership is well documented from one generation to another in genealogical terms.

It was further revealed that the texts used literary constructions by using Ovaherero names that carry important information about how this group of people identify themselves. For example, the name Samuel Maharero is identified with the timeline of the Ovaherero Paramount Chief who fought and resisted colonial occupation against the German settlers between 1904 and 1908. Some names carry information that identifies a particular group of people about their race, religion, gender, birth time, social status, religious affiliation, or social status (Leibring, (2014; Löw, 2016; Hysenaj, 2019). A name serves not only as the identity of the people it represents but also as an indicator of where the individual fits in the social structure (Adelakun, 2020). For example, the Paramount Chief is assigned a leadership role to lead the group along social, economic and political structures. Such a type of knowledge is related to the link schema because it is the basis of understanding how relationships are formed. The link schemata were discussed in relation to various relationships.

The study also found that literary constructions creatively can be applied to map the identity of the author by narrating the relationship between characters in the text and the author (Szwedek, 2017). For example, in the text *The Weeping Graves of our Ancestors* (Tjingaete, 2017), there is a link between multiple characters. It was established that the speaker's voice is the voice of the author, Rukee Tjingaete. He is a member of the Ovaherero tribal group, for which the first link is the

relationship between him and all the Otjiherero-speaking people in the novel. The speaker's voice also reflects the real life of the author from the time he was seventeen years. The author talks about Mbakondja, a young and innocent boy full of energy, the war memories narrated to him by his grandmother and had seen the passing of time by narrating the German arrival until the genocide happened. He tells of the pain and losses endured by the Ovaherero and the brutal war with the Germans. The excerpt below consists of words of Tjingaete in expressing his ties with the Ovaherero people. This is a clear demonstration of the link relationship between the author and the Namibian people in addition to being a descendant of the Ovaherero. The data suggests that the author has a strong link with prominent Namibian political leaders because he was with them at the Robin Island prison during the apartheid era. He narrates his relationship with Sam Nujoma, Hitjevi Veli and Andimba Toivo ya Toivo.

The study asserts that link creativity is a crucial construct that was employed to explain relationships between the Ovaherero people. This type of schemata examines how readers connect, visualise and comprehend relationship memories in written texts and then eventually process them into meaningful fractions (Gawazah, 2022). This process can best be achieved when the reader of the text already has some previous knowledge of the content or context of the texts they are reading. Readers use imagination to visualise the relationships represented by the words of a text (Pelttari, 2016). Background knowledge of the world assists and makes the brain easier to build or engage with information from new texts that it reads. Link schemata are the relationships between people in the text or between the author and the people he/she has met throughout their lifetime or from the beginning to the end of the text (Szwedek, 2017). It is the relationship between two people where one affects the other.

The biological relationship between mother and child is a relationship that bonds a mother and her child (Brazelton & Cramer, 2018). The study revealed that this type of bond existed between Mbakondja and his mother, Kotjize. Since they have not been together for quite some time because of war separation, they immediately remembered each other when they met. According to Siegel et al. (2020), the mind of a person has the capacity to remember a relationship that was created years back. Kotjize, the mother of Mbakondja, had encountered a freeze in her memory because her last memory of her encounter with her son was when he was still a child. Maternal bonding is a connection between the mother and the child from the time of conception through pregnancy and delivery (Rossen et al., 2016). The mother-child bonding process is influenced by both physical and emotional factors. This can be asserted when Kotjize saw her son after they had been separated for a very long time. She reacted in a nostalgic manner full of confusion yet full of maternal love. This reaction was a result of separation anxiety that made Kotjize feel nervous. She felt that she was suddenly removed from her son whom she loved. The maternal relationship becomes an instant connection between mother and child. Their relationship bond grows stronger with time. In this event, it was stopped and had to resume after many years. Link schema comes into play when the mother continues to remember about her child, it brings heartbreak and causes a wounded heart in the mother. The biological link relationship between a mother and a child normally begins to form at birth. Kotjize is likely to have suffered from depression because of the separation from her son, Mbakondja.

Other types of link relationships found in the study were between Mbakondja and his grandmother. The relationship was fostered when she was left under the care of seventeen-year-old Mbakondja and his grandmother who raised him. Their relationship was just like that of a mother and her son. Their relationship can be said to be reciprocal since his grandmother needed care and support

because she was at an advanced old age. Mbakondja assisted her grandmother with daily chores while he gained knowledge about the history of the genocide. This type of relationship can be referred to as a form of adoption. Children without their biological father and mother can be adopted. In African society, a child simply remains with a surviving relative in the event that their parents are deceased or are not able to perform the parental role. In the African culture, children who are left by their parents for various reasons, are cared for by other living or family members who are in a position to do so. Although there are adoption houses or orphanages brought to Africa through Western civilisation, adoption outside biological or social lines is not an African practice. Even for a family member or a person who is sheltered by an unrelated family, there are no formal adoption procedures that are followed. The relationship between Mbakondja and his grandmother suits the description of a link that grandchildren can be cared for by their maternal grandparents. Link schema is a cognitive stylistic literary construction that was used in the four texts to expose the events of the 1904-1908 Namibia-German conflict. This can act as a warning that can prevent genocides from happening again in the future in Namibia and elsewhere.

Path is another form of literary construction of the Namibia-German conflict. A path is a journey that a person has travelled throughout their lifetime (Polkinghome, 2015). The data revealed that all German soldiers who came to Namibia to participate in the war are agents of the path schemata. The main character in *The Lie of the Land* (Utley, 2017) embarked on a journey between four countries; that is, he began in the United Kingdom, went to Germany, then to South Africa and finally to Namibia. When he arrived in Namibia, he established another path within Namibia. Sam travelled from Walvisbay where he landed aboard a ship from Germany, then he travelled to Swakopmund, Omaheke, then briefly stayed in Windhoek before he continued to Namaqualand and finally arrived in Luderitz.

The study also examined balance schemata as a type of schema associated with a scale that provides an equal measure on two equal sides in practical terms, but in this study, it is in relation to humans. A balance schema involves physical or metaphorical external and internal pressure on container-like objects (Gawazah, 2022). It is a symbol of balance or justice where an equilibrium or fair judgement is represented. In the context of the study, it is the equilibrium that seeks to balance the author/reader's mental and physical balance. Balance assumes the overall decisions, judgments, reasonableness like in the blindfolded lady in two pan scales near any court. Crime and punishment, life and death, sorrow and happiness, love and hate. The study established balance in *Parts Unknown* (Van Den Berg, 2018), where a young German soldier joined the military. He was confused about the choices he needed to make since he was unemployed and came from a poor family. He was seeking to experiment with life and get validation and he had the euphoria of coming to Africa. He was deployed to the German South West Africa unbeknown to what they expected to find. A young person who had no previous experience with war and worse combat in a foreign African country would be challenged with physical and mental struggles that can only be conquered through a negotiated mental balance. Because of his excitement, he does not show a mental balance between his physical and mental strength to be able to handle all the consequences that come with war. The study agrees with Hall (2016), that young soldiers need to be mentally prepared for them to balance the mind for any unexpected challenges or encounters that they are likely to face until the end of the military engagement.

The study further asserts that there are two groups of people with one thing in common in all of the four texts. The first group are the Germans who are of the white race. These are people of the minority race because the majority remained in Europe. The black population are all people of

African indigenous tribes. These include the Ovaherero, Nama, Aawambo and other indigenous groups in Namibia. The German people are associated with wealth and forced land ownership while the black indigenous people are the ones who are marked as poor because all their means of production were deprived by the Germans and other white people of European descent. These conditions precipitated an imbalance and lack of equilibrium in the distribution of wealth. The Germans represent the wealthier side of the scale while the Ovaherero who were once wealthy continue to resist colonialism so that they could recover the wealth that was lost to the German side. The Germans used many methods to acquire wealth from the hands of the Ovaherero people. They even went on to dig up the graves of the Ovaherero ancestors so that they could sell them for an expensive price in Germany, skulls in particular. The other source of German wealth was the land they acquired from the Ovaherero using all forms of trickery, forced negotiations and even mere confiscation. They gave conditions to the Ovaherero that if they do not give them land, they will fight them and take it for free. In the extract, they used chief Samuel Maharero at one point until his followers protested. The study revealed that balance between wealth and poverty reached a central point when the Germans finally surrendered Namibia to South Africa in 1915 (Rosengarten, 2016).

The study concurs with the findings of Villanueva (2021) that decolonising wealth can be used to heal the divide and restore balance. It further attests that African marriages provide wealth sharing opportunities between the rich and poor families as a form of balance in binding the civil union between a man and a woman (Perry-Jenkins & Gerstel, 2020). This union can also extended to people of different races with the black people as formerly disadvantaged marrying into rich white families. People marry for several reasons with one of them being material wealth. In the African culture, marriage represents growth and the coming of age of young people, both man and woman

(Cleary & Sepúlveda, 2018). As indicated earlier, marriage is designed for a man or a woman from have a poor family to be accepted into a richer family, thereby causing a balance. According to Hudson and Matfess, (2017), in the African culture, marriage is a custom that is practiced as a transaction for a rich man to give some of their wealth to poor families. The family of the woman receives a bride price that is in the form of cattle and cash. Bride price is named lobola. This transaction can leave the bride's family in a better wealth status while at the same time the bride moves in with the groom to live a better life. For example, in the text *The Scattering* (Kuibutsile, 2016), Tjipuka is married to a somehow a rich man named Ruhapo. The community occasionally talks about their marriage. In some cultures, African marriages are characterised by polygamy. Polygamy is a practice that permits one man to have two or several wives. If the man is wealthy enough, he will be able to share his wealth with his wives and their parents' families too. Balance schema can be achieved when the rich marry the poor, and resources are shared to achieve an equilibrium.

The study established that the Germans used crime and punishment to colonise the then German South West Africa. One of their plans was to exterminate the local Ovaherero and Nama populations as a form of punishment. This was the punishment for the local indigenous people for their resistance to occupation. The Herero revolted and killed over 100 Germans as a resistance movement. The ruthless German commander named von Trotha requested permission from the German Kaiser at the time and he began to execute extermination orders against the Ovaherero people. According to Clark (2006), von Trotha gave orders to capture and execute Herero men, while the women and children flocked to the desert, where they starved and died of thirst. Von Trotha argued that there was no need to make an exception for the Herero women and children because they "contaminated the German army with disease" (von Joeden-Forgey, 2021). Another

form of punishment was to starve the Ovaherero and Nama people at Shark Island where there were freezing temperatures. Crime and punishment can be woven into this study as a component of the balance schema. The Germans felt that the Ovaherero resistance to the occupation was a crime and therefore punished them by death. Under normal rules of war, an offender is punished by going through the judiciary system where a judge is assigned to find and balance the punishment that suits the crime (Feinberg, 2019). If a person is found to be guilty, they are sent to prison or required to pay a certain amount of money as a fine. Given that the crime suits a prison sentence and serving, the offender can possibly return to society as a transformed and corrected person. However, the Germans saw it fit to kill the Ovaherero as a form of punishment that was equal to their resistance to German occupation.

According to Corr et al. (2018), life and death can be attributed to the balance schema because there is a constant struggle for human beings to remain alive, yet death is an inevitable eventuality. In *The Scattering* (Kuibutsile, 2016), black men experienced death because of their resistance to white colonial rule. The Germans knew very well that if they do not acquire power, material wealth, supremacy and imposition through force, they would not succeed in their mission to colonise the then German South West Africa. Being very aware, they also had some kind of fear because the local indigenous tribes frivolously resisted the occupation. There was a general sense of rebellion between the Germans and the Ovaherero people. The main reason was that of colonisation. The Germans had come to take over control of the Ovaherero and the rest of the Namibian people. They intended to enforce their laws to control a foreign land. The Ovaherero did not like this but hated the infiltration and German occupation because they confiscated their cattle and grazing land. In the excerpt above, Novengi wrote a letter to announce the death of Tjirwe because he resisted German rule. A balance is reached in this event because Tjirwe may have

accepted forced labour or physical beating, thereby avoiding death. The fact that he revolted and fought against Kurtis, resulted in Kurtis pulling a gun to shoot Tjirwe. He was killed because he resisted enslavement. Therefore, there is a strong balanced relationship between life and death in the text. Both the Germans and the local indigenous people of Namibia struggled to balance life and death because the Germans were seeking control by all means possible while the Namibians resisted it by all means possible.

4.8 Chapter summary

This chapter analysed the findings of the study while answering the research questions. The data analysis was categorised into four research questions that asked the ways in which cognitive metaphor contributes to the literary creativity of the manner in which genocide is projected in the four novels, how cognitive processes and tools influence the manners in which the authors use language to present the genocide in the texts and affect how they are interpreted, the ways in which literary constructions of the 1904-1908 Namibia-German conflict is presented in the selected literary texts best can be best understood from a cognitive stylistics perspective. Lastly, the study demonstrated ways in which trauma on genocide is linguistically narrated and coded in the four novels and how these narrations and codes can be understood through the cognitive stylistic frameworks. The next chapter concludes the study and the chapter suggests suitable recommendations.

CHAPTER FIVE

CONCLUSIONS AND RECOMMENDATIONS

5.1 Conclusions

This study examined four genocidal fictional texts that reflect and narrate events of the Nama-Herero genocide that happened in the then-German South West Africa between 1904 and 1908. Although fictionalised, some of the events may reflect a true reality of what transpired during the genocide period. The purpose of this study was to evaluate themes and the literary style of language used in fictional texts. The four texts examined in this study were Kubuitsile's *The Scattering*, Utley's *Lie of the Land*, Tjingaete's *The Weeping Graves of Our Ancestors* and Van Den Berg's *Parts Unknown* through the theoretical explications of cognitive stylistics. The study responded to the following four research questions; In what ways does cognitive metaphor contribute to the literary creativity of the manner in which the genocide is projected in the four novels?, How do cognitive processes and tools influence the manner in which the authors use language to present the Nama-Herero genocide in the texts and how this affects how they are interpreted?, In what ways are the literary constructions of the 1904-1908 Namibia-German conflict as presented in the selected literary texts best understood from a cognitive stylistic perspective? and In what ways are trauma on genocide linguistically narrated and coded in the four novels and how are these narrations and codes understood through the cognitive Stylistics frameworks? These are summarised singularly below.

The first research question asked about the ways in which cognitive metaphor contributes to the literary creativity of the manner in which the genocide is projected in the four novels. Evidence from the findings concluded that this objective was met. This was achieved by the examination of literary creativity through the use of cognitive metaphor, genocidal trauma, and mental and

physical oppression. A number of creative writing resources were used to project genocidal narratives in the telling of genocidal fictionalised stories. In addition to that, conceptual metaphors were used to establish a connection between the reader and the text. This made the readers curious to want to know more details about the contents of the text. This is a technique that is used by writers to keep readers glued to the text. Cognitive metaphor is a figurative language that contrasts with literal, non-figurative language. In this view, metaphor is seen not as a literary form but as a deviation from some supposedly literal language. The study concluded that cognitive metaphor is a creative literary technique that is used to project and expose the extent of the genocide killings that were committed by the Germans in the four literary texts.

Considering the extent of the Nama-Herero genocide where an estimated 80% of the Ovaherero and about 20% of the Nama populations were wiped out, the study also concluded that ordinary human beings do not take pleasure in killing fellow humans unless it is evil-spirited and coupled with the extreme hate for people belonging to other races or differing with you in opinion. This study did not delve into discussing apartheid and racial discrimination. One of the most observed reasons for committing genocide in the study may have been the mental challenges of the person who instructed his soldiers to carry out the killings. As such, the military only kills at the instruction of their commander, and it was General von Trotha in the present. Some of the actions of the Germans may be considered mental problems and dehumanisation because of the manner in which the Germans killed Namibians. This type of action can only be carried out by people who hate other humans, hence that can also be associated with mental problems.

The second research question asked how the cognitive processes and tools influence the manners in which the authors use language to present the genocide of Nama-Herero in the texts and how they are interpreted. The study concluded that the authors of all four texts used an array of

militarised language to tell the genocide story. Military language is a type of code that is used to communicate inside a particular group within the military, between the military and outside that particular group or used to narrow down the meaning of specific words. This language can dispel ambiguity to differentiate words and avoid misunderstandings. In simple terms, the language functions to transmit implicit messages without making an error. Some of the words used in the military are borrowed words. These terms are the phrases and language used by military organisations and people as a distinct group. They help to depoliticise, dehumanise, or otherwise abstract debate about its activities from an actual depiction, as distinguished by their use in military doctrine. As it was during the Herero-Nama genocide in Namibia between 1904 and 1907, German soldiers acted with dehumanised hearts. Dehumanisation is the rejection of another person's entire humanity and the violence and suffering that accompanies it. The process evokes the absence of normal senses to perceive and treat others as if they lacked typical human intellectual abilities. When soldiers acquire these qualities, they can carry out orders and any action or thought that a person deems "subhuman." In the context of the Herero genocide, dehumanisation was used to incite the genocide. The language of the military uses specific terms to refer to the cruellest and most violent members of the military. The study reiterates by concluding that the authors used language to present and interpret the genocide.

The third research question asked the ways in which the literary constructions of the 1904-1908 Namibia-German conflict were presented in the selected literary texts and how they can be best understood from a cognitive stylistic perspective. Literary genocidal constructions were examined through the link, path and balance schemata. Links are the relationship that a person encounters throughout their life. Relationships can be formed with individuals or with a group of people that forms a society. The study concludes that link creativity was used to explain relationships between

the Ovaherero people, either between individuals or communities. Literary narratives in the fictional texts indicated that the Ovaherero are organised through social structures. The leadership that included the reign of Paramount Chief Samuel Maharero still exists today. This is the chief who fought against the German colonial occupation. He would later die in 1917 after the Germans had been defeated by the South African army. As such, the Ovaherero leadership is well documented from one generation to another in genealogical terms. The study concluded that literary genocidal constructions were used in the form of link, path and balance schemata.

The study further concluded that the texts used literary constructions by fictionalising Ovaherero names that carry important information about how this group of people identifies themselves. For example, the name Samuel Maharero is identified with the timeline of the Ovaherero Paramount Chief who fought and resisted colonial occupation against German settlers between 1904 and 1908. Some names carry information that identifies a particular group of people about their race, religion, gender, birth time, social status, religious affiliation, or social status. A name serves not only as the identity of the people it represents but also as an indicator of where the individual fits in the social structure. For example, the Paramount Chief is assigned a leadership role to lead the group along social, economic and political structures. Such type of knowledge is related to the link schema because it is the basis of understanding how relationships are formed. The link schemata are discussed on various relationships.

The study concluded that link creativity is a crucial construct that was employed to explain relationships between and among the Ovaherero people. This type of schemata examines how readers connect, visualise and comprehend relationship memories in written texts and then eventually process them into meaningful fractions. This process can best be achieved when the reader of the text already has some previous knowledge of the content or context of the texts they

are reading. Readers use imagination to visualise the relationships represented by the words of a text. Background knowledge of the world assists and makes the brain build or engage with information from new texts that it reads. Link schemata are the relationships between people in the text or between the author and the people he/she has met throughout their lifetime or from the beginning to the end of the text. It is the relationship between two people where one affects the other.

It is further concluded that the path is another form of literary construction of the Namibia-German conflict. A path is a journey that a person travelled throughout their lifetime. The data revealed that all German soldiers who came to Namibia to participate in the war are agents of the path schemata. The main character in *The Lie of the Land* (Utley, 2017) embarked on a journey between four countries; that is, he began in the United Kingdom, went to Germany, then to South Africa and finally to Namibia. When he arrived in Namibia, he established another path within Namibia. Sam travelled from Walvisbay where he landed aboard a ship from Germany, travelled to Swakopmund, Omaheke, then briefly stayed in Windhoek before he continued to Namaqualand and then finally arrived in Luderitz.

The study also concluded that balance schemata are a type of schema associated with a scale that provides an equal measure on two equal sides in practical terms, but in this study, it is in relation to humans. A balance schema involves physical or metaphorical external and internal pressure on container-like objects. It is a symbol of balance or justice where an equilibrium or fair judgement is represented. In the context of the study, it is the equilibrium that seeks to balance the author's/reader's mental and physical balance. Balance assumes the overall decisions, judgments, and reasonableness like in the blindfolded lady in two pan scales near any court. Crime and punishment, life and death, sorrow and happiness, and love and hate are some of the themes

appearing in the texts. The study established balance in *Parts Unknown* (Van Den Berg, 2018), where a young German soldier joined the military. He was confused about the choices he needed to make since he was unemployed and came from a poor family. He was seeking to experiment life, and validation and had the euphoria of coming to Africa. He was deployed to German South West Africa unbeknown to what they expected to find. A young person who had no previous experience with war and worse combat in a foreign African country would be challenged with physical and mental struggles that can only be conquered through a negotiated mental balance. Because of his excitement, he does not show a mental balance between his physical and mental strength to be able to handle all the consequences that come with war. Young soldiers need to be mentally prepared to balance their minds for any unexpected challenges or encounters that they are likely to face until the end of the military engagement.

The study concludes that the Germans used crime and punishment to colonise the then-German South West Africa. One of their plans was to exterminate the local Ovaherero and Nama populations as a form of punishment. This was the punishment for the local indigenous people for their resistance to occupation. The Herero revolted and killed over 100 Germans as a resistance movement. The ruthless German commander named von Trotha requested permission from the German Kaiser at the time and he began to execute extermination orders against the Ovaherero people. Another form of punishment was to starve the Ovaherero and Nama people at Shark Island where there were freezing temperatures and starved to death. Crime and punishment can be weaved into this study as a component of the balance schema. The Germans felt that the Ovaherero resistance to the occupation was a crime and therefore punished them by death. Under normal rules of war, an offender is punished by going through the judiciary system where a judge is assigned to find and balance the punishment that suits the crime. If a person is found to be guilty, they are

sent to prison or required to pay a certain amount of money as a fine. Given that the crime suits a prison sentence and serving, the offender may return to society as a transformed and corrected person. However, the Germans saw it fit to kill the Ovaherero as a form of punishment that was equal to their resistance to German occupation.

The last question of the study was in relation to the ways in which trauma and genocide are linguistically narrated and coded in the four novels and how these narrations and codes are understood through the cognitive stylistics frameworks. These are psychological or emotional memory flashbacks that come to the reader as a response to a deeply distressing situation. Emotional, physical and psychological violence and political schemata we found in the texts. These are political beliefs or how the reader understands politics and the purpose for the need to believe in their political choice towards freedom. This includes the choice and debate on which political side to associate with. The study concluded that genocide memory schemata in the texts were used to bring back memories in remembrance of events that led to the killing of the Ovaherero people. In addition to that, oppression schemata in the texts were established. These are the patterns in the reader's mind of prolonged cruel or unjust treatment or exercise of authority, inclusive of cruel treatment and deprivation of access to freedom. The study also concluded that narratives of survival schemata were used to narrate survival stories that were handed down from one generation to another. These also tell how the Ovaherero people escaped overcoming difficult conditions for them to survive the genocide.

5.2 Study recommendations

The study suggests the following study recommendations to the researchers and academic scholars according to the research questions:

- Considering that the study examined cognitive processes and tools that influence the manners in which the authors use language to present the genocide of Nama-Herero in the texts and affect how they are interpreted, authors are recommended to employ other literary narrative devices to fictionalise contemporary events into works of literature that will be read by future generations.
- Language transmits culture and historical events. It is the use of language in its literary constructions of the 1904-1908 Namibia-German conflict that the current generations learn about past events, language can be documented by recording and creating stories similar to genocide.
- In the same vein, reading, analysing and schematising genocidal fictional works can reflect the negative past for current world citizens to understand and adopt ways that can be used to prevent genocide.
- A linguistic analysis of genocidal trauma provides a reflection of healing to the descendants of genocide survivors

5.3 Recommendations for future studies

While it has been established that cognitive metaphor contributes to the literary creativity of the genocide in the four novels through the application of the schema theory, the study proposes that a future study can be conducted with the application of other linguistics theories such as the functionalist, text world or feminist stylistics. These can examine the treatment of women during the genocide as reflected in the texts. It appears as though the women and children remained to be tortured and killed while the men had to run away. The Germans exercised their revenge on these weaker women because they may have been provoked or defeated by the Herero and Nama men. On the other hand, similar revenge killings by Herero men to white German women and children

are not told. It is not known whether the Herero men had no access or simply respected the killing of innocent women and children.

Furthermore, the study findings revealed the effectiveness of using cognitive processes and tools to influence authors' use of language to present the genocide of the Nama-Herero in the texts. In addition to that, their writing skills are enhanced as they tell their story. The lower side of this kind of writing is that it was conducted in the English language. This may exclude some Herero and Nama people who are not very conversant in writing or even reading English language texts. Some knowledgeable Herero and Nama people are immediately prevented from critiquing these texts. Given the fact that they may disagree with some of the storylines, they are not able to comment on them because they do not speak or understand the language. The present study, therefore, recommends the translation of these texts into Namibian indigenous languages. It is further recommended that authors translate their texts and deliver their first publications in the Herero or Nama languages and give an opportunity for these indigenous people to read and critique them before they are published.

Moreover, the study established that the literary constructions of the 1904-1908 Namibia-German conflict are complicated to understand because some of the events are quite graphic. It would be difficult for the Herero and Nama survivors to easily read and enjoy the story without being emotional as they were the direct victims. Another issue is that the Herero and Nama do not have a fair chance to tell their story. The study recommends that more Herero people tell their stories in their mother tongue. They must reject the telling of their own story by foreign or descendants of colonial settlers and authors. The narrative may be twisted and they would not want it to be told in that way. Hence, the study encourages younger Herero and Nama people to be interested in telling their own stories.

The four texts reported many instances where trauma on genocide is narrated. The Germans took advantage of access to weaponry. The study recommends that the same texts can be analysed by telling positive stories of survival that are reflected in the texts. A one-sided story is an incomplete story. Telling the other side of the story brings a fair representation to both sides of the story.

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APPENDICES

Appendix 1: Ethical Clearance Certificate



ETHICAL CLEARANCE CERTIFICATE

Ethical Clearance Reference Number: SHS 0036 Date: 15 June 2022

This Ethical Clearance Certificate is issued by the University of Namibia Decentralized Ethics Committee (DEC) in accordance with the University of Namibia's Research Ethics Policy and Guidelines. Ethical approval is given in respect of undertakings contained in the Research Project outlined below. This Certificate is issued on the recommendations of the ethical evaluation done by the School of Humanities, Society & Development Decentralized Ethics Committee.


Title of Project: A cognitive stylistic study of the Nama-Herero genocide in Kibaitsile's the scattering, Utley's life of the lie of the land, Tjingaetes the weeping graves of our ancestors and Van Den Bert's parts unknown
Researcher: Linus Nghilifavali Hafeni
Student Number: 200243501
Supervisor(s): Prof Collen Sabao

Centre for Research Services


Take note of the following:

1. Any significant changes in the conditions or undertakings outlined in the approved Proposal must be communicated to the ethics committee. An application to make amendments may be necessary.
2. Any breaches of ethical undertakings or practices that have an impact on ethical conduct of the research must be reported to the ethics committee
3. The Principal Researcher must report issues of ethical compliance to the ethics committee (through the Chairperson) at the end of the Project or as may be requested by the ethics committee
4. The ethics committee retains the right to:
 - i) Withdraw or amend this Ethical Clearance if any unethical practices (as outlined in the Research Ethics Policy) have been detected or suspected,
 - ii) Request for an ethical compliance report at any point during the course of the research.

The ethics committee wishes you the best in your research.



Prof. Trywell Kalusopa (Chairperson, Decentralized Ethics Committee)



Prof. Davis Mumbengegwi (Head, Multidisciplinary Research)

Appendix 2: Content analysis checklist

| Image Schema Theory | | | |
|----------------------------|--------------------------|---|--|
| | Types of schemata | Concept | Concept application |
| ✓ | Link | <p>These are the relationships which the author/reader had with family friends or other formed relationships throughout the journey.</p> <p>Link schema analyses the kinship relationship among the participants in the autobiographies</p> | Kinship relationship between the old and the new generations |
| ✓ | Path | <p>Journeys that the author/reader travelled during the event.</p> <p>Journeys made by the participants in the autobiographies</p> | <p>Travel from one place to another within and out of Namibia, for example to Botswana</p> <p>The mental impact of the memory and nostalgia.</p> |
| ✓ | Balance | It is the equilibrium that seeks to balance the | Crime and punishment, life and death, sorrow and happiness, love and hate |

| | | | |
|---|------------|---|---|
| | | author/reader's mental and the physical balance. It is the overall decisions, judgments, and reasonableness like in the blind folded lady in two pan scales near any court. | |
| ✓ | Content | Content schema refers to existing knowledge in the mind of the reader of objects and events in dealing with both area-specific information. | Landmarks such as graves, ancestral land |
| ✓ | Linguistic | Linguistic schema refers to readers' prior linguistic knowledge, including the knowledge about phonetics, grammar and vocabulary as traditionally recognized. | Grammatical constituents used in the text, Lexical style and author's word choice, style of writing |
| ✓ | Formal | Formal schema denotes to the reader's knowledge of the ways in which | Reader's knowledge of genocide stories |

| | | | |
|---|-------------------------|---|--|
| | | different genres are presented. | |
| ✓ | Centre-periphery schema | A centre-periphery schema is an image schema involving: a physical or metaphorical core and edge degrees of distance from the core | An individual's perceptual sphere An individual's social sphere, with family and friends at the core and others having degrees of peripherality |
| ✓ | Trauma | These are psychological or emotional memory flashbacks that come to the reader as a response to a deeply distressing situation. Loss of a loved one. The knowledge of dead family members and how they were killed | Emotional, physical, and psychological violence |

| | | | |
|---|-----------------|---|---|
| | | Suffering resulting from an armed conflict. Sound and imagination of bombs, violence, rape of women | |
| ✓ | Political | These are political beliefs or how the reader understands politics and the purpose for the need to believe in their political choice towards freedom. | Choice and debate on which political side to associate with |
| ✓ | Genocide memory | Remembering events of the deliberate killing of an ethnic group. | The memory of family members who were killed in large numbers |
| ✓ | Oppression | These are the patterns in the reader's mind of prolonged cruel or unjust treatment or exercise of authority. | Cruel treatment, deprivation of access to freedom |

| | | | |
|-----------------------------------|------------------------|---|--|
| ✓ | Narratives of survival | These are survival stories handed down from one generation to another | These are survival stories handed down from one generation to another. Escape, overcoming difficult conditions |
| Conceptual Metaphor Theory | | | |
| ✓ | Conceptual metaphor | Figurative comparison of two unlike linguistic entities | Trauma Memory Genocide Death Survival strategy |