NAMIBIA UNIVERSITY
OF SCIENCE AND TECHNOLOGY

Faculty of Human Sciences

Department of Communication

A comparative study of selected Namibian autobiographies through a cognitive stylistics approach

BY

Kaarina Emvula

201000563

Thesis is presented in partial fulfilment of the requirements for the degree of Master of English and Applied Linguistics at the Namibia University Of Science and Technology

Supervisor: Prof Haileleul Zeleke Woldemariam

Co-supervisor: Dr Juliet Sylvia Pasi

May 2022

DECLARATION

I, Kaarina Emvula, hereby declare that the work contained in this thesis, entitled: **A Comparative Study of Namibian Autobiographies through a Cognitive Stylistics Approach** is my own original work, and that I have not previously in its entirety or in part submitted it at any university or other higher educational institution for the award of a degree.

KAARINA EMVULA **May 2022**

RETENTION AND USE OF THESIS

I, Kaarina Emvula, being a candidate for the degree of Master of English and Applied Linguistics accept the requirements of the Namibia University of Science and Technology relating to the retention and use of theses deposited in the Library and Information Services. In terms of these conditions, I agree that the original of my thesis deposited in the Library and Information Services will be accessible for the purposes of study and research, in accordance with the normal conditions established by the Librarian for the care, loan or reproduction of theses.

Kaarina Emvula May 2022

AUTHENTICATION OF THE THESIS

I certify that this candidate has successfully completed all the research work for this degree and that:

1. The thesis conforms to NUST postgraduate rules as stipulated in the Year Book 2019 and submission of theses for higher degrees;
2. The thesis includes a certificate indicating the extent to which the research has been conducted by the candidate;
3. The thesis is properly presented and is prima facie worthy of submission
4. Instances of inadequate presentation were pointed out to the candidate for correction before the thesis was bound;
5. The candidate has completed an approved program of study and research as required;
6. An abstract of not more than 300 words has been included in the thesis;
7. Both hard/bound and soft copies of the thesis have been submitted to NUST Library's open access digital archive.

Name of supervisor: Prof Haileleul Zeleke Woldemariam

Signature *Haileleul Zeleke Woldemariam*

Date 24 May 2022

ACKNOWLEDGEMENT

Countless people helped me with this thesis. My supervisor, Professor Haileleul Zeleke Woldemariam, and co-supervisor, Dr Juliet Sylivia Pasi, gave me crucial input on my analysis and framing, and encouraged me to carry on and submit my work even when I had given up on myself and the thesis. I would like to express my gratitude to Professor Woldemariam in particular; his support to write this thesis gave me confidence that the topic was worthy of my inquiry—and that my investigation was worthy of the topic.

I am also grateful to various lecturers in the Department of Communication, including Dr. Fredericks Nicklaas, Dr. Sarala Krishnamurthy, Dr. Hugh Ellis, and Dr. Makamani, for imparting knowledge on me and exposing me to different depths of literature and linguistics that I was unaware existed. It is because of this information that I was able to properly complete this thesis.

My family deserves my undying gratitude: my parents for training me to work hard for what I want, my siblings for enabling me to dream high and never questioning my curiosity, and my nieces and nephews for inspiring me to be the family's academic trailblazer. I give everything to my family, including this.

Finally, I would like to thank my partner, Lehto 'Archie' Tolata, for always listening to me rant and talk things out, for always believing in me and encouraging me to see this thesis through, for cracking jokes when things got too serious, and for the sacrifices you have made so for m that I could pursue and complete a Master's degree.

DEDICATION

This effort is dedicated to the almighty God, who has been my anchor throughout the hard struggle, trial, and tribulations I have faced while working on this thesis. I dedicate this work to my wonderful parents, Eliakim Emvula and Kaarina Abraham, for their steadfast support and understanding, even when they could not fully grasp my utter fixation with literature. My siblings, Penda, Tuna, Inekela, Mbili, Ngepa, Ndapandula, Megameno, Iishidhimbwa, and Ndeapo, this work is for all of us, for the unconditional love and support you have shown me, and for helping me to find my wings and soar. My nieces and nephews, you are the inspiration for my work, which I hope will be the first of many in the Eliakim clan.

ABSTRACT

Through a cognitive stylistics lens and with a focus on the image schema theory, this qualitative desktop study aims to compare and contrast the linguistic expressions used to narrate exile experience of older women who went in exile to those of young women who were born and/or reared in exile. The linguistic expressions studied in the study were obtained using a narrative approach, in which a content analysis checklist was used to collect data from four selected autobiographies, namely *Taming my Elephant* by Tshiwa Troudie Amulungu, *South West Africa to Namibia: My Personal Struggle* by FousyShinana-Kambombo, *Valentina: The Exile Child* by Valentina Nghiwete, and *Child No. 95: My German-African Odyssey* by Lucia Engombe. The autobiographies were analysed by first comparing how basic image schema can be used as cognitive tools in conceptualising exile experiences; secondly, analysing how different image schemas, namely SOURCE-PATH-GOAL, BALANCE, CONTAINER, and LINK, can be used to understand abstract linguistic extensions and meaning; and finally, investigating the impact of exile experiences on second generation exiles in a post-independent Namibia through a cognitive lens. The majority of linguistic terms employed in autobiographical narrations were found to be based on the four image schema at either the concrete or abstract levels, according to the study.The study also found that all autobiographies used figurative languages that were based on the various image schemas used in the study. More in-depth research in applied linguistics is necessary in order to appreciate the complexities that the exile women faced while in exile and how these experiences influenced their lives in post-independence Namibia. The study concludes that the embodied image schema offers a fundamental conceptual structure of experiences and the basis of a person's story schema is his or her own embodied actions. It furthers concludes that image schemas can be utilised to grasp both physical structures and abstract extensions of linguistic utterances allowing for the comprehension of both literal and figurative languages. The study recommends that further studies on the role of image schematic structure in deducing and conceptualising the meaning of abstract and figurative reasoning in literal language in Namibian context needs to be done.

Table of Contents

Chapter One

Background of the Study

1.1. Background of the study

Many stylisticians have abandoned traditional stylistics in favour of Cognitive Stylistics to analyse and interpret literary works in recent years. According to Semino and Culpeper (2002, p. ix) Cognitive stylistics is a fast-growing area "at the interface of linguistics, literary studies, and cognitive studies." They stressed that cognitive stylistics allows for systematic linguistic analysis based on theories that link linguistic choices to cognitive structures and processes that underpin language creation. Text World Theory, Cognitive Metaphor Theory, Conceptual Metaphor Theory, Image Schema Theory, and Mental Space Theory are only a few of these theories.

According to Burke (2004), cognitive stylistics has become a topic of much interest to academics in both literature and linguistics departments. Its popularity is primarily built on the emergence of cognitive linguistics as a highly persuasive approach to the study of grammar and metaphor. Similarly, Maalej (2015) argued that stylistics is not concerned with “what, as why and how” (p. 2) but aims to go beyond the descriptive phase up to the interpretative one. According to Wales (1989), the purpose of most stylistic studies is not only to describe formal elements of written materials, but to demonstrate their functional relevance for text interpretation; “or, to relate literary effects to linguistic 'causes' where these are felt to be relevant.” (quoted in Maalej, 2015, p. 437-438). Emphasising its methodology, Short (1996) argues that Thus, stylistics is closely associated with as clearly as possible connecting “linguistic facts (linguistic description) to meaning (interpretation)” (p.5). In other words, it is pairing together a linguistic description with an interpretation. Cognitive linguistics offers the researcher, what Werth (1999) calls a ‘‘more human’ Linguistics’’, i.e., a view of language as a phenomenon intimately bound up with human experience (quoted in Maalej, 2015, p. 2).

Many cognitive stylistics scholars believe that the use of cognitive stylistics in narrative fiction aids in the comprehension of fictitious minds. This application allows the consideration of fictional worlds in connection with our real-world experience, and the comparison and contrasting of personalities, habits, and events. As a result, the use of cognitive stylistic principles and approaches in literary studies provides instruments at the intersection of linguistics and psychology (Glotova, 2014). Reading processes and cognition have become valuable research areas for stylistics. Cognitive

stylistics, by embracing the human mind, offers up a new area of literary study that pays attention to the mind while undertaking stylistic analysis (Ghani, 2016).

It is worth noting that both fiction and autobiographies are written kinds of narratives, and human experience and memories are created and organised as narratives within a cultural framework of shared stories (Harbus, 2010). We organise our experiences of episodes and occurrences in the same manner as we do stories. According to Copeland et al. (2005), autobiographical recollections have all of the elements of a successful story. There is a cast of characters who interact in space and time in novel ways as a result of causal factors, goal conflicts, and other changes in conditions. Furthermore, people's recollections of events in their life change with time, typically to better suit some proper schema for that event. Harbus noted that both autobiography and fiction authors have made remarks on the unavoidable infiltrations of the fictionalising process into not just autobiography writing, but also the way memories are accessible, organised, and synthesised. Since cognitive stylistics is concerned with cognitive structures and processes as they relate to the production, understanding, interpretation, and processing of all language segments, it has simplified the examination of all written works. (i.e. poems, narratives, newspaper articles, autobiographies, etc).

Although there were few literary works written in Namibia before to gaining independence in 1990, Namibian literature began to receive a lot of attention soon after. According to Melber (2018), Namibian literature primarily engage social realities prior to, during, and after independence, with a focus on human life stories about the liberation struggle prior to independence and personal memoirs and reflection on political and social changes after independence. Autobiography writing is a popular literary genre in Namibia. The bulk of autobiographies written in Namibia are by people who were part of Namibia's independence struggle, including men, women, and children. In these autobiographies, the heroic men and women of the liberation movement recount their experiences and role in the struggle for independence. According to Krishnamurthy and Vale (2018), the rise in popularity of autobiography or life writing in Namibia has resulted in cathartic works by providing victims' perspectives and allowing them to address themes of identity and belonging, which become voyages of self-discovery.

Few of the many literary works created in Namibia have been studied utilising applied linguistics sub-disciplines such as cognitive, pragmatics, and feminism (Hafeni & Woldemariam, 2019). Many of the works analysed by the cognitive sub-discipline focused on the poetry, novel, and short story genres, while those that explored the autobiographical genre did it from a literary standpoint. It is against this background that the four autobiographies, *Valentina: the Exile Child* by Valentina Ngwiwete, *Child No. 95: My German – African Odyssey* by Lucia Engombe, *South West Africa to*

Namibia: My Personal Struggle by FousyShinana – Kambombo and *Taming my Elephant* by Tshiwa Trudie Amulungu were purposefully chosen to address the gap of analysing Namibian autobiography in English through a cognitive stylistics theoretical framework.

1.2. Statement of the problem

Autobiographical texts comprise a wide range of linguistic patterns that are shaped and organised as narratives and are infused with human experience and memories. Although the autobiographical genre uses natural language in natural contexts and can provide examples of raw data of language in actual use, it remains out the periphery of applied linguistics and academic inquiry in the discipline. The problem is that without studying the autobiography genre from a linguistics perspective, autobiographies are left to be analysed from a literature perspective, which treats the literary text as a fossilised historical artefact – as the fully formed product of artistic genius – rather than treating it as an act of creation that is a collaborative process between author and reader, thus disregarding the cognitive processes that go into writing and reading. This can lead to misinterpretations and misunderstandings of the messages conveyed in autobiographies. Thus, applying cognitive stylistics to the four autobiographies leads to a greater comprehension of both the writer's and reader's thoughts, allowing for not just analysis of real-world experience, but also comparing and contrasting personalities, habits, and occurrences.

1.3. Research objectives

The main objective of this research is to compare the linguistic choices used to narrate the experiences of adults to those used to narrate the experiences of young women in the four selected autobiographies, by analysing the embodied experiences, thoughts, and language of the four autobiography writers from a cognitive linguistic perspective. The study's specific objectives are as follows:

- Compare how basic image schemas can be used as cognitive tools in conceptualising the pre-independence experiences in four autobiographies
- Analyse how image schemas can be used to understand abstract linguistic extensions and meaning in the four autobiographies

- Explore the impact of exile on second generation exiles in a post independent Namibia through a cognitive lens as presented in the autobiographies

These objectives served as guidelines for understanding humans' abilities to conceptualise, reason, and infer various experiences based on our bodily nature. The cognitive stylistic approach allowed the common experiences to be studied from a cognitive stylistic viewpoint by placing the language users in context as the focus of the stories.

1.4. The significance of the research

This study is significant because it will enhance the relevance of cognitive stylistic as an analytical tool for literary work interpretation, while also contributing to the limited body of academic inquiry on autobiography as a genre, and specifically autobiography written by women and children of the Namibian liberation struggle. The study will also help to bring to light the experiences of women and children during the liberation struggle as narrated in four autobiographies written by such people, as well as depict the differences and similarities in the experiences of children and adults, in an effort to better understand the plight of Namibian children during the liberation struggle.

1.5. The delimitation of the study

The current study only looked at four autobiographies written by women, namely *Valentina: the Exile Child* by Valentina Ngwiwete, *Child No. 95: My German – African Odyssey* by Lucia Engombe, *South West Africa to Namibia: My Personal Struggle* by Fousy Shinana – Kambombo, and *Taming my Elephant* by Tshiwa Trudie Amulungu. The study did not include male autobiographies. This is due to the fact that *Valentina: the Exile Child* and Child *No. 95: My German – African Odyssey* are the only two known autobiographies written by some of the liberation struggle's children, and they are both written by women, so the researcher felt it was fair to compare the children's experiences to women's experiences. The autobiographies under consideration were all written by black Namibian women who had returned from exile.

1.6. Definition of technical terms

a) Cognitive stylistics

- Cognitive stylistics is a subject that analyses texts using cognitive science, cognitive linguistics, and literary studies after examining the cognitive structures and processes that underpin language creation and interpretation in a systematic and theoretically informed manner (Semino and Culpeper, 2002, p. ix)

b) Autobiography

- According to Reece (2014), autobiography is the "practise of writing an individual's life story by its subject." Reece goes on to say that because autobiographies are subjective in nature, they provide an individual's unique and personal experiences as written by that person. For a piece of literary work to be called an autobiography, it must have a single author, subject, and narrator, as well as be self-written and narrated.

c) **Image Schema**

- An image schema, according to Asgari (2013), is a recurrent framework inside our cognitive processes that produces comprehension and reasoning patterns. They are directly meaningful, experiential/embodied preconceptual structures that emerge or are anchored on human repeated physical movements across space, perceptual interactions, and object manipulation methods. According to Johnson (1989), an image schema is a recurring dynamic pattern of our perceptual connections and motor programming that provides coherence and structure to our experience.... Experience....must be understood broadly and comprehensively, including fundamental perceptual, motor-programming, emotional, historical, social, and linguistic components.

d) Exile

- A lengthy, generally forced departure from one's home or nation (Sutherland, 2012, p. 24) or the state of being sent or held away from one's own country, village, etc., for political reasons.

e) Embodiment

- According to Shapiro (2007), Embodied Cognition is a cognition method that differs from standard cognitive science by emphasising the importance of the body in an organism's cognitive processes and how the bodily organism affects the human mind (p. 338).

f) **Conceptual metaphor theory**

g) A conceptual metaphor, according to Nordquist (2017), is a metaphor in which one concept is understood through the lens of another. In cognitive linguistics, the source domain is the conceptual realm from which we draw metaphorical terminology to comprehend another conceptual domain. The conceptual realm that is grasped in this way is the target domain. As a result, the journey's origin domain is usually used to describe life's destination domain.

h) Metonymy

- According to Mu (2010), metonymy is a stand-in relation that exists in only one Idealised Cognitive Model. He goes on to say that a conceptual domain, or ICM, can be viewed as a whole made up of parts known as conceptual entities, or elements. Mu contends that in the traditional perspective, metonymy was employed to refer to some entity by employing one term in place of another, where one word may be substituted for another if the meanings of the words are closely related. According to cognitive linguistics, metonyms are conceptual in nature; their primary role is to give mental access from one conceptual entity to another (p. 8).

Chapter Two
Literature Review

2.1. Introduction

This review of the literature is organised into four categories. The first section provides a brief history of cognitive stylistics in applied linguistics. The second portion looks at how embodied image schemas can be used as cognitive tools to better understand human experiences. The third segment examines the existing body of research on humans' ability to use concrete physical experiences to generate new abstract extensions such as metaphors, metonyms, and idioms that are used in everyday language use. The final portion examined the body of literature on the effects of exile on women, with a particular focus on the impact of exile on young people, particularly women born and/or reared in exile.

2.2.1. Cognitive stylistics as a sub-discipline of applied linguistics

The idea behind stylistic work is that the best way to analyse texts is to pay particular attention to linguistic patterns, the linkages between those patterns, and the interpretive consequences that they produce. Because stylistics is founded on a comprehensive evaluation of language choices in a variety of social, cognitive, and literary settings, studies frequently not only offer interpretations but also show how these interpretations may develop. The implied reader is frequently used to refer to the entity in the author's mind in writing. Writers build literary worlds and convey views on events mostly via linguistic choices.

Linguists have realised that meaning is not set and absolute, but rather depends on the interpretive processes conducted by a reader or listener as much as the language structures utilised. Rather than focusing just on identifying what a text means, stylisticians are increasingly interested in the systematic ways language is employed to construct texts that are similar or unlike to one another, as well as in linking textual choices to social and cultural settings (Mcae & Clark, 2004, p. 329). Short (1995) defines stylistics analysis as the study of how a book is interpreted by delving into its linguistic structures and how a reader interacts with that linguistic organisation in order to understand it. Short emphasises that the major purpose of a stylistic study is to show how understanding is accomplished, and thus to give a distinctive viewpoint on the work under consideration.

In recent years, developments in cognitive science, cognitive linguistics, and cognitive psychology have had an impact on stylistics, culminating in the multidisciplinary subject known as cognitive stylistics. Cognitive stylistics investigates the point of interaction between a reader, a text, other texts, and other readers. Semino and Culpeper (2002) argue Cognitive stylistics adds a systematic and theoretically informed analysis of the cognitive structures and processes that underpin language generation and interpretation to traditional stylistics. Cognitive stylistics is the systematic investigation of the cognitive structures used by readers when reading texts, with the purpose of augmenting current techniques of analysis rather than replacing them, and shifting the emphasis away from text and composition models and toward models that reveal the connections between the human mind and the reading process (Simpson, 2004). Likewise, Stockwell (2002, pp. 6–7) defines cognitive stylistics as follows:

> A social and critical model for augmenting stylistic analysis… an analytical procedure that can account for what has long been the holy grail of stylistics: a rigorous account of reading that is both individual and social, and genuinely recognises the text as an inter-subjective phenomenon and the literary work as a product of craftedness and readerly cognition.

As a result, Mcae and Clark (2004) noted with satisfaction that in the process of analysis and interpretation creation, stylistics experts are increasingly recognising the collaborative nature of the reader and the text. In this regard, Stockwell (2002) claims that cognitive stylistics regards people as cognitive creatures that rely on past information and experiences to understand literary texts. This means that cognitive stylistics provides the reader with vital tools for gaining a thorough understanding of text and context, situations and applications, as well as knowledge and beliefs. As a result, It may be regarded as a preliminary step for readers to grasp and approach the construction of a literary context.

Woldemariam (2015) takes a similar stance on cognitive stylistics, stating that cognitive the analytical domain of stylistics is centred on cognition and contextual influences, and that the sentence and text are central to both formalist and functionalist stylistic analysis approaches, with text-immanent models being the most common. The cognitive stylistics paradigm, on the other hand, marks a movement in stylistics interpretation from textualist to contextualist. Cognitive stylistics takes into account both the text and the mind's part in reading. To put it another way,

cognitive stylistics research how certain metaphorical pictures may only be comprehended based on the reader's foreknowledge , assumptions, and conclusions.

According to Ghazala (2018), cognitive stylistic is founded on Cognitive Linguistic Theory. That is, all models, techniques, and strategies proposed for carrying out cognitive stylistic analyses of texts, particularly literary texts, are "cognitive demonstrations of conceptualising, structuralising, socialising, culturalising, ideologising, politicising, or feminising interpretations of texts" (Ghazala, 2018, p. 6), and place the reader at the centre of the cognitive stylistic text analysis. Meaning, according to Ghazala, is not encoded in the text and hence cannot be deciphered, but may be constructed in terms of the reader's cognitive situation. The context of the reader includes both common and communal components, as well as individual features. As a consequence, readers have the right to read and interpret the book according to their own intellect, culture, social and religious conventions, ideology, personal experience, and general knowledge of the world. Ghazala believes that readers have the flexibility to analyse and interpret the writer's stylistic choices within the greater framework of their own, while indirectly keeping an eye on the author's choices and supposed objectives. He went on to say that cognitive stylistic reading allows readers to read texts in terms of the reader's cultural and ideological context and background. He contends that the reader, like the author, has a mind, albeit a different mind from the author's, and that as a result, the reader may view the author's stylistic choices of language structures in a variety of ways, each with a unique cognitive perspective and attitude. He goes on to say that the cognitive stylistic approach makes "reading more realistic, truthful, and interesting" (p.7).

Stewart-Shaw (2015) and Jeffries (2009) agree, believing that in cognitive stylistics, the reader's cognitive interpretation and cooperation play a significant part in meaning production. Readers are not inert receptacles into which the material is poured; rather, reading is a bargaining process. Stewart-Shaw goes on to argue that in order to have a comprehensive view of a work, one must consider the context (the reader's prior knowledge, emotions, location at the time of reading, and so on), the text itself (words on a page, including their semantic, phonetic, and syntactic features), and how these elements interact to form the reader's experience. This means that the cognitive stylistic approach broadens to include a thorough awareness of the socio-political context of writings, which necessarily influences their production and reception (Stockwell, 2002). Similarly, Ajiden (2003) argued against the notion that texts are self-contained objects whose meaning must be recovered by the reader. Texts, according to Ajiden, do not have meaning; rather, they hold the potential for meaning. Only via the interaction of text and reader is the potential realised. Meaning is produced

during reading when the reader draws on both prior linguistic and schematic knowledge as well as the information provided by the printed or written text.

According to Burke (2005), the broadest perspective of cognition considers all mental functions related with activities “such as thinking, knowing, communicating, and remembering” (p. 189). In addition, Burke argues the inclusion of a cognitive component to stylistic analysis indicates a shift toward a more simplistic approach to interpretation, as well as a reduction in the importance of culture, language, and style in the process of creating literary meaning. In his attempt to demonstrate how cognitive may help stylistic analysis by analysing Philip Larkin's poem 'Going,' Burke argues that cognition is essential in text analysis because traditional stylistic analysis, which only focuses on linguistic tools of a text, cannot account for some phenomenon. He contends, however, because linguistic and cognitive approaches to stylistics complement one other, the cognition aspect in stylistic analysis does not always entail an anti-cultural, minimalist interpretation. In other words, depending simply on one dimension is insufficient for fully analysing a text. Burke came to the conclusion that adding a cognition dimension to the stylistician's arsenal can improve the overall quality, depth, and utility of traditional stylistic analysis.

2.2.2. Embodied image schema as a cognitive tool

A cognitive approach to linguistics, at its foundation, rejects truth conditions and formal logic. As a result, it reflects an experientialist, and consequently anti-objectivist, viewpoint in articulating the link between the reality on the one hand and language and mind on the other. Thang (2009) says that Cognitive Linguistics or cognitive semantics in specifically, asserts that language meanings are “embodied” (p. 250), which indicates that the speaker's body experience activates the verbal phrases that transmit the meaning(s) to the listener (s). This means that, language is not an abstract cognitive faculty that exists independently of other human cognitive processes; rather, our language emerges from our everyday and real-life experiences. We build and comprehend our categories based on tangible experiences and, first and foremost, the limitations placed on our bodies Human conceptual categories, the meaning of words and sentences, and the meaning of language structures at all levels are not just a collection of universal abstract qualities or un-interpreted symbols.; on the contrary, they are instantly triggered and motivated in our bodily, social, physical, or social experiences (Thang, 2009).

According to Johnson (2008), cognitive linguistics emerged as "a primary alternative to formalist Chomsky-type generative approaches" (p. 160) to investigate the physical bases of meaning,

conceptualisation, and reasoning in natural languages around the world. Johnson explains that the embodiment theory focuses on how human creatures with shared, generic bodily structures and makeup interact with recurring relatively stable aspects of their shared environments, resulting in patterns such as directed movement, containment, balance, forced motion, up-down, front-back, right-left, and other general structures of our ongoing encounters with our physical surroundings. Image schemas are the names given to these patterns. In a separate study (Johnson, 2005); he proposed that these image schemas, which regularly emerge in our vision and body activity have their own rationale that may be extended to abstract conceptual realms. This image-schematic logic is the foundation for making inferences about abstract entities and operations. This indicates that we use image-schematic logic based on the body to do abstract reasoning. Johnson agrees with linguistic scholars who argue that the shared sensori-motor structures of generic bodies underpin much of the syntax and semantic meanings of our natural and symbolic interactions, such as spoken and written languages, sign languages, spontaneous gesture, music, art, ritual practise, and many other forms of symbolic expression. He further argued that the hypothesis of shared generic dimensions of embodiment is "an extremely powerful explanatory assumption that has yielded detailed semantic and syntactic analyses of key concepts in languages and symbols systems around the world" (p. 162).

Polkainghorne (2014) contends that narrating is thinking, and hence narratives can be understood using embodiment theory. This means that, as Thang (2009) proposed, narrative thought is tied to how our bodies engage with our surroundings—with others, with the natural and manmade physical world, and with ourselves. Polkainghorne explains that a person's embodied activities are the source of his or her narrative schema, and because humans have a common type of body, people from diverse cultures and historical periods share a common narrative schema, and that one's narrative schema may give a basis for comprehending stories from different times and locations. (p. 157). Schemas come from two places, according to Polkainghorne: the first is social and cultural experience, while the second is common bodily-environmental contact. The social and cultural world's experience is derived from the repetition of cultural and social encounters.

In their work, Johnson and Rohrer (2017) suggest that cognition is a type of embodied action that occurs in organism-environment interactions. They go on to claim that the nature of our bodies and brains, the environments we occupy, and the values and objectives we have shape the quality of our experience. They base their case on what they refer to as the Pragmatists' naturalistic approach. According to this viewpoint, everything people attribute to "mind" such as perceiving, reasoning,

conceptualising, imagining, reasoning, desiring, willing, and dreaming, has arisen as part of a process in which an organism attempts to live, grow, and prosper in various settings. As a result, they believe that repeating adaptive patterns of organism-environment interaction constitute the foundation of people's ability to live and thrive. They emphasised that the nature of people's bodies and brains, the environments they inhabit, and the values and objectives they have all have a significant impact on their experiences. The patterns of people's continuing encounters create the outlines of their reality and allow them to make sense of, reason about, and act consistently within it. To clarify, they used cognitive embodied image schema theory to show how our bodily experiences help us make meaning of words.

According to Vidovi (2011), the definition of the word image schema is only loosely connected to the meaning of its constituents: image and schema. The word schema was first used by the Greeks and Romans. According to Todd Oakley, the Greeks and Romans used the terms schema and image to refer to linguistic procedures that construct or enhance arguments (Oakley in Geraerts & Cuyckens, 2007). Schemas were then employed as "static templates" to generate new expressions. Kant, too, saw schemas as set templates put on senses and thoughts to produce meaningful utterances (Oakley in Geeraerts & Cuyckens, 2007, p. 215).

Schemas, according to Kant, were structures of imagination, a mental faculty that aids in the conceptualisation of diverse kinds of representation (for example images, sensory percept and others). According to Johnson, Schemas are basically dynamic structures based on gestalts, which are coherent, meaningful, and unified wholes in human experience and cognition. (1987, p. 41). According to Johnson, gestalts have an internal structure and help us connect components of our experience with inferences on our conceptual framework. Schemas, according to Polkinghorne (2014), are cognitive frameworks or generic knowledge patterns that apply to common circumstances, events, things, and processes (p. 2). Polkinghorne used an automobile mental map as an example to demonstrate what a schema is. When driving a new automobile, one uses the schema developed from driving prior vehicles to predict where the brake, gas pedal, windshield wipers, and other controls are located. People develop a mental map of the common elements of similar occurrences in order to create a schema of those instances while creating a schema. When individuals face that type of circumstance, they expect its essential organisation to conform to their schema. The schema's particular features will change among its local manifestations, but the outline will remain similar. Schemas work in the background to provide a knowledge base for making sense of everyday occurrences. Schemas serve as road blueprints for quickly grasping new situations.

Thorndyke (1984) described schemas as a knowledge cluster describing a certain generic technique, item, percept, event, sequence of events, or social setting. Polikinghorne's view of schemas is consistent with Thorndyke's. This cluster serves as a skeletal framework for a notion that may be "instantiated," or filled out, with the instance's specific properties represented (p. 168).

Image schemas, according to Santibanez (2002), are ubiquitous preconceptual skeleton patterns that emerge from everyday physiological and social experiences and allow us to cognitively organise perceptions and occurrences (p. 183). He went on to say that inside cognition, Image schema are utilised to integrate distinct sensory and motor experiences in which they appear immediately , and that they can also be figuratively transferred from the physical realm to more abstract domains. Image schemas, according to Santibanez, endow concepts with coherence and order in two ways. First, Image schemas unite the many sensory and motor experiences that they represent in a clear manner (e.g. we see our bodies as wholes with parts, and other common physical things have similar part-whole combinations.). Second, image schemas can be figuratively projected from the physical sphere to more abstract domains (e.g. we frequently discuss and reason about various types of human organisation using the elements and inferential patterns associated with the part-whole image schema.).

The distinction between an image and an image schema is best exemplified by the conceptualisation of a specific experience, such as a human face. While images are abstractions that allow an individual to provide various details related to his conceptualisation of a new experience (for example, When we visualise a human face, we can imagine every single aspect associated with that face), Image schemas are general templates that may be projected onto a new situation (such as conceptualising the main features of a face: the mouth, eyes and nose and projecting them onto different situations). Image schemas are thus dynamic pre-conceptual structures, the building blocks of human perceptions. The cognitive linguist Mark Johnson presents a list of the most essential image schemas in his book The *Body in The Mind: The Bodily Basis of Meaning, Imagination, and Reason* (1987), which includes (written in small caps as is a standard in cognitive linguistics):CONTAINER; BALANCE; COMPULSION; BLOCKAGE; COUNTERFORCE; RESTRAINT; REMOVAL; ENABLEMENT; ATTRACTION; MASS – COUNT; PATH; LINK; CENTER PERIPHERY; CYCLE; NEAR – FAR; SCALE; PART – WHOLE, MERGING; SPLITTING; FULL – EMPTY; MATCHING; SUPERIMPOSITION; ITERATION; CONTACT; PROCESS; SURFACE; OBJECT; COLLECTION (Johnson, 1987, p. 126).

According to Johnson and Rohrer (2017), the image schema theory is used in confinement because humans watch, alter, and move into and out of containers hundreds of times per day. They also claim that people "experience verticality and up-down orientation of image schema" (p. 11) because they stand up with two legs within a gravitational field. Furthermore, they believe that a scalar vector exists in people's lives since the quality of their experiences is constantly changing, which is why lights can become brighter or dimmer and stoves can become hotter or colder. They argue that without the patterns and neuronal maps of such distinctive patterns, people's experiences would be chaotic since they would have to recreate their reality from start with each new moment. Polkinghorne agreed, stating that people would perish if they did not have sensory openness and physiological engagement with the world. People require sustenance, protection, and attention. To meet these demands, they must pay attention to what is going on around them and understand how their activities influence their surroundings (p. 160). Johnson and Rohrer went on to suggest that people's embodiment has allowed them to transition seamlessly from the body-based meaning of special and perceptual experience, which is characterised by image schemas and emotion contours, to abstract conceptualisation, reasoning, and language use. According to them, this movement is what allows individuals to use metaphor through what is known as conceptual metaphor, in which people project body-based sensorimotor source domains onto abstract destination domains.

So far, this review has established that language is built on our bodily experiences via image schemas, which are then utilised to transfer our bodily experiences onto abstract concepts via conceptual metaphors. A schema, according to Gureckis and Goldstone (2010), is “a high-level conceptual structure or framework that organises existing experience” and assists us in interpreting new situations (p. 725). In other words, the purpose of a schema is to offer a summary of our past encounters by abstracting out their key and stable components. Schemas play a crucial role in language and linguistic processing by assisting in the framing of a situation's semantic content. Even if the language input is limited or ambiguous, activating the right schema can help with comprehension and recall of linguistically transmitted data.

According to Polkinghorne (2014), the essential structural patterns used in narrative comprehension begin “pre-conceptually” in a person's early brain development (p. 169). Throughout a person's life, these patterns continue to organise encounters. The early patterns of understanding are improved and used to conceptualise more complicated and abstract ideas as the child learns and language is socialised into the frames, scripts, scenarios, and narratives prevalent in her society. The main structures underlying narrative are determined by human body traits and are formed prior to learning a specific language. As a result, even though they were created in different historical

periods and civilisations, specific discourses can be identified as narratives. Despite disparities in time and space, our shared embodiment results in similar picture schemas. Furthermore, it is claimed that embodied knowledge is extensively supplemented by cultural knowledge (Emanatian, 1995; Yu, 1998; Gibbs & Steen, 1999; Kövecses, 2005; & Caballero, 2006).

According to cognitive linguistics research, in people's ordinary thinking and imagination, over two dozen different image schemas and image schema transformations emerge on a regular basis (Johnson 1987; Lakoff 1987). Among these are the CONTAINER, BALANCE, SOURCE-PATH-GOAL, PATH, CYCLE, ATTRACTION, CENTRE/PERIPHERY, and LINK schematic structures. These image schemas span a wide range of experiential patterns that are prevalent in experience, have internal structure, and can be metaphorically developed to provide insight into more abstract realms.

According to Kimmel (2005), the ability to account for variance in image schema across cultures and in situated cognition is a defining feature of a truly socio-cultural viewpoint on image schema. Kimmel proposed two contrasting analytical procedures to offset the mainstream research strategies that have highlighted extremely generic cognitive resources that cross-cut a broad array of different contexts: The first is to concentrate more on how image schemas interact at the scene level, where they generate compound gestalts - a step that allows the analyst to grasp complicated tropes. The second is to avoid the habit of endowing image schemas with a maximally de-contextualised ontology — a step that opens up the possibility of enriched descriptions of image schemas and their context-bound usage. This analytical strategy generates "situated image schemas," which are descriptions of how "primitive" image schemas are actualised in terms of the type of embodiment they entail, as well as their deliberate, emotive, and motivating character in specific contexts, or their incorporation into bigger action scenarios and even a cultural ethos.

Oakley (2012) provided a preliminary sketch of the terminological history, analysing a variety of research demonstrating the application of image schemas as well as studies establishing the psychological and neurological reality of image schemas. He contended that image schema theory is crucial in studies of "polysemy of individual words or constructions, and of semantic change and grammaticalisation" (p. 5). Image schemas, he explained, are used not only in studies of individual words and semantic change gramaticalisation, but also in literary and textual analysis. Reviewed studies includes Casad (1995) who conducted an extensive study of the verb ‘give’ in Cora, a Southern Uto-Aztecan language; Pauwels’ (1995) study of the verb ‘put’; Cienki’s (1998) study of the word straight; Eberg (1995) analyses of various linguistic manipulation of the verticality schema in English and Swedish; Serra-Borneto’ s (1995) study of the general rule governing the use of dative and accusative case markers for two-way prepositions in German; Smith’ s (2002) analyses of the

meanings of the third-person neuter pronominal –es in German; Watters' (1995) study of Tepehua, a Totonacan language spoken in eastern Mexico who analysed the various uses of applicative forms of stative and nonstative verbs based on image schema theory; Delbecque 's (1995) study on the Spanish preposition por and para-; Serra-Borneto's (1995) exploration of the image-schematic constrains governing the use of the German locative verbs liegen 'to lie' and stehen 'to stand' in perceptual and nonperceptual contexts; Williams' (1992) study of the treatment of over, under, and out in English comparatives like overdone, underinsured and outmanoeuvred; Smith's (1999) study of the Russian instrument marker (om); Verspoor's (1995) study of predicated adjunct constructions and Turner's (1992) work on the nature of linguistic creativity in both every day and highly artistic context.

According to Kimmel (2008), image schemas are formed not by the specifics of individual episodes that humans encounter, but by feature overlaps between multiple sensory contexts. As a result, regardless of how these units join in any given situation, image schemas are basic building blocks of cognition. There is also a concurrent trend to focus on picture schemas as cognitive competency structures ensconced in long-term memory, though Johnson also gave some emphasis to their intrinsically purposeful nature and hence exhibited interest in how they are enacted in situations. Although Johnson (1987) recognises image schemas as "relatively malleable" with various contexts (p. 30), descriptive approaches for contextual adaptation are mainly left undefined. All of this leads to the overwhelming interest of the standard explanation in the situation-independent repertory of images that members of a cultural group share, or, more broadly, in cross-cultural universals. As a result, the traditional approach has neglected the fact that image schemas are not simply generalised mental entities, but are also instantiated in socio-cultural contexts.

According to Langacker (1994), cognitive linguistic theories acknowledge cultural knowledge as not only the base of lexicon, but also as fundamental elements of grammar. Langacker (2014) asserts in a different study that "while meaning is identified as conceptualisation, cognition at all levels is both embodied and culturally embedded" (p. 33). However, until Gary B. Palmer, a linguistic anthropologist at the University of Nevada, Las Vegas, published *Toward a Theory of Cultural Linguistics* (1996), the importance of culture in developing the conceptual level of language, as well as culture's effect as a conceptualisation system on all levels of language, were not thoroughly and openly addressed. Palmer suggested in this work that cognitive linguistics may be applied directly to the study of language and culture. The premise that language is the interaction of spoken symbols based on images (p. 3) and that this imagery is culturally produced was/is central to Palmer's

approach. Palmer contended that narrative, figurative language, semantics, grammar, discourse, and even phonology are all governed by culturally defined images.

Schemas, as opposed to being abstracted from an individual's personal experiences, are considered to be culturally produced, this means that, they are derived from collective cognitions linked with a cultural group and so, in part, depend on shared communal experiences (Sharifian, 2017). Individuals can communicate cultural meanings thanks to these cultural schemas. In terms of growth and representation, cultural schemas emanate from interactions between members of a cultural group at the macro level, while they are continually negotiated and renegotiated across time and place. At the micro level, each individual acquires and internalises these macro-level schemas over time, albeit in a dispersed manner (Sharifian, 2017). Individuals from the same cultural group may share certain characteristics of a cultural schema, but not all.

2.2.3. Using image schemas in creating new abstract extensions

Image schemas are utilised not only to shape bodily components of experience, but also to metaphorically project perceptual and motor knowledge into highly abstract domains; they have been extensively used in the field of metaphor studies, in particular. Image schemas are thought to be repeating cognitive structures that generate patterns of understanding and reasoning, which are frequently extended by extension from our knowledge of our bodies as well as our experience of social interactions (Johnson 1987). As an example, consider the body or sections of the body to be "containers." Such comprehension is represented in statements such as "with a heart full of happiness." The conceptual metaphor is another analytical tool employed in cognitive linguistics that is intimately related with the work of Lakoff and, to a lesser degree, Johnson (Lakoff & Johnson 1980). Conceptual metaphors are cognitive frameworks that enable us to conceptualise and comprehend one conceptual area in terms of another. The English metaphorical terms heavyhearted and light-hearted, for example, reflect the conceptual metaphor of the heart as the seat of emotion.

As previously stated, conceptual metaphor is the cognitive conceptualisation of one domain in terms of another (Lakoff & Johnson, 1980). Extensive cognitive linguistics research has demonstrated how conceptual metaphors regulate our most fundamental knowledge of ourselves and the environment around us. Time, for example, is often perceived in clock-and-calendar industrial cultures as a commodity, money, a limited resource, and so on. This is represented in terms like "buying time," "saving time," and so on. More crucially, conceptual metaphors aid in our knowledge of us. We can, for example, conceptualise our ideas, feelings, personality traits, and so on in terms of body

components. A conceptual metaphor is not a linguistic expression, but rather a mental concept that allows us to generate a plethora of metaphorical linguistic statements based on it. Kövecses (2010) summarises this relationship efficiently: the nature of the link between conceptual metaphors and metaphorical language phrases might be stated as follows: Linguistic expressions (i.e., modes of communication) make explicit, or are representations of, intellectual metaphors (i.e., ways of thinking).

Metaphors are mental conceptual notions that underpin the verbal terms we employ when speaking. One of the most significant theories in cognitive linguistics is conceptual metaphor theory. It contends that metaphor is more than just a play on words, but also a fundamental method of categorising and conceptualising human beings; the goal of conceptual metaphor is to understand and experience one object or reality through the lens of another; metaphor is a verbal as well as a conceptual phenomena; our thoughts, languages, and actions are built on conceptual metaphors; metaphorical expressions are the physical manifestations of metaphorical concepts; the essence of our thinking is metaphorical, and metaphor's essence is conceptual; metaphorical mapping connects two distinct intellectual areas; the mapping direction is from the source domain to the target domain , and abstract image schema structures serve as the foundation for metaphorical mapping.

Gibbs and Colston (1995) demonstrated what the concept of image schema entails, as well as how its underlying structure is projected onto a new domain via metaphor using the balancing schema. They cited Johnson (1987, p. 74) as saying that the concept of balance is something we learn "with our bodies and not by grasping a set of rules." They contend that humans learn about the notion of balance through closely linked experiences such as bodily equilibrium or loss of equilibrium. A baby, for example, stands, wobbles, and falls to the floor. It tries once more. It tries and tries again as it learns to maintain a balanced erect posture. A little youngster tries to maintain his balance while riding along the street on a two-wheeled bicycle. We have all had times when we have too much acid in our stomachs, when our hands become cold, our heads become too hot, our bladders become distended, our sinuses become swollen, and our mouths become dry. We learn the meanings of lack of equilibrium in these and several other ways. We respond to imbalance and disequilibrium by warming our hands, moistening our tongues, emptying our bladders, and so on until we feel balanced again.

According to Gibbs and Colston, BALANCE image schema “emerges through our experiences of bodily equilibriums and disequilibriums and of maintaining our bodily systems and functions in states of equilibrium” (p. 240). One of the most intriguing elements of image schema is that they motivate crucial aspects of our thinking, reasoning, and imagination. Our balance is symbolically

expressed in a wide range of abstract areas of experience, including psychological states, legal relationships, and formal systems (Johnson, 1991). According to Gibbs and Colston, our experience of bodily balance and our perception of balance are linked to our concept of balanced personalities, balanced viewpoints, balanced systems, balances equilibrium, the balance of power, the balance of justice, and so on. They believe that in each of the examples mentioned, the mental or abstract concept of balance is understood and experienced via the lens of our physical sense of balance.

Forceville (2006) used the SOURCE–PATH–GOAL schema as one of the most fundamental schemas governing human conceptualising with regard to sense-making to analyse three autobiographical documentaries in which the filmmaker undertakes a journey: Ross McElwee's *Sherman's March* (1986), Johan van der Keuken's De Grote Vakantie's *The Long* Holiday (2001) and Frank Cole's *Life Without Death* (1999). He emphasised that literally organising the concept of the JOURNEY (which involves a starting point, trajectory, and destination) affects our view of what comprises a PURPOSEFUL LIFE (initial problems or ambition, actions, solution, or achievement) and STORY (beginning, middle, end). Until now, practically all explorations of this paradigm have concentrated on its verbal forms. The study sought to demonstrate the importance of studying the SOURCE–PATH–GOAL schema in multimodal rather than purely verbal manifestations, as well as to demonstrate how the SOURCE–PATH–GOAL schema both enriches and constrains potential interpretations of the three documentaries under consideration. The study's findings support the claim that the SOURCE-PATH-GOAL schema is frequently utilised figuratively (Katz & Taylor, 2008; & Ritchie, 2008).

Forceville (2017) conducted research on the role of the various FORCE schemas as stated by Johnson (1987). The research looked at metaphors from both source domains in three short wordless animation films, including a *Bugs Bunny* cartoon and two art animations, *Death and the Mother* and *The Hand/Ruka*. According to Forceville, animation "provides a perfect medium for expressing these metaphors in a condensed, aesthetically appealing, and emotion-producing manner." According to Conceptual Metaphor Theory, viewers' understanding and acceptance of these metaphors is vitally dependent on image schemas. The study demonstrated that, while the body is the beginning but not the end of meaning-making, it cannot be reduced to them alone, and that cultural and contextual elements qualify and fine-tune embodied schemas. The investigation discovered that the force schemas are conveyed physically and literally in all three animations. The force schemas appear mostly in the Bugs Bunny cartoon as part of actions and events related to survival, the fulfilment of ad hoc desires, and the avoidance of ad hoc unpleasant experiences. The metaphorical application of the force schema is limited. By contrast, in the two art animation examined, viewers are

emphatically invited to develop the force schema's straightforwardly, the various force identified eventually lead to the construal of the metaphors LONG-TERM PURPOSEFUL ACTIVITY IS SELF-PROPELLED NOTION TOWARDS A DESTINATION in "Death and the Mother" and LONG-TERM PURPOSEFUL ACTIVITY IS MAKING AN OBJECT I, "The Hand" respectively. The analyses of the two art animations have also made clear that conceptual metaphors can occur both as primary and as complex metaphors, which seamlessly interact with each other.

Forceville (2016) based his study on a central claim of Lakoff and Johnson's Conceptual Metaphor Theory (CMT) , that humans systematically perceive abstract and complicated events in terms of concrete phenomena, the latter being sensory perception and physical behaviour, CMT is also known as the embodied cognition theory of metaphor. One such deeply embodied metaphor identified in the study is LIFE IS A JOURNEY or, more technically, LONG-TERM PURPOSIVE ACTIVITY IS SELFPROPELLED MOTION TOWARD A DESTINATION. Human beings often understand achieving goals in life in terms of undertaking a journey. Since metaphor is "not a figure of speech, but a mode of thought" (Lakoff, 1993, p. 210), this metaphor should appear in non-verbal forms no less than in language. Expanding on his earlier work pertaining to the JOURNEY metaphor in animation films, Forceville focused on two of its specific dimensions: the FORCE and the BALANCE schemas, demonstrating that the metaphorical potential of these schemas is highly pertinent in journey films of the animated kind, as shown in the analysed animated films: Khireet Kurana's *O* (UK/India, 1996) which portrays the development of a human being from infancy to old age, and Michael Dudok's *Father and Daughter* (UK/NL, 2000) which describes the lifelong search of the protagonist for her father, among others. He argue that if we merely recorded that the characters went from starting point A to destination B, the animated journey stories mentioned would be absolutely boring. The journeys' attraction and emotional appeal stem from the fact that they are employed as source domains in metaphors that all have some type of purposeful activity as their destination domain. This purposeful endeavour is always of existential, life-spanning, or life-changing scale. This is evident from the fact that all of the key characters age visibly or change physically–and not for the better. Moreover, four of the five (*The Road* being the exception) cover nearly a complete life, and towards the end of their journeys, they are on the verge of death. It is consequently unavoidable to interpret the characters' "forces" and "balances" (along with many other elements from the JOURNEY realm) as figuratively applicable to their life plans and ambitions. However, it is important to recognise that the embodied aspect of these source domain schemata shines brightly in the animation medium, "We *see* and *hear* the various forces that affect the protagonists, and probably we mentally simulate their attempts at achieving, or regaining balance. In this respect, then,

animation is the medium *par excellence* to examine Johnson's the body in the mind" (Forceville, 2016, p. 14).

In a different study, Forceville and Joulink (2011) used the same theory but this time focusing on the Source-Path-Goal to analyse three animations namely; *Father and Daughter*, *Quest*, and *O*. The investigations are carried out in accordance with Conceptual Metaphor Theory (CMT), which states that THE SOURCE-PATH-GOAL (SPG) schema is a crucial idea in cognition. "Aside from actually regulating "movement," SPG impacts our sense of "purposeful action," which includes questing and story-telling. Forceville and Joulink however argued that an issue with CMT is that the presence of image schemas is nearly entirely predicated on verbal statements. To investigate the concept that humans use image schemas such as SPG to make sense of life, nonverbal modalities must be investigated. Forceville and Joulink state that, because of its emphasis on "manner of movement" and "balance," animation provides very medium-specific potential to leverage SPG. Three animation films (exemplifying MOVEMENT, QUEST, and STORY are analysed in terms of SPG to chart how they exploit this schema. Their analyses aimed to demonstrate how the SPG schema crucially informs the three animations discussed and these led the authors to draw the following conclusions: 1. The way SPG informs the four levels of journey, time, quest, and story, and their interrelationships, enhances polyvalent meaning; SPG is connected with many other schemas, including FORCE, BALANCE, UP-DOWN, and CYCLICITY 2. TIME IS SPACE: The heroes' origins are in the past, but their destination is in the future 3. CONTROL OVER ACTION IS CONTROL OVER SELF-PROPELLED MOTION. The protagonists' ability to control their mobility, at least in part, provides a significant source for mappings of their locomotion to their choices and decisions.

Kromhout and Forceville (2013) claim that the metaphor that might be stated as PURPOSIVE ACTIVITY IS MOVING FORWARD TOWARD A DESTINATION, and whose more popular version is LIFE IS A JOURNEY, is one of the most essential metaphors we utilise in our lives. They argue that this metaphor is especially useful in stories about literal journeys taken by the protagonist, because they allow for a rich mapping structure from MOVEMENT TOWARD A DESTINATION to PURPOSIVE ACTIVITY, and that journey-stories are a subtype of stories that share many similarities with a subtype of games, namely games about an avatar's movement toward a destination. They believed games to be a type of story, and they, like journey stories, are anchored in the SOURCE-PATH-GOAL schema. They discussed the SPG schema's applicability to three videogames namely, *Half-Life 2, Heavy Rain* and *Grim Fandango* in order to chart, and evaluate the similarities and differences between the journey stories and the games. The following conclusions were drawn from the study: JOURNEY and QUEST are important in both, but whereas stories enable metaphorical mappings from

JOURNEY to QUEST, games, for the most part, combine the two realms. The journey films allow for a greater degree of metaphorical mapping from JOURNEY to STORY than the games. Because there is a very tight relationship between players' QUESTS and their JOURNEYS in videogames, and because protagonists' QUESTS are often symbolically described in terms of JOURNEYS in STORIES, the parallel is strengthened. Finally, many games have a back-story that serves as motivation for the player's QUEST, bringing in the STORY domain. However, it is rightly said that all of the parallels between stories and games do not negate the key distinction that stories are told and games are played, and that game-play interferes with story-telling and vice versa.

In an experiment carried out by Gibbs (2005), college students were given one of two kinds of stories about romantic relationships to listen to. These two anecdotes, in which one relationship is described as easy and the other as interrupted, illustrate relationships as a journey, as implied just by the word "*Your relationship was moving along in a good direction"* in the fourth line of each story. Despite the fact that neither story mentions journeys in any form, the two stories differ in the type of metaphorical journey (i.e., SOURCE-PATH-GOAL schema) that each connection takes. The first scenario offers the idea of a smooth, continuous journey, whereas the second conveys the image of a more difficult, maybe interrupted, journey. The underlying premise of Gibbs was that people understood these two stories by activating a RELATIONSHIPS ARE JOURNEYS conceptual metaphor in which the source domain is structured by the SOURCE-PATH-GOAL image schema. Instead, as part of their knowledge of the stories, individuals imaginatively simulate themselves in the journey and really feel some embodied sensation of the SOURCE-PATH-GOAL schemas. Although nothing in the stories clearly claims anything about the distance, pace, extent, or direction of the journeys conducted, the students drew conclusions based on people's metaphorical readings of the stories as hinting to RELATIONSHIPS ARE JOURNEYS. When compared to the couple depicted in the interrupted journey story, the statistics from the experiment clearly show that the couple in the smooth story had progressed further overall, were doing more at the time, were travelling faster along a straight path, and were travelling in the same direction.

Saslaw (1996) examined the role of body derived image schemas in the conceptualisation of music. He sorted the image schemas identified by Lakoff and Johnson into two types: those that deal with people's bodies themselves including the CONTAINER, CENTRE-PERIPHERY, FRONT-BACK, and PART-WHOLE schemas, and those that deal with people's orientation in and relationship to the world, including LINK, FORCE, PATH, SOURCE-PATH-GOAL, and NEAR-FAR. Salsow explained that these image schemas have an internal structure and a rationale or logic. For example, "the CONTAINER schema derives from our sense that one's body is a container with and inside and outside" (p. 218).

He argued that the SOURCE-PATH-GOAL schema is very important in structuring people's concept of music. The SOURCE-PATH-GOAL model is grounded in physiological experiences; when we walk someplace, there is a starting point, a sequence of infectious sites linking the starting and finishing points, and a direction. As a result, the schema's structural parts are as follows: (1) a source or beginning place, (2) a destination or end point (or goal), (3) a path or series of contiguous locations linking the source and the destination, and (4) a direction toward the destination. The core idea of the schema is that in order to travel from a source to a destination along a path, all intermediate points must be visited.

Saslaw further argues that the source-path-goal schema makes it possible to find metaphorical mappings of the directly-experienced kinaesthetic model onto more abstract domains. For example, According to Saslaw, purposes are seen in terms of destinations, and accomplishing goals is regarded as moving along a path from a beginning point to an endpoint. Thus, one may travel a long distance toward accomplishing one's goals, or one may become sidetracked or encounter an impediment. Complex events, in general, are characterised in terms of a source-path-goal schema, according to Saslaw; complex events contain beginning states (the source), a sequence of intermediate stages (the path), and a final state (the goal). Furthermore, Saslow observed that metaphorical mappings in daily language are not utilised metaphorically in the sense of being figurative, but rather literally.

Paknezhad and Naghizaden (2016) analysed image schemata in Persian and Arabic proverbs based on the Green and Evan (2006) image schema in cognitive semantic framework. In their analyse they examined the role of three image schemas namely, CONTAINER, PART-WHOLE and SPACE schema with the proverbs playing as the conceptual interaction. Both the inside-outside schema and the full-empty schema of the container image schema were discovered in Arabic and Persian proverbs. The analysis also revealed that the upward to downward movement is the most common type of space image schema. When it comes to the part-whole schema, it was also discovered that proverbs in both languages arose through a comparable relationship with their surroundings. Although the two languages do not employ the same terms in their proverbs, they are fundamentally equivalent. The study's findings revealed that Persian and Arabic proverbs have linguistic image schema styles in both cultures, and a global analysis of selected proverbs revealed that all of the proverbs are general statements about living in experiences that are very much present in both cultures and perceptual interactions.

Cervel (1999) investigated the nature of the force image-schema as subsidiary to the path schema. The study was done on the basis that not all image-schemas can be ranked on a par. According to the study, the container and path schemas are the fundamental schemas, with the rest serving as

either conceptual dependencies or logical entailments. It is also demonstrated that the force image schema is reliant on the path schema. The researchers discovered an implicit path schema containing a source, a destination, and a reference point. The study also discovered that the force image schema is important in the understanding of metaphors for emotions in English. Emotions are forces that travel along such a path that the subject does not lose control of the situation until the force reaches the reference point, but when the emotion of force exceeds such a limit, the subject loses control of the emotion and creates a dangerous scenario. Cervel stated that the force image schema brings consistency and organisation to the abstract realm of emotion. In addition to subsidiarity through dependency and entailment, which occur within the same category, the study identified another sort of subsidiarity that occurs across categories, which is image-schematic enrichment.

As previously said, cognitive stylistics is one of the most diverse and helpful methods that focuses on the process of reading to infer meaning. Though meaning is found in the formal structure of the literary text, readers can approach meaning by utilising components of their own background knowledge (schema). Areef (2016) undertook a cognitive stylistic study of Simon's lyric The Sound of Silence in order to investigate patterns of creativity and novelty in language use, specifically how figures of speech were used as creative and unique characteristics. As a result, Areef contends that reading any type of literary material is heavily reliant on the reader's existing knowledge and experiences. That is, when people read a text, their interpretation is based on their understanding of the surrounding world. He discovered that The Sound of Silence has a plethora of novel image schema, conceptual metaphor, and mapping types between source and target domains. Areef explains that Simon has achieved these techniques by "employing the strategy of coherence among figures of speech, using new conceptual mapping and new stylistic frameworks, and deploying some extended and complex figurative expressions that lead to creating new figurative frameworks which illustrate the idea of novelty and creativity in the language used in this lyric."

A metaphor is viewed as one of the building elements of our thinking in cognitive linguistics, not as a literary form or a divergence from some purportedly literal language. According to Takaki (2014), one of the most important claims from the work being done on metaphor in cognitive linguistics is that metaphor is more than just a linguistic figure; it is fundamentally an embodied mode by which we think, "Metaphor and embodiment are linked through what is termed an image schema" (p. 56). Amant et al. (2006) further on this, stating that mental patterns of image schemas recurrently give organised comprehension of many experiences, and that they are available for use in metaphor as a source domain to provide an understanding of varied experiences. According to Zinken et al. (2003),

linguistic metaphors can be found in nearly every sentence in discourse, and that the creative process of viewing something as something other, which underpins much of metaphor formation, is culturally formed. According to Forceville (2013), there are two types of metaphors: creative and conceptual:

> A good creative metaphor is consciously used by its maker and provides a new, insightful perspective on a local phenomenon; in narrative art for instance on a character or an event. By contrast, a conceptual metaphor (such as TIME IS SPACE, AN EMOTION IS A PHYSICAL FORCE, and PURPOSIVE ACTIVITY IS SELF-PROPELLED MOVEMENT TOWARD ADESTINATION) activates an embodied image schema (p. 3).

In their influential monograph *More Than Cool Reason*, Lakoff and Turner (1989), although admitting there may be truly novel metaphors, claim that most creative metaphors can be traced back to conceptual ones (ibid., pp. xixii).

The cognitive theory of metaphor provides a novel and promising approach to stylistic analysis, providing a paradigm that is particularly well suited to the description and interpretation of both literary and non-literary texts. Maestre (2000) successfully used cognitive linguistics techniques to the study of a variety of media languages. She investigated the usage of conceptual metaphors in the headlines of "*The Times"* business section from 1970 to 1990. She discovered that in the headlines of *The Times*, business is frequently conceptualised using a variety of conceptual metaphors. Two main types of conceptual metaphors were identified: structural conceptual metaphors, which are metaphorical patterns in which one domain is structured in terms of another (for example, "business is war"), and spatial conceptual metaphors, which are metaphorical patterns in which a domain is structured by a specific image down, in-out, source-path-goal, and so on. Some of the metaphors that were identified in this study are business is a fight, where headlines such as "Carter fight to cut inflation approved," business are journeys such in the heading "Equities advance again," business is a living organism as in the headline "slower growth before 3-Day week," business as physical phenomenon as in the headline "Banks under pressure," as well as special conceptual metaphors, up – down scale schema as in "Gilts fall back" as well as container as in "Profit takers move in."

Depending on the sort of metaphor, image schemas are essential in a variety of ways. They can serve as structuring mechanisms beneath rich imagery and propositional information, but in pure image schema metaphors, they are the only mapping structure accessible (Kimmel, 2009). Because metaphor is so prevalent, it is easy to forget that image schemas play a significantly larger role in

story understanding than figurative language alone. Image schemas come into play when readers picture "what happens" as part of the stories underlying special, temporal, and cause-intentional conceptualisation. Understanding events is intrinsically visual. Image schemas establish narrative representations even in their most basic form. When a path is followed, something is raised, a boundary is crossed, a circle is traced, an object is split or two objects are merged, the focus shifts from left to right or from part to whole, or the focus "zooms in" from mass to multiplex – each of these proto-narratives has a recognisable gestalt structure. When we think about events, we naturally consider in terms of tiny particular stories. Any average phrase in storytelling comprises at least one such fundamental image-schematic event. Furthermore, the overall temporal structure of the narrated event is similar to a path followed step by step, a chain of smaller pathways. Thus, language, both metaphorical and literal, incorporates image-schematic gestalts at all levels, from words to entire passages. When metaphors appear, they use the same conceptual tools as the story world and just add another layer to the gestalt picturing of the events.

Similarly, Górska (2017) claimed that because image schemas are skeleton conceptual structures, they provide a good source domain for metaphors realised verbo-visually in cartoons. Janusz Kapusta's cartoons were examined by Górska. He contended that, in contrast to the gestural mediums of cinema and music, "where the relevant elements of image schematic source domains of metaphor are never fully available at the same time, cartoons provide a "snapshot" of a conceptual image that is ready for inspection as a single Gestalt" (p.219). They are thus an excellent testing ground for debating how the visual and verbal modalities interact in the spatialisation of abstract notions. The discussion contributed to the current debate on the conceptual nature of metaphor and the embodiment of meaning by providing insights into the function of multimodal metaphors and levels of their activation. The study found that image schemas might provide an ideal source domain for metaphors that are realised verbo-visually in Janusz Kapusta's cartoons, based on confirming multimodal research on image schemas. Considering the cartoons' addressee, the researcher concluded that image schemas are the experientially developed strategies that we all have at our disposal to answer the conceptual difficulties that the cartoons offer. Because the creative image schematic metaphors at the centre of such riddles are deeply rooted in our bodily experience, the audience as a whole may find them simple to understand. Their passion for experience also serves as a firm foundation for their rhetorical roles of grabbing attention, boosting comprehension, igniting imagination, and making the communication act memorable.

Taheri and Alvandi (2013) conducted research in order to provide a solution to the problem of meaninglessness caused by an objective approach to religious representations. The study

demonstrated how conceptual metaphors use image schemas to make language meaningful, and then stated that the image schematic structure of religious expressions, through which religious metaphors conceptualise abstract meanings, is the foundation of religious language's meaningfulness. According to cognitive semantics, there are many pre-conceptual patterns that comprise a network of meaningful image schemata on which our core knowledge is based. It might be claimed that image schemata are inherently meaningful, and that conceptual metaphors convey meaning to religious representations by utilising these image schemata. This remark is based on Lakoff and Johnson's (1999) notion that fundamentally meaningful image schemata can be employed as the source domain of primary metaphors, and that subsequent conceptual metaphors arise from these primary super-schematic elements of conceptual structure. The study revealed that conceptual metaphors make metaphoric representations of human language meaningful by utilising image schemas. The presence of image schemas in religious expressions, according to the researcher, allows conceptual metaphors to conceptualise meanings by mapping the schematic aspects of the source domain onto the elements of the target domain, making religious language meaningful.

Potsch and Williams (2011) conducted a study to answer the questions of depiction and meaning making from the perspective of cognitive linguistics, such as how static images of action comics become dynamic events in the mind of the reader, what representational conventions prompt these interpretations, and what the conceptual basis of these presentations and their functions is. The study uses image schema and conceptual metaphor studies to explain the conceptual underpinning for several fundamental standards for showing dynamic action in modern superhero comic books. The study also demonstrated how these conventions interact with one another by performing a deep analysis of a single comic panel portraying intricate action. The study discovered that artists in action comics employ visual symbols of movement and force to elicit basic conceptual patterns in the minds of viewers. These conceptual patterns are image schemas derived from bodily experience. During the ordinary process of meaning construction, readers add time, motion, and event structure to the panels on the page, generating the fast pace and thrilling action of superhero stories, effectively transforming comics into cinema in the mind.

Hurtienne and Israel (2007) argue that although image schemas represent human interactions with the real world, their true power comes from their metaphorical extension for structuring abstract notions. Metaphor is a linguistic concept that is frequently employed while discussing language. Lakoff and Johnson (1987) expand the definition of metaphor to "understanding and experiencing one kind of thing in terms of another" in their influential book *Metaphors We Live* (p. 5). They argue

that metaphor is not merely a linguistic instrument, but also one of thought and experience. Consequentially they talk about 'conceptual metaphors'. Linguistic investigations have revealed that image schemas can serve as the source domains for a plethora of metaphors. SPACE schemas represent people's wide experience with managing space; their metaphoric extensions are particularly rich. Linguistic study indicates that metaphorical extensions of the UP-DOWN schema can be used to understand abstract realms such as: (Examples obtained from Hurtienne & Israel, 2007, p. 131).

• Quantity, as in: The number of books printed each year is going up. My income rose last year. The number of errors made is incredibly low. He is underage. (MORE IS UP, LESS IS DOWN)

• Quality, as in: Things are looking up. He does high-quality work. We hit a peak last year, but it's been downhill ever since. (GOOD IS UP, BAD IS DOWN)

• Status, as in: She'll rise to the top. He has little upward mobility. He's at the bottom of the social hierarchy. (HIGH STATUS IS UP, LOW STATUS IS DOWN)

• Control, as in: I have control over her. I am on top of the situation. His power is on the decline. (HAVING CONTROL IS UP, BEING SUBJECT TO CONTROL IS DOWN)

• Happiness, as in: I'm feeling up. That boosted my spirits. He is really down these days. I'm depressed. (HAPPY IS UP, SAD IS DOWN)

• Other dichotomies like HEALTH AND LIFE ARE UP - SICKNESS AND DEATH ARE DOWN, CONSCIOUS IS UP – UNCONSCIOUS IS DOWN, RATIONAL IS UP – EMOTIONAL IS DOWN, VIRTUE IS UP – DEPRAVITY IS DOWN

A second important space schema is path. A path involves physical or metaphorical movement from place to place and consists of a starting point, a terminal point, and a series of contiguous locations. Since the path schema is so ubiquitous in experience there is a rich collection of metaphorical extensions:

• PURPOSES ARE DESTINATIONS: He's headed for great things. I've got quite a way to go before I get my Ph.D.

• ACTORS ARE TRAVELERS: As we travel down life's path…

• STATES ARE LOCATIONS: He saw teaching as just a stopover on his way to bigger things.

• THE MEANS FOR ACHIEVING PURPOSES ARE ROUTES: If this doesn't work, I'll just try a different route.

• DIFFICULTIES ARE IMPEDIMENTS TO TRAVEL: He's lost his way. He has a rocky road ahead of him.

• PROGRESS IS DISTANCE TRAVELLED: We've come a long way.

• MAJOR CHOICES ARE CROSSROADS: She's at a crossroads in her life.

This image schema category comprises the CONTAINER, which has a physical or metaphorical border, an enclosed area or volume, and/or an excluded area or volume. Subjectively, i.e. experientially, a container also involves differentiation and separation; protection from and resistance to external forces; enclosure and thus restriction and limitation of forces within the CONTAINER. The consequences of this are certain fixity of location, accessibility or inaccessibility of the CONTENT to view, and transitivity (i.e. when nesting CONTAINERS within others). Part of a container is a SURFACE giving support to the CONTENT. Associated actions are IN and OUT movements that result in the CONTAINER being FULL or EMPTY.

The metaphorical extensions of the CONTAINER schema are so large, that only a few examples are given here:

• ACTIVITIES ARE CONTAINERS: In washing the windows I splashed water all over the floor. How did Jerry get out of painting the fences?

• STATES ARE CONTAINERS: Whenever I'm in trouble, she always bails me out. He's in love. She entered a state of euphoria.

• GROUPS OF INDIVIDUALS ARE CONTAINERS: He is an outsider. The proportion of females in the population has increased. It was bound to raise a serious debate in the party.

• LAND AREAS ARE CONTAINERS: There is a lot of land in Kansas. A clearing in the woods. What should I take with me for a walk in the South Downs?

• TIME IS A CONTAINER: in the 20th century, He did it in three minutes. In 1968. . . He's like something out of the last century.

Cienki (2005) examined the connections between metaphors and models in political discourse in two ways. One involved using models that have been proposed in previous researches and testing them against actual political discourse. The other was to take political discourse and what kinds of

patterns normal language users see in the metaphorical expressions of that discourse. The study was conducted by examining a set of three televised debates between George W. Bush and Al Gore before the US presidential elections in 2000. The researcher used the Strict Father model (SF) and the Nurturant Parent model (NP) ways of thinking in metaphor analysis. The Strict Father model derives from the a family hierarchical power structure whereby the father is the main authority figure whom the wife and the children obey and children are disciplined so as to learn the clear-cuts rules of right from wrong. The Nurturant Parent model on the other hand involves a shared, horizontal power structure in which members of the family work together as a group. According to Cienki, a person 's way of thinking about which kind of structure is the right kind serves as a basis of structuring one's understanding of behavior and how to evaluate it or in short, one's view of morality. The study concluded that Bush's high number of both metaphors and entailments reflecting both the SF and NP models indicates a greater focus in his rhetoric on the level of values as opposed to Gore's greater focus on issues and policies.

Nünning et al. (2009), emphasise that metaphors are not only the understanding of something in conceptual domain by conceptual projection from something in a different conceptual domain, but they also serve as subtle epistemological conceptual and cultural tools that are imbued with a wide range of cognitive, emotional and ideological connotations. They argue that metaphors structure not only what people perceive and experience in their everyday realities, but how they also provide tools in terms of which people conceptualise, structure and understand culture, cultural change, and even their theories. They boldly underline that metaphors are very much a cultural and historical phenomenon since they originate from as well as by theoretical and ideological commitments of the people who use them.

Apart from image schema and conceptual metaphor, metonymy is another form of cognition that can be used to understand and make sense of language. Mu (2010) defines metonymy as a stand-for relation who exists in only one particular Idealised Cognitive Model. He further explains that a conceptual domain, or ICM, can be viewed as a whole that is constituted by parts called conceptual entities, or elements. Mu explains that in the traditional view, metonymy was used as a word in place of another in order to refer to some entity, where one word can be used for another if the meanings of the words are closely related. In the cognitive linguistic view, metonym is conceptual in nature; its main function is to provide mental access through one conceptual entity to another. Guan (2009) agrees with Mu that previous interpretations of metonymy, which regarded it as a figurative device, failed to recognise it as a phenomenon in common language and normal modes of thought. Guan goes on to argue that traditional metonymy classifications, such as whole for a part, place for

institution, and producer products, have failed to do metonymy justice because there are no systematic criteria for classification and lack generality, making it difficult for people to understand the true nature of metonymy.

In addition, Velasco (2002) claims that many scholars have studied abstract interactions between metaphor and metonymy, but the interference between metonymy and image schema, a cognitive model which also play a significant role in interaction has not been given attention, thus urging it to be taken in account. He argues, for example, that sentences such as "The conscripts have no stomach for a fight" can be successfully be mapped to a metonymy as a metaphor, whereby to have a stomach is a case of conceptual interaction between the metaphor QUALITIES ARE POSSESSIONS and the metonymy STOMACH FOR COURAGE, but if one look closely, the metonymy STOMACH FOR COURAGE, for example, abides by the internal logic of CONTAINER image schema. The stomach is understood as a three-dimensional entity that can hold things inside. This conception is metaphorically evidenced in expressions like I HAVE BUTTERFLY IN MY STOMACH. Metaphorically the stomach can be understood as a container and courage as its content and the relationship of the two phrases only make sense if they are understood metaphorically.

Panther and Thorburg (2017) in their study presented evidence that metonymic reasoning is not a "dedicated comprehension mechanism," but rather a cognitive tool, which provides all-purpose inferences schemas that are applied inside and outside language. The focus of this contribution has been on the two ‘tropes' of metaphor and metonymy, which in cognitive linguistics, are regarded not solely as figures of language, but, equally important, as a figure of thought. The two authors concluded that conceptual metonymy is more fundamental than a metaphor. The metonymic reasoning is universal in natural language but is also operative in other semiotic modes, e.g. in the interpretation of visual art.

2.2.4. The impacts of exile on second generation returnees

Many writers, including Lewis Nkosi, Bessie Head, Es'kia Mphahlele, Arthur Nortje, and Breyten Breytenbach, have used exile and home issues to determine the subject of their works. Many works on the theme of exile employed postcolonial theory, which has traditionally seen exile as a method of transition via multiple foci and is ideally adapted to the examination of exile experiences and representations of the exile in transit. As a narrative based on difference, postcolonial theory sees the writer in exile as estranged from his roots, and hence relies significantly on processes of displacement and dispossession. As more studies are done on the subject of exile, it has been

established that exile is a complicated notion that necessitates a radical definition, re-interpretation, and adaptation, as it has evolved from a solely political meaning to include a broader cultural and economic dislocation. Exile is not just a separation between oneself and others; it is also a mode of view from the outskirts of another universe (Lombardozzi, 2007).

Many nations' history may be shaped by their experiences in exile. Exile is a frequently used phrase to signify a space located outside the bounds of a national home, whether it refers directly to a region or to a group of people and state of being connected with it. The term implies that a certain nation exists and that it is unnatural for its inhabitants to dwell outside of a geographical location linked with it.

According to Lombardozzi (2007), the literature of displaced people invariably depicts situations in which the stability of the self is frequently questioned. Theirs is a sometimes disorienting environment, as they are forced to integrate new experiences set against extreme geographical and cultural disparities. Exile creates a dual perspective in that the exile is an outsider in his or her new home culture while also having to live intimately with it. Returning to one's homeland is not always a desirable option, as re-establishment and effective reintegration can be as traumatising as leaving the homeland as an exile. For the returning exile, the once-known homeland might become estranged, alienated by reasons such as self-alienation, a new identity, absence, and antagonism. When it comes to intergenerational concerns, the subject of belonging, home, and return becomes even more complicated, especially when it comes to individuals who went into exile and those who were born and/or reared in host nations. Parents and children have widely divergent perspectives on the role of second and third generations in the family. Braakman and Schalenkoff (2007) discovered that children born and/or reared in Western countries do not feel the same connection to their forefathers' homeland as their parents do (or at least not as strongly), and that the offspring of exiles are eventually closer to Western values. As a result, returning to one's home country frequently entails a new uprooting for the younger generations.

Interestingly, young exiles, particularly those born and reared in exile, define identity, home, and belonging in novel ways that challenge easy responses to concerns about the relationship between geography, culture, and identity. According to Kilduff and Corley (1999), Exiles are unavoidably more self-conscious consumers and providers of cultural products and behaviours than locals. When someone quits a culture, their links to that culture are typically kept. Exiles maintain contact with friends and family who stay, and they frequently form displaced communities to assist them maintain their feeling of affiliation and identity. These visible exile groups are frequently a fertile

ground for the creation of hybrid cultures, which integrate characteristics from both the home and host cultures. Exiles are constantly faced with the issue of 'return,' as they cannot go back to how they were: they have changed, their nation has changed in their absence, and their compatriots who have not been in exile have had very different experiences. When someone, child or adult, returns to their place of origin, they carry their experiences, strengths, weaknesses, behaviour, knowledge, and talent with them.

Saito (2007) summarises some of the challenges facing those who returned or seek to return as: the loss of friends and the adopted culture; the second cultural shock of being treated a different by local compatriots; the rejection by the home country of 'western' behaviour – this is particularly acute to girls; the identity problems associated with moving between two cultures; the lack of understanding by locals of the problems arising from exile; the lack of support for reintegration to one's home country; the failure to live up to parental expectations, the poor health and education services and the significant differences between educational systems in the host country and the home country, ongoing political instability, unemployment and poverty. In most cases, children have been changed by their time in exile and each young person must find a solution to the experience of being caught between two countries and cultures.

According to Saito (2007), when young children return to their presumably home country after being in exile, they are bewildered and in shock, confronted with a different nation, culture, and language, and without the support of family and friends. They must then navigate a slew of bureaucratic procedures, as well as the all-too-often perplexing refugee determination process, which takes little, if any, account of their position as minors. They must learn the customs of an unfamiliar society and adapt. Furthermore, the exile nation may have had a different language and school system than the place of origin. Angolan refugees in Zaire, for example, got French language education, whilst Zambian refugees received English language education. When they returned, schooling was provided in Portuguese (Fransen & Kuschminder, 2012). When the students returned to school, they faced new obstacles.

Fransen and Kuschminder (2012) question the degree at which repatriation of exiles and refugees can be truly voluntary. They noted that in most cases governments put pressure on exiles and refugees to return from their host countries to signify peace to the international community. Until recently, the repatriation process was considered the end of the migration cycle. However, recent work has highlighted that repatriation is often not going 'home'. Refugees are frequently unable to return to the actual house or community they left (if these still exist) and those born in exile 'returning home' can be their first experience in the country. Whether they return to their birthplace

or to a different area within the country of origin that is new to them, they often face intense competition with local residents for resources, social services, employment and educational opportunities. Therefore, for many exiles, repatriation does not necessarily mean 'going home'. Instead, they return to places or social environments that are different or appear to have changed, or, alternatively, where the resident population regard the returnees as strangers because of differing customs and beliefs that they have acquired (Rogge & Akol, 1989). Repatriation is thus a complex process of starting over for a returnee that is not nearly as black and white as previous notions that depicted repatriation as retuning to previous home and life.

According to De Sas Kropiwnicki, (2014), many secondary literatures on the topic of exile had narrowly described exile and return as an adult experience with emphasis on the perceptions and memories of adults who waged political struggles against the apartheid state, disregarding the experiences of second-generations who were born and/or spent their formative years in exile. It is said that returning to a homeland can be as stressful as fleeing into exile. This may be especially true, according to De Sas Kropiwnicki, for second-generation refugees born in exile, who are likely to find 'home' a strange or even threatening place. They are bearers of 'post-memory' in that they have formed idealised impressions of home through their identification with their parents. Upon their return, many coped with these dashed expectations by identifying themselves with other returnees, contributing to their isolation from local communities.

Ngcobo's collection of life stories highlighted some of the challenges faced by second-generation exile children in South Africa whom she described as "mutated" because they have "intrinsic or inbuilt recollection or memory card of the 'home' that others make frequent references to" (quoted in De Sas Kropiwnicki, 2014). These exile children were shocked by "rejection, unending joblessness, and the loss of free-thinking attitudes, public analysis and debate upon return to post-apartheid South Africa" (De Sas Kropiwnicki, 2014) mostly because the parents did not prepare the children much because they were thinking they were going back to fourteen years earlier, so they weren't that prepared either. The following quotation is taken from the autobiography titled *The Price of Freedom* by Ellen Namhila of just how unprepared the adults were:

> When we were in exile, in the struggle, in the refugee camps and in foreign countries, I did not question my national identity. I felt strongly Namibian. I wanted to return home to Namibia, so that I could reclaim my identity, and my rightful place in society, having lost all my childhood during the long, long years of apartheid war. While I was in exile I remembered home through things I had known. Now that I am

> in Namibia, all that I knew of Namibia, of home, has changed. I am finding myself lost in my own country... (Quoted in Daymond et al, 2003, p. 472).

In order to understand the impact the exile experience have had on the lives of returnees to a post-independent Namibia, it is of importance to understand how their lives were structured and lived in exile. Many Namibian exiles lived in camps abroad in countries such as Tanzania, Zambia and Angola. Some camps were small and mobile, while others were semi-permanent settlements. Some camps were constructed for the trained soldiers and for military training purposes, while others were settlements refugees and civilians who fled war, and contained facilities such as schools and hospitals. According to Williams (2009) all Namibian camps in exile shared common features as they were all managed by SWAPO representatives and were organise to reflect the national ideology that SWAPO aspired for Namibia as a nation. The camps were modelled as sites were Namibians from all works of life were transcending social barriers to create a nation of unified and committed citizens:

Camp inhabitants were said to share tasks according to their abilities and material items according to their needs, which were met with remarkably efficiency despite the circumstances in which exiles lived. Women were taking a leading role in running the camps and accessing levels of education that previously had only been available to men and "tribal divisions, through which apartheid regime had divided Africans, had become insignificant, if they retained any meaning at all" (Williams, 2009, p. 19). The camp sites as a new, healthy nation developing under SWAPO's care, "their speeches, their songs, their processions, the defence of their camps and the organisation of their health services, their education and sanitation bore witness to or were presage of what an independent Namibia would be (UNICEF Area Office Brazzaville 1978, quoted in Williams, 2019).

2.3. Research gap

There is a gap in linguistics inquiry on autobiographical texts. Many research conducted in the area of cognitive stylistic such as Areef (2016), Marszalek (2012), Al-Sheikh (2016), Ghani (2016), Hulstijin et al (2014), Glotova (2014), Al-Saeedi (2016), Bauststa (2013), Woldemariam (2015), focused on the application of cognitive stylistics to fictional works such as poems, novels, short stories and drama. Other studies such as Krishnamurthy and Vale (2018), Naholo (2016), Fulkerson-Dikuaa (2018) and Simataa (2019) studied Namibian autobiographies from the literature perspective, while others such as Nepolo (2017), Haulofu (2017), Namwandi (2019), Nashipeta (2019) and Batholmeus (2016) studied different types of media from a general stylistic approach. There has however been little interest in studies where cognitive stylistics is applied to autobiographies in the Namibian research

context in order to interpret meanings in context. This research therefore strived to address this omission.

2.4. Theoretical Framework

Image schema as branch of Cognitive Stylistics is a theory that provides a bridge between cognitive and bodily structure. It explores the ways that meaning, understanding, and rationality arise from and are conditioned by the patterns of our body experience (Mu, 2006). Although the term image schema is in itself no novelty, continuing on the ideas of Immanuel Kant (1724–1804) and Maurice Merleau-Ponty (1908–1961) among others, it first appeared simultaneously in *The Body in the Mind* (Johnson, 1987) and in *Women, Fire, and Dangerous Things* (Lakoff, 1987). Johnson describes the image schema as:

> An image schema is a recurring dynamic pattern of our perceptual interactions and motor programs that gives coherence and structure to our experience. . . . Experience is to be understood in a very rich, broad sense as including basic perceptual, motor-programemotional, historical, social and linguistic dimensions (1987, xic - xvi).

The theory aims to answer the question: How can anything be meaningful to a person? It goes against the traditional sense of linguistic meaning. It argues that meanings in a natural language come with figurative and multivalent patterns that cannot be reduced to literal concepts and propositions. The theory argues that the language patterns and their connections are embodied and cannot be reduced to literal concepts and proposition (Mu, 2006). Images schemas are directly meaningful, preconception structures grounded in our physical movements through space and in our perceptual and physical interactions with objects. They are highly schematic gestalts, conveying the structural contours of our sensomotoric experiences in a general way. Because of their abstract and unspecified nature, image schemas are never just physical. There is always a mental aspect involved. Image schemas exist as recurring and analogous patterns beneath the level of conscious awareness and prior to theoretical and conceptual reflection (Coëgnarts & Kravanja, 2012).

According to Harbus (2010), published autobiography is frequently the subject of analysis as it provides a written account of identity formation and a first-hand perspective of the psychological process. Human experiences and memories are shaped and organised as narratives out of cultural context and shared stories. The current study aims to compare the experiences of the Namibian exiles who went in exile and came back to Namibia upon its independence, and the experiences of those who were born and raised in exile and only came to Namibia upon its independence with

focus on the different image schema devices employed as techniques to tell these experiences in the selected autobiographies, in order to interpret meaning.

The comparison was done by analysing, the source-path-goal schema, the link schema, the balance schema and the containment schema as outline in Johnson's *The Body in the Mind*. The different image schemas were used to analyse different aspects of the women's experiences. For example, the source-path-goal theory was used to analyse physical and mental/psychological journeys, the link schema was used to analyse the social, cultural and personal relationships, kinship and ties to people and places. The balance schema was used to analyse the physical and metaphorical pressure, physical or metaphorical counteracting forces i.e. justice-as-a-balance, while containment schema was used to study physical, abstract or metaphorical boundaries, enclosed areas or excluded areas. By analysing different women experiences through the lens of different image schemas, the researcher was able to conclude whether there were differences in experiences between people that went in exile and those that found themselves in exile settings (who were born in exile). The researcher also drew on whether the exile experiences (cultural and social) as narrated in their autobiographies had any effects on how they lived in a post-independent Namibia.

Chapter Three
Research Methods and Procedures

3.1. Research design

A research design is defined as "the procedures for collecting, analysing, interpreting, and reporting data in research studies" (Creswell & Plano Clark, 2007, p.58). It is the general strategy for integrating conceptual research concerns with relevant (and feasible) actual research. An explanatory research design was adopted in this study. An explanatory research seeks to explain and account for descriptive data. In other words, although descriptive studies may address 'what' inquiries, explanatory studies strive to answer 'why' and 'how' questions (George & Merkus, 2021).It seeks to identify the actual reasons for a phenomenon's occurrence and seeks causes and explanations, offering evidence to support or contradict an explanation or forecast. It is carried out in order to uncover and report some correlations between various components of the phenomenon under consideration. The primary goal of this research was to understand how human language can be conceptualised based on our physical body structure and as well as why we arrange language in the way that we do. As a result, the explanatory research design is ideal since it addresses both the how and why aspects of the core research topic.

3.2. Research philosophy

Philosophical assumptions/paradigms are defined as a set of beliefs that govern what is researched, how research is conducted, and how the results are interpreted (Bryman, 2008). In a nutshell, these are general worldviews held by the researcher (Creswell, 2009). According to Lincoln and Guba (1985), a paradigm includes the researcher's assumptions about how an investigation should be conducted, i.e. (methodology), as well as his / her definition of truth and reality, i.e. ontology, and how the investigator comes to know that truth or reality, i.e., epistemology. As a result, a researcher's methodological choice is dictated by philosophical assumptions regarding ontology/human nature and epistemology (Collis & Hussey, 2003).

This research was carried out using the Constructivism Philosophical Paradigm. Honebein (1996) defines constructivism as a philosophical paradigm in which humans construct their own understanding and knowledge of the universe by experiencing things and reflecting on those experiences. Human interests are vital for research objectives in social constructivism, as knowledge

is constructed through social interaction. Rather than being a personal experience, such knowledge is shared. Reality, according to constructivists, is a subjective construction. As a result, there is no single reality. Constructivism asserts that reality is built through human interaction. Knowledge is a social and culturally created human product. Individuals generate meaning through their relationships with one another and with their surroundings. The importance of culture and context in the process of knowledge formation and accumulation is emphasised by constructivist approach. The goal of constructivist research is to comprehend specific situations or events. A large quantity of data is acquired from which ideas can be generated. The current study examined the context of language use as well as the culture of language users in order to understand how language is understood and conceptualised by the human mind, as well as why human language is structured in the way it is, making the constructivism paradigm ideal for the study.

3.3. Research Approach

This is a desktop research in which four autobiographies were analysed in order to identify how human body experiences are used to express the differences, similarities and the impact of exile life on the women authors of the autobiographies as portrayed by their linguistic choices. The qualitative approach adopted for this study is defined by Ormston et al. (2014) as a research approach directed at "providing an in-depth and interpreted understanding of the social world, by learning about people's social and material circumstances, their experiences, perspectives and histories" (p. 23). The qualitative method helped in answering questions about experience, meaning and perspective. The qualitative design is ideal for this study as it helped the researcher in understanding the four texts under study and because it is oriented toward discovering meaning, it was used to extract meaning from texts and interpret results in context. The design was also ideal in helping the researcher to describe the findings of the study. A narrative approach of qualitative research was employed in the study. Narrative approach is an approach that relies on the written or spoken words or visual representation of individuals. This approach focuses on the lives of individuals as told through their own stories. The emphasis in such approach is on the story, typically both what and how it is narrated. Ma (2011) defines narrative inquiry as "the interdisciplinary study of the activities involved in generating and analysing stories of life experiences (e.g., life histories, narrative interviews, journals, diaries, memoirs, autobiographies, and biographies) and reporting that kind of research" (p. 531). The narrative approach used the content analysis strategy to analyse the autobiographies. Content analysis if defined by Berg and Lune (2014), as "a careful, detailed, systematic examination and interpretation of a particular body of material in an effort to identify patterns, themes, biases and meaning" (quoted in Batholmeus, 2016, p. 34).

3.4. Text Selection Criteria

Purposive sampling was used to select the four autobiographies for this study. Purposive sampling is defined by Richie et al. (2003) as an action where members of a sample are chosen with the purpose to represent a location or type in relation to key criterion. Richie et al. (2003) stress that, a specific sample "ensures that all key constituencies are relevant to the subject and that within each of the key criteria, some diversity is included so that the impact of the characteristic concerned can be explored" (p. 79). Four autobiographies studied are written by Namibian women who all resided in exiles during the Namibian liberation struggle. *Valentina: the Exile Child* and *Child No. 95: My German – African Odyssey*were selected because they are the only known autobiographies written by children of the liberation struggle. Their growing up in different exile environment helped in providing diverse data on young women exile experiences. *South West Africa to Namibia: My Personal Struggle* and *Taming my Elephant* are written by women who left Namibia for exile. They were selected for their diverse and explicitly detailed stories. They are also new literary resources that have not been overly studied, if not studied at all. Four autobiographies were chosen because they provided a pool of adequate data, and made it easier for the researcher to carry out an in-depth study.

3.5. Research Tool

To analyse four autobiographies, a content analysis checklist was used. Following the checklist, data on similarities were collected first, followed by data on differences, and finally, data on the impact of exile on the selected young-women authors were obtained.

3.6. Procedures

The four autobiographies were collected and thoroughly read in order to collect data for this study. The language employed in autobiographies was examined in order to detect cognitive image schema devices via bodily linked expressions. The autobiographies explored the writers' various personal, social, educational, and psychological experiences. Linguistic expression samples from each autobiography were categorised based on their image schematic qualities. The containment, link, balance, and source-path-goal image schemas were utilised to analyse various aspects of the women's experiences. They were then compared to determine similarities and differences in how these language forms and patterns were used to narrate the stories.

3.7. Data Analysis

The data collected were analysed according to the objects of the study. First, the researcher analysed and described the data obtained on the concrete physical of the:

a) Containment
b) Source-goal-path schema

After presenting the data on the identified similarities in linguistic patterns, the researcher analysed and described data obtained on the differences through the same pattern used in above

a) containment
b) link
c) the balance
d) source-path-goal

Lastly, the researcher analysed and described the data on linguistic patterns used to express the impact exile had on children of the liberation struggle after independence (in Namibia), by looking on data collected on

a) Dislocation
b) Identity crisis
c) Culture shock
d) Disorientation

3.8. Summary

The methodology chapter described the data collection and analysis methods utilised in this study. This includes the criterion for selection as well as the research methods employed. The following chapter analyses and discusses the cognitive stylistic elements of the four autobiographies chosen: *South West Africa to Namibia: My Personal Struggle, Taming my Elephant, Valentina: the Exile Child* and *Child No. 95: My German – African* Odyssey.

Chapter Four
Findings and Discussions

4.1. Introduction

As outlined in the previous chapters, image schema is a notion that first appeared in the works of Johnson and Lakoff in the 1980s. These scholars speak of a close connection between image schemas and the bodily experiences that a person acquires in the process of interaction with the world around. Image schemas present notions schematically, reflecting movement etc. In this chapter, we are going to explore how image schemas can be used to make sense of the language and world around us by first outlining the findings and thereafter discussing the findings.

4.2. Findings

4.2.1. Physical embodied image schemas

Section A: Autobiography one: Child No. 95: My Germany-African Odyssey

A. CONTAINMENT

Every day we come across a great number of containers in the broadest sense such as 'we inhale air INTO our lungs and exhale it OUT of them (that is, our lungs are in fact containers for air), every morning we squeeze toothpaste out of the tube, and after that pour coffee INTO a cup. On the basis of bodily experience, an image schema of container is formed in our mind. The parts of the schema are boarders, which divide the outside from the inside. According to Basson (2008), the CONTAINER image schema operates beneath the level of our conscious awareness, that is, humans will share a general understanding of what it means for something to be located within a container, and will understand at least part of this without a container (or hearing or reading the word in a particular context) will activate the CONTAINER schema as central to our understanding. The bodily container is concrete, physical, and therefore the basis for a CONTAINER image schema. This particular schema structures our regular recurring experiences of putting objects into and taking the out of bounded area.

Different physical containers can be found in this autobiography. One of these containers is the camps in which Engombe lived while in exile. She writes about growing up in the Nyango refugee camp in Zambia, where she grew up with hunger, before moving to the GDR. She narrates "*I had grown up with hunger. It was there when I woke up, it stayed with me during the day, and it was the last thing I felt when I cried myself to sleep"* (p. 12). She later travelled to the GDR when she was

seven years old and stayed at the Bellin Manor before moving to Stassfurt in 1985 and staying at the Friendship School hostel before travelling to Namibia in 1989.Engombe's residences were physically segregated from the rest of the world by fences, and she was not permitted to freely interact with the outside world.

Engombe witnessed combat firsthand during her formative years in the Nyango camp. She outlines the kind of containers used to protect oneself from an enemy attack in their camp. In her account of her time in Lubango, she writes:

> "*Just as we were playing in the kindergarten grounds some adults shouted excitedly, "Go, go, children, run into the bush!"... We rushed into the nearby bush where our teachers instructed us to keep very quiet under the thick branches of the trees... finally, even a huge transparent tent was hidden in the forest to accommodate as many people from Nyango*" (p.21).

B. SOURCE-PATH-GOAL Schema

The SOURCE-PATH-GOAL emerges from a variety of bodily experiences, such as when a person starts moving from one point towards another along some path with the intention of reaching a specific destination. The SOURCE-PATH-GOAL schema is also embodied whenever we reach out to grab hold of an object (i.e. reaching from a starting point, moving along a path, reaching and grabbing the object) or when we move our eyes from focusing on one object in the world across to another (i.e. moving from a source or starting point along some path to reach a goal). Common linguistic expressions such as "John walked from home to the store" are understood as conveying a SOURCE-PATH-GOAL meaning. This schema consists of four structural elements:

i) A SOURCE (a starting point)
ii) A DESTINATION (end point)
iii) A PATH (a number of contiguous locations which connect the source and the destination
iv) A DIRECTION

According to Lakoff (1989), the basic logic of the SOURCE-PATH-GOAL comprises a movement from a source to a destination along a path via intermediate places on the path, and the further along the path a person is; the more time has passed since he began.

Engombe's autobiography has the SOURCE-PATH-GOAL structure. Although Engombe was born in Namibia in 1971, she fled when she was a baby, and her memory recollection of her life began in exile. Her father, a principal, was sacked from his position two months before Engombe's birth due to his political involvements and had to depart Namibia before he was slain by South African soldiers. He planned for his wife, Engombe's mother, Engombe (2 years old at the time), her elder sister Jo, and his younger brother Martin to follow him into exile. Engombe's narration, on the other hand, began in Nyango in July 1976 with the memory of her mother being forced to physical labour for reading a forbidden newspaper. She also discusses her father being labelled a traitor and the hunger that accompanied them. Engombe's physical and abstract journey was shaped by these experiences and situations, which moulded her into the woman she is today.

Engombe describes her life in Nyango with her mother and siblings amid terrible poverty. Their mother left them to study in the Soviet Union, as was the custom for adults in exile, and left them in the care of their 10-year-old cousin Sonja, while they went hungry. Their situation improved slightly after their mother returned; she found consolation in God when her mother took her to church on Sundays and she started kindergarten where they had three meals per day, but she was also accused of tempting boys when she was almost raped by bigger boys and humiliated in front of the entire school for tempting boys to rape her at the age of five. Engombe's journey began in mid-December 1979, when she and about 80 other youngsters were sent to Germany, she wrote:

> *There had been lean times in Nyango; no one could have known when things would improve. Whoever sent their child overseas during this time wanted to do something good for him or her. The bus that took me away was like a gate-way to life. To survival* (p. 24).

In narrating how her journey to Germany came about, Engombe writes:

> "*Suddenly I heard someone call my name. I turned around and saw a white man with two African men approaching me. The white man I knew: not too long ago, Dr Schneider had stitched up a wound on my knee at the infirmary which I had got while playing in the bush. In English the doctor asked me, "Lucia, would you like to fly to Germany with us?"….But I still precisely recall the question and the feelings it triggered in me. My heart jumped with joy! Even though I didn't have the slightest clue what Germany was! In that moment I thought of the other adults and children who had left Nyango. Of my mother, who had driven off in the truck, but had returned to us children. So why shouldn't I go on a trip too? I would surely return…*

> *considerations such as these would probably have shot through my mind. That is why I was filled with unspeakably immense joy: finally, I was also allowed to leave Nyango. Away from a place where I was always hungry and often so scared"* (p. 23).

Engombe stated that the main reason she wanted to leave Nyango was to escape the poverty, hunger, and suffering. Nyango was the source of her pain, and she saw the proposal to travel to Germany as a way to get to a better place.

Engombe and others boarded a bus in Nyango and travelled 600 kilometres to Zambia's capital, Lusaka. They were flown from Lusaka to Luanda, Angola, in an aeroplane. They were subsequently transported to a transit camp outside of Luanda, where they were joined by children from another SWAPO camp, Kwanza-Sul. They flew from Luanda to East Berlin on the GDR carrier *Interflug*. They were escorted by bus to the Bellin Manor after landing, where they stayed for five years. They learnt German, saw snow, and gradually forgot about their ordeals in Africa. They began education at a school in Zehna, a village 4 kilometres from the manor, and travelled to and from school by bus every day. They were also subjected to rigorous training and drill in order to become competent, disciplined soldiers.

Engombe and some of her companions were relocated from Bellin to Stassfurt in July 1985. Engombe speaks about her departure from the Manor, where she spent much of her childhood:

> "*I had no idea what to answer. Nobody had told us whether we would see our Bellin 'family' again. "I will definitely come and visit you sometime!" I promised generously. I must have picked that up during TV hour. It contradicted what I have experienced. Ever since I had lived in Bellin, governesses whom I had come to love had left me, and hadn't even once come to visit us. It was the same with my father in Nyango, and with my mother, who had never come back to Bellin again. Goodbyes and no reunions" (*p. 95).

They took the bus to Strassfurt. They joined almost 900 other young Mozambicans at the hostel Friendship School. Although they lived at the Friendship School hostel, they attended a school in Löderburg, which were a few kilometres distant. They lived here until August 25, 1989, when they were deported to Namibia.

Section B: Autobiography two: Valentina the exile child

A. CONTAINER

Nghiwete was born in the Angolan refugee camp of Kwanza-Sul in 1979. She and her mother relocated to the Okaposte refugee camp in Lubango in 1986, where they remained until their return to Namibia in 1989. Nghiwete writes about the camp where she and her mother lived: "*Okaposte was under tight security because Solomon 'Jesus" Aula lived there... we had to pass through various security points before entering the camp, which was a small close-knit community of a few selected people"* (p. 60). These various security points served as the boundaries of this camp.

Another physical container written in Ngiwete's autobiography is the captured enemy vehicles which the SWAPO combatants brought to the camp and the children *"were allowed to go inside the captured casspirs to have a look at what our combatants had seized from the enemy. The casspirs had not been cleaned, and everything was almost exactly as it had been when captured. There were drops of fresh blood on the inside of the military vehicles, and the only thing missing was the dead bodies of the enemy"* (p. 67).

Nghiwete describes her up-close combat experience as a child in exile. The first time she was shot at was in 1987, while she and her friends were playing outside. When they heard the gunshots, they did the following:

> *"took cover by lying prostrate on the ground and belly-crawled to the nearest hideout spot. Since the trenches were far away from where we had been playing, we crawled into the house and hid under the beds instead. Some people took cover in the trenches, while some combatants with weapons at their disposal reached for their guns and started shooting back... A good while after the shooting had finally ceased, we slowly came out of our hiding places to observe the scene around us"* (p. 73).

The second shooting happened while they were sleeping at night:

> *"I heard the loud community emergency bell ring frantically, alerting everyone about the imminent danger. Once the bell rang, all the combatants knew that they needed to assume a fighting position. The non-combatant women and children had to run for cover in the nearby trenches"* (p. 94).

These narrations show what containers were used by the exiles in to shield themselves from the attempted attacks of the enemy.

Other physical containers spoken about Nghiwete's autobiography include:

"*Most people in exile lived in objective poverty, in shacks made of tents and /or tent material"* (p. 43)*; "My head was also full of hair lice and dandruff..."* (p. 54) and *"their detention in the dungeons..."* (p. 79).

B. SOURCE-PATH-GOAL SCHEMA

In the narrations, Nghiwete highlights various parts of the SOURCE-PATH-GOAL schema, in which a journey is seen not only as a movement from point A to point B, but also as a succession of events that occur between point A and point B. This sequence of events occurs on a PATH, which is a network of continuous places that connects the source and destination points. This is evident in the following paragraph, in which Nghiwete recounts her journey from Kwanza-Sul camp, where she was born, to Lubango, where she lived the remainder of her exile life till being repatriated to Namibia in 1989:

> *"On our way to Lubango, I noticed several Angolan civilian cars and trucks standing by the road, waiting to join the SWAPO convoy. When we reached the dreaded Eendede, I found why they too needed the escort and convoy as a shield. At Eendebele, I came face to face with the reality of the war that my parents are fighting. Prior to this, I had been shielded and protected from the war, living my six years of life in the safety of the camps of Kwanza-Sul, which were located far away from the war zone. Lubango, where I was moving to, was closer to the Northern Front, from where PLAN launched military attacks against the enemy" (*p. 57).

As Valentina recounts her travels, the reader is made aware that life in exile was not easy because UNITA rebels made it tough for them. It was not just an issue of getting from one place to another. It was always eventful. There was a lot that happened between the source and the goal. They "found the road covered in blood," "bodies of Angolan civilians plastered all over the road – their cars and trucks burning," "bodies of dead Angolans burning" as they travelled through Endebele. The source in this SOURCE-PATH-Destination schema is Kwanza-Sul, where Valentina came from, the path is the distance between Kwanza-Sul and Lubango, and the goal is Lubango, where Valentina and her mother were going.

Nghiwete also narrates of the journey she took when she was given a chance to go and study abroad. Although her journey this time was not successful as she was stopped mid-way to go back to the camp as her mother pleaded with the SWAPO management not to send her abroad. Nghiwete writes:

> *"Sometime during that school year, our school principal, Tate Aatumbangela announced that some of the students would be selected to go and study abroad. I'm not sure what criteria were used to select who went to study abroad, but I was happy to be among those chosen to go, and I was excited at the opportunity to go and study in Europe like some other exile kids that I heard about. This was an opportunity of a lifetime and even at that age of six/seven years old, I was determined to seize the moment. We were told that we were leaving the next morning. Without wasting time, I rushed home to tell Mee Maria the good news, she helped me pack my things and took me to Admin where we boarded the minibuses which took us to the station to catch the main convoy leaving Lubango for Luanda, where we would get on the flight to another country. My mother, who was faraway at the camp in Okaposte, was not notified about my going abroad to study, nor was she consulted to give permission for me to leave. This was quite normal in exile as parents or guardians were rarely consulted, and I'm almost certain that permission was not sought for any other selected students who were not living with their parents. SWAPO usually decided what was best for us – with or without the consent of our parents and this was a case in point... the journey from Lubango to Luanda was going smoothly, and I was enjoying every moment of it... after we passed Lubito, which was about 286km from Lubango, the convoy came to an abrupt halt. I wondered what was going on as uniformed SWAPO combatants on their walkie-talkies went from truck to truck searching the convoy for a six year-old whose mother wanted her to return to Lubango. In my mind, I found the idea to be absurd. Why would any parent try to deny their child a chance of a better life abroad where they would receive a quality education, I wondered. That was, of course, until I was eventually pointed out as the six-year-old girl the uniformed men were looking for: Rachel Valentina Nghiwete"* (p. 61 – 62).

As Valentina describes her journey, the reader realises that travelling in exile was tough since UNITA rebels made it impossible for them to go from one place to another. It was not only an issue of getting from one place to another. The journey was always eventful as so much happened between

the source and the destination. They "found the road covered with blood," "bodies of Angolan civilians plastered all over the road," bodies of Angolan civilians on fire, and so on as they proceeded into Endeble. The source is Kwanza-sul, where Valentina came from, the journey is the distance between Kwanza-sul and Lubango, and the objective is Lubango, where Valentina and her mother were going. Thus, this quote shows that sometimes unforeseen circumstances might prevent the goal to be reached.

Section C: Autobiography three: Taming my Elephant

A. CONTAINER

Amulungu's exile was also marked by mobility, as she spent time in several SWAPO camps in Angola. She was in the Vietnam camp, then the Cassinga refugee camp, the Lubango military camp, and finally the Luanda Transit Camp. But, in addition to the camps, she lived in other parts of Angola and Zambia, as well as in other countries throughout the world. Before returning to Namibia in 1989, Amulungu had lived in Luanda, France, Yugoslavia, Tanzania, Kenya, Senegal, Mozambique, and Zambia.

B. SOURCE-PATH-GOAL schema

Amulungu describes how she grew up in a village that influenced her to become a Catholic Christian, and how this led to her enrollment at the Anamulenge mission school, from which she was forced to cross the border into Angola by armed SWAPO PLAN fighters on the fateful night of April 19, 1977, and join the SWAPO liberation movement. This event shaped her entire life journey, including military training and political lessons at the Vietnam and Cassinga camps before being sent to the United Nations Institute of Namibia (UNIN) in Lusaka, Zambia, a United Nations (UN) institution created to train future Namibian public servants, where she learned French. Learning French at UNIN also enabled her to travel to France and receive a Diploma in Teaching French as a Foreign Language. This qualification allowed her to enrol at the University Blaise Pascal in Clemort-Ferrand, where she earned a DiplomeUniversitaired'EtudesGenerales (DEUG), a Licence (the equivalent of a Bachelor's degree), and a Master's degree. She also discusses her first marriages and the birth of her first child, as well as how it affected her studies and life in general, meeting her current white spouse and her contribution to Namibian housing policy, as well as her life experience in an independent Namibia.

One of the SOURCE-PATH-GOAL in Amulungu's autobiographies is when she narrates about her and her cousin's journey from her grandmother's house to her father's house. She writes:

"*My cousin Adelina, who was seven years older than me, was permanently living with my grandmother. I am fond of her, not only because she was nice to me, but also for her creativity. She devised a system of transporting me to my mother literally on a daily basis. I was a hefty child and my cousin, out of necessity, had to find a way of carrying me on her back but without causing permanent damage to it. That time, the omahangu fields were made up of many little heaps of soil known as iimpungu on which omahangu was grown. Between these heaps were the zigzag gorges that people used as paths. One had no business on top of iimpungu. My cousin however made a creative use of them to get me to my mother. She would, after every few steps, sit down at the lower part of one of these iimpungu and I would simply remain on top of it. After she had rested her back, she would kneel in the path and I would jump on her back, and the journey continued. After several rests, we would reach our destination. Later the same day, we would return, same means of transport, to my grandmother"* (p. 43).

Looking at this part, the source of this journey is the grandmother's house – the path is the omahangu field, of which people must walk in the gorges between the *iimpungu* – and the final objective was to reach the mother, who was at her father's house. In addition, every journey has a goal, and a mode of transportation must be chosen. The objective of Amulungu and her cousin's escape is clear: to securely bring Amulungu to her mother without her cousin injuring her back.

One thing the women in exile had in common was the ability to go from one location to another. Adult women understood that the liberation movements required their availability and were willing to abide even without precise explanations. According to Amulungu:

> *"At that stage, were no longer worried where we would go, how we would get there and how exactly things would turn out there. By then we knew that nothing unusual would happen to us, and that we would always manage whatever was assigned to us. We only needed to wait for the assignment, and once the time was right, we would pack up and go"* (p. 137).

Section D: Autobiography four: South West to Namibia – My Personal Struggle

A. CONTAINER schema

Shinana-Kambombo described the locations that "contained" her upon her arrival in exile. Shinana-Kambombo resided at a SWAPO Transit Camp in Yuka, at the military camp of Oshatotwa, after crossing the border into Angola and then into Zambia. She also slept at the Old Farm camp while preparing to travel to Nigeria. After the births of her children, she spent time in the Luanda Transit camp and the Kwanza-Sul refugee camp during her exile. She also lived in Nigeria, where she finished her secondary education, the GDR, where she was sent under the guise of going to study but ended up doing labour work on a vegetable farm; Lusaka, where she worked for the SWAPO Printing Press; and Helsinki, Finland, where she worked for the Otava Publishing Company Ltd.

B. SOURCE-PATH-GOAL schema

Shinana-Kambombo, like Amulungu, began her autobiography by recounting her childhood. Shinana-Kambombo's exile journey, like Amulungu's, began in high school. It was only natural for her to attend the St Mary's Anglican Mission school because she belonged to the Anglican Church. Unlike Amulungu, her exile was not compelled, but rather a conscious decision, as she writes:

> "*I decided to leave the country at that time for various reasons. I was not happy staying at my uncle's house and our school was a target for the South African forces, since it was one of the few schools that used as a medium of instruction in the North. At the same time, the fact that most of the learners and some of our teachers at Odibo left, made me realise that I would not be able to complete my studies there"* (p. 17).

Her physical journey into exile began at the Odibo St Mary Mission School, where she and some relatives and classmates walked into Angola. Once in Angola, they were assisted by Portuguese soldiers in crossing into Zambia, where they walked to the SWAPO transit camp at Yuka. She was then transported to Oshatotwa, where she got military training. After two years of training as a soldier, she was sent to Kaduna State, Nigeria, to complete her secondary education at the Federal Government Girls' College at Bakori. In 1977, she learnt of her mother's death while in Nigeria. She was transported to Kwanza-sul after finishing her studies, where she met some of her family. She was eventually sent to the DDR (the former East Germany), where she lived in the village of Gustrowin the Schwerin District, where they were taught German and afterwards worked in the fields, collecting potatoes and other vegetables. She also fell in love and became pregnant with her first child while in DDR, which resulted in her being sent back to the transit camp in Luanda, and eventually to the Kwanza-Sul camp, where she gave birth to her son. She was later sent to Lusaka in 1984, where she worked at the SWAPO Printing Press, where The *Combatant* was printed (a SWAPO

bulletin produced in exile). In 1985, she was sent to Otava Publishing Company Ltd in Helsinki, Finland, where she collaborated with other Namibians to write English books for Namibian children in exile. She met her husband here, married in 1986, and became pregnant, causing the party to send her back to Angola, where she gave birth to her second child in 1987. She built a house for her family after giving birth, and like other mothers in exile, she was given children to care for until returning to an independent Namibia in 1989.

4.2.2. Abstract linguistic extensions

Section A: Autobiography one: Child No. 95: My German-African Odyssey

A. CONTAINER

People in exile found themselves in different states although due to different circumstances. Here are some of the extensions of the CONTAINER schemas in which people's states are used in an abstract manner as an extension of the CONTAINER image schema structure. In the second part of her autobiography, Engombe narrates of her hunger years in the Nyango camp in Zambia. After their mother left them to go study poultry farming in the Soviet Union, Engombe and her three siblings were left to feed for themselves, she wrote about she felt, *"People stared at me and wanted to know what was going on inside me. I felt abandoned."* (p.17), Engombe refers at her body as a container of which people want to know what is inside the container (the body).

Engombe in describing her first few days experience in Bellin writes:

> "*My homesickness put me in a real dilemma. The memory of the hunger in Nyango was decidedly vivid, the times in the bush with the fear of the planes not forgotten. I would have loved to have had someone to talk to about my conflicting feelings. But I didn't trust myself to speak to Meme Rosi, let alone Meme Polly, Perhaps they also thought my father was a 'traitor.' Then I remembered a friend whom I had got to know during Sunday school at the camp. I prayed aloud: "Tate Kalunga, please make the South Africans leave Namibia so that we can go home again." We kept hearing that the PLAN fighters had scored grate victories over the South Africans. This strengthened my belief in God, who had heard my prayers"* (p.47).

The state of dilemma is described as a container in which Engombe was put by her homesickness.

Living in a new place can sometimes overwhelm a person to an extent that the person forgets their old lives especially if the new place is better than the old life. Although Engombe celebrated her

birthday before she was flown to Germany, she couldn't remember because all that happened soon after that wiped out that memory, as she writes: "*At that moment, I didn't even remember that I had celebrated my birthday just a few weeks earlier. Since then, an eternity crammed full of experiences had passed!* (p. 30)." An eternity is said to be a container, which is filled with experiences.

While on a summer camp in the GDR, Engombe met a boy that she got attracted to. On their last day of the trip while on their way back to the Bellin Manor, the boy asked her for her address and they had the following conversation:

> *"I wanted to say goodbye to you," my 'heart-throb' said, just as I had opened the door to his compartment with trembling fingers. "After all, we could be pen-pals", he proposed. "Don't you want to give me your address?""That's forbidden", I said feebly."How odd. Why's that?""We come from a country at war. Our enemies mustn't know where we are," I replied.Tino laughed. What kind of country is that, for you to be in such danger?"* (p. 75).

Here, Engombeshows how they had limited freedom and couldn't just do as they pleased in exile. Also, the danger concept is used as a container in which people can be in.

Another concept that is used as a container is the state of being lovesick. Engombe writes:

> *"I had been engrossed in my lovesickness that I only noticed far too late that my friend Mecky was no longer in Group 1. I asked the governesses what had happened to my small former neighbour from Nyango. I stared at the blank faces: No one gave me an answer.My motherly friend looked deep in my eyes. I felt she knew about something she actually wasn't allowed to talk about. "You know, Lucia, Mecky doesn't live in Bellin anymore"* (p. 78).

The state of being lovesick is used as a container in which Engombe was in and because she was in this container she was unable to see that her friend Mecky was no longer around. Also, Engombe speaks about the governess *looking deep in her eyes*. Apart from referring to states beings and psychological states as containers, different parts of the bodies can also be seen as containers and can be said to take on characteristics of a container, in this instance, Engombe 's eyes are said to be containers and have the depth characteristic of a container.

Another state of being used by Engombe is that of being in a mess. While staying at the Bellin Manor, one of her friend was sexually abused by one of the male teachers. In expressing the ordeal, she writes:

> "*Suddenly I heard Pwele call my name. "Lucia! There you are! Come quickly! I have found Mila," my friend said, out of breath."Mila?" I asked. "So she's still in the manor?""Yes! And she's not well at all."Pwele was very agitated. "Something's happened, Lucia. Mila has been crying the whole time. I have taken her to our dormitory. She's in a complete mess* (p. 84)."

A complete mess is a state of being whereby the person in such a bad emotional state and is suffering hence losing control of everything. In trying to help their friend, Engombe writes about how the whole ordeal made them feel:

> *"Meanwhile, up in the room, our friends Pwele and Melanie had got together again around Mila. We had a pow-wow about what we should do now. We were still fuming with range towards the teacher and at the same time full of fear that he would punish us if we exposed what he had done to Mila"* (p. 86).

The phrases "fuming with range" and "full of fear" are example of extensions of the CONTAINER image schema of which the human body is the implied container which can be filled with the content of fear and can be a container of heated 'range' which wants to boil out because of the mounting pressure. Phrases such as 'fuming with range' stems from correlation between physiological reactions like body heat, internal pressure, etc., on one hand, and the mental experience of anger, on the other, which gives rises to the metaphor ANGER IS A HOT FLUID IN A CONTAINER (Esenova, 2011). The same abstract extension can also be seen in the quote, *"The reason for my inner turmoil arose when we literally bumped into each other at the entrance door of the Loderburg School…"* (p. 114), in which Engombe describes the feelings she got when she bumped into a boy she liked at school.

B. LINK image schema

A link is made up of two or more entities that are linked together by some form of linking device. A LINK schema is a type of image schema that consists of two or more elements that are literally or symbolically linked, as well as the bond between them. A youngster holding her mother's hand, someone plugging a lamp into the wall, a causal 'connection,' and kinship 'links' are all examples. Human relations are connections, temporal relations are connections, and similarities are

connections, according to the LINK schema. LINK schema has its corporeal basis in the links that secure the location of two things with strings, ropes, and other ways, thus there are abstract links in social and interpersonal relationships, and therefore we can form connections and dissolve social bonds. The link schema profoundly structures social ties such as friendships, marriage, diplomacy, and so on. Johnson (1987) emphasises how two distinct entities are brought together in phrases such as "the bride and groom are united in holy matrimony" using the LINK schema.

Most importantly, this structure defines the bond shared between the mothers and their children. In writing about her bond with her mother, Engombe writes:

> "*Finally I held something in my hands that came from my mother! It was a wonderful feeling, but also at the same time strangely foreign. Somehow, the Cyrillic letters seemed to stand between us. And in the same way, I replied. I thought in Oshiwambo, used German phrasing, and Rosi wrote it in Russian"* (p.50).

In a different excerpt, she writes:

> *"I breathed a sigh of relief! My mother had composed her letter in English. I finally did not need an interpreter to be able to read her words: "Dear Lucia, I am finally in Namibia. I have found work on a farm and a now a farm manageress. I am busy looking for a permanent place for us to live in Namibia. Once I have found one, I will write to you again. I am sending you a photo so that you know what I look like." The photo showed a woman whom I immediately recognised as my Meme; but since she had visited me on my false eighth birthday in 1981, it had been exactly nine years. Her eyes still shone warmly, but her lips were unsmiling. I believe I could see that she had been through hard times. But she was alive! After all that I heard about the war, not even that was guaranteed… What had this war done just to our family? Jo, Pena, my mother and I, we lived in four different states, on two continents. We knew practically nothing about each other… her letter left me with the same feeling as when she had come to Bellin. Although I knew a bit more than before, I was confronted with new questions – which made my sense of insecurity grow…"* (p. 149).

One component of the LINK image schema is how diverse places and environments in which people live can influence and structure people's perspectives on life. This means that people might become attached to or separated from a location for a variety of reasons. For example, despite being born

and reared in Africa, Engombe found herself connected to life in the GDR and can identify more with life there, as expressed in the following extract:

> "*A secondary effect of German fairy tales was that they made me forget from time to time that I was African. And they took place in a world similar to the one I actually lived in. Due to the different seasons this world was changing in a way I didn't know from Africa"* (p. 40)and *"That was how I earned to sing "Alle meineEntchen" and, when we were taken to bed, Rosi sat with us and sang "Schlaf, Kindchen, schalaf." I cuddled up under my down quilt and felt the love Meme Rosi was giving us. And, as we fell asleep, this gradually displaced the memory of Africa, where my mother had never sung us lullabies…"* (p. 40).

Upon hearing news about Namibia's independence and news of the reeling repatriation, different exiles had different reactions. This was Engombe's reaction:

> *"Then Jonas explained: "Our President has ordered all Namibians from exile in Angola and Zambia back home to Namibia. Because the in November the first free elections will take place." That got my attention! All of us had to go home? How could this have happened so fast? I veered between incredibly intense feelings of happiness and an unusual panic! From the beginning I had always known that we would not stay in the GDR forever: we were being trained to become the elite of Namibia. But now, suddenly, when our heads were filled with completely different things? Being in love, The Club, the disco, Meme Rosemarie's strawberry cake, the ice cream on the corner and, last but not least, finishing school in two years' time… And then what? I thought back and worked it out. My mother last wrote to me in Bellin four years ago. She had let me know that she had completed her studies. Then the strange card with my new date of birth had arrived, according to which I would soon turn 17. Where should I go to in Africa? To Namibia? If everybody was going home, would my mother not also be there? Where? In Windhoek? I felt hot and cold all over"* (p. 136).

Engombe had more questions than answers about her homecoming to Namibia as she writes:

> ""*We would be allowed to go to Namibia for the elections. At least that was what we were told," said Boneti. He looked at us: "Have any of you been to Namibia in the meantime?" We forced a smile. "If only I knew what was going on with my mother," I said. "When last did you get mail?" Mila often got letters from home. "My mother*

writes that 40 000 Namibians have returned from exile," my friend reported… That night I went to bed and prayed that my mother would finally get in touch with me once again. I longed for her, for my siblings, and I was also curious about what kind of country Namibia actually was. Every now and then, in our so-called room of culture – decorated with Namibian art and drums – the new SWAPO intermediary, Mr Sulo, showed us films that were supposed to bring us close to home. We got to know Windhoek as a big city, where poverty did not exist"(p. 147);"*With this feeling, in our 'room of culture' – which had the only colour of TV there was – I watched SWAPO President Sam Nujoma being sworn in as the first President of the Republic of Namibia by the then UN Secretary General, Javier Perez de Cuellar, on 21 March 1990 in the Windhoek Stadium…. That was wonderful – and I absolutely wanted to go to Namibia, to my estranged motherland. But what awaited me there? There was much talk of politics and victory and the end of racism. But what did that have to do with me? With my own fate? Who could tell me whether my mother would find a place to stay? When I would be able to embrace my siblings again? Who would be able to explain to me what happened to my father?"*(p. 149 -150).

For youngsters like Engombe, the country's independence and return to Namibia brought more chaos and bewilderment than relief, owing to the fact that they did not know the country or what awaited them there, and they also had little or no contact with their own parents:

"I was busy working with the S-100s when a little boy came racing up the stairs. "We're all flying to Namibia!" he exclaimed. "Oh, pull the other leg," I responded dryly. "Ask the governesses! It's true! Nobody will stay behind!" The little boy was right. And now utter chaos broke out. Every adult was besiege by umpteen children and peppered with questions. "Is it true? When are we leaving? Where will we go? Will our parents be there? What can we take along? Will we be coming back? Can we say farewell to our old teachers and friends?" The adults were as helpless as we were. Because not only were we affected. Everybody was. Germans and Namibians. Children and governesses. If we left Stassfurt, there would also be no need for them anymore. It was as if someone had torn away the fence that had protected us for so long from the outside world. Another roll-call was held…. "You will return to Namibia at the end of August," Then he started grumbling. Not about us. But about the Parents' Committee, of whose existence we now heard for the first time. They were to be blamed for having destroyed our little paradise. "The media spreads the lies

> *that derive from the Parents' Committee," he declared. "They say you're being held here against your will. That's why SWAPO decided to bring all of you back to Namibia, to prove to these liars that you are free." Through the years, we have dreamt of this freedom. Now many sat around disheartened. "I don't even know what my parents look like," I heard some say" (*p. 154 – 155).

These misunderstandings stem mostly from the fact that children born and raised in exile had no personal connection to Namibia and had to rely on what they were taught to visualise and envisage the so-called motherland. Except for the fact that their parents were born in the country, they had no ties to the country:

> *"My friend and I walked over the large grounds of the Friendship School. We tried to imagine what Namibia really looked like. "It's hot there," little Lilli said. "There are palm trees and so on." It was as if we had not learned anything in Geography about our strange home country, which none of us had ever seen. Our wishful notions and fears suppressed all the knowledge about deserts and landscapes full of thorn bushes we had ever been taught by Meme Staedt in Class 5"* (p. 155).

Engombe writes about the relation ties that developed while they were in the GDR and how she viewed personal relations in general*:*

> *""When are you coming back again, Lucia?" Lilli and Nati, who had become my little sisters, asked. They were going to start school this summer, and I would have loved to have been there. I had no idea what to answer. Nobody had told us whether we would see our Bellin 'family' again. "I'll definitely come and visit you sometime!" I promised generously. I must have picked that up during our TV hour. It contradicted what I had experienced. Ever since I had lived in Bellin, governesses whom I had come to love had left me, and hadn't even once come to visit us. It was the same with my father in Nyango, and with my mother, who had never come back to Bellin again. Goodbyes and no reunions. My heart ached as I took Lilli and Nati in my arms, and hugged Meme Erika, Meme Hanna, Meme Paula and Meme Rosi one last time. But I held back the tears, like a good soldier"* (p. 95).

Another form of LINK image schema structured thoughts found in Engombe's autobiography is her reference and usage of her mother tongue which shows the link her and the Oshiwambo language. Throughout her autobiography, she refers to the Oshiwambo language and in most cases use the Oshiwambo terms in her writing. Engome in trying to explain the place where they were staying in

their arrival in the GDR writes, "*In our language, Oshiwambo, there was no word for manor. But the hostel in which we were to live from now on was just that: the Bellin Manor*.The following Oshiwambo words are used in Engombe's autobiography: "*Meme"* (p. 9), "*Tate"* (p. 13), "*fimbifimbi"* (p. 15), *shimbungu"* (p. 22), "*Kalunga*" (p. 59).

The wedding concept is another form of link found in Engombe's autobiography whereby she partook in an imitation wedding while in exile. Here are extracts from her autobiography:

> *"While we three were treating our 'sick' dolls in the meadow on the grounds, a girl from Group 3 went past us. "What is she wearing?" I asked. "That is a bride," Milla explained. "And the boy there is her bridegroom. Look, they even have a priest!" The 'bride' really looked pretty. She wore a long veil, sewn from the white material from an old curtain. We grabbed the dolls and watched the 'wedding'. The bride and groom exchanged a kiss and the audience ululated loudly: "Wililili", as is customary in Ovamboland during a wedding... I asked the laundrywomen for some curtain material. "What, Lucia, are you also getting married?" They giggled happily and I got my material, which I cut to size. In the group room we had a small make-up case, which I made full use of. With thickly painted lips and the long veil around my head and shoulders, I set off for my wedding. The 'priest' had already married a few couples on a small hill already, and was waiting for me. Only my bridegroom was late. After he had arrived and we had taken cover from some shooting Indians, our wedding could commence"* (p. 73).

The LINK schema can also manifest itself in one's connection with their culture and language:

> *"I have noticed that, whenever they related something to me in Oshiwambo, their pronunciation of the words differed from mine. Often, I searched for a word in my mother tongue in order to explain things to them, and I discovered to my dismay – it was gone! I hadn't noticed it before, but now I became conscious of it: I had begun to forget my Oshiwambo. Because for a long time now, we all spoke German amongst each other. Only the little secrets we used to fool our teachers and caregivers we formulated in such a way that no one would understand us. And of course when we moaned about them! From this an amusing mix of Oshiwambo and German was developed"* (p. 79).

In trying to help retain the children's culture while in the GDR, some adults made effort to come up with artefacts that link these children to their roots:

"Tate Zinke did much with the boys. As soon as it got warmer outside, he built a hut with them from branches. Curious, we girls came and had a closer look. "It will be an otunda," explained Tate Zinke. "A round hut with a pointed roof. Many people live in such huts in Angola." We lived in a manor; Africa was far away. For our Namibian governesses too. They watched Tate Zinke's efforts to remind us of our African roots, with a 'let's wait and see' attitude at first. But in the end they, too, helped. Gradually, several of these African huts were built" (p. 90).

C. BALANCE image schema

A BALANCE image schema is a force schema that helps you understand physical or metaphorical opposing forces. It is built on a basic schema that consists of opposing forces operating on a point liner or plane target. It is based on bodily sensations such as keeping an upright posture and typical body conditions such as temperature, and can be used figuratively to provide an understanding of other experiences such as a balance of the visual field in relation to art (Johnson, 1987). Balance is what we acquire with our bodies as we develop the ability to walk and engage with the physical environment in increasingly sophisticated ways such as stacking blocks, riding bikes, and holding heavy objects in our hands, according to Slingerland (2008). "It is crucially important," Johnson argues, "to see that balancing in an activity we learn with our bodies and not by grasping a set of rules or concepts... the meaning of balance begins to emerge through our acts of balancing and through our experience of systemic processes and states within our bodies" (1987, pp. 74 – 75).

As a result of our embodied experience in the world, we eventually begins to project this image schema, BALANCE, onto more abstract realms of experience — experiencing, comprehending, and feeling these domains through the filter of the BALANCE schema. Our perception of what constitutes a "balanced" life, "balanced" argument, moral or legal "balance," and the "balance" we perceive in a pleasing work of art is thus fundamentally structured by our sensory-motor sense of physical BALANCE, and this embodied feeling cannot be fully captured in a modal, formal definition (Slingerland, 2008). The following are the results of research on the BALANCE image schematic structures:

Seeking justice or administering punishment as a means of restoring order can be regarded as maintaining or balancing the situation. In this excerpt, Engombe describes how her mother was penalised for violating camp regulations and brought to justice: *"Nobody explained to me or my siblings that my mother had been condemned to slave labour because her friend had brought a*

banned newspaper with her" (p. 13). Taking the mother away from her children disrupted the household's balance, causing Engombe to become ill:

> *"The punishment meted out to her directly affected us as children: after my mother's eventual release, she immediately took me to the small infirmary in our village. I had to be pepped up with a baby bottle; my mother stayed with me at the infirmary day and night. This was because, after her release from the prison camp, she was allowed to resume her job as a nurse. When I was strong enough again, I was permitted to walk around, but I had to take pills…."* (p. 13).

Maintaining order can also be viewed as a means of balancing the situation. Engombe describes how, as teenage females in the GDR, the SWAPO management intimidated them in order to prevent them from falling pregnant, which could result in them losing their opportunity to graduate school. They were threatened with deportation to Africa if they were pregnant. Those who became pregnant were forced to abort their babies in order to maintain a balance that allowed them to continue their education:

> *"By now, Nadia had got the latest news from the boys. "Gloria is indeed in the ward. SWAPO wants to send her back to Angola because she's expecting Tony's baby.""Oh, that's why they're making such a big fuss of it!" Anna said. "Of course, they want to scare us!" Kira had joined Nadia and the rest of us. "Whoever falls pregnant goes home." She laughed bitterly. "Home! I haven't forgotten what it looks like in Kwanza Sul!" We all shook our heads. "NO, we want to finish our schooling here in the GDR." "Gloria should also have the right to finish her schooling here," Kira, our Group commander, said resolutely. "Some boys said they'd have a word with Teacher Jonas so that Gloria doesn't get shipped back."... When Gloria returned to the hostel, I didn't see her for days. "So she doesn't have to go back to Angola?" I asked, when I heard one evening in our room that she would soon be returning to school. Kira plaited Nadia's hair. The two tried to dodge the question. Finally, Kira spilled the beans. I had hardly ever seen her that desponded. "No, she can stay." My clique moved closer together and looked at Kira inquisitively. "And the baby?" "There is no baby anymore," our Commander replied. "They got rid of it in the ward." Dazed, I crawled into my bed above Kira's, fell back and pulled the down duvet over my head. Something wasn't right in my world. It was just a feeling. But it was not enough to grasp what had devastated me. I tried to imagine what it would be to be in Gloria's shoes. You don't know where your parents are or where your house stands. There's*

*only a party – which threatens to send you where you don't want to go. At the same time, you don't really know where that would be. But you love a guy and you're carrying his child. And that's all you have. And then it's gone. What are you left with?" (*p. 118).

Engombe also describes an incident in which one of her friends, Nadia, was sexually assaulted by their mathematics teacher while staying at the Bellin Manor, which made them feel unsafe there. After the girls informed their female caregivers about their friend's ordeal, the mathematics teacher was removed from the school and the girls felt safe.

D. SOURCE-PATH-GOAL image schema

Making a realisation can be considered as a journey:

"Eventually I came to realise that people referred to us as blacks, so I turned to Meme Rosi. "Of course you aren't black, just like we aren't white. One uses those words to describe people," Meme Rosi replied. I stood in front of the mirror at night and examined my skin. "Well, I think I am brown," I said to my friend Mila, who, like me, also enjoyed eating chocolate" (p. 42).

Section B: Autobiography two: Valentina the Exile Child

A. CONTAINER image schema

A number of abstract CONTAINER schema extensions are found in Nghiwete's autobiography. Although not using the exact words used by Engombe, just like Engombe, Nghiwete used the phenomenon of states and human bodies as containers to describe states of being. On describing the day she was born, Nghiwete writes, *"On April 11, 1979 my mother – 19 years old at the time was outside playing with other young pregnant teenage mothers and eating omakwaava (guavas) when she went into labour"* (p.42). 'Going into labour', is a linguistic expression used to describe the state of giving birth, so labour is said to be a container in which women go into when they bring children in the world.

Nghiwete also writes: *"Then my sister gave me an old black-and-white photograph: the woman in the picture tilts her head slightly to the right. The look in her eyes is clear and open. Her full lips smile gently... so that is how my mother looked when my father fell in love with her..."*(p. 9).The 'picture' and 'love' is abstract containers of which 'the woman' and 'the father' are contained. *"Lost in*

*thought, my mother said, "Oh, nothing, Lucia" (*p.15*).* Thoughts are considered to be containers in which one can go and get lost in.

Also, other phrases such *as "But living in these conditions"* (p. 43),*"A nice lady who was always full of life..." (*p. 54); *"... and as I sat there in suspense, alone with my mother, I feared that me might get ambushed (p.58)"; "I decided to take matters into my own hands"*(p. 80); *"We brought my mother's friend some food, but I was too nauseated to eat with them so I watched them eat as I tried to block the scene around me from my mind" (*p. 66); *"Although I was living with my mother, my father was in constant communication with us"*(p. 70);"He *didn't hesitate, and I fell even deeper in love with my childhood boyfriend"*(p. 87),*"It was a horrid sight and a depressing reminder of our teacher, and we would always run past the house to block out the sight..."*(p. 89),*"The grown-ups resembled a bunch of excited children, giddy and unable to contain their excitement as they made their way to the airport to catch a flight to Namibia" (*p. 98) are used in Nghiwete's autobiography. In these phrases, 'conditions' are containers in which people can live in; a lady is container who can be filled with life; suspense is a container in which a person can sit; hands are containers in which matter as a content can be taken into; the mind is a container from which the scene as content can be blocked from entering; communication is a container in which people can be in; love is a container in which a person can fall into; a person is a container from which a horrid sight can be prevented from entering; and grown-ups are containers who can be filled with excitements.

B. LINK image schema

While Engombe had an estranged relationship with her mother in exile, Nghiwete enjoyed a close relationship with hers, as she Nghiwete writes, *"I am thankful to my mother for helping me discover my hair braiding talent, as well as teaching me survival skills at that early age. By 10, for example, she had also taught me how to cook for the family"* (p. 89).

Nghiwete's reaction concerning the immediate repatriation of all exiles brings the predicament of those who were born and/or raised in exile to light as she writes:

> "*My mother excitedly informed me that we would soon be going home to Namibia for good. I wasn't really sure how to react. Growing up, I had heard so much about Namibia, and through SWAPO, it was all we lived for. But I was indifferent about going to Namibia for good, because the only home I really knew was Angola" (*p. 93).

Nghiwete clearly demonstrates how different groups of exiles' link to Namibia affected their attitudes and perceptions towards their homecoming:

> *"Adults celebrated at the news that the war was over, overjoyed that this time it was going to happen. They were happy to finally go back to their homes, after years of living in exile. Most of them had not seen or communicated with any of their loved ones in Namibia since they'd fled the apartheid regime"*(p. 95),*"But everything seemed to be happening a little too fast for me and other exile kids who couldn't quite share in the "going back home" excitement as the news came that we would soon be leaving. Namibia was not home; exile was our home, and the only home we had ever known"* (p. 96); *"But while adults celebrated the return to the country they had left many years before, the children – most of whom had only known the camps as their home, looked somewhat puzzled. They simply had to go with the flow, having no say in what happened to them in light of the recent developments. That first day of departure, I watched many of my friends follow their parents onto the trucks heading for the airport, unsure of what lay ahead for them in the country we'd been told was ours: Namibia"* (p. 98).

Another source of link observed in the autobiographies is how people in similar situations tend to develop bonds and being attached to one another. This can be observed in Nghiwete's autobiography when she writes about the situation after repatriation started in their camp in Lubango: *"Lubango, the place that I had grown to love, soon became dead and boring. Exile was not the same anymore. I missed everyone, and for the first time, I looked forward to leaving exile to be with my "exile family" in Namibia"* (p. 99).

Another manifestation of the LINK image schema structure can be found in Nghiwete's references to her mother tongue. Throughout the book, she makes references to the Oshiwambo language and in most cases uses the Oshiwambo terms in her writings. The following terms are taken from her autobiography:"*okudana"* (p. 84), "*uutalasha"* (p. 90), "*eekulo"* (p. 89), "*omalalanje"* (p.118*),*"*tatekulu"* (p. 120), "*olupale"* (p. 121),*efundula"* (p. 121);"*oomindo"*, "*oshimbale"*, "*eetiti"*, "*oshifima"* and "*omahangu"* (p. 122), "*iilya"*, "*okushimbana"*, "*omushi/omshi"* (p. 123).

Nghiwete partook in organising other exile kids' weddings in their camp, an activity mostly inspired by an Oshiwambo wedding she attended:

> "*After being in so many weddings in Lubango, I had fallen in love with the idea of weddings and wedding planning. I decided to imitate adults' weddings and organize our own exile children weddings. I became the children's community wedding*

planner in Education Center. Our kid weddings were innocent; they had most of the elements of adult weddings, minus the kissing" (p. 81).

C. BALANCE image schema

Nghiwete writes about balancing the respect among the soldiers of different ranks in exile camps:

> *"Touching a commander's woman could result in punishments such as a combatant being sent to the frontline to fight the war for extended periods of time without any relief. This was a cruel punishment, because although most combatants were committed to fighting for their country, they looked forward to returning to the camps to rest, and try to lead a normal life with the rest of the Namibian in exile, before being deployed again"* (p. 43).

This is another way to preserve balance in exile. Soldiers in exile did not have just one woman because they did not stay in one place for too long. When males visit the camps, they encounter women who pique their attention and engage in sex with them, which may result in pregnancy. After each mission on the battleground, the soldiers were moved to different camps to rest. As a result, they were unable to begin a steady relationship with single women. However, in order to maintain the structures and show respect to their superiors, when a commander expresses interest in a woman, the other soldiers stay away due to the punishment that comes with such behaviour.

The schoolteacher of Nghiwete was suspected of being a traitor. If someone in exile was accused of committing a crime against SWAPO or of being a spy, he or she was imprisoned in the infamous SWAPO dungeons. So, to balance the situation, Nghiwete's teacher was sent to the dungeons for her crime. Another instance of the BALANCE image schema was when SWAPO plan fighters engaged an enemy who was attempting to attack the SWAPO headquarters until the enemy retreated. The SWAPO camp was in balance or at peace before the attack, but the camp lost its balance as a result of the pandemonium. The SWAPO fighters then fought the enemy, and the enemy retreated, restoring the balance. Another case in point was when Tate Henock (Nghiwete's language teacher) left the SWAPO camp without first obtaining permission from the relevant authority, which was not permitted by the SWAPO leadership, and he was detained as was the policy in the SWAPO camps. The youngsters thought their teacher's detention was unfair, so they protested, and he was released. Another form of maintaining order in the camps was to report whoever is seen badmouthing the SWAPO leaders or breaking the camps rules and regulations:

"*Within the group, I remember there was a young woman – probably in her early 20s – who was insulting Sam Nujoma and other members of our SWAPO leadership, in our presence. Stunned by her audacity to join a movement to whose leaders she had no respect, Ndina and I did our best to defend SWAPO and our leaders against her insults. We eventually concluded that she must be a traitor and a puppet for the enemy, and promptly reported her to Principal Aatumbangela"* (p. 90).

D. SOURCE-PATH-GOAL image schema

Nghiwete describes adult Namibians' joyous mood upon learning of Namibia's independence: "The struggle had been long and bitter, with a huge loss of life, but victory was now theirs" (p. 98). This implies that the liberation struggle is viewed as a journey with a starting point and freedom as the destination or final goal. The distance between this source and the destination is reported to be vast and gruelling, with many lives lost. But, despite the events along the way, the end aim was reached, albeit not without difficulty.

Section C: Autobiography three: Taming my Elephant

A. CONTAINER image schema

The following CONTAINER image schema structured phrases are taken from Amulungu's *Taming my Elephant*. In talking about her childhood and life before exile, Amulungu writes, "*Home will always remain a place that is full of childhood memories"* (p. 42), "*Sometimes a quick play landed me in trouble..."* (p. 57), "As *a girl, one sometimes has a fuller day than others…"* (p. 58), *"Although the hostel life meant falling in line with every single rule, I had no problem"* (p. 68). After discovering she was pregnant while her new husband wanted a divorce, Amulungu describe her states of being as follow, *"I was in a big mess"* (p. 173),*"Engulfed in the darkness, in a foreign country"* (p. 174),*"As I struggled to find a way out of the situation"* (p. 174*)* and *"I was slipping into mental instability"* (p.174). In these quotes, 'home' is a container which can be filled with childhood memories; 'trouble' is a container in which one can go into; a 'day' is a container which can be full or empty; a 'line' is a container in which a person can fall in; a 'mess' is a container in which someone can be in; 'darkness' and 'foreign country' are containers in which a person can be engulfed and be in respectively; a 'situation' is a container in which someone can be in, thus the need to get out; and 'mental instability' is a container in which a person can go into.

B. LINK image schema

The LINK image schema is derived from one's relationship with their biological mother, as established in this thesis. Amulungu had a close relationship with her mother, and this bond influenced how she interacted with others, even in exile. This bond, as the mother of all bonds that a person forms or will form in their lifetime is difficult to severe. As Amulungu writes, the news of her mother's death was a bitter pill to swallow:

> "*I opened the envelope and there were two letters, a very short one from Father Houben, and another two-page letter written in Oshiwambo. The long one could certainly wait, I thought to myself, and started to read the very short one. I read and reread the short letter, yet, I couldn't get the message... I had learned German during the five years of my secondary school, and Father Houben had always written to me in German. This time, however, the message, written in a very simple German, was simply not sinking in. My mother had just written to me, and I was looking forward to her next letter. How could she just die? I did not bother to understand the cause of her death... I put the two letters back in the envelope and back in my pocket. What I needed at that time was to get to my room, bury my face in my pillow, and quietly absorb my loss. This was too sudden, very personal and too difficult to share with others... What first started like an unbelievable story a while earlier in the toilet, had all of a sudden become a reality and my friends stood around, some speechless, some trying to whisper words of sympathy. I did not know what to think, I felt empty and robbed. So many questions went through my mind... Be that as it may, that day I clearly understood that once the word death is mentioned, there is no going back. And I knew too well that as much as I did not want to believe it, my mother's death was real.... I accepted that I no longer had a biological mother"* (p. 137).

Amulungu expressed her surprise and excitement at the prospect of going back to an independent Namibia. She writes:

> "*Be that as it may, we were at the verge of gaining independence, and as unrealistic as it might have sounded to many of us, we were about to return home. All of a sudden our lives were preoccupied with our return home: the repatriation, the forms, the vaccinations, who should leave when and why, etc. You can imagine the wild and imaginative thoughts that went through our minds! Would it be safe to return home? Where would we stay? Would we be able to return to our respective homes?*

> *How would we keep in touch...? After so many years of waiting and unbelievably slow progress, things moved surprisingly fast. In fact, things moved so fast that many of us started doubting the practical reality of it. While some of us were doubting, the first group leaving for home were getting organised for the trip. Could this really be? That people were returning home? And that home was really Namibia? The story was just too good to believe..."* (pp. 228 – 229).

Amulungu's excitement of the prospect of going back to Namibia can be linked to the memories she had of being home:

> *"Every time the notion of home occurs to me, I travel back to the past and see myself running in the green omahangufield, or stopping at a fig tree to pick figs on my way to my grandmother's homestead. I see myself walking next to the oxen assisting my father to plough the field…. But I also have fond memories of playing hide and seek with my father…. It is this rural setting which comes to mind when I recall my childhood. And it's not only images of this village life, it is also the smells attached to it: the smell just before the rain, the smell of fresh milk, the smell of firewood in the sleeping hut. It all smelled special and different"* (p. 42).

Another type of LINK image schema structure shared by the four autobiographies is their references to their mother tongue, which demonstrates their connection to this language. The women refer to the Oshiwambo language and, in most cases, employ Oshiwambo terminology in their writings throughout the four autobiographies. Amulungu used terms such as"*Omahangu"* (p. 42), "*iimpungu"* (p. 43), "*eembe"* (p. 49), "*oshithima"* (p. 57), "*omagongo"* (p. 58), "*omalovu"* (p. 60), "*ethimbolyomadhagadhaga*" (p. 99), "*aasamaneyelimeethelela"* (p. 99), "*eendumedhomomuthitu"* (p. 100), "*dhoyendjikadhiehamaokulila"* (p. 103) and "*omangandjiina"* (p. 82).

One expression of the link image schema is the question of marriage. In exile, Amulungu got married. She stated that she had not "give much thought to her getting married" (p. 167) because she was already 25 years old, back home "many girls married younger than that." This demonstrates how her cultural connection shaped her perceptions and thoughts about marriage. She borrowed her friend Nangula's wedding gown because she and her fiancé were both students at the time and could not afford to buy one for themselves. Although Nangula joked about the bad luck that borrowing a wedding dress might bring, she didn't pay attention to it... *"The ceremony did not take long. Soon we were in a small room sharing some food and drinks and chatting with few comrades who were around. No family members, no close friends"* (p.168 – 169).

E. BALANCE image schema

Amulungu's autobiography contains a variety of abstract BALANCE image structure structured sentences. Amulungu was distraught when her husband informed her that he wanted a divorce, implying that she had lost balance in her life and that after returning to France, she needed to do something to re-establish this equilibrium:

> "*Nangula already knew all that had happened to me. She did not want me to bother about how she knew but rather to focus on regaining my well-being. In her eyes, I was not well and needed to recollect myself... Nangula was convinced that she was able to assist me in becoming psychologically fit and ready for my third year... By the time I left Paris for Clermont-Ferrand in early October 1984, I was a healed person. My usual spirit had returned to me and I felt ready to continue with my studies. The classes started and my student life was back to normal... My responsibilities were back in my mind: my studies and my silent pledge to my eight siblings back home"* (pp. 179 - 181).

Phrases such as "*regaining my well-being*," "*needed to recollect myself*...", "*becoming psychologically fit*", "*I was a healed person*," "my *usual spirit had returned,*""*my student life was back to normal*..." and "*my responsibilities were back in my mind*" implies that something was lost and is being retained.

The following excerpts demonstrate the return of balance in Amulungu's life after his failed marriage that left her pregnant and struggling academically:

> *"My academic year started off well. The social workers at the university advised and assisted me to apply for financial support for my daughter. All of a sudden I could buy disposal nappies and other goodies for Paleni. I could even pay for the sort of baby daycare service offered by baby sitters at their private homes called Nourrices. Every morning I would drop my daughter at the Nourrice and pick her up later in the evening. To my delight, my student life became normal again. I could spend the whole day at the faculty, eat at the cafeteria and spend time in the library. All these without the slightest rush!"* (p. 188*). "Soon Paleni was a year old and I was about to write my exams. My life had completely turned around and I was a normal person again"* (p. 189).

After overcoming her divorce, becoming a new mom and passing most of her modules in France while studying there, Amulungu writes:

> *"Truly so, I started the year 1988 on a positive note. I had no major concerns and my life seemed to move in the right direction. I had my own place and my daughter was in kindergarten. I was about to be offered a formal position as a French tutor at UNIN and things were getting clearer about my return to France to sit for my last exam. All these of course pointed to more responsibilities and more work. But these were normal developments which were perfectly in line with my expectations. Adding any new development would only overload my balanced life" (*p. 198).

Amulungu narrates of how discipline and order were instilled in some of their comrades who didn't want adhere to the camp's regulations:

> *"As we were getting the second helping, the resting group was dismissed to return to their tents. Later in the evening, it became clear that the resting group had no food, just as they had no tea in the morning. Nobody scolded them. They decided to skip the physical training, and similarly, they were allowed to skip tea, work and the meal. Although there was no discussion on this episode, a lesson was learnt. The following day, the entire camp population was at the physical training"* (p. 94).

She also once found herself in a position whereby she and her comrades had to come up with a plan in order to avoid their trip from being delayed:

> *"As we were getting ready to leave, there was talk of a grève of the SNCF, the French National railway Company. Since we did not know the word, we were not at all bothered. We went ahead packing and doing the final shopping. The word was being mentioned so often, including in the classroom. By odd chance, I got to understand that grève meant 'strike'. Those who were striking and for what reason, I did not get to understand. Just one day before our date of departure, it turned out that France was hit by a general railway strike. The notion of railway strike did not really sink into our minds until the day we walked into the office which was responsible for providing us with our train tickets to Paris. No, they could not give us tickets. There would be not train to Paris for the entire week. And since there was only one flight from Paris to Lusaka a week, we could only leave a week later.... We left the office and few minutes later we were back with a brilliant suggestion. Why not send us to Paris by bus? The French first looked at us with big eyes but after a few exchanges*

among themselves, without understanding what exactly they were saying, we could see that they were falling for our idea. They made a few phone calls and the announcement came: Yes, we would go to Paris by bus" (p. 150).

In another excerpt, Amulungu narrates how her daughter had become ill and how together with her comrades, they struggled but eventually nursed her back to health:

> "*From a joyful, lively and energetic little girl, my daughter was reduced to a miserable, motionless and expressionless little being"* (p. 192). *"Pendukeni took charge of my daughter. Her flat was quiet small and every night when the three of us retired to this one bedroom with one bed, she would sit at the edge of the bed, nursing Paleni before putting her to sleep. She would wake up, and put on the light to attend to her in the middle of the night. I would sometimes take note, but in most instances I would sleep through all this. I was exhausted. Improvement set in fast. Pendukeni concentrated first on stopping the vomiting. 'One thing at a time,' she said. The strategy seemed to be effective. After two days or so, Paleni stopped vomiting and we moved to the next phase. In less than a week, the Paleni I used to know emerged from the weary motionless bundle of being I had been carrying around*" p. 194).

D. SOURCE-PATH-GOAL image schema

Just as the four women travelled different physical journeys in exile, each one also travelled their own personal unique abstract journeys.

In describing life at the village while she was growing up saying:

> *"There was nothing to be taught; everything came naturally. The entire society, my only universe moved in a specific direction. There is no point in doing things differently; it is simply not done. It is such a close society and therefore, very homogenous. Everybody does what the neighbour is doing and life remains similar to everyone..."* (p. 56).

Later on when her life was exposed to people from different societies her perspective changed, as she describe in the following excerpt:

> *"You can imagine the big eyes I had when I first heard the two girls from Anamulenge in my class speaking. The curious thing was that I could understand*

everything they said, but their intonation indicated that they were definitely not from nearby. For six months, I was convinced that only children and youngsters could speak the way they spoke. There was no way that adults could speak in such a melodic fashion. A few months later when we moved to Anamulenge, I understood that this was how the people in this area chose to speak. I also started wondering whether they found my intonation peculiar. Little did I now that this was my starting point of discovering the outside world, and other people as well" (p.68).

Amulungu began to embark on a journey that brought her to awareness that there was so much more out there than her small hamlet by realising that there is another world apart from the homogeneous community in which she grew up, which was the source of her understanding. Her realisation that there were people who spoke differently than she did prepared her for the realisation that there were people who spoke completely other languages and had completely different lives than she did.

Amulungu writes that the attainment of Namibia's independence was a journey itself when she says, *"This was followed by songs of meaning for us under the circumstances, such as 'through the barrel of the gun we will liberate, Namibia our country to be ever free...*" (p. 119).

Amulungu explicitly describes her psychological and mind shift journeys that took place since her arrival in exile:

"We knew that independence would come because that is what we were told but at one point, we also realised that it would take some time. It was not really harsh on us as this was done progressively. While we were told of celebrating the next Christmas at home, we were also gradually becoming politically mature to understand the complex issues related to the liberation of Namibia" (p. 120); *"Slowly but surely, we glided from the naive, narrow minded and traditional human beings to vibrant members of a liberation movement"* (p. 121); *"As we went through all these various experiences and new discoveries, we had never forgotten who we were. Despite the distance and evident novelties around us, our thoughts often went back to our national mission, the liberation struggle"*(p. 147)*; "what pain we went through, as we gradually glided into the determination to sacrifice for our motherland, even though unreachable for the longest time. One day, but only one day, we would prevail. At times that one day appeared to be within our reach. But there were also times, when that one day was quite remote. There were even times*

> *when that one day could possible only in the lives of our children or even that of our children's children. But our background and our experience had sharpened our determination for high sacrifices for that one day, even if that one day would come way beyond our generation. What kept us going was that this one day would happen!"* (p. 229).

Section D: South West Africa to Namibia – My Personal Struggle

A. CONTAINER image schema

The following phrases taken from Shinana-Kambombo's autobiographies are structured by the CONTAINER image schema. "*I am not a person who goes around looking for people to clean my yard for me, at least not yet, as I am still strong and in good health.* (p. 3), *"I remember one time, when our parents went off to the mahangu field and left my younger siblings in my care"* (p. 3), *"…our parents were in shock…*" (p. 8), "*I did not know why, but I always suspected I was having a boy. I even had a name in mind in case the father did not send the name before the child was born"* (p. 40). In these expressions, 'good health' is a container in which a person can be into; 'care' is a container in which children can be left in; 'shock' is a container in which parents can be in; and the 'mind' is a container in which a name can be in.

B. LINK image schema

Shinana-Kambombo lost her mother while she was in exile. Shinana-Kambombo, like Amulungu, reveals how difficult it is to break the first bond or link a child forms at birth. She also discusses being apart from her family and losing a relative. Family and kinship relationships are extremely important in the Oshiwambo culture, where Shinana-Kambombo was born (Legal Assistance Centre, 2005). Because of this tight relationship, the loss of a family member is a painful event that affects the entire family, and there is thus a need for them to gather together and comfort each other, but Shinana-Kambombo was left to deal with it on her own owing to her exile situation. Here is an extract of how she found out about her passing and how she came to term with her new status as an orphan:

> *Sometime in 1977, while at school in Nigeria, I received a note from Luanda, Angola. The note was from my Uncle Shalongo Shombonde, an accountant at the SWAPO Office. It had three names on it: Lucia Hautoni (my mother), Hautoni Ngheendili (my grandfather) and Nghimuliteteya Kondo (my uncle). In brackets, was the word 'died'. I started sobbing, and my two friends came to my bed to find out what was wrong. I*

> *gave them the note and explained the relationship of the people mentioned to me. Even though I was a trained cadre, reading about my mother, my grandfather and my uncle's deaths was not something I was prepared for. I don't know what happened, but I got sick with severe headache, which led to my admission at a local hospital where I spent two weeks... I had never imagined that I would not see my dear mother again...I could not believe being an orphan, especially not at that time, when I was away from my family. My mother's death was premature, and I just had to live with that news... My mother was in her forties, and the fact that nothing was said about the cause of her death really disturbed me... I would think of my siblings back home. They were now orphans and only depended on our grandmother who could not do much for them since she was also an elderly woman. This really worried me, but with time I accepted everything"* (pp. 31 – 32).

Another type of LINK image schema structure discovered in Shinana-autobiography Kambombo's is her references to her maternal tongue, demonstrating her connection to the Oshiwambo language. Throughout her autobiography, she makes references to the Oshiwambo language and, in most situations, employs Oshiwambo terminology.The following Oshiwambo language terms are used in her autobiography:"*mahangu"* (p. 3), "*Meekulu"* (p. 7), "*oshinangwa"* (p. 7), "*okakuva"* (p. 21),"*omafundju"* (p. 21), and *oitakaya"* (p. 44).

Like the other three writers, she used the concept of wedding to show her cultural linkage to Oshiwambo marriage traditions:

> "*While in Kabuta, I told my aunt about the man I met in Finland and that I was engaged to him since the ring I had on my finger. I knew that traditionally a boyfriend has to be approved by the relatives of the girl before they can take their relationship further, but we were not in Namibia, and no one knew when or whether we would ever go back home. My aunt accepted my decision and gave me her blessing to get married, even though she did not know my fiancé"* (p. 49). "*The wedding was in two parts. We got married on 19 December 1986... The main celebration, however, was held on 23 December 1989... My brother, John Shinana, specifically came from Plymouth, England where he was studying for his Bachelor of Education degree to witness the wedding. It felt wonderful to have my two siblings at my wedding"* (p. 51).

Adults such as ShinanaKambombo were able to understand some cultural components before going into exile, unlike youngsters who were unable to have their culture adequately passed on to them in traditional settings. Traditionally, in the Oshiwambo culture, there are always signs that an elder is about to die. ShinanaKambombo was able to witness this prior to her father's death:

> *"However, before my father's passing in October 1968, three strange things happened – things elders called signs that something tragic was about to occur within a short time. The first sign was a snake that my siblings and I came across when we were in the neighbour's field. The snake crawled on my feet, but I didn't notice it. I thought it was part of a sling as I was carrying my brother on my back that day…. It was later killed, and the elders told us that the snake should not have been moving in such a way and that it was a sign that something tragic would happen in the near future…. The second sign was a whirlwind… my two siblings and I was out in the forest, not far from our house, eating gum from the tree bark when a strong whirlwind twisted around us from nowhere. We had to cling tightly to the tree trunk as it made its way past us towards the house…. When our neighbour came to help clear the debris, the same story was told that something bad was going to happen started to circulate again… the third bad omen was another snake that I found in the bedroom after my mother sent me to get something from there…. When I opened the door and I saw a big snake trying to slide across the floor…"* (pp. 8-9).

This exposure to her culture and traditions also enabled her to be aware of what needed to be done when confronted with certain scenarios, as illustrated in the following two extracts:"*The first thing I did was to write to the father of my baby informing him that I was expecting his child and was back in Angola. I also asked him for the names for the baby as it is customary in Owambo tradition that the father should name his child"* (p. 40).

Shinana-Kambombo's link to her culture and tradition framed her linguistic expressions of the events that happened to her family after her father's passing. According to Janda (2007), language is a part of culture and culture is a part of language, and the two are inseparable, thus cognitive linguistics facilitates cultural linguistics through exploring the grammatical interface between language and culture because of the way it approaches meaning and cognition. Thus, through the analysis of extracts such as the quote below, one can understand how the influence of culture on family dynamics influences one's linguistic expressions:

"*My mother was left alone with seven children, the youngest of whom was less than two years old. According to our tradition, the property of the deceased, including the house, had to be inherited by his relatives. Traditionally, children could also be inherited, and so my brother and I remained in the house with our uncle, Elisa Shinana, my father's brother, who became the new owner of the house"* (p.10)."*The death of our father had robbed us of our family bond – he passed away at the time when we needed him the most*" (p. 13).

C. THE BALANCE image schema

The BALANCE image schema can also be used to understand how people deal with adversity. Shinana-Kambombo and her colleagues had various issues upon their arrival in Nigeria, particularly with regard to food, and they needed to do something to address the situation:

> *"Hostel food was a challenge for us. Back home and at the camps in Zambia, we were used to eating maize meal or mahangu (thick porridge), but in Nigeria, we ate gari (thick porridge prepared from dried cassava flour), fried plantains (green fried banana) jollof rice (fried rice) and boiled yam (potato-like) tubers). All dishes were served with hot soup mixed with okra. None of us have tasted okra or ate soup full of hot pepper before, thus we asked the matron to have our food prepared separately. Our wish was granted, and from day one we were served soup without chilly and okra"* (p. 28).

They seemed to lose their balance at some time as everything seemed to be going against them, and they decided that the only way their lives would be normal again was to return to camps in Zambia or Angola: "*We had to spend five years enduring strange food, strange culture ad strange religion, and it was not easy…. We decided to write to our headquarters in Lusaka, explaining that we could not cope with the situation at the college, and that we wanted to return to Zambia or to go to Angola*" (p. 28). This can also be seen as a way of losing balance, hence their need to retain or get it back.

Sexual harassment was a problem for many women in exile. Shinana-Kambombo was almost raped by a comrade while in Nigeria; luckily, before he could abuse her, some of their schoolmates arrived and she was saved:

> *"I was busy ironing my clothes. The room was closed and the key was in the door. The comrade from South Africa who had his eyes on me for quite some time entered*

the room, locked the door and removed the key… I asked him why he locked the door and he started behaving funny towards me. The room was on the second floor of Kaduna Polytechnic, and the only option I had to get away from this guy was to jump through the window. If I had done that, I could have broken parts of my body or could have ended up dead. So I just kept talking to him nicely and by the time he grabbed me, Cornelia and one of his comrades had come back. When I heard them talking, I immediately called my friend and told her in Oshiwambo what was happening. His countryman, too, hearing what the thug was about to do to me, started talking to him in their language. At last, he convinced him to open the door. I was left speechless and scared, and it took days before I could be alone in a room with a man, especially a man whom I did not trust" (p. 30).

Being unwell or in poor health can also be considered a loss of equilibrium. The following passages are from Shinana-Kambombo's autobiography in which she describes her illness and recovery:

*"Being in the hospital in a foreign country, with no one to visit or care for me, made me feel lonely and homesick, but, as a trained cadre and a freedom fighter, I had to endure it till I got discharged. I was all skin and bone by the time I went back to school. Nevertheless, with the support of my comrades as well as the teachers and fellow students, I was able to cope" (*p.31).

"I narrated the ordeal I had gone through at the hospital to my grandmother, and she examined me immediately since she was also a nurse. She found out that, due to the stitches I received after giving birth, I had become infected and needed immediate attention. The fact that I could not bath or shower with lukewarm water while at the hospital had also made the infection around the stitches part worse. Going to the bathroom was unbearable. The stitches wound become swollen and sore…. Granny was shocked, and she acted immediately by washing me with warm water and using a hot towel to massage my neck and back, a routine she carried out daily in the morning and in the evening for the next week. She also made sure I ate three meals a day. Thanks to her efforts, within a few days, I was back to my normal self again" (p. 42).

When someone feels "lonely" or "homesick", it means that their emotions and feelings are not in equilibrium or balanced. In the first quotation, Shinana-Kambombo narrates how being ill in a foreign country and the absence of those close to her such family destabilised her emotions and

feelings leading to loneliness and homesickness. In the extract, she expresses that “visit” and “care” are all she needed to reclaim her balance or go back to her normal self. In the second extract the reader can see how the “care” and “visit” from her family (grandmother) that she craved in the first extract helped her to regain balance when she faced some health issues after giving birth.

D. SOURCE-PATH-GOAL image schema

Shinana-Kambombo writes of her motivations for joining the independence movement, "But the aim was to free Namibia through the barrel of the gun" (p. 23). This does not suggest that people must go down the barrel of a gun to liberate Namibia, but rather that the eventual goal of the liberation movement was to free Namibia by waging a military battle against South African forces. In this context, 'the barrel of the gun' alludes to the path or route through which the ultimate aim of freedom is to be gained or reached.

The SOURCE-PATH-GOAL can also be interpreted through the metaphor LIFE IS A JOURNEY. An example of this may be seen in Shinana-memoirs, Kambombo's where she describes his father's condition while he lay dying: "*I could tell by then that his condition was serious and he was nearing death*," she wrote (p. 10).

4.2.3. Impact of exile on second generation exile returnees

a) Dislocation

Many returnees, particularly those who were born and/or grew up in exile, experienced dislocation upon their repatriation to Namibia from host countries. The term "dislocation" refers to the act of abruptly moving something or someone out of its usual location. Displacement can occur geographically, socially, or culturally. Engombe's life was profoundly altered by the historical disturbance of 1989 and 1990, as this was the basis for their stay in Germany: *“Gradually the world around us changed. In the summer of 1989, in Germany one state slowly dissolved, and in Africa another emerged. We were directly affected by both”.* The merging of two German states meant that the old socialist context in which Engombe grew up was also dissolved, rendering all of the teachings that Engombe and others had learned meaningless.

The emerging African country that was supposed to be their motherland was strange to them, and they had no idea what freedom meant for them. Since their arrival in the GDR, they have been preparing to become soldiers, both to lead independent Namibia and to fight if required. They were

taught how to march properly, how to recite political slogans and obey discipline, how to behave like soldiers, and were constantly reminded that they were the elite and needed to be able to fight for peace and socialism. They had not finished school by the time Namibia gained independence, thus they could not take up their 'elite' rank in the independent Namibia civil servant workforce, but this also meant they would not fight as they had been trained to:

> "*Ever since I had been living in the GDR, I had heard Teacher Jonas say, "You must be prepared to die for Namibia!" I expected that at some point I would really have to go, weapon in hand, and fight the South Africans in Angola or Zambia. For what reason had there been daily roll-calls ever since I could remember? Why else did we constantly have to march and stand to attention?"*

The abrupt move made her unsure of how her life would be in a new setting, and she questioned how all of the things she learned as a child and all of the training she had as a child would fit into her new life: "*It was although the slogans we had ever learned had been wiped away. The happy songs our choir had learned, swearing to the liberation of our motherland, sounded vague and empty"* (p. 157).The sudden movement took meaning and purpose from Engombe's life.

Engombe was as much socially dislocated as she was geographically uprooted. Upon her arrival in Namibia, she was introduced for the first time to her people's cultural greetings, the Oshiwambo speaking people:

> *"Strange people approached me. Elderly people, children small and big, adults my mother's age. My Meme greeted them and, for the first time, I experienced the involved way in which the Ovambos said hello. "Mwohalapo? Nawa tu?" (Are you well rested, How are you?) "Did you have rain? Is everybody healthy? This seemed to carry on endlessly"* (p. 165).

She was also culturally dislocated because she had little knowledge of her mother's culture yet was suddenly expected to perform activities traditionally reserved for women and girls, such as hand washing clothes:

> "*Lucia, could you please wash my clothes?" my mother asked me the next morning. I was caught completely unaware. I had actually expected it to be the other way round. But fine, I thought, that was just how things were here. And where's the washing machine? There wasn't one. Oh, blissful Stassfurt days, when I put my dirty*

> *laundry – marked with a brown 9 – in a laundry bag and marched to the laundry behind the gymnasium. In Brakwater I had to fill a bowl with water, soak the laundry in washing powder, then wash it by hand, rinse it, wring it, and hang it up"* (p. 170).

While she had grown up having all of her meals provided for her, she was suddenly expected to learn how to cook traditional food and prepare meals, and her mother wanted her to adhere to the new culture and tradition, telling her, *"Lucia, in our tradition, a girl has to be able to cook. Otherwise she can't be a good wife."* She was also suddenly required to eat traditional food on a regular basis, which she had never encountered before to arriving in Namibia; she was expected to eat:

> "*the famous pap – without which no meal is seemed complete. Sometimes with meat and vegetables, other times only with vegetables, and sometimes without either meat or vegetables – and that three times a day. My stomach rebelled. Diarrhoea brought me to a complete standstill. If I even saw the pap, I had to run to the toilet"* (p. 170).

Engombe turned on the TV softly at night, when everyone else was sleeping. Programmes were broadcast until midnight, after which only the Namibian Broadcasting Corporation (nbc)'s test pattern remained on screen. They played the music she liked, and she began dancing. She practised the steps she had learned at their club at the Friendship school and at the Stassfurt disco:

> "*In these moments, maybe hours, I was far away. I saw the faces of my friends, heard their laughter, their silly jokes. I imagined I was in Stassfurt again, in that strange final summer. When everything was so green. Where I had ice cream and looked out for Silvio and was glad even when he only rode past on his motorbike"*(p. 172).

The music was the one thing that reminded her of the things she had left behind in her host country that she could not find in her new surroundings.

Engombe's autobiography contains references to social disorientation, as she was disoriented, particularly with regard to the language issue. The language problem made it difficult for exile children to fully assimilate into their new societies, especially for those who returned to Oshiwambo-speaking households where the dialect spoken was not the Oshikwanyama dialect they had become accustomed to in exile. Because they were raised in Germany, some of the GDR children did not speak Oshiwambo at all, and those who did spoke it with a German accent. While in Germany, German had become Engombe's only spoken and written language, but her family in Namibia knew

only Oshiwambo and a little English. Engombe's social dislocation from Germany to Namibia, combined with the additional language barrier, was possibly the most difficult adjustment she had to make upon her repatriation to Namibia.

Exile children in general have to deal with a variety of adjustment challenges. Following a long separation, several of them were being reunited with their mothers. Some of them had forgotten what their real mothers looked like, and when they were reunited, they could not feel like they belonged. This was the case with Engombe, who had been estranged from her mother and family for ten years. Her mother had to email her a picture of herself so she could recall how she looked. Engombe recognised her mother's appearance, but they had nothing to talk about, and she thought her mother did not understand her. She could not connect with her father, whom she had not seen in almost 17 years. Moving to Namibia was not, in the proper sense of the word, "repatriation" for Engombe. It was about embarking on a journey into the unknown. She had to leave significant aspects of herself in the host nation where she grew up, and the emotional upheaval that comes with migrating from one's country of origin to one's country of heritage may be absolutely overwhelming. She had to deal with severe emotional and psychological stress as a result of being separated from what she knew. These difficulties made it difficult for her to socially adapt.

Nghiwete‘s dislocation was not as severe as Engombe’s. The geographical difference between Namibia and Angola is not that big. Because of this, she was not really that much affected when she was repatriated to Namibia:

> *“When we arrived at the tented Ongwediva reception center the set-up appeared to be rather similar to what we used to in exile. The only difference was that while in exile, we didn’t all live in tents. In Lubango especially, we had lived in brick houses and dug-outs. I felt very much at home in the reception center.... the reception center certainly felt like home, and it almost seemed as if I’d just made one of those normal transitions from one camp to another as I had become accustomed to doing”*(p. 117).

Nghiwete also had a solid relationship with and was guided by her mother when she came to Namibia. Exile children who were nurtured by their biological parents or who relied on loving family members for their well-being, like Nghiwete, were able to assimilate more smoothly into their Namibian system.

Despite the fact that Nghiwete was not greatly displaced due to the similarity of her host and home country geographical contexts, the social life and order of life in the village were markedly different from those of exile:

> "*The way the people there worked so hard to produce their own food, build their own huts and homestead, raise their herds, and perform other manual labour was commendable, but that lifestyle was not for me. I knew the day I arrived at the village that I could never fully fit into and adjust to village life and its environment. I yearned to move to the city, or even back to Angola. I preferred life in SWAPO camps to life in the village"* (p. 132).

The same notion can also be observed by Nghiwete's confusion between her exile perceptions of 'omangandina' and a general store in an independent Namibia:

> *"the two of us went into a store nearby. This was our first time ever going in a store. The closest we had come to something like this was as the ongandjina in the SWAPO camps where we would receive free supplies. Helena and I assumed this was the same setup, and proceeded to take candy and other things from the store without paying for them. A security guard at the main entrance stopped us, surprised by our audacity to simply walk out of the store with our arms full of goodies without paying. When my mom realised what was going on, she quickly came to our rescue, and explained that we didn't know we had to pay for the things as we were not accustomed to buying things and had been programmed to believe that everything in that exile looking omangandjina store was for free"* (pp. 132-133).

b) Identity crisis

Engombe looked to be on a hunt for her identity throughout her autobiography. When she arrived in Germany, she discovered that the language she understood, Oshiwambo, lacked some words to describe her new surroundings, objects and concepts that did not exist in African vision, such as'manor' and 'snow.' This was the start of her losing her identity and the birth of another, in which she and her friends invented their own language, Oshigerman, a blend of Oshiwambo and German, and began conversing in either German or Oshigerman. On her arrival in Namibia she found the Oshiwambo language harsh and strange: "*she spoke Oshiwambo with me. The harsh language sounded unusually strange, coming from her... we were mother and daughter but we were strangers. We should have had lots to talk about. But we went in silence to the SWAPO representative..."* (p. 164).

She also did not know her exact birth date, and throughout her autobiography, she mentioned having multiple birth dates. Even after she was eventually given the right date of birth, she had to

amend it so she could enrol in school. This quest for the genuine birthday might be viewed as a quest for identity. Engombe was unable to acquire a sense of belonging in exile because she was made to feel like the "other" in Germany, but she was also unable to feel at home in Namibia.As a result, she distanced herself from the new strange environment, attempting to surround herself with other GDR children who could identify with what she was going through, and beginning to connect with the Germany-speaking Namibian who offered her something similar to what she had been accustomed to in her previous life.

Nghiwete was quite young when she arrived in Namibia; while her identity may not have been fully established, she identifies with other exile children, particularly those who grew up in refugee camps like her. She:

> *"loved being around fellow exile kids, as we understood each other well. We played our exile games, danced our exile dances and sang our exile songs during our breaks, and on the CCN school bus that charted us to and from school."*Also, she said that since she moved to Windhoek to start school, their lives *"had become a vast improvement from our exile and village experiences. Classes were not conducted under a tree as we had been accustomed to in exile, and instead, we had proper classrooms in well paved modern school buildings"* (p. 135).

Despite these advancements, she desired to return to their "home" in Lubango and was upset when SWAPO won the elections, as she "secretly wished that SWAPO would lose the elections so that I could go back home to our camps in Lubango and continue fighting the Boers..." (p. 138).

Nghiwete portrays herself as an international citizen; her identity is defined by factors other than culture, tradition, or nationality:

> "*my life experiences and although I don't have one physical place to call home, I feel that I do have a space to call home, where I feel like I belong and am free to pursue my purpose. And this place is, in essence, the world at large. I feel it would be dishonest to restrain my identity to only being a Namibian – although this is the land of my heritage. I would be dishonest because it would essentially deny the importance of the land of my origin (Angola), the land of my awakening (England), and the land of my growth (USA). Moreover, because I have now found a home, I can no longer call myself an 'exile child', although this fact shaped much of my life experience. Like in exile, as a child being moved from one home to another, I have found that my home is where my heart is, and that this is true no matter where I am*

in the world. I know it might sound cliché, but it'sone of the truest facts of my life. So I define myself, finally, as Valentina: The International Citizen."

c) Culture shock

Culture shock is the sensation of apprehension that occurs when a person is unexpectedly exposed to an unfamiliar culture, way of life, or set of attitudes. Furnham and Bochner (1982) define culture shock as "the feelings of disorientation and anxiety that a person experiences as a result of his or her inability to adjust to a new environment." Children born and/or reared in exile had severe "culture shock" upon their "repatriation" to Namibia, posing a slew of issues for their Namibian families - some of whom were caring for them as orphans:

> "*We had not been adequately prepared for what life in Namibia would be like, and the practices that we would need to observe. Having been brought up in very different cultures, some of the children appeared very unruly, rebellious and disrespectful towards elders. The exile culture differed vastly from how things were done in Namibia, and as the culture clashed, it became even harder for exile children – particularly those who had grown up in the GDR, Cuba, and other countries abroad – to adjust to their new lives"* (p.126).

The majority of children born and/or reared in exile were sent to rural communities to live with their extended family. For the children of exile, village life was difficult. "*Life in the SWAPO camps was superior to life in the villages,*" according to individuals who grew up in the camps (p. 126). Village life was an even greater novelty for the GDR kids, who had grown up in a considerably more opulent life in East Germany than most of those raised in SWAPO camps in Angola and Zambia. They endured severe culture shock and uncertainty when they were reunited with their Namibian family, the majority of whom lived in villages or in urban squalor. *"It was almost a case of having lived a good life in the "city" just to wake up in the slums of the village, having fallen from grace and hitting the rock bottom"* (Nghiwete, p.126). For example, Engombe complains about the way jam was carelessly applied on the slice of bread, *"Yes, I thought, I'm spoilt. But I couldn't bear it when jam was spread so carelessly between two pale grey slices of bread"* (p. 161).

Because of the culture shocks that the children experienced, the majority of exile children found themselves wishing to return to their host societies, as evidenced by the following two quotes:

> *"Some children had been fetched quite early and came to visit those of us who had stayed behind. "We want to go back to Germany!" they said. "It's so horrible! Where*

I live now, I don't even have my own bed. Ten people live in two rooms. And everything stinks. And the way they talk! I don't understand a word." There were many tears in the PPS" (p.162)and *"The girl, who was about 10 years old and was introduced to me after a while as my cousin, had only come to Bellin when I was already living in Stassfurt. She spoke broken Oshiwambo. "My family laughs at me because I can't speak their language properly," she said. "They want me to go to Ovamboland so that I can learn all about our traditions," she told me. She was close to tears. "I want to go back to Germany. I don't like it here at all." I felt sorry for her"*(p. 165); *"The number of cousins my mother had introduced me to in the past 16 months! Yet now I couldn't stay anywhere. I considered going to find my father in Ovamboland. To be sure, I didn't even have the money for the bus ticket up north. My mother had forgotten about me again. And that before Christmas. She simply had no notion of what family was all about. "Kiss the president," Meme Tuahafifua had demanded. "You are the elite," Teacher Jonas had hammered into us. And now this. How was it all connected? What was I doing here in this country?"*(p. 191)*; "I nodded, although I didn't know. I just felt it. I had the feeling that I was about to open a cupboard and wouldn't know what was going to fall onto me"*(p. 157).

Along with the extreme culture shock, exile children's anger of their new life made them appear ill-disciplined and defiant to local Namibians. Exile children were free-spirited, in stark contrast to how their native counterparts had been nurtured.They were deemed to be very honest – almost too honest – for calling a spade a spade and being unconcerned about the apartheid-imposed obligation to be politically and culturally proper. As a result, exile children were frequently misunderstood; "in no time, we came to be known in Namibia as the most vocal kids, infamous for being naughty" (p. 127).

d) Disorientation

Engombe was completely disoriented upon her arrival in Namibia. Her initial impression of Namibia was not what she had expected. The concept of 'home' that she had been taught did not match what she was witnessing. She had been informed that Windhoek was a beautiful city free of poverty, but what she found was the opposite. *"Pilot, I wanted to cry out, this is not my country. You took the wrong route! But the plane sank lower and lower, as if the pilot wanted to prove that this was indeed the right country he was approaching"* (p. 157).The skewed image of the country that they were

taught in the GDR increased and heightened their aspirations. When she returned to Namibia, the motherland she encountered was nothing like the image she had been given in earlier years. The verdant meadows and blue skies depicted in the GDR were not to be found: "*Only bush, dry grasslands, a few rocks. None of the blue brooks or green meadows that served as models for SWAPO's colours and that now adorned the national flag. I was surprised, but not yet disappointed" (p. 158*) but as the plane sunk lower Engombe saw countless huts stretching across the barren, brown mountains, *"then a few tall buildings came into view, and the plane made a loop over a yellowish, parched landscape crying for water... Up until the last moment I hoped that this was not my country"* (p.157).

Engombe vividly highlighted her dissatisfaction with her arrival at what was referred to as her mother land. The difference between her life in the GDR and what she was seeing was stark, and she could not believe what she was seeing; as their bus passed through Katutura, Engombe was taken aback:

> "*I had never seen this kind of poverty before. The village in Nyango was not like this. This was different: dirty, neglected, dilapidated. Barefoot children walked across streets full of garbage. They played in and with the dirt. People with empty eyes stared up at our bus, loafing about at shacks doorways in ragged clothes. And here? Who is going to do "Maintenance tasks" here? Where had I come to? Had SWAPO been lying to us all these years? Or had they not yet finished tidying up? Child No. 95, I thought, why did you imagine all this to be so totally different? Where would I see the pride here that we were living in a free country? Some have painted the battle-ready clenched fist on their shacks, and I read "Long live SWAPO!" in English. Or the familiar "Viva SWAPO!" but this scene appeared to be out of place. When we shouted out the slogan, it meant we believed in SWAPO. Because they were thrashing the South - Africans and were going to return our motherland to us. But not this 'motherland', not this despair! The old slogans seemed to want to hide behind the mountains of sand and garbage. "You are the elite of the new Namibia," the President had told us, right from when we were still small children in Bellin. Had he forgotten that? I still remembered it. I didn't want a golden bowl from which to eat: I just didn't want to feel I had been lied to"* (pp. 158 - 159).

4.3. Comparisons of physical embodied schemas

A) Physical containers

At some time during their exile, all four women lived in different SWAPO camps. SWAPO operated three types of camps in both Angola and Zambia, as evidenced by the results reported in the preceding chapter: refugee camps, military training camps, and transit camps. In refugee camps, civilians, including children and non-combatant women, resided. Most new arrivals in exile also spent time in refugee camps, before being transferred to training or school. Pregnant women, particularly female soldiers, students, and those deployed to various missions around the world, were brought to refugee camps to give birth.Nghiwete was born in a Kwanza-Sul refugee camp, where her soldier mother was transferred to await the arrival of her child. Similarly, Shinana-Kambombo describes being transferred to the Kwanza-Sul camps twice to wait for the birth of her children. She was working at a vegetable farm in Gustrow, GDR, when she became pregnant for the first time (the former East Germany). She was working at Otava Publishing in Helnsinki, Finland, the second time. She was sent to the Kwanza-Sul refugee camp once it was revealed she was pregnant, where she eventually gave birth to her second child.

A second commonality is that the children, in this case Nghiwete and Engombe, exclusively stayed in the refugee camps. Although Nghiwete was in Zambia and Nghiwete was in Angola, they were both confined in refugee camps, however Engombe was eventually sent to the GDR, where she spent the next 9 years in exile before being repatriated to Namibia in 1989. Amulungu and Shinana-Kambombo, on the other hand, were more mobile in exile, as they were often dispatched on missions in different countries. Both Shinana-Kambombo and Amulungu worked in Lusaka at various periods during their exile lives, with Amulungu working as a French Language trainer at the UNIN and Shinana-Kambombo working at the SWAPO Printing Press, which printed The Combatant, a SWAPO bulletin published in exile.

One of the distinctions in women's life is that children lived in one area for an extended period of time, whereas adults were always on the go. Nghiwete only stayed in two camps in Angola during her nine-year stay: Kwanza-Sul and Lumbango, though she did see her father in Luanda once. Engombe, on the other hand, only lived in the Nyango refugee camp before being transferred to the GDR, where she lived in Bellin and Stassford. Amulungu and Shinana-Kambombo, on the other hand, were continuously on the move. Amulungu had lived in eight different countries since crossing the border into Angola, of which she studied and worked in Zambia, temporarily lived in Angola while awaiting her next assignment, studied in France for her two diplomas, a degree and a master's

degree, stayed in Yugoslavia where her first husband was studying, and visited several African countries where she conducted research on their government housing programmes. Shinana-Kambombo lived in Zambia, where she obtained her basic military training, before moving to Nigeria to continue her secondary education and eventually working at the SWAPO Printing Press in Lusaka. Later, she stayed in other camps in Angola, where she went for maternity leave and sometimes to wait for her next assignment. She would also work in East Germany and Helsinki, Finland. Because the adults were continually on the move, they did not establish roots or feel tied to any one exile location because they expected a notification to go somewhere or do something at any given time. As a result, although small children developed a sense of belonging to their surroundings, adults did not since they went up and down in an effort to battle their way back home, to Namibia.

Children and adults alike were on high alert in refugee camps, as the threat of enemy strikes loomed. As a result, each camp had instructed its residents on what to do in the event of an attack. Although Amulungu and Shinana-Kambombo, who were adults and trained soldiers at the time, were not attacked, Nghiwete and Engombe, who were tiny toddlers at the time, witnessed war firsthand as the enemy roamed around their camps. Engombe, who was still little at the time, had no idea why grownups urged them to hide in the jungle or why they occasionally had to spend the night in a large non-transparent tent pitched in the forest. Nghiwete's camp in Lubango was targeted twice. Nghiwete and her pals were playing far away from the trenches during the first shot, which took place during the morning hours. Because the attack came as a surprise and there was no warning, they went to neighbouring houses and hid under the beds until the shooting stopped. The second gunshot occurred during the night, while they were sleeping. When the community bell rang to warn residents of the impending onslaught, Nghiwete and others dashed to the trenches created to conceal and protect them during such raids. This demonstrates that, while the camps themselves are containers that contained people, there were other mini–containers, each camp with its own distinctive style, which was used by people in the event of an attack.

B. Differences and similarities in physical journey

Although Engome was born in Namibia and Nghiwete was born in Angola, they both had no personal recollections or memories of their 'motherland' Namibia and relied on the constructed notion of home as told by adults, so they began their physical journey while in exile and had no motive to be there; they simply found themselves there. Similarly, Amulungu and Shinana-Kambombo left Namibia into exile, though for different reasons. Amulungu and Shinana-Kambombo were both high school students at mission schools when they went into exile. Amulungu's voyage began at

Anamulenge Catholic mission school, whereas Shinana-began Kambombo's at Odibo St Mary Anglican mission school. They both went into exile by crossing the Namibian-Angolan border on foot. When they arrived in the SWAPO camps, they both received basic military training, albeit at different locations, and were eventually sent to school, Amulungu to UNIN in Lusaka and Shinana-Kambombo to Federal Government Girls' College in Nigeria.

Amulungu and Shinana-Kambombo recalled their first experiences flying in an aircraft while recounting their various trips in exile. Amulungu's first time on a plane was during her voyage from Angola to study at UNIN in Lusaka, whereas Shinana-was Kambombo's during her journey from Lusaka to Nigeria. Their initial flights were both terrifying; Amulunngu describes feeling as if "air was being sucked through my ears" and as if *"the whole being was devoid of its strength and abilities"* (p. 111). She claimed that what they experienced was so out of this world that one of her countrymen vomited. Similarly, Shinana-Kambombo claims that as soon as the plane began to rise, her heart began to rise as well, and her ears became plugged. She was so afraid that she became airsick and even puke up at one point during the flight. Amulungu's compatriot was given an orange to suck on, while Shinana-Kambombo was given sweets to suck on.

As the four women related their stories, they described unique journeys that had a profound impact on them. Although the voyages as a whole may not be significant, there are elements of the journeys that are. One of the most important parts of these physical excursions occurs at the PATH component of the SOURCE-PATH-GOAL structure. According to Lakoff (1989), a PATH is a series of continuous places that connect the source (the starting point) and the destination (the objective) of the journey. Nghiwete, for example, had to pass through Eendede when travelling with her mother from Kwanza-Sul to Lubango. While passing through Eendede, they were confronted with a raw scene of an attack on Angolan citizens by UNITA. They found "*the road covered in blood, with dead bodies of civilians plastered all over the road,*""*their cars and trucks burning,"* and *"dead bodies burning"* (p.57). Their convoy had to drive off the tarred road because it was covered with dead bodies and burning cars. While they waited in the trucks, the troops escorting them had to go look for individuals responsible for the destructions and determine whether it was safe to continue the journey to Lubango. Another example that can be explained using the same effect is an excerpt from Shinana-memoirs Kambombo's in which she describes how she was treated when travelling from Helsinki to Luanda and passing via Paris:

C. "*On my way to Angola, I went through Paris, France, where I had to overnight and proceed with my trip the next day. At that time, most exiled Namibians were issued with UN passports – this had its consequences. I never imagined that I would become a prisoner at*

Paris Airport, but I did. I could not even visit the bathroom without a police escort, and I had to spend the night on the airport bench with the police woman standing next to me till I left the next morning... On my way from Angola, I had to face the same ordeal in Paris, but this time I got to sleep in a hotel not far from the airport. My supervisors at Otava Publishing Company Ltd had booked it for me on my way back to Suomi, but I had to be guarded by four policemen the whole night just because I had a UN Passport. I did not have any meal that whole day, not even a bit of the nice apples that were in my hotel room. The whole situation made me lose my appetite, and I could not wait for the next morning to leave for Helsinki. I did not even care to take a bath or a shower as I only looked forward to getting out of France" (p. 49).**Differences**

The first distinction is that Amulungu and Shinana-Kambombo began their exile in Namibia, whereas Engombe and Nghiwete began in Zambia and Angola, respectively. While Shinana-Kambombo took the conscious decision to go, Amulungu was coerced into fleeing; she had not planned to flee, but she and her classmates were roused from their slumber and directed by armed soldiers to cross into Angola. Although she did not know upon leaving the source of her journey what was the motive of starting the journey or the path they will take, or their destination and the means of getting there because someone planned their journey for them, the reader is able to use the subconscious knowledge of the SOURCE-PATH-GOAL schema to comprehend their journey. Several events occurred between their departure from Anamulenge and their arrival at the Vietnam camp. For example, some of their schoolmates attempted to flee, only to rejoin them later; after walking a long distance, she threw her blanket away, but a fellow group member picked it up and carried it for her; at some point on their journey, they discovered who their 'capturers' were and were told why they were forced to cross the borders into Angola; and so on.

Shinana-Kambombo, on the other hand, decided to go into exile. She claimed that she was inspired to leave because "I was not happy at my uncle's house," "our school was a target for the South African forces" for utilising English as a medium of teaching, and other of their school's learners and teachers had also fled for exile. Unlike Amulungu, she understood what to expect from such a travel since she had made that conscious decision. For example, she was aware of the considerable risk of being discovered and apprehended by the South African army when attempting to cross the border. So, unlike Amulungu, her journey had a beginning, middle, and an end, as well as the reason for embarking on the journey. Although they were supported with transportation by the Portuguese army to quickly transit through Angola and cross the Angolan-Zambian borders once they crossed the Angolan border, they had to walk the remaining distance until Yuka, where the SWAPO Transit

camp was located. During this journey, *"people were hungry and thirsty and the journey was taking long.*" They travelled night and day for about a week without enough water or having proper meals. "*Due to the long journey, with no proper meals and clean water to drink, I got sick to the extent that the late John Nashilongo had to carry me on his back for sometimes" (p. 20*).

It is believed that there is always something pushing someone forward. Another distinction between the autobiographies is the motivations of little children to leave refugee camps in exile and settle in Western countries, as told by Nghiwete and Engombe. Engombe was overjoyed at the prospect of travelling to Germany because she wanted to escape the famine in Nyango, as she writes, "*finally, I was allowed to leave Nyango. Away from a place where I was always hungry and often so scared"* (p. 23). Nghiwete, on the other hand, was excited to be chosen as one of the children to travel and stay abroad because she wanted go get a good education abroad, as she explained, "*I was happy to be among those chosen to go, and go, and was excited at the opportunity to go and study in Europe like some other exile kids that I had heard about. This was an opportunity of a lifetime and even at that young age of six/seven years old, I was determined to seize the moment" (*p. 60).

4.4. Comparisons of abstract linguistic extensions

A. CONTAINMENT image schema

Similarities and differences

One of the most fundamental schemas utilised in abstract reasoning is the CONTAINMENT image schema. The CONTAINER image schema is composed of three structural elements: an interior, an exterior, and a border. One of the structural elements of the CONTAINER image schema cannot exist without the other: an interior does not exist in the absence of an exterior and a boundary; an exterior does not exist in the absence of an interior and a boundary; and a boundary does not exist in the absence of an interior and an exterior.

According to Johnson (1987, p. 21), one of the most ubiquitous aspects of our bodily experience is our interaction with "containment and boundedness." This occurs because we are intimately aware of our bodies as three-dimensional containers into which we put certain things like food, water, air, and so on, and out of which other things like food and water wastes, air, blood, and so on emerge. We are constantly physically contained by our surroundings, by the objects that surround us. The CONTAINER image schema is the result of repeated, kinaesthetic experiences of bodily containment. It is this awareness that allows us to use and understand abstract concepts structured on this notion, such as "lost in thoughts" and "fell in love," where the concepts of "thoughts" and "love" are

modelled on the body as a container, and the states of "thoughts" and "love" are modelled on the concept of content that can be contained in the containers.

Humans place a high value on the ability to impose boundaries or conceptions of territoriality. Even when there is no natural physical border that can be considered as defining a container, Lakoff and Johnson (1980) suggest that people establish limits - marking off the territory so that it has an interior and a bounding surface – whether a wall, a fence, or an abstract line or plane. This idea can be found in all four autobiographies. Engombe, for example, writes that she was "engrossed in her lovesickness" and "out of breath"; Nghiwete writes that she "sat in suspense" and that her mother "went into labour"; Amulungu writes that she "was in a big mess" and that she "struggled to find a way out of the situation," and Shinana-Kambombo writes that she "had a name in mind" and "I am in good health." Lovesickness, breath, suspense, labour, mess, situation, mind, and health do not have a natural physical tangible border, but the writers were able to impose one on them so that they can be understood in the form of containers.

In abstract extensions, the body can be thought of as a container to aid comprehension and reasoning. This perception is based on a global experience of bodily containment. In their autobiographies, Engombe and Nghiwete used language terms structured by this phenomenon. The usage of terms like "a nice lady who was full of life" and "I was out of breath" were structured using this feature of the CONTAINER image schema, in which human bodies are referred to as containers, one of which is full of life and the other of which people want to look inside of. Similarly, different body parts might be thought of as containers for various abstract concepts.This is evident in Engombe and Nghiwete's autobiographies, where they employ terms like "her full lips smile gently," "I decided to take matters into my own hands," "the look in her eyes," and "my motherly friend looked deep in my eyes" in their narrations. This phenomenon is commonly used in English to describe the indicated body component. Full lips simply refers to someone with larger lips, looking someone deep in the eyes is frequently used to convey seriousness in a situation, and having a certain look in the eyes refers to a form of face expression that conveys a specific feeling.

It is common to see terms like "full of fear" and "full of life" in CONATINER image schema. Engombe and Nghiwete both used it. These expressions are used to characterise a person's level of fear or vibrancy. The intensity of a substance is related to its concentration in a container. In other words, a great amount of the substance correlates with a high level of emotional intensity in the container. So, with expressions like "full of fear," as used by Engombe, the higher the intensity, the more substance is in the container; and the lower the intensity, the less substance is in the container. While for some phrase such as “full of life,” the lower the substance is in the container, the higher

the intensity, the more substance is in the container, the lower the intensity. While Engombe employed this term in a proportionate sense, Nghiwete and Amulungu used it in the inverse sense. As a result, this component of the CONTAINER image schemas is utilised to record emotional aspects such as intensity (moderate to intense) or difficulty (shame, guilty or fear).

Furthermore, Lokaff and Johnson contend that there are few human instincts more primal than territoriality. And defining a territory, putting a boundary around it, is a quantitative act. Humans, rocks, and land areas are all bounded objects with sizes and depths. As a result, they may be quantified in terms of the amount of substance they contain. People are said to be "in a complete mess" and "in a big mess" as a result of this element of the CONTAINER image schema, and someone can look "deep" into someone's eyes.

B. LINK image schema

Similarities and differences

The LINK image schema expression's initial impressions and experience are that we are biologically linked to our mothers through the umbilical cord before we were born. Thus, the LINK image schema entails two or more elements that are linked to one another by a connecting mechanism (Johnson 1987; Lakoff & Pena, 2003). Because this image schema is founded on our early impressions and experiences of being biologically tied to our mothers through the umbilical cord before we were born, it structures the majority of our social relationships. The first resemblance is that all four ladies used Oshiwambo (their mother tongue) words in their autobiographies.

In addition, the subject of marriage appears in all four autobiographies. Amulungu and Shinana-Kambombo married in exile, while Nghiwete and Engombe, who were youngsters at the time, participated in pretend marriages.

There are similarities in the closeness and comradeship shown in all four autobiographies. All four writers' lives in exile were intertwined with SWAPO, and the purpose of freeing Namibia from apartheid was the catalyst for that relationship.

Based on the concept of family, the four women had various types of connections with their mothers and biological families. Amulungu and Shinana-Kambombo were both raised in full-fledged family households in Namibia. Growing up, they both had a particular affinity with their mothers and fathers. Nghiwete and Engombe were raised in diametrically opposed environments. Engombe has been alienated from her biological family since she was a child. Engombe, who was born in Namibia,

went into Zambia with her mother and brothers when she was two years old because her father, who had previously gone into exile, wanted their family to be reunited, but that was not to be: After being labelled a traitor by the SWAPO leadership and imprisoned, her father returned to Namibia; Engombe was sent to Germany (GDR), her brother Martin was raised by their aunt in Zambia, her sister Jo was sent to a hostel in east Africa, and Pena was taken in by a foster family as an infant while their mother was sent to study in Moscow, Russia.She had lost her family and origins, and she did not experience a typical upbringing. While she wished to establish a connection with her mother, the circumstances did not let it, as the Cyrillic letters of the Russian language 'stood' between them even when they wrote to one another. Her mother had to send Engombe her picture to remind her of how she looked before she was repatriated. Engombe's mother had become a stranger to her nine years after she had left her family for GDR, and when they were eventually reunited, they had nothing to say to one another.

Unlike Engombe, who had no connection to her family other than the blood that ran through her veins, Nghiwete had a close relationship with her mother. Although she was left in the care of comrades and relatives at one time when her mother travelled to study, they were reunited after her return and remained in Lubango until their repatriation to Namibia in 1989. She was fortunate to have her mother under such circumstances, as some children were raised by foster parents, and some did not even know who their actual parents were, while others just discovered that the person they thought was their mother was not their real mother. Despite the fact thatNghiwete only visited her father once while in exile, he maintained in touch with her and regularly sent her photographs. Her mother was fiercely protective of her, as she once had to struggle to save her from being sent overseas, and she even stormed into Nghiwete's class to punish a guy who had been tormenting her daughter. Nghiwete recalls wonderful memories of her mother fixing her hair, and how they occasionally switched positions. Her mother also made a point of introducing her to her and his father's relatives so that she could get to know her kin when she was small. Her mother, like many women in Oshiwambo tradition, taught her how to make meals at an early age.

The connection to places is another sort of link examined in the four autobiographies. Amulungu and Shinana-Kambombo, who were born and reared in Namibia, had strong ties to the country. Their childhood memories tied them to Namibia, and they both left their parents and siblings behind when they crossed borders and went into exile. They also both lost their moms while in exile and made promises to aid their orphaned siblings whenever they returned to Namibia. Because of these ties, they were unable to build a sense of 'home' anyplace in exile because they already had houses in Namibia, where they needed to return. Engombe and Nghiwete, who were born and/or reared in

exile, had no attachment to Namibia. Instead, they were linked to the locations they grew up considering to be their home. Politics, victories, and the end of racism did not mean anything to Engombe since it required travelling to Namibia, a place she had no links to other than being where her parents were born. She had no idea what was waiting for her there. "*I absolutely wanted to go to Namibia, to my estranged motherland, but what awaits me?*" she said after learning of their impending departure to Namibia. Nghiwete had a similar sentiment, saying that despite growing up hearing so much about Namibia and working for Namibia via SWAPO, she was apprehensive about moving to Namibia for good, *"because the only home I really knew was Angola"* (p. 93). In an essence, Nghiwete's remark below summarises the exiles' relationship with the concept of home:

> *“Adults celebrated at the news that the war was over, overjoyed that this time it was going to happen. They were happy to finally go back to their homes, after years of living in exile. Most of them had not seen or communicated with any of their loved ones in Namibia since they’d fled the apartheid regime, but everything seemed to be happening a little too fast for me and other exile kids who couldn’t quite share in the “going back home” excitement as the news came that we would soon be leaving. Namibia was not home; exile was our home, and the only home we had ever known”* (pp.95 - 96).

C. Similarities and differences of the BALANCE image schema

The balance image schema is based on the idea that positive states and activities are perceived as retaining or regaining one's equilibrium, whereas negative states and actions are seen as lacking or losing balance. In autobiographies, being ill is interpreted as losing equilibrium, whereas recuperating is understood as retaining or regaining balance. Phrases like "regaining my well-being," "heal again," "life was back to normal," "responsibilities were back in my mind," "student life was normal again," "I was a normal again," and "recover" all imply that something was there but had been lost in the process and has now been regained. These assertions may be found in all four autobiographies.

Amulungu, Nghiwete, and Engombe employ the notion of balance to describe how order was maintained in various exile facilities in their autobiographies. This aspect of the BALANCE schema implies that in order for balance to prevail, there must be order, and those who do not comply must be punished so that future imbalances do not occur. Looking at the many instances in the result section, it is clear that exile necessitated a high degree of organisation in order to make it simpler to protect the exile population, as the SWAPO community was easily penetrated by enemy spies.This is

evident in the instance of Nghiwete's instructor, who was accused of being a spy for the South African army. To prevent spies and traitors from infiltrating, individuals suspected of doing so were arrested and occasionally sent to the dungeons. In certain circumstances, criminals are sentenced to heavy manual labour, like in the case of Engombe's mother, who was sentenced to chop down trees for reading a prohibited newspaper.

Sometimes punishments imposed on adults by the liberation movement, SWAPO, as a means of maintaining equilibrium, may have an effect on other members of the camp, either directly or indirectly. This implies that, while the leaders may have kept the camp balanced by punishing individuals who are discovered to be breaking the balance, other people may be negatively affected by such acts and, as a result, lose their balance. This may be observed in the instance of Engombe's mother, who was pulled away from her children for a lengthy period of time to do hard labour. Prior to that, life in their home was normal or balanced. After she was taken away, her children suffered since they had no one to care for them, causing Engombe to become ill and be brought to the camp's infirmary. Another case in point is Nghiwete's language instructor, who was jailed for leaving the camp without following proper protocol. The youngsters lost a language instructor when he was jailed. In other words, efforts meant to remedy what was seen improper behaviour sometimes harmed others.

Respect for the camp leadership and procedures were also required in exile. Soldiers in exile did not have just one woman as they did not stay in one place for too long. When males visit the camps, they encounter women who pique their attention and engage in intercourse with them, which may result in pregnancy. After each operation on the battleground, the soldiers were moved to different camps to recuperate. As a result, they were unable to build a steady relationship with a single woman. However, in order to maintain the structures and show respect to their leaders, when a commander expresses interest in a woman, the other soldiers stay away from her; otherwise, the commanders will balance the situation by "*punishments such as a combatant being sent to the frontline to fight the war for extended periods of time without any relief*" (Nghiwete, p. 43). Although most warriors were dedicated to fighting for their nation, many looked forward to returning to the camps to recover and try to live a normal life with the rest of Namibians in exile before being deployed again.

Similarly, in order to preserve discipline, activities such as deviating from the camp routines were penalised. A liberation movement needs a high level of dedication and discipline. The authorities of the camps did not have to say what the penalty would be for specific behaviour, but just carried out a punishment to demonstrate that a certain sort of behaviour is not permitted since it disrupts the

normalcy of the camp. For example, a group of persons skipped the morning physical exercise and were not offered tea or a lunch. Everyone went to physical training the next day. This is to argue that balance was maintained just by allowing individuals to miss meals.

D. SOURCE-PATH-GOAL

The SOURCE-PATH-GOAL structures the abstract movement in the same way that it structures real journeys. The narrative of the women's journeys in chronological sequence from their births to where they were at the time their autobiographies were published is one of the common SOURCE-PATH-GOAL structured journeys featured in all four autobiographies. Their birth might be considered as their origins, and they followed a path. They travelled through numerous stages along the way that moulded their journey of becoming who they are as women, including the exile experience. Where they are now is not their final destination, as one's life journey only ends when they die, but rather one of many stops along the way. As they go down these roads, the older they become, the closer they get to their destinations, which are their deaths. The goals individuals choose for themselves in life might be viewed as their life's purposes, which lead them on the many paths they are on.

Exile as a journey is another abstract term featured in the four autobiographies that may be viewed in a similar way. Despite the fact that these four ladies entered exile at different stages in their life and had quite distinct exile experiences, their exile experiences can be analysed using the SPG framework. Their origins may be traced back to the time at when they went into exile. This is to say that Nghiwete's source was the day she was born in the Kwanza-Sul refugee camp, Engombe's was the day she crossed the border with her mother as a toddler, Amulungu's was the day she was 'aided' by PLAN soldiers to cross the border from Anamulenge, and Shinana-Kambombo's was the day she consciously decided to join the liberation movement in Zambia. Their exile lives might be considered as paths and directions they have travelled. Engombe's path, for example, can be said to have started badly: their father abandoned them, their mother was taken from them on suspicion of reading a banned newspaper, she was constantly hungry, and at one point in her life she was paraded in front of the school assembly for tempting a boy to rape her. When she was sent to the GDR, her exile journey took a positive turn or direction. They were trained to be good soldiers and told to be prepared to fight for Namibia, and they were told they would be the elite of an independent Namibia; these shaped her entire life in the GDR, but upon Namibia's independence, her life took an unexpected turn as she became a forgotten elite who could not identify with her family and had to fight on her own without the help of both her parents and the movement that raised her.

SPG impacts our notion of "purposeful activity" as addition to actually organising "movement." These ideas may be utilised to comprehend the liberation fight, which is also a recurring theme throughout the four autobiographies. Because the liberation fight was undertaken with a specific goal in mind, it qualifies as a 'purposive activity.' The motivation for this purposeful effort was to oppose South Africa's colonial apartheid overlords, who had refused to leave Namibia peacefully despite multiple failed peace talks.The ultimate purpose of this endeavour was to free Namibia so that it might become an independent state. The path of such an endeavour was through military confrontation. This is evidenced by statements in autobiographies such as "the aim was to free Namibia through the barrel of the gun" (shinana-Kambombo), "we will liberate Namibia through the barrel of the gun" (Amulungu), and "the struggle had been long and bitter, and came with a huge loss, but victory was now theirs" (Nghiwete).

Aside from the common SPG-structured excursions, each woman had her own journey and mini-journeys. These adventures include educational travels, marriage journeys, parental journeys, political awareness journeys, and other discoveries about other people's cultures and ways of life, among others. Although these are abstract psychological journeys, the majority of them were described using terms associated with concrete physical movements and journeys such as long, came, started, beginning, glided, from to, went through, unreachable, despite the distance, come, beyond, kept us going, nearing, and so on. These terms indicate that a shift in location from one point to another occurred and all four women had these abstract travels.

4.5. The impact of exile on second generation women

Exile has various effects on individuals, as evidenced by the autobiographies reviewed. Returning to Namibia was a joyous moment for Amulungu and Shinana-Kambombo, who are among the first generation of exiles, because they were finally returning to their home country, for which they had made innumerable sacrifices. Although they were not entirely prepared for what lay ahead for them in the new independent country after many years in exile, they did have families and communities to return to and dreams of living in a free Namibia to fulfil.

The same cannot be true for second generations whose families and communities lived in exile with them. Returning to Namibia was like going into exile for children and young people born and raised in exile, such as Engombe and Nghiwete, since they were forcibly ripped from what was familiar to them and plunged into the unfamiliar. For Nghiwete, her mother and the Luanda camp community were all she knew, whilst for Engombe, the other children she travelled to GDR with and their care-

takers were her family, and living in German was all she knew, thus returning to Namibia had a significant influence on their lives:

- Returning to Namibia was a new experience for both Ngiwete and Engombe. While Nghiwete had her mother to guide her, Engombe had to navigate her relocation on her own; her mother did not understand her and her father was a member of an opposition party that fought against the organisation that raised her, and the support system in exile was broken as each was left to survive on their own.
- While Nghiwete was much younger when she returned to Namibia and did not have many expectations, Engombe was disappointed by what she found: the environment and vegetations were not as she had been led to believe while in exile, and the standard of living was deplorable and below what she had become accustomed to in the GDR, and did not reflect what she and others had been told while in exile.
- Engombe and Nghiwete were both taken aback by Namibia's food, language, and manner of life.
- Although Engombe was taught that she and the other exile children were the elite of the new Namibia and needed to be prepared to fight for their country, they felt betrayed, lied to, and abandoned by SWAPO when they were left to their own demise upon their arrival in Namibia, and all the many years of training and strict upbringing were discarded, it was as if they were forgotten and all their efforts and contributions were futile.
- The second generation exiles found it difficult to live in an independent Namibia since they were suddenly expected to feed, clothe, and educate themselves, as compared to their previous environment where they received free food, clothes, education, and pocket money.
- Many children who experienced traumatic events while in exile were not offered psychiatric assistance, but were instead turned over to parents or relatives who were strangers to them and who were not entirely equipped to deal with or accept children who had experienced exile.

According to Nghiwete, within the exile kid population, there are those who just want to go on with their life and have refused to let the name "exile" hold them back. They had been taught in exile what it meant to be a fighter, and they had embraced this fighter attitude in their lives by battling against the different obstacles that the war had thrown at them, as well as striving for their own accomplishments. Nghiwete writes about the effects of exile:

> "*My heritage in this resilience... this stamina to keep going, to keep pushing, despite life's knocks. This is the gift that I've taken with me as an exile child, and one that I*

aim to apply in every face of my life. My heritage is to be a fighter, and to win the battles that come my way – emotionally, spiritually, mentally, intellectually, physically, in my various business endeavours, in love and in life" (p. 235).

She goes on to say that exile is a tough notion to describe since it affects people positively, negatively, or both:

"*To me, exile has become a form of globalization, and as an exile, I see myself as an "international citizen." I didn't choose to be born in exile; exile chose me and transformed me into an international citizen. Most people have a physical place they may call 'home'. Based on my experience and background, I've found that I really don't have a physical place to call 'home'. I haven't been back to my country of origin, Angola, since I left in 1989, although I hope to visit soon. When I am in Namibia, my country of heritage, I don't always fully belong because I'm hardly considered 'Namibian enough'. The fact that my native Oshiwambo language is not fluent and my Oshiwambo accent still sounds 'foreign' doesn't help much either... Funnily enough, when I'm in Namibia, my long natural hair and looks often cause people to mistake me for an Angolan. In America though, I'm often confused for a lot of different nationalities; and when I attend Latino gatherings, people often think I am Dominican – a mistake I still find enormously flattering to this day. I don't recall ever being 'confused' for a Namibian while abroad.My accent also seems to get people confused, and makes my nationality even harder to identify, with its varied elements influenced by the four countries that moulded me – Angola, Namibia, Britain and the United States. People are always trying to place my accent, and I've often tried to get rid of it be making it more American, but I have a unique accent that can't be credited to any one country. I've learned to accept it as a beautiful mixture of all the different cultural and national experiences that I've had. As such, I've coined it the "Rachel-accent" – the twang of an international*" (pp. 235 - 236).

4.6. Discussions

The study's key thesis was that the embodied image schema can be successfully used to narrative-conceptualise human experiences such as those found in autobiographies for understanding. The study established that embodied experiences manifested themselves at the cognitive level in terms of image schemas; thus, concepts like BALANCE, SOURCE-PATH-GOAL, LINK, and CONTAINER are

meaningful because they derive from and are linked to our interaction with other people and our environment, as noted by Johnson (1987).

It was discovered through the analysis of the autobiographies that their overall narratives are based on the SOURCE-PATH-GOAL because they are all structured in a journey structure, which is the basis of the SOURCE-PATH-GOAL as noted in various studies (Cognarts & Kravanja, 2012; Polkinghorne, 2014; & Tsaroucha, 2020).In all four autobiographies, the narratives of the women's journeys are in chronological sequence, starting from their births to where they were at the time their autobiographies was published. This prototype narration, which metaphorically follows a path from a beginning to a conclusion via multiple developments, is referred to as the story level by Forceville (2006), a third manifestation of the S-P-G schema. This is thus consistent with the findings of Chisholm and Courtie (1999), who stated that an autobiography is typically organised in a chronological order similar to a narrative, beginning at the beginning and telling the events in the order in which they occurred, using various events to show the reader something about the author.

The journey structure, with its various components (the source, the path, and the goal/destination), assisted in understanding the various physical and abstract journeys undertaken while in exile, such as educational journeys, matrimonial journeys, child bearing journeys, and so on, as described in autobiographies. According to the study's findings, all four women authors experienced some kind of forced uprooting from their "homeland" and "community," a common issue that all exiles and refugees suffer. However, this study discovered that each woman's experience in exile was distinct. According to Rumbaut and Rumbaut (2005), exile is not a uniform journey, but many different journeys, and cannot be grasped by a single vision, but many, reflecting the different vantage points and framings of different selves, and indeed of the same self over time, in circumstances that never stay the same. This study discovered, like Rumbaut and Rumbaut (2005) that the concept of exile and home differs depending on age and generation, biography and history, self and environment.

According to several cognitive linguists, the SOURCE-PATH-GOAL image schema distinguishes between motions that are just failing about and those that are carried out to attain a goal, and as Johnson (1993) affirms, the SOURCE-PATH-GOAL schema is the basis for our sense-making of both literal and figurative journeys. As a result, this study fits with prior studies that have claimed that taking a journey, whether abstract or physical, is a common higher-level narrative construction that is established by the event sequence structure (Emanatian, 1995; Yu, 1998; Gibbs & Steen, 1999; & Kövecses, 2005). According to these studies, travellers prepare for their trip by acquiring the essential equipment, information, and reading about the mode of transportation. They then proceed down the path that leads to their objectives, and along the way, they may find their progress

disrupted because the path is obstructed or their vehicle has broken down, and they must manage these obstacles in order to achieve their aims or destinations. What distinguishes the many journeys, whether abstract or physical, from the current study's findings is that in the current study the narrators were not in most cases responsible for the preparation of the voyages they conducted, both physical and abstract, but rather had theirs organised for them by the organisation under which they lived, SWAPO. It was noted that in most cases, these journeys were conducted with little knowledge of the destination or aim of the voyage, but with a desire to contribute to the larger goal of attaining Namibian's independence.

The concepts of exile and SWAPO as a container in which people were contained are also noteworthy. Despite the fact that they are both abstract concepts, their application in autobiography narrations can be thought of as three-dimensional spaces with inside and outside domains. This schema was created in order to conceptualise the language forms employed in autobiographies in order to define the non-spatial limits that involved living in exile and within SWAPO, such as codes of conduct, rules and regulations, comradeships, duties, and unity. It also allows for the conceptualisation of many language forms conveying sentiments, emotions, and metaphorical phrases found in autobiographies and comprehended through the notion of confinement as noted by Taylor (2012). It was found that SWAPO controlled almost all the aspects of the four women's lives in exile. This finding matches those of Williams (2015), who found that liberation movements representing each of Southern African's postliberation nations trained soldiers and administered fellow nationals in camps during their years abroad where they wielded an extraordinary degree of control over the everyday lives of their rank-and-file members. Williams (2015) findings corresponds with the narrative shared in the four autobiographies in that from the moment exiles entered a camp, they were reliant on the liberation movement all the resources necessary for survival and fighting the war. Williams further ascertains that liberation movements imposed restrictions on mobility to move within and beyond the space and to associate with other camp inhabitants.

Furthermore, cognitive image schema was able to give conceptualisation for many connections addressed in autobiographies. Apart from investigating how exile experiences weakened or strengthened biological family relationships, it also brought to light other types of links and connections shown in autobiographies, such as the ideas of comradeship and friendship in exile. As biological ties grew distant in exile, comradeship and the spirit of a common goal solidified bonds as individuals relied on one another for survival. This finding is consistent with that of Akawa (2014), who discovered that comradeship, sisterhood, and brotherhood were the order of the day in camps,

and the togetherness was genuine. According to her, everyone in the camps had to learn that they needed each other to survive and that sharing was essential. Everyone shared everything, even the smallest details. They exchanged food and supplies, as well as anything else that came to mind. Women collectively cared for children. If a woman was called away for a mission, whether to the front lines or to pursue her education, she wanted to know her children would be well cared for. There were adults willing to look after the children, and they did so with love and care. Some families adopted children, raised them, and loved them as if they were their own. A few scholars identify and explain that exile camps generated very distinct relationships among residents, such as comradeship, pride in new military talents, and empowered roles for women (Akawa, 2014; Alexander & McGregor, 2004; & West, 2000).

The BALANCE image schema was effectively utilised to demonstrate how people and the exile community navigated and overcame multiple problems. The notion of balance gave a more in-depth conceptualisation of how equilibrium was maintained and difficulties were handled. Like this study, William (2015) found that deviations from camp rules were met with various form of discipline. Akawa (2014) however found that abuse of power was rampant in camps, whereby those in top positions and rank-in-life soldiers used their positions to score sexual favours from women and punished those who refused them or their boyfriends by sending them on dangerous or suicide missions.

The study also discovered that exile children's homecomings differed from those of adults. While adults had families and places of origin to return to, those born and/or raised in exile and linked to their exile locations faced a predicament because they had no homes to return to in Namibia. According to Williams (2021), conflicts over family and home have followed many struggle children from their youth in exile to adulthood in Namibia, impairing their ability to access rights as Namibian citizens and familial support in an unequal, fragile socioeconomic system. While adult exiles identified as Namibians on their own will, second generation exiles were forced to identify as Namibians due to their parents being born or originating in Namibia. De Sas Krowpiwnicki (2014) discovered that South African second generation exiles were obliged to “choose” a solitary identity confined to geographical locations linked with exile and the country of origin. However, like Nghiwete and Engombe, they forged their own identities over time. As a result of their maturation, many avoided the label “exile,” given its association with negative social stereotypes, and instead appealed to notions of cosmopolitanism and “plurality of vision” to argue that they cannot be “boxed in by territorial labels.” They are “global children” and “international citizens,” free to question social norms, criticise unjust hierarchies, form unrestricted social bonds, and explore the

multiple and intersecting dimensions of their identities. Their identities are always “becoming,” and they should be viewed on a timeline of past, present, and future. They are not defined by their exile, but it has shaped their worldview and sense of self (De Sas Krowpiwnicki, 2014).

Chapter Five
Summary, Conclusions and Recommendations

This chapter serves as the research's conclusion. It begins by summarising the present study's findings. Following that, it draws research conclusions. Following that, proposals for further research on image schema on both concrete and abstract levels are offered.

5.1. Summary

This study compared and contrasted the exile experiences of four autobiographical narrations by Nghiwete, Engombe, Amulungu, and Shinana-Kambombo using a cognitive lens. Image schematic theory was applied to various language terms identified in all four autobiographies for the research. The SOURCE-PATH-GOAL, CONTAINER, LINK, and BALANCE image schematic structures were used to analyse these linguistic expressions. The study discovered that all four autobiographies narrated exile experiences using varying levels of image schematic structures. The image schema structures were primarily used to narrate both physical and abstract journeys undertaken in exile, physical and abstract places and locations inhabited, emotions and feelings experienced, kinship and belonging issues, concepts of justice, and the fight to maintain normalcy, among other things. The study went on to examine the impact of exile on second generation exiles and how these experiences affected them in a post-independence Namibia.

5.2. Conclusions

5.2.1. Basic image schemas used as cognitive tools

The embodied image schema was used to investigate how the four authors used the SOURCE-PATH-GOAL, LINK, BALANCE, and CONTAINER image schematic structures to narrate their various experiences, as well as how the same schematic structure can be used for both the conception and perception of the autobiographies. The embodied image schema offers a fundamental conceptual structure of experience that is shared by everyone, and the basis of a person's storey schema is his or her own embodied actions. People from different cultures and historical periods share a common narrative schema, and one's narrative schema can provide a structure for understanding stories from various time and places. Image schemas are essentially the same in people from different historical periods and cultures because all people have basically the same kind of body. As a result, comparisons between grammatical and lexical phrases, as well as the underlying structure on which they are built, are now conceivable.

According to the findings of this study, image schema theory can provide better, more trustworthy literary interpretations, as proposed by Freeman (1995, 2002). The study discovered that all four autobiographies narrations are based on the SOURCE-PATH-GOAL schema, which is aimed at achieving one's personal goal or a common goal, such as the country's freedom. The majority of terms used to describe the women's physical trips during their exile days adhere to the SOURCE-PATH-GOAL pattern.The majority of linguistic expressions used in autobiographies are understood to convey a SOURCE-PATH-GOAL meaning, with each journey consisting of A SOURCE (a starting point), A DESTINATION (an end point), and A PATH (a series of contiguous locations connecting the source and the destination, as well as A DIRECTION.

The study also discovered that linguistic phrases based on the CONTAINER IMAGE SCHEMA were utilised to convey the authors' day-to-day experiences as they navigated their daily lives in various locations such as camps and host nations. The CONTAINER IMAGE SCHEMA clarified what it meant for anything to be located within a container. The study found that people's physical movements from one location to another were extensively restricted and regulated, mostly by the SWAPO leadership.

When it comes to identifying Namibia as home or motherland, this study found a difference between women who went into exile and those who were born or spent their formative years in exile using the LINK IMAGE SCHEMA. The adult women were largely connected to Namibia by relatives and birthplaces, culture, and childhood experiences. Younger women, on the other hand, were more devoted to the locations they grew up in and the people who surrounded them throughout their formative years, even if they were not related to them by blood, kinship, or tradition, but rather by comradeship and similar experiences.

Furthermore, the study discovered that most linguistic expressions used in the four autobiographies used the BALANCE IMAGE SCHEMA mostly from an abstract or figurative point of view; however, it was discovered that this image schema structure was mostly used to talk about overcoming cultural shocks, illnesses, and injustices.

5.2.2. The use of image schemas in understanding abstract linguistic extensions

It was discovered that the narration of the autobiographies had integrated various modifications of the SOURCE-PATH-GOAL image schema, and that the usage of the schema had expanded beyond personal bodily acts to encompass mental and thinking actions. According to the findings of the study, all four women used the SOURCE-PATH-GOAL IMAGE SCHEMA structure to narrate educational journeys, wedding and marriage journeys, parenthood journeys, journeys of becoming

politically aware and making other discoveries about other people's cultures and ways of life, and so on. Although these are abstract psychological journeys, the majority of them were described using terms associated with concrete physical movements and journeys such as long, came, started, beginning, glided, from to, went through, unreachable, despite the distance, come, beyond, kept us going, nearing, and so on. These terms indicate that a shift in location from one point to another occurred and all four women had these abstract journeys.

The investigation also discovered that language terms based on the CONTAINER IMAGE SCHEMA structure were employed in all four autobiographies. To better grasp and reason about such expressions, the body might be thought of as a container in abstract extensions. Thus, linguistic terms based on this image schema were utilised to characterise the strength of the writers' feelings and emotions.

Furthermore, the study discovered that language terms based on the LINK IMAGE SCHEMA were employed in a variety of abstract scenarios. All four autobiographies have the familial connection, which is the initial impression and experience of the LINK IMAGE SCHEMA structure. The study discovered, however, that although older women were more secure in their familial links and viewed themselves as Namibians, younger women saw fellow exiles as their families and saw themselves as global citizens rather than committing themselves to one unique state. Furthermore, the elder women's joy for Namibia's independence and impending homecoming was not shared by the younger women, who had no personal connection to the nation and were instead concerned about being uprooted from the only locations they knew as home. The frequent employment of Oshiwambo vocabulary in all four autobiographies, on the other hand, demonstrates the four women's commitment to embrace their mother tongue and heritage.

The concept of reinforcing positive in states and behaviours was found in all four autobiographies. The BALANCE IMAGE SCHEMA is considered to underpin such verbal formulations. The BALANCE IMAGE SCHEMA is used to understand narratives about seeking justice and fair treatment, maintaining order and discipline in camps, fighting and overcoming illnesses, going through and overcoming personal trials and tribulations, and contributing to the overall cause of overthrowing the colonial government and restoring peace and freedom in Namibia.

The various image schemas were utilised to project the schema onto the activities of the autobiography authors in order to grasp the purpose of their actions, as well as figuratively expand description to encompass the actions of groups and organisations as a whole. Image schema theory, according to Freeman (1995, 2002), can yield more trustworthy literary interpretations. According to

the findings of this study, the most common type of image schema arises in words and phrases that allow readers to envision places they have never been to and visualise things they have never experienced or observed before. The study discovered that picture schemas may be utilised to grasp both physical structures and abstract extensions of such structures, allowing for the comprehension of both literal and figurative languages such as metaphors.

Based on the study's analysis and discussion, it is possible to infer that all four autobiographies may be understood by employing various image schemas. To unpack and conceptualise hidden meanings, image schemas were used to deconstruct many image-schematic-based structures such as the SOURCE-PATH-GOAL, LINK, CONTAINER, and BALANCE. By doing so, diverse exile experiences were brought to light and contrasted in order to prove that, to a larger degree, and despite unique individual experiences, the exile experiences of all four women were quite similar.

5.2.3. The impact of exile on second generation exiles

The study revealed that, while the plight of children born and/or raised in exile was often disregarded, these youngsters were equally impacted by their exile experiences as their adult counterparts. The repatriation of these children and young people ignored the fact that their homecoming was a foreign experience, more akin to going into exile. When they arrived in Namibia, the expectations they had acquired as a consequence of being educated about their so-called homeland were not met. This, along with the abrupt transition from being cared for to feeding oneself and being expected to adhere to a new culture and customs, resulted in extreme dissatisfaction. Furthermore, the absence of psychological assistance for children who had traumatic experiences in exile contributed to even greater traumas, as these youngsters were generally dumped on their extended family, who were unaware of their circumstances. As a result, this study indicated that the return of second generation exiles was a painful event that could have hampered their progress in post-independence Namibia. However, their exile experiences shaped these young individuals into fierce warriors determined to overcome their horrific past and flourish.

5.3. Recommendations

- More research is needed on the significance of image schema in conceptualising meaning in concrete natural and literal language situations, particularly in daily language usage, whether in non-fictional publications or merely day-to-day discussions.

- Studies should be conducted on the usage of image schematic structure in deducing and conceptualising the meaning of abstract and figurative reasoning in literal language.

- More in-depth research in the field of applied linguistics is required to comprehend the intricacies that the exiled women experienced while in exile and how these experiences shaped their lives in a post-independence Namibia.

References

Ajideh P. (2003). Schema theory-based pre-reading tasks: A neglected essential in the ESL reading class. *The Reading Matrix: An International Online Journal, 3. https://www.semanticscholar.org/paper/Schema-Theory-Based-Pre-Reading-Tasks%3A-A-Neglected-Ajideh/b4967d10f340a6621a0ffc1bab2cf043b8188275*

Akawa, M. (2014). *The gender politics of the Namibian liberation Struggle.* Basler Afrika Bibliographien.

Alexander, J., & McGregor, J. (2004). War stories: Guerrilla narratives of Zimbabwe's liberation war. *History Workshop Journal, 1(*57), 79-100. https://muse.jhu.edu/article/169735/pdf

Al-Saeedi, H. (2016). A cognitive stylistic analysis of simon's lyric "THE SOUND OF SILENCE". *The Journal of college and university law*.

Al-Sheikh, S. (2016). A road to aesthetic stylistics. *Advances in Language and Literary Studies, 7*(4), 95-112. http://www.journals.aiac.org.au/index.php/alls/article/view/2433/2127

Amant, R. S., Morrison, C. T., Chang, Y., Mu, W., Cohen, R. R. & Beal, C. (2006*). An image schema Language*. Paper presented at The Proceedings of the 7th International Conference on Cognitive Modelling Trieste, Italy

Amulungu, T. T. (2016). *Taming my elephant*. University of Namibia Press.

Areef, H. M. (2016). *A cognitive stylistic analysis of Simon's lyric "The Sound of Silence.* https:www.researchgate.net/publication/320911144_A_Cognitive_Stylistic_Analysis_of_Simon%27s_Lyric_THE_SOUND_OF_SILENCE

Asgari, T. (2013). The study of image schemas in Hafez poems: Cognitive perspective. *International Journal of Language and Linguistics, 1*(4), 182-190. doi: 10.11648/j.ijll.20130104.23.

Basson, A. (2008). Image schemata of containment and path as underlying structures for core metaphors in Psalm 142. *OTE, 21*(2), 261-272. http://www.scielo.org.za/pdf/ote/v21n2/01.pdf

Batholmeus, P. N. (2016). *A tale of two Namibian political parties: A stylistic and rhetorical analysis of the 2014 election manifestos of SWAPO and DTA*. (Master thesis, University of Namibia). UNAM Scholarly Repository. https://repository.unam.edu.na/handle/11070/1926

Berg, B. L. & Lune, H. (2014). *Qualitative research methods for social sciences* (8th Ed.). Pearsons Education Limited.

Braakman, M., & Schlenkhoff, A. (2007). Between two worlds: Feelings of belonging while in exile and the question of return. *ASIEN*, *104*(1), 9-22. http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.561.8218&rep=rep1&type=pdf

Bryman, A. (2008). *Social research methods* (3rd ed.). Oxford University Press

Burke, M. (2004). Cognitive Stylistics in the Classroom. *Style, 38*(4), 491-509. https://www.jstor.org/stable/10.5325/style.38.4.491

Burke, M. (2005). How cognition can augment stylistic analysis, *European Journal of English Studies, 9*(2), 185-195. DOI: 10.1080/13825570500172026

Caballero, R. (2006) *Re-viewing space: Figurative language in architects' assessment of built space*. Mouton de Gruyter.

Cervel, M. S. P. (1999). Subsidiarity relationships between image-schemas: An approach to the force schema. *Journal of English Studies, 1(*1), 187-207. https://publicaciones.unirioja.es/ojs/index.php/jes/article/download/49/29.

Chisholm, A., & Courtie, B. (1999). *How to write about yourself*. Allison & Busby, Ltd.

Cienki, A. (2005). *Researching conceptual metaphors that (may) underlie political discourse.* ECPR workshop on metaphor in political science. Greda.

Coëgnarts, M., & Kravanja, P. (2012). Embodied visual meaning: Image schemas in film. *BerghahnJournals, 6*(2), 84–101.Doi: 10.3167/proj.2012.060206

Collis, J., & Hussey, R., (2003). *Business research: A practical guide for undergraduate and postgraduate students.* Palgrave Macmillan.

Copeland, D. E., Radvansky, G. A., & Zwaan, R. A. (2005). A novel study: Investigating the structure of narrative and autobiographical memories. *Memory, 13*(1), 796–814.

Creswell, J. W. (2009). *Research design: Qualitative, quantitative, and mixed methods approaches* (3rd ed.). Sage Publications.

Creswell, J. W., & Plano Clark, V. L. (2007). *Designing and conducting mixed methods research*. Sage Publications Ltd.

Daymond, M. J., Driver, D., & Meinties, S. (Eds.) (2003). *Women writing Africa: The southern region*. The Feminist Press.

De Sas Kropiwnicki, Z. O. (2014). The Meeting of Myths and Realities: The "Homecoming" of second-generation exiles in post-apartheid South Africa. *Refuge: Canada's Journal on Refugees*, *30*(2), 79–92. https://www.jstor.org/stable/48648754

Emanatian, M. (1995). Metaphor and the expression of emotion: The value of cross-cultural perspectives. *Metaphor and Symbolic Activity, 10*(1), 163-182.

Engombe, L. (2014). *Child no. 95: My German African odyssey*. Klaus Hess Publisher.

Esenova, O. (2009). Anger metaphors in the English language. *Approaches to Language and Cognition, 3*(1). https://varieng.helsinki.fi/series/volumes/03/esenova/

Forceville, C. (2006). The source-path-goal schema in the autobiographical journey documentary. *New Review of Film and Television Studies, 4*(3), 241 -261. DOI: 10.1080/17400300600982023

Forceville, C. (2013). The GOOD IS LIGHT and BAD IS DARKNESS metaphors in feature films. *Metaphor and the Social World, 3*(2).

Forceville, C. (2016). The force and balance schemas in journey metaphor animations." In: C. Fernandes (Ed.), *Multimodality and Performance* (pp. 8-22). Newcastle-upon-Tyne: Cambridge Scholars. Retried from: http://www.cambridgescholars.com/download/sample/63345

Forceville, C. (2017). From image schema to metaphor in discourse: The FORCE schemas in animation films. In: B. Hampe (Ed.), *Metaphor: Embodied Cognition and Discourse* (pp. 239-256). Cambridge University Press.

Forceville, C., & Jeulink, M. (2011). The flesh and blood of embodied understanding: The source-path-goal schema in animation film. *Pragmatics & Cognition, 19*(1), 37–59. DOI: 10.1075/pc.19.1.02for

Forceville, C., Hekkert, P., & Tan, E. (2006). The adaptive value of metaphors. In K. Uta, K. Mellmann & S. Metzger (Eds.), *Heuristiken der Literaturwissenschaft. EinladungzudisziplinexternenPerspektivenaufLiteratur* (pp. 85-109). Mentis.

Fransen, S., & Kuschminder, K. (2012). *Back to the land: The long-term challenges of refugee return and reintegration in Burundi*. UN High Commissioner for Refugees (UNHCR). https://www.refworld.org/docid/5142e0862.html

Freeman, D. C. (1995). Catch[ing] the nearest way: Macbeth and cognitive metaphor. *Journal of Pragmatics, 24*(1), 689-708.

Freeman, M. H. (2002). Momentary stays, exploding forces: A cognitive linguistic approach to the poetics of Emily Dickinson and Robert Frost. *Journal of English Linguistics, 30*(1), 73-90.

Fulkerson-Dikuua, K. J. (2018). Conceptualising national transition: Namibia women's autobiographies about the liberation struggle. In S. Kishnamurthy and H. Vale (Eds.), *Writing Namibia literature in transition* (pp. 57-69). Unam Press.

Furnham, A., & Bochner, S. (1982). *Social difficulty in a foreign culture: An empirical analysis of culture shock.* https://www.semanticscholar.org/paper/Social-difficulty-in-a-foreign-culture%3A-An-analysis-Furnham-Bochner/9cb66657bea419ec1442d9025a3571efb7ac37a2

George, T., & Merkus, J. (2021). *Explanatory research: Definition, guide, & examples*. https://www.scribbr.com/methodology/explanatory-research/

Ghani, A. A. I. (2016). A cognitive stylistic study of poetic discourse. *Al-uhstath number extention 218, 1*(1), 17-34.

Ghazala, H. S. (2018). The cognitive stylistic translator. *AWEJ for Translation & Literary Studies*, 2(1), 4 – 24. http://dx.doi.org.10.24093/awejtls/vol2no1.1

Gibbs, R. W. Jr. (2005). The psychological status of image schema. In B. Hampe (Ed.*), From perception to meaning: Image schemas in cognitive linguistics* (pp. 113 – 135). Walter deGruyterGmbtH& Co.

Gibbs, R. W. Jr., & Colston, H. L. (1995). The cognitive psychological reality of image schemas and their transformations*. Cognitive Linguistic 6*(1), 347-378*.*

Gibbs, R. W. Jr., & Steen, G. J. (Eds.). (1999). *Metaphor in cognitive linguistics*. John Benjamins.

Glotova, E. (2014). The suffering minds: Cognitive stylistic approach to characterization in "The-Child-Who-Was-Tired" by Katherine Mansfield and "Sleepy" by Anton Checkhov. *Theory and Practice in Language Studies, 4*(12), 2445-2454.

Górska, E. (2017). Text-image relation in cartoons: A case study of image schematic metaphors. *Studia Linguistic Universitatis Lagellonicae Cracoviensis, 134*(1), 219 – 228. Doi: 10.4467/20834624SL.17.015.7089.

Guan, J. (2009). The cognitive nature of metonymy and its implications for English vocabulary teaching. *English Language Teaching, 2*(4), 179 – 183.

Gureckis, T. M. & Goldstone, R. L. (2010) Schema. In P. C. Hogan (Ed.), *The Cambridge Encyclopedia of the Language Sciences* (pp. 725-727). Cambridge University Press.

Hafeni, L. N. & Woldemariam, H. Z. (2019). *A cognitive stylistics study of Sifiso Nyathi's "The Other Presence" and Salom Shilongo's "The Hopeless Hopes."*

https://www.researchgate.net/publication/335685003_A_cognitive_stylistics_study_of_Sifiso_Nyathi's_The_Other_Presence_and_Salom_Shilongo's_The_Hopeless_Hopes/link/5d74c37992851cacdb2946bc/download

Harbus, A. (2010). Written autobiography as a source of influence on autobiographical memory. In W. Christensen, E. Schier, & J. Sutton (Eds.), *ASCS09: proceedings of the 9th Conference of the Australasian Society for Cognitive Science* (pp. 126-130). Macquarie Centre for Cognitive Science. https://doi.org/10.5096/ASCS200920

Haulofu, L. T. (2017). *A stylistic analysis of English online advertisements by telecommunication providers: A case study of MTC and TN Mobile.* (Master thesis, University of Namibia). UNAM Scholarly Repository. http://hdl.handle.net/11070/1932

Hitchcott, N. (1997). African "Herstory": The feminist reader and the African autobiographical voice. *Research in African Literatures, 28*(2), 16-33. https://digilib.phil.muni.cz/.../2_CentralEuropeanJournalCanadian_6-2008-1_15.pdf

Honebein, P. C. (1996). Seven goals for the design of constructivist learning environments. In B. G. Wilson, (Ed.). (1996). *Constructivist learning environments: case studies in instructional design.* Educational Technology Publications.

Hulstijn, J. H., Young, R. F., Ortega, L., Bigelow, M., DeKeyser, R., Ellis, N. C., Lantolf, J. P., Mackey, A., Talmy, S. (2014). Bridging the gap. *Studies in Second Language Acquisition, 36*(03), 361–421.

Hurtienne, J., & Israel, J. H. (2007). Image schemas and their metaphorical extensions. *TEI'07*. Baton Rouge

Jakubowska, L. (2010) Identity as a narrative of autobiography. *The Journal of Education, Culture and Society, 2*(1), 51-66.

Jameson, F. (1989). Third-world literature in the era of multinational capitalism. *Social Text, 15*(1), 65-88. http://www.jstor.org/stable/466493

Janda, L. A. (2007). From cognitive linguistics to cultural linguistics. *A Journal of Interdisciplinary Theory and Criticism in Czech Studies, 8*(4). http://slovoasmysl.ff.cuni.cz/node/222

Jeffries, L. (2009). The language of poems for children: a stylistic case study. In J. Maybin & N. Watson (Eds.), *Children's Literature: Approaches and Territories*, (pp. 218-235). Palgrave.

Johnson, J. (1989). Factors related to cross-language transfer and metaphor interpretation in bilingual children. *Applied Psycholinguistics, 10*(1), 157–177.

Johnson, M. & Rohrer, T. (2017). We are live creatures: Embodiment, American pragmatism, and the cognitive organism. In R. Frank, T. Ziemke & J. Zlatev (Eds.), *Body, Language, and Mind,* (pp. 17-54). Mouton de Gruyter.

Johnson, M. (1987). *The body in the mind: The bodily basis of meaning, imagination, and reason*. University of Chicago Press.

Johnson, M. (1991). Knowing through the mind. *Philosophical Psychology*, *4*(1), 3-20.

Johnson, M. (2005). The philosophical significance of image schemas. In B. Hampe (Ed*.). From perception to meaning: Image schemas in cognitive linguistics* (pp. 15 – 33). Walter deGruyterGmbtH& Co.

Johnson, M. (2008). What makes a body? *The journal of speculative philosophy, new series*, *22*(3), 159 – 169. Symposium II: Words, bodies, war. Penn State University Press.

Johnson, M. L. (1993). *Moral imagination: Implications of cognitive science for ethics.* https://www.semanticscholar.org/paper/Moral-Imagination%3A-Implications-of-Cognitive-for-Johnson/9095d93295ca94cbd96c90b36b14895c24eba8ff

Katz, A. N., & Taylor, T. E. (2008). The journeys of life: Examining a conceptual metaphor with semantic and episodic memory recall. *Metaphor and Symbol, 23*(1), 148-173.

Kilduff, M., & Corley, K. G. (1999). The diaspora effect: The influence of exiles on their cultures of origin. *M@n@gement*, 2(1), 1-12.

Kimmel, M. (2005). Culture regained: Situated and compound image schemas. In B. Hampe (Ed.), *From perception to meaning: Image schemas in cognitive linguistics* (pp. 286-311). Walter deGruyterGmbtH& Co.

Kimmel, M. (2008). Metaphors and software-assisted cognitive stylistics. In S. Zyngier, M. Bortolussi, A. Chesnokova & J. Auracher (Eds.), *Directions in Empirical Literary Studies* (pp.193-210). John Benjamins Publishing Company.

Kimmel, M. (2009). Analysing image schemas in literature. *Cognitive semiotics*, *9*(5), 159 – 188. DOI: 10.3726/81609_159

Kövecses, Z. (2005) *Metaphor in culture: universality and variation*. Cambridge University Press.

Kovecses, Z. (2010). *Metaphor: A practical introduction*. Oxford University Press.

Krishnamurthy, S. & Vale, H. (2018). *Writing Namibia: Literature in transition.* Unam Press.

Kromhout, R., & Forceville, C. (2013). "LIFE IS A JOURNEY: the source-path-goal schema in the videogames "Half-Life, Heavy Rain, and Grim Fandango." *Metaphor and the Social World, 3*(1), 100-116.

Kühne, T. (2017). *The rise and fall of comradeship: Hitler's soldiers, male bonding and mass violence in the twentieth century*. Cambridge University Press.

Lakoff, G. (1987). *Women, fire, and dangerous things: What categories reveal about the mind*. : University of Chicago Press.

Lakoff, G. (1993). The contemporary theory of metaphor. In A. Ortony (Ed.), *Metaphor and Thought* (2nd ed.), (pp. 202-251). CUP.

Lakoff, G., & Johnson, M. (1980*). Metaphors we live by*. Chicago: The University of Chicago Press

Lakoff, G., & Johnson, M. (1999). *Philosophy in the flesh: The embodied mind and its challenge for western thought*. Basic Books.

Lakoff, G., & Turner, M. (1989). *More than cool reason: A field guide to poetic metaphor*. University of Chicago Press.

Langacker, R. W. (1994). *Culture, cognition, and grammar.* John Benjamins Publishing Company. https://doi.org/10.1075/z.71.02lan

Langacker, R. W. (2014). Culture and cognition, lexicon and grammar. In: M. Yamaguchi, D. Tay, B Blount (Eds.), *Approaches to Language, Culture, and Cognition*. Palgrave Macmillan. https://doi.org/10.1057/9781137274823_2

Legal Assistance Centre. (2005). *The meanings of inheritance: Perspectives on Namibian inheritance practices*. Gender Research & Advocacy Project. https://www.lac.org.na/projects/grap/Pdf/meaninherit.pdf

Lincoln, Y., & Guba, E. G. (1985). *Naturalistic inquiry*. Sage

Lombardozzi, L. M. (2007). *Journeying beyond embo: The construction of exile, place and identity in the writings of Lewis Nkosi.* (Doctoral dissertation, University of Kwazulu-Natal). Research Space. https://researchspace.ukzn.ac.za/xmlui/bitstream/handle/10413/1431/Lombardozzi_Letizia_Maria_2007.pdf?sequence=1&isAllowed=y

Lopičić, V. (2008). Autobiography as identity quest: Todorović and his book of revenge. *Central European Journal of Canadian Studies, 6*(1), 123 – 132.

Ma, J. (2011). A study of professional development of college English teachers through narrative inquiry. *Theory and Practice in Language Studies, 1*(5), 530-533. Doi:10.4304/tpls.1.5.530-533

Maalej, Z. (2015). *Toward a cognitive stylistic for the millennium*. https://www.researchgate.net/publication/275959588

Maestre, M. D. (2000).The business of cognitive stylistics: a survey of conceptual metaphors in Business English. *Atlantis*, *22*(1), 47-69. http://www.jstor.org/stable/41054970

Marszalek, A. (2012). *Humorous worlds: A cognitive stylistic approach to the creation of humour in comic narratives.* (MPhil thesis, University of Glasgow). Enlighten: Theses. http://theses.gla.ac.uk/id/eprint/4156

Mcae, J., & Clark, U. (2004). Stylistics. In A. Daves & C, Elder (Eds.), *The handbook of applied linguistics* (pp. 328 – 346). Blackwell.

McFadden, H. S. (2005). *Creating and sustaining selfhood: Autobiographical memories from early childhood through old age*. https://academic.oup.com/gerontologist/article-abstract/45/3/414/553194

Melber, H. (2018). The shifting grounds of emancipation: From the anti-colonial struggle to a critique of post-colonial society. In S. Krishnamurthy & H. Vale (Eds.), *Writing Namibia: Literature in transition* (pp. 17-38). Unam Press

Mu, W. (2006). *Towards a computational model of image schema theory*. http://ftp.csc.ncsu.edu/pub/tech/2006/TR-2006-33.pdf.

Mu, W., L. (2010). *A Cognitive approach to metaphor and polysemy related to the human body*. School of Teacher Education: Kristianstad University.

Nahole, M. (2017). *An investigation of the literary portrayal of children as participants in the liberation struggle as illustrated in Ellen Namhila's The Price of Freedom and Lydia Shaketange's Walking The Boeing 707.* (Master Thesis, University Of Namibia). UNAM Scholarly Repository. http://hdl.handle.net/11070/1934

Namwandi, A. I. (2019). *A stylistic analysis of language use in advertising: A study of advertisements of selected small to medium entrepreneurs in the Oshana Region.* (Master thesis, University of Namibia). UNAM Scholarly Repository. http://hdl.handle.net/11070/2581

Nashipeta, A. U. (2019). *A stylistics analysis of healthcare communication discourses on billboards and posters in Windhoek.* (Master Thesis, University of Namibia). http://hdl.handle.net/11070/2568

Nepolo, T., & Mlambo, N. (2017). A stylistic analysis of Diescho's dictums published from January 2014 to December 2015. *Journal for Studies in Humanities and Social Sciences, 6*(2). http://journals.unam.edu.na/index.php/JSHSS/article/download/1075/901/3028

Nghiwete, R. V. (2010). *Valentina the exile child: An autobiography by Rachel Valentina Nghiwete*. V. E. E. M. House of Publishing.

Ngwenya, T. H. (1996). *Ideology and form in South African autobiographical writing: A study of the autobiographies of five South African authors*. http://hdl.handle.net/10500/17577

Nordquist, R. (2007). *Conceptual metaphor: Glossary of grammatical and rhetorical terms*. https://www.thoughtco.com/what-is-conceptual-metaphor-1689899

Nünning, A., Grabes, H., & Baumbach, S. (2009). Metaphors as a way of worldmaking, or: Where metaphors and culture meet. In H. Grabes, A. Nünning, S. Baumbach, & T. Nurr (Eds.), *Metaphors: Shaping culture and theory, REAL – yearbook of research in English and American literature 25* (pp. xi – xxviii).

Oakley, T. (2007). Image schemas. In D. Geeraerts & H. Cuyckens (Eds.), *Handbook of Cognitive Linguistics*, (pp. 214-235). Oxford University Press.

Oakley, T. (2012). Image Schema. In D. Geeraerts & H. Cuyckens (Eds.), *The Oxford handbook of cognitive linguistics*. Oxford University Press

Ogundipe-Leslie, M. (1984). Review of Wole Soyinka: Ake. *African Literature Today, 14(*1), 143-147.

Ormston, R., Spencer, L., Barnard, M., & Snape, D. (2014). The foundations of qualitative research. In J. Ritchie, J. Lewis, C. M. Nicholas, & R. Ormston (Eds.*), Qualitative research practice: A guide for social science students and researchers* (2nd ed., pp. 1-25). Sage.

Paknezhad, M., & Naghizadeh, M. (2016). The analysis of the image schemata in Persian and Arabic proverbs with a cognitive semantic approach. *Journal of applied linguistics and language research, 3*(2), 272 – 283.

Palmer, G. B. (1996). *Toward a theory of cultural linguistics*. University of Texas Press

Panther, K-U. & Thornburg, L. L. (2017). Metaphor and metonymy in language and thought: A cognitive linguistic approach. *Synthesis Philosophica 64*(2), 271–294.

Pavlenko, A. (2007). Autobiographic narratives as data in applied linguistics. *Applied Linguistics*, *28*(2), 163–188. Doi:10.1093/applin/amm008

Peña, C. S. (1999). Subsidiarity relationships between image-schemas: An approach to the force schema. *Journal of English studies*, *1*(1), 187 – 207.

Peña, C. S. (2000*). A cognitive approach to image schematic component in the metaphorical expression of emotion in English*. Universidad de La Pioja. Unpublished Ph. D. Dissertation.

Polkinghorne, D. (2015). Possibilities for action: Narrative understanding. *Narrative Works: Issues, Investigations, & Interventions, 5(*1), 153-173.

Potsch, E., & Williams, R. F. (2011). Image schemas and conceptual metaphors in action comics. In F. Bramlett (Ed.), *Linguistics and the study of comics*. Palgrave Macmillan.

Reece, J. (2014). *Autobiography*. https://www.Researchgate.net/publication/277670505

Ritchie, D. L. (2008). X is a journey: Embodied simulation in metaphor interpretation. *Metaphor and Symbol, 23*(1), 174-199.

Ritchie, J., Lewis, J., & Elam, G. (2013). Designing and selecting samples. In J. Ritchie & J. Lewis, (Eds). *Qualitative research practice: A guide for social science students and researchers,* (pp. 77-108). Sage.

Rogge, J. R., & Akol, J. O. (1989). Repatriation: Its role in resolving Africa's refugee dilemma. *International Migration Review*. https://doi.org/10.1177/019791838902300201

Rota, S. L. M. (2009). The limits of postcolonial autobiography and the empowering capacity of life-writing for the postcolonial subject.*Linguæ & - Rivista di lingue e culture modern, 8*(1), 47-63.

Ruiz de Mendoza Ibañez, F. J. (1997). Metaphor, metonymy and conceptual interactions. *Atlantis*, 19(1), 281 – 295.

Rumbaut, R. D., & Rumbaut, R. G. (2005). Self and circumstance: Journeys and visions of exile. In R. I. Peter (Ed.), *The Dispossessed: An Anatomy of Exile,* (pp. 331-355), University of Massachusetts Press. https://ssrn.com/abstract=1881419

Saito, N. (2007). Philosophy as translation: Democracy and education from Dewey to Cavell. *Educational Theory, 57*(3), 261-275. https://doi.org/10.1111/j.1741-5446.2007.00256.x

Santibanez, F. (2002). The object image-schema and other dependent schemas. *Atlantis*, *24*(2), 183 – 201.

Saslaw, J. (1996). Forces, containers and paths: The role of body-derived image schemas in the conceptualization of music. *Journal of Music Theory*, *40*(2), 217 - 243.

Semino, E., & Culpeper, J. (Eds.). (2002) *Cognitive stylistics: Language and cognition in text analysis*. John Benjamins Publishing Company.

Sharifian, F. (2017). *Ethnolinguistic*. Research articles DOI: 10.17951/et.2016.28.31 (Monash University, Australia)

Sharipo, L. (2007). The embodied cognition research programme. *Philosophy Compass, 2*(2), 338-346.

Shinana-Kambombo, F. (2014). *South West Africa to Namibia: My personal struggle*. Namibia Publishing House.

Short, M. (1995). Understanding conversational undercurrents in "The Ebony Tower" by John Fowles. In P. Verdonk & J-J. Webber (Eds.), *Twentieth Century Fiction: From Text to Context* (pp. 45 -62). Routledge.

Short, M. (1996). *Exploring the language of poems, plays and prose*. Longman.

Simataa, A. (2019). *Herstory, subjectivity and the public sphere in female narratives of the liberation struggle in Namibia: The case of Ndeshi Namhila, Lydia Shaketange, Libertine Amadhila, and Tshiwa Trudie Amulunga.* (Doctoral dissertation, University of Namibia). UNAM Scholarly Repository. http://hdl.handle.net/11070/2572

Simpson, P. (2004). *Stylistics: A resource book for students*. Routledge

Slingerland, E. (2008). *What science offers the humanities: Integrating body & culture*. Cambridge University Press.

Sow, A. (2010). Political intuition and African autobiographies of childhood. *Biography, 33*(3), 498-517. https://www.jstor.org/stable/23541128

Steen, G. (1999). Analyzing metaphor in literature: With examples from William Wordsworth's "I wondered lonely as a cloud." *Poetics Today, 20*(1), 499-522.

Stewart-Shaw, L. (2015). A cognitive – stylistic response to contradictions. *Language under Discussion*, *3*(1), 24 – 27.

Stockwell, P. (2002). *Cognitive poetics: An introduction*. Routlege.

Stover, J. M. (2003*). Rhetoric and resistance in black women's autobiography*. University Press of Florida.

Sutherland, A. T. (2012). *Principles for designing an effective, post-compulsory music curriculum suitable for Western Australia*. https://ro.ecu.edu.au/theses/542

Taheri, J., & Alvandi, M. (2013). Meaningfulness of religious language in the light of conceptual metaphorical use of image schema: A cognitive semantic approach. *Religious Inquiries*, *2*(4), 93 – 103.

Takaki, K. (2014). Light and affects from a comparative point of view. *Comparative philosophy*, *5*(1), 55 – 78. www.comparativephilosophy.org

Taylor, J. (2012). *The mental corpus: How language is represented in the mind.* Oxford University Press.

Thang, N. T. (2009). Language and embodiment. *VNU Journal of Science, Foreign Languages, 25(*1), 250-256.

Thorndyke, P. W. (1984). Cognitive structures in comprehension and memory of narrative discourse. *Cognitive Psychology, 9*(1), 77–110.

Tsaroucha, E. (2020). Embodiment and image schemas: Interpreting the figurative meanings of English phrasal verbs. *Languages, 5*(1). DOI:10.3390/languages5010006

Ufot, B. (2015). A stylistic study of Soyinka's autobiographical imagination in "Ake" and "The Man Died." *English Linguistics Research*, *4*(3), 72 -82. Doi:10.5430/elr.v4n3p72

Velasco, O. I. D. (2001). Metaphor, metonymy, and image schemas: An analysis of conceptual interaction patterns. *Journal of English Studies, 3*(2), 47-63.

Wales, K. (1989). *A dictionary of stylistics*. Longman.

Wang, Q. & Brockmeier, J. (2002). Interplay between memory, self and culture. *Culture & Psychology 8*(1), 45–64. DOI: 10.1177/1354067X02008001618

Were, M. N. (2017). *Negotiating public and private identities: A study of the autobiographies of African women politicians*. https://scholar.sun.ac.za

Werth, P. (1999). *Texts worlds: Representing conceptual space in discourse*. Longman.

West, H. G. (2000). Girls with guns: Narrating the experience of war of Frelimo's "Female Detachment." *Anthropological Quarterly*, *73*(4), 180–194. http://www.jstor.org/stable/3318250

Williams, C. A. (2009). *Exile history: An ethnography of the SWAPO camps and the Namibian nation*. https://deepblue.lib.umich.edu/handle/2027.42/64754

Williams, C. A. (2015). *National liberation in post-colonial Southern Africa: A historical ethnography of SWAPO's exile camps*. Cambridge University Press

Williams, C. A. (2021). *SWAPO's struggle children and exile home-making: The story of Mawazo Nakadhilu*. http://refugeehistory.org/blog/2021/4/15/swapos-struggle-children-and-exile-home-making-the-story-of-mawazo-nakadhilu

Woldemariam, H.Z. (2018). The enhancement of sociolinguistic competence through feminist stylistics. *Asian journal of African studies,* Vol 43, 31-80. DOI: NODE07404927.

Woldemariam, H. Z. (2014). The teaching and learning of poetry at postgraduate level: a cognitive stylistics approach. *NAWA journal of language and communication*, 8 (2), 16-35. http://eds.a.ebscohost.com/eds/detail/detail?vid=8&sid=6ef74e71-6651-4912-964b-68fb3c04188f%40sessionmgr4008&bdata=JnNpdGU9ZWRzLWxpdmU%3d#AN=102933671&db=cms

Yu, N. (1998). *The contemporary theory of metaphor: A perspective from Chinese.* John Benjamins.

Zinken, J., Hellstein, I., & Nerlich, B. (2003). What is "cultural" about conceptual metaphors? *International Journal of Communication, 13*(4), 5 – 29.

Annexure 1: Checklist

1. Look at the cognitive stylistic devices similarities in the experiences of the women who were born in Namibia, went in exile and came back to Namibia upon independence and those who were born and raised in exile and only came to Namibia upon independence.

a) The containment schema

b) Physical containment

c) Source-path-goal

   i) Look for similarities in the autobiographers' physical journeys

2. Look for cognitive stylistic devices differences in the experiences of the autobiographers born, raised in Namibia, went in exile and returned to Namibia upon its independence, and those of the biographers born and raised in exile and only came to Namibia after it gained independence for the first time.

a) The path-source goal schema

   i) Analyse differences in expression of abstract journeys

b) The balance schema

   i) Differences in solving issues and challenges

c) Link schema

   i) The differences in the way kinship is viewed

   ii) The difference in the way the exile community is viewed

   iii) The difference in the concept of belonging

d) Containment schema

i) Differences in expression of abstract containment

3. the linguistic choices used in describing theimpact of exile on children born in exile before in exile before and after independence will be obtained by looking at:

a) Dislocation

b) Identity crisis

c) Team work

d) Culture shock

e) Disorientation