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Teaching Transformations: Trends in Sub-Saharan Africa

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An Analysis of Cognitive Metaphors in Contemporary Namibian Literature on the Nama-Herero Genocide of 1904-1908

Abstract. The study sought to undertake a cognitive analysis of the Nama-Herero genocide in Jasper David Utley's *The Lie of the Land* (2017) through the theoretical explications of cognitive metaphor. Through examining a Namibian fictional imaginary from a cognitive metaphor perspective (Sperber & Wilson, 1986), the themes and styles of the text were explored to understand how cognitive tools and processes influence linguistic choices in the construction of collective memory and collective experience. The study analyses the selected text using the cognitive stylistics framework. The selected novel was chosen because it presents the Nama-Herero genocide which took place from 1904 to 1908 where over 65,000 Ovaherero and 10,000 Nama people died in what is known as the first genocide of the twentieth century. The study promotes new discourses on cognitive stylistics studies of Namibian literary works. The study is significant to researchers and readers as it is a useful reference tool for students, politicians and researchers conducting studies in the field of cognitive stylistics. Cognitive linguistics argues that a particular situation in a literary text can be interpreted in different ways. Observations from nuanced readings of the text indicated that theme in the selected text largely centres on the natives' experiences of the genocide during this period of colonial occupation and encounter. This was achieved through the examination of literary creativity through the use of cognitive metaphor referring to genocidal trauma as well as to mental and physical oppression. It was concluded that reading, analysing and schematising genocidal fictional work can reflect a negative past for current world citizens to understand and adopt ways that can be used to prevent genocide.

Key words: cognitive metaphor, cognitive metaphor theory (CMT), cognitive stylistics, fictional narrative, genocide, Nama-Herero genocide

1. Background

One of the critical components in understanding the meaning of texts is context.¹ Hamilton² observes that there is a contextual line, which is concerned with historical or political issues that form the context in which a literary text is produced and consumed. In this case, critique operates from the outside in, through adopting the modern historicist viewpoint that meaning is just as critical as text, and that these are also contemporary novels which intertextually re-image a metanarrative that focalises historical atrocities or genocide achieving interpretive goals. In light of this, a selected historical fictional text by Jaspas David Utley, *The Lie of the Land*, was analysed through the explications of cognitive stylistics, especially with regard to its re/constructions and re/presentations of the Herero-Nama genocide. Straus and Waldorf define genocide as violence that is extensive, group-selective and group-destructive.³ Nandenga on the other hand describes genocide as an act of brutality towards a targeted group which is designed to destroy groups in specific territories under the perpetrators' control.⁴ Germany committed what is widely thought to be the first twentieth-century genocide in Namibia during its colonial rule: the genocide of the people of Herero and Nama.⁵ While the genocide was perpetrated more than one hundred years ago, its profound effects are still important today. In the years following Namibia's end of German colonial rule, the colonial amnesia of Germany towards the Herero and Nama

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- 1 Elena Semino/Jonathan Culpeper (Ed.). *Cognitive stylistics: Language and cognition in text analysis*. Vol. 1. Amsterdam/Philadelphia: John Benjamins, 2002.
 - 2 Craig A. Hamilton. "Conceptual integration in Christine de Pizan's 'City of Ladies.'" *Cognitive stylistics*. Ed. Semino/Culpeper (as note 1). P. 1-22.
 - 3 Scott Straus/Lars Waldorf (Ed.). *Remaking Rwanda: State Building and Human Rights after Mass Violence*. Madison/London: The University of Wisconsin Press, 2011.
 - 4 Anna Ndishakena Nandenga. *Reconstruction of atrocities through fiction in Namibia: an evaluation of Mari Serebrov's "Mama Namibia" and Lauri Kubuitsile's "The Scattering"* (Master's thesis, University of Namibia 2019). P. 1. <http://hdl.handle.net/11070/2586>
 - 5 Henning Melber. "Genocide Matters – Negotiating a Namibian-German Past in the Present." *Wiener Zeitschrift für kritische Afrikastudien* 33 (17) (2017): p. 1-24. Here p. 2.

population has been noticed and their narratives have remained on the edge of the nation's grand story.⁶

1.1 Problem Statement

The Herero and Nama genocide remains a problem in Namibia, even though Germany committed it over one hundred years ago. The German colonial rule in Namibia, and in particular Germany's engagement in war with the Herero and Nama people, is a contentious period of Namibian history that is still "simmering under the surface"⁷ and "demands for reparation intensified over the years while calls for the expropriation of land and claims over ancestral land have also dominated land discourses in the country"⁸. The relationship between the former colonial power and the Namibian communities who were affected by its brutal colonial policies remains problematic, and interpretations of the past are still contested.

The individual and collective genocidal memories and trauma of what transpired during the 1904-1908 mass killings still exist in the minds of the Namibian people, after the end of German colonial rule in Namibia, especially the affected ethnic group, namely the Herero and Nama. It is for this reason that the genocide aspects such as genocidal trauma, genocidal anger, genocidal memory, genocidal remembrance, genocidal communication, genocidal imagery, genocidal metaphor, and genocidal hatred are problems which need to be thoroughly studied. These problems have not been studied from a cognitive perspective. Thus far, the historical account of genocide might have been conducted but the psychological impact of the genocide and trauma has been given very little attention.

It should be acknowledged that various studies have been conducted on literary analysis and criticism of different literary works such as novels, short stories, poems, and drama. However, the main challenge has been that very

6 Festus Uugwanga Abiatar. Herero-Nama genocide as historical fiction: A new historical analysis of "Mama Namibia," "The Scattering," and "The Lie of the Land" (Master's Thesis, Namibia University of Science and Technology 2020). Ounongo Repository.

7 Sarala Krishnamurthy. "Cognitive stylistics and Petit Recit: An examination of the narrative consciousness in 'The God of Small Things.'" *NAWA Journal of Language and Communication* 6 (1) (2012): p. 65-84.

8 Abiatar. Herero-Nama genocide as historical fiction (as note 6). P. 2.

little or no research has been conducted on the cognitive analysis of depictions of the Herero and Nama genocide. The problem investigated in this study relates to how cognitive stylistics influences our understanding of the manners in which the Herero and Nama genocide is framed in the selected fictional imaginaries.

The ongoing debates on genocide, conflicts, the consequences of German colonial rule, its impact on the descendants of victims of the 1904-1908 genocide, Germany's historical responsibility, and ways in which post-colonial reconciliation might be achieved and confrontations over the past need to be examined. "The consequences for the colonised communities of the Ovaherero and Nama were considered to be the first genocide of the 20th century"⁹. In this regard, the present study sought to examine how genocide is represented in the selected text by interpreting it using the cognitive stylistics framework. This study therefore investigates how cognitive metaphors contribute to understanding of genocidal memory in the selected novel using Cognitive Metaphor Theory (CMT).

1.2. Research Question

The study was guided by the following specific research question: To what extent does cognitive metaphor contribute to the understanding of genocidal memory in the selected novel?

2. Literature Review

A literature review provides a framework for establishing the importance of the study as well as a benchmark for comparing the results with other findings.¹⁰ This part of the study, therefore, presents a review of literature conducted within the broad area of cognitive stylistics. The literature review is sectioned and formulated in line with the research question of the study, which is concerned with cognitive metaphors re/presentation of genocide in the selected texts. The chapter also explains the major explications and underpinnings of the theoretical frameworks within which the current study is couched – i. e., Cognitive Stylistics and Schema Theory.

9 Melber. *Genocide Matters* (as note 5). P. 2.

10 John W. Creswell. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (4th ed.). Thousand Oaks, CA: Sage, 2014. P. 60.

Stockwell defines cognitive stylistics as “a sub-discipline that is found in the field of applied linguistics and that it offers a novel method of thinking about literature that involves the application of psychology as well as cognitive linguistics”.¹¹ Cognitive stylistics is mainly developed from the works of Sperber and Wilson¹², Gavins and Steen¹³ and Burke.¹⁴ Affected by other fields of studies such as psychology, cognitive psychology and cognitive linguistics, cognitive stylistics adapted many different theories developed by these disciplines.¹⁵ It mainly focuses on cognitive elements and concepts such as verbal irony, cognitive metaphor, image-schema, figure and ground, implicature, contextual effects and relevance. Krishnamurthy¹⁶ argues that such theories provide a set of frameworks in literature analysis and emphasise reading and understanding.

West¹⁷ states that cognitive stylistics is a branch in stylistics which itself is a branch of cognitive linguistics that is related to cognitive poetics. Cognitive stylistics started in the 1970s and developed from earlier structural and generative approaches to language description.¹⁸ Ijam and Haider Kazem affirm that “Cognitive Stylistics deals with the cognitive theory of linguistics and cognitive psychology of reading”¹⁹. Stockwell²⁰ asserts that cognitive stylistics looks at people as cognitive human beings who rely on their

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- 11 Peter Stockwell. *Cognitive Poetics. An Introduction*. London/New York: Routledge, 2002. P. 4-6.
 - 12 Dan Sperber/Deirdre Wilson. *Relevance Theory, Communication and Cognition*. Oxford: Blackwell, 1986.
 - 13 Joanna Gavins/Gerard Steen (Ed.). *Cognitive Poetics in Practice*. London/New York: Routledge, 2003.
 - 14 Michael Burke. “How cognition can augment stylistic analysis.” *European Journal of English Studies* 9 (2) (2005): p. 185-195.
 - 15 Behbood Mohammadzadeh/Hatice Kayhan/Çelen Dimililer. “Enhancing disability awareness and empathy through children’s literature about characters with disabilities: a cognitive stylistic analysis of Rodman Philbrick’s ‘Freak the Mighty.’” *Quality & Quantity* 52 (1) (2018): p. 583-597.
 - 16 Krishnamurthy. *Cognitive stylistics and Petit Recit* (as note 7).
 - 17 David West. *I.A. Richards and the Rise of Cognitive Stylistics*. London: Bloomsbury, 2013.
 - 18 Diane Ponterotto. *Text, Context and Cognitive Metaphor*. London/New York: Routledge, 2014.
 - 19 Dunya Muhammed Miqdad Ijam/Inas Haider Kazem. “Image schemata in Allen Ginsberg’s poems: A cognitive stylistic study.” *International Journal of Innovation, Creativity and Change* 9 (2) (2019): p. 41-59. Here p. 41.
 - 20 Stockwell. *Cognitive Poetics* (as note 11).

background knowledge and experience to understand literary texts. It offers a means for the reader to have a clear view of the text, context, circumstances, uses, knowledge, and beliefs.²¹

Gavins and Steen²² submit that cognitive stylistics affords a new approach of thinking about literature that involves the application of cognitive linguistics and psychology to the storybook texts. Furthermore, Stewart-Shaw states that “cognitive stylistics is a discipline that draws from cognitive science, cognitive linguistics, and literary studies to analyse texts.”²³ In the same vein, Canning emphasises that cognitive stylistics “offers a range of frameworks for understanding [...] what producers of literary texts ‘do’ with language and how they ‘do’ it. Less prevalent, however, is an understanding of the ways in which these same frameworks offer insights into what *readers* ‘do’ (and how they ‘do’ it).”²⁴

There have been a number of studies conducted by different researchers and scholars²⁵ in efforts to analyse different aspects of language and genres of literature using a cognitive stylistics approach. Among those aspects is metaphor. Metaphor, also known as conceptual metaphor in cognitive linguistics, has been considered part of figurative language that contrasts with literal, non-figurative language. In this view, metaphor is seen not as a literary form or as a deviation from some supposedly literal language, but rather as one of the building blocks of our thinking at both the level of language acquisition

21 Ijam/Haider Kazem. Image schemata (as note 19). P. 41.

22 Gavins/Steen (Ed.). Cognitive Poetics in Practice (as note 13).

23 Lizzie Stewart-Shaw. “A Cognitive-Stylistic Response to Contradictions.” *Language under Discussion* Vol. 3, Issue 1 (August 2015): p. 24-27. Here p. 24.

24 Patricia Canning. “Text World Theory and real world readers: From literature to life in a Belfast prison.” *Language and Literature* 26 (2) (2017): p. 172-187. Here p. 172. Emphasis in original.

25 Habeeb Al-Saeedi. “A cognitive stylistic analysis of Simon’s lyric ‘The Sound of Silence.’” *Journal of Al Qadisiya in arts and educational sciences* 16 (1) (2016): p. 15-33. Lazarus Gawazah. “Unlocking the mental space image through cognitive stylistics: Delineating the Namibian autobiographical texts.” *East Asian Journal of Multidisciplinary Research* 1 (2) (2022): p. 165-174. Krishnamurthy. Cognitive stylistics and Petit Recit (as note 7). Haileleul Zeleke Woldemariam. “The teaching and learning of poetry at postgraduate level: A cognitive stylistics approach.” *NAWA Journal of Language and Communication* 8 (2) (2014): p. 16-35.

and language use.²⁶ Al-Ali et al.²⁷ submit that metaphor has been traditionally studied and analysed within the framework of rhetoric, literary works and literary studies but it is also studied in cognitive linguistics. Considering the high value of lexical items, special attention is given to how the use of figurative language in general and metaphor, in particular, contributes to the projection and explication of fictional mind style²⁸ in narrating literary works.

In Lakoff's and Johnson's words, "the meaning a metaphor will have for me will be partly culturally determined and partly tied to my past experiences"²⁹. On the other hand, Burmakova and Marugina³⁰ observe that cognitive theorists identify metaphor as a process of mapping between two different conceptual domains: the target domain (the concept to be described by the metaphor), and the source domain (the concept drawn upon, or used to create the metaphorical construction). Fadaee cites the opinion that "a metaphor is an implied analogy which imaginatively identifies one thing with another. A metaphor is one of the tropes, a device by which an author turns, or twists, the meaning of a word"³¹. The meaning of the author comprises imagination and indirect ways of saying things. Metaphors act as confusion when the reader's knowledge of the statement is overlooked. In addition, Izzyenda states that in cognitive linguistics, a metaphor is not merely a figure

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- 26 Maria D. López-Maestre. "The business of cognitive stylistics: a survey of conceptual metaphors in business English." *Atlantis* 22 (1) (2000): p. 47-69. Here p. 48.
- 27 Ali Al-Ali/Ahmad El-Sharif/Mohamad Sayel Alzyoud. "The functions and linguistic analysis of metaphor in the Holy Qur'an." *European Scientific Journal* 12 (14) (2016): p. 167-174.
- 28 Elena Glotova. "The suffering minds: Cognitive stylistic approach to characterization in 'The Child-Who-Was-Tired' by Katherine Mansfield and 'Sleepy' by Anton Chekhov." *Theory and Practice in Language Studies* 4 (12) (2014): p. 2445-2454. Here p. 2446.
- 29 George Lakoff/Mark Johnson. *Metaphors We Live By*. Chicago: Chicago University Press, 1980. P. 142.
- 30 Elena A. Burmakova/Nadezda I. Marugina. "Cognitive approach to metaphor translation in literary discourse." *Procedia – Social and Behavioral Sciences* 154 (2014): p. 527-533.
- 31 Elaheh Fadaee. "Symbols, metaphors and similes in literature: A case study of 'Animal Farm'." *Journal of English and Literature* 2 (2) (2011): p. 19-27. Here p. 21.

of speech.³² It is defined as the understanding of one conceptual domain in terms of another conceptual domain, “rather than [...] an individual metaphorical usage or a linguistic convention.”³³ Metaphors deal with the way the language has been indirectly used to convey the meaning. For instance, the author of the aforementioned novel representing genocide used a word such as ‘bushman’ in reference to the Nama people. Similarly, in *The Lie of the Land* novel, General von Trotha is described as Thomas, meaning that he does not listen and that his orders concerning Herero and Nama people were final. Military words such as ‘brute battalion,’ ‘infantry brigade,’ ‘cadet,’ ‘star medallion,’ ‘insurgents,’ ‘battle,’ ‘war’ and ‘gun’ were used in the selected novel to indicate that a genocide has been analysed in terms of a cognitive framework whereby metaphors are of vital importance. Nørgaard et al. affirm that:

in cognitive linguistic terms, a conceptual metaphor is not a mere trope. A very pedestrian attempt at a definition would be ‘an understanding of concept A in terms of concept B’. This understanding, however, is not realised at the level of the utterance, sentence or word, but at a cognitive level. It is more accurate to define conceptual metaphors as the understanding of some conceptual domain in terms of another conceptual domain. Defining what constitutes a conceptual domain, nonetheless, is not free from controversy either.³⁴

Müller et al.³⁵ utilised the cognitive stylistics approach, specifically Rudolf Schmitt’s metaphor analysis³⁶, to study and analyse texts. They described metaphors as linguistically dense images that transfer terms from their original usage to a different context and describe actions and objects beyond their literal meaning. Müller et al.³⁷ state that “language is replete with metaphors.

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- 32 Naitikile Ndegaiko Iizyenda. Metaphors and meaning in the editorials of the ‘New Era’ newspaper, 2016: A linguistic exploration. (Master’s thesis, University of Namibia 2018). P. 6. <http://hdl.handle.net/11070/2335>.
 - 33 Joseph E. Grady. “Metaphor.” *The Oxford Handbook of Cognitive Linguistics*. Ed. Dirk Geeraerts/Hubert Cuyckens. Oxford: Oxford University Press, 2007. P. 188-213. Here p. 188.
 - 34 Nina Nørgaard/Rocío Montoro/Beatrix Busse. *Key Terms in Stylistics*. London: Continuum, 2010. P. 60.
 - 35 Karin Müller/Yvonne Nickrenz/Caroline Schmitt/Sarala Krishnamurthy/Matthias D. Witte. “An analysis of metaphors in the biographies of the ‘GDR children of Namibia.’” *African Studies* 79 (2) (2020): p. 173-191.
 - 36 Rudolf Schmitt. *Systematische Metaphernanalyse als Methode der qualitativen Sozialforschung*. Wiesbaden: Springer, 2017.
 - 37 Müller et al. *An analysis of metaphors* (as note 35). P. 1.

If we examine metaphors more closely, they provide us with an insight into the ways in which people experience the world and how they think and act.” They further note that metaphor analysis reconstructs metaphors and images, and metaphor analysis is applied to explore a variety of research fields, such as people’s experience with depression and psychotherapy³⁸ and the analysis of political speeches³⁹ or postcolonial novels.⁴⁰

3. Theoretical Framework

This study was guided by the Cognitive Metaphor Theory (CMT).

Iizyenda states that the cognitive or conceptual metaphor theory (CMT) has its origins in Lakoff’s and Johnson’s seminal publication *Metaphors we live by*,⁴¹ and is one of the central areas of research in cognitive linguistics.⁴² CMT simply explains a metaphor as something that is expressed in terms of another for rhetorical effect. CMT is accordingly “positioning itself as ‘contemporary’, ‘conceptual’, and a major pillar of the cognitive linguistics paradigm and proceeds to argue for the relationship between linguistic metaphors and human cognition”⁴³ and for that it best suits this study. The main principle of conceptual metaphor theory is that metaphor functions at the level of thinking.⁴⁴

Metaphor, also known as conceptual metaphor in cognitive linguistics, has been considered part of figurative language that contrasts with literal, non-figurative language. In this view, metaphor is seen not as a literary form or as a deviation from some supposedly literal language, but rather as one

38 E. g., Heidi Levitt/Yifaht Korman/Lynne Angus. “A metaphor analysis in treatments of depression: metaphor as a marker of change.” *Counselling Psychology Quarterly* Vol. 13 No. 1 (2000): p. 23-35.

39 E. g., Terrell Carver/Jernej Pikalo (Ed.). *Political language and metaphor: interpreting and changing the world*. London: Routledge, 2008.

40 E. g., Elleke Boehmer. *Colonial and postcolonial literature: migrant metaphors*. Oxford: Oxford University Press, 2005.

41 Iizyenda. *Metaphors and meaning* (as note 32). P. 5.

42 Grady. *Metaphor* (as note 33).

43 Dennis Tay. “Lakoff and the Theory of Conceptual Metaphor.” John R. Taylor/Jeanette Littlemore (Ed.). *Bloomsbury Companion to Cognitive Linguistics*. London/New Delhi/New York/Sydney: Bloomsbury, 2014. P. 49-60. Here p. 52.

44 Iizyenda. *Metaphors and meaning* (as note 32). P. 35.

of the building blocks of our thinking at both the level of language acquisition and language use.⁴⁵ “The concept that becomes understood (the more abstract or unfamiliar concept) is the TARGET domain. The other concept, which somehow facilitates understanding or discussion of the target is the SOURCE domain (the more concrete or familiar concept).”⁴⁶ Thus, one conceptual domain, the target, is understood in terms of another (the source) by mapping conceptual elements within the two domains.⁴⁷

Most of the statements used by the author of the selected novel on the genocide utilise genocidal metaphors and that makes it easy for the readers to pinpoint such metaphors for easier management of the cognitive stylistics analysis. The author of the genocide narrative utilised cognitive stylistics to analyse cognitive metaphors. The genocide study is an attempt in the field of cognitive stylistics approach to explore the metaphors employed by the author to convey their meanings in understanding the genocide towards interpretations of the text. The study, which intended to expose how the author of the selected novel creatively used metaphors, notes that the writer used metaphors in their literary works. This framework provides the most appropriate answers to the question raised by this study.

4. Methodology

The study adopted the qualitative research design in order to gain a deeper understanding of the Nama-Herero genocide as presented in Jasper David Utley’s *Lie of the Land*. No respondents were used and no fieldwork was conducted during the study. Instead, the study concentrated on a literary analysis of the selected text. The content analysis instrument was used to collect the data.

The researcher selected the novel for the study using purposive sampling method. Therefore, the novel was selected based on the fact that it is narrating about 1904-1908 Nama-Herero genocide. The qualitative content analysis data was interpreted through the theoretical framework of Cognitive

45 López-Maestre. The business of cognitive stylistics (as note 26). P. 48.

46 Assunta Caruso. “A corpus-based metaphor analysis of news reports on the Middle East Road Map peace process.” Proceedings of the Corpus Linguistics 2011 conference, University of Birmingham, 2011. P. 1. www.birmingham.ac.uk/documents/collegeartslaw/corpus/.../2011/Paper-116.pdf.

47 Cf. Iizyenda. Metaphors and meaning (as note 32). P. 35.

Metaphor Theory (CMT)⁴⁸ for easy management of data. Findings were then extracted from the interpretation to formulate discussions, conclusions and make recommendations.

5. Findings

This section presents and analyses the data collected from the text under this study. The data is analysed in line with the objective of the study and guided by Cognitive Metaphor Theory as a framework for analysis. The purpose of a cognitive stylistic analysis is to decode the meaning that is embedded in a text. This accords readers the opportunity to extract meaning from the printed matter if they understand it letter by letter and word by word.⁴⁹

5.1 Synopsis of *The Lie of the Land* (Jaspar David Utley, 2017)

This text is set during the German-South West Africa (now Namibia) war of invasion between 1904 and 1908. The main character of the story named Sam embarks on a spying journey to South West Africa where he is disguised as a linguist while his real identity was that of a British undercover investigator. He witnesses German soldiers on their mission to exterminate the Ova-herero population at the order of General Adrian Dietrich Lothar von Trotha. Von Trotha was sent to German-South West Africa at the instigation of the German Kaiser after having massacred thousands of black African natives in German East Africa (present-day Burundi, Rwanda, Tanzania and part of Mozambique). Sam arrives shortly after the extermination order was issued, just as several prisoners of war are rounded up by German soldiers preparing to execute them. He recognises and rescues one of the prisoners as not Herero and thus unfit for extinction. Sam later deserts the army and flees with the prisoners into the wilderness where they benefit from survival skills because they must protect themselves. Sam knows it will not last long, but life is better and more comfortable this way. However, they are ambushed and forced to part ways: the prisoners are taken to the death camp and Sam re-joins the German army. He unexpectedly allows his army to chase away the prisoners

48 Lakoff/Johnson. *Metaphors We Live By* (as note 29).

49 Glyn White. *Reading the Graphic Surface. The Presence of the Book in Prose Fiction*. Manchester: Manchester University Press, 2018. P. 5-23.

as if the military commander had read his mind. The commander does not want Sam to accept the offer because of the difficult terrain. Sam leaves the camp in search of the prisoners and ends up on the Orange River, which borders both South West Africa and South Africa to the north and south. Sam meets a man who magically shows him the way to the death camp. Due to the appearance and condition of the slaves, the death camp is poorly displayed. Sam looks for and finds prisoners, makes plans, packs them into wooden boxes, and smuggles them out of death camps. The prisoners were malnourished and had arrived too late for medical attention. While recuperating in an African village, Sam experiences a power outage and learns of the death of a pregnant prisoner. He returns to England to mourn the prisoner's death.

5.2 Conceptual metaphors from *The Lie of the Land*

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

The term 'cognitive metaphor' can also be used to mean the same as 'conceptual metaphor.' Conceptual metaphors are used to make texts more engaging. They convey meaning in a way that simple words cannot express. They make a piece of text more concise and shortened to the point. It is important to give a contextual meaning for the two terms: 'conceptual' and 'metaphor' for clarity purposes. 'Conceptual' means relating to how the reader of texts dealing with genocide processes the ideas and concepts as they are formed in the mind.⁵⁰ This has to do with how the brain forms and perceives ideas and concepts that are related to the devastating effects of the genocide. The second point is to define the word 'metaphor.' Mac Cormac⁵¹ describes metaphor as a figure of speech that expresses similarity between something relatively well known or concretely known (the semantic vehicle) and something which, although of greater worth or importance, is less well known or more obscurely known (the semantic tenor), and it must make its point by

50 Ian L. Donnachie/George Hewitt. Collins Dictionary of Scottish History. London: Collins, 2014.

51 Earl R. Mac Cormac. A Cognitive Theory of Metaphor. Cambridge, Mass./ London: MIT Press, 1985.

means of words. In the context of this study, it has to do with comparisons of words such as idolising the head of a 'Hottentot' that is compared to an animal trophy.⁵² After contextualising these two words, we can now define the concept. A conceptual metaphor, also known as a generative metaphor, is a figure that compares or describes one term (or conceptual domain) in relation to another. The source domain is a conceptual domain that elicits the figurative expressions needed to understand another conceptual domain of cognitive linguistics. The target domain is a conceptual domain understood in this way. As a result, the starting point of a journey is often used to describe the destination of life. These are analysed below with relevant examples from the text.

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

The "bull-necked man"⁵³ is a cognitive metaphor that compares qualities of an animal and a human being. This metaphor describes the appearance of a German *Reichskommissar* named Göring during his interview with a British agent named Sam as in the following short narrative:

A large curved pipe made of meerschaum shared a side table with a photograph of what I assumed were his Bavarian wife and children. [...] An empty cup and saucer next to a brandy bottle showed he had already had his coffee. [...] He was a portly, bull-necked man in his sixties with a huge grey moustache and a pair of piercing grey eyes. The deep sagging bags under his eyes made him look older than he was. I had the feeling that he didn't smile very often. Except, possibly, when saving Africa from its wildlife. He made no attempt to offer me a drink and went straight to the business at hand.⁵⁴

52 Jasper David Utley. *The Lie of the Land*. Windhoek: University of Namibia Press, 2017. P. 4.

53 Ibid.

54 Ibid. P. 4-5.

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

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

In a next paragraph, Göring is described as "a total failure, leaving the country with his tail between his legs"⁵⁵ which is a metaphor that compares the *Reichskommissar* with the same character of a dog. The metaphor explains the role of Göring in his colonial duties to oppress the people of

55 Ibid. P. 5.

South West Africa at the time. The metaphor in its literal meaning says that Göring had his tail between his legs. This is a sign of fear and submission to defeat. The deeper meaning is that he left South West Africa with a feeling of embarrassment or shame, especially because he had been defeated by the Ovaherero, the Nama and other local Namibian tribes. This was said by Göring during his colonial experience lecture to Sam. Sam identifies many weaknesses in Göring's character, one of which is his "fruitless attempts to buy off the local chiefs."⁵⁶ The belief that Göring had was that African chiefs at the time could easily be bought in exchange for their people's freedom and that of their great-grandchildren yet to be born. The expression insists on the "fruitless attempts" efforts made by Göring to bribe African chiefs into colonisation. Despite having failed, Göring maintains his narcissistic utterances by saying that only he was the best cruel person who knew how to punish "the tribes of savages"⁵⁷ in South West Africa.

The Lie of the Land is the title of the text examined in this section of the study. The 'lie of the land' is a British metaphoric expression that refers to the existing condition of affairs, or how something is arranged. The literal meaning is how the land is laid out in terms of physical features that can be physically observed. In the context of this study, it describes the topography of the land or an assessment of the area of land before planning out, which implies the political terrain. There are two parties in conversation in this text, the Germans and the South West Africans. When Sam went to visit *Reichskommissar* Göring, he was not sure about what he was going to be told by Göring. He would soon discover that Göring highly regarded himself as the conqueror of the 'savage tribes' in Africa. Politically speaking, 'the lie of the land' would further be characterised by German colonial forces descending on the Namibian shores to amass farmland, cattle and mineral wealth from the hands of the Ovaherero and Nama indigenous Namibian. They set up political laws and most of the time used force to acquire wealth. After the Ovaherero resisted occupation, von Trotha went on to issue a proclamation of extermination.

56 Ibid.

57 Ibid.

5.3 Discussion. Contribution of cognitive metaphor to literary creativity

Literary creativity is an attribute that is associated with imaginative writing of fictionalised literary texts.⁵⁸ The present study determined that the text that was mentioned explored literary creativity through the use of cognitive metaphors referring to genocidal trauma, and mental and physical oppression. The findings revealed that creative writing resources were used to project genocidal narratives in the telling of genocidal fictionalised stories. This is in agreement with Oguche and Omojuyigbe⁵⁹ that conceptual metaphor can be used to express an idea or event that would not normally be discussed openly because of the emotions attached to the genocide.

The study established that *The Lie of the Land* uses metaphors. All these are conceptual metaphors that give the readers an overall idea and make them curious to know more details about the contents of the text. In agreement with Al-Ali et al.⁶⁰ that a cognitive metaphor is a figurative language that contrasts with literal, non-figurative language. In this view, a metaphor is seen not as a literary form but as a deviation from some supposedly literal language. Furthermore, in agreement with Glotova⁶¹, the study revealed that cognitive metaphor was used in the literary text to project and expose the extent of the genocide killings that were committed by the Germans.

Ordinary human beings do not take pleasure in killing fellow humans unless it is evil-spirited and coupled with extreme hatred towards people belonging to other races or who differ in opinion. One of the observations

58 James Cetkovski. Creative writing, cosmopolitanism, and contemporary American literature (Doctoral dissertation, University of Oxford, 2017). <https://ora.ox.ac.uk/objects/uuid:25195a4a-ffbc-4580-afa8-2b7173e19cff>. Iizyenda. Metaphors and meaning (as note 32). Yukari Yoshihara. "Cultural diplomacy, literature(s) in English and creative writing in cold war Asia." Asian English. Histories, Texts, Institutions. Ed. Myles Chilton/Steve Clark/Yukari Yoshihara. London: Palgrave Macmillan, 2021. P. 107-125. Graeme Harper. Creative Writing Analysis. New York: Routledge, 2023. Rhema F.E. Oguche/Abosede Omolara Omojuyigbe. "A Paradigmatic Shift in Literature in Northern Nigeria: A Reading of 'Waiting for an Angel,' 'Destinies of Life' and 'Secrets of Silence (Poetic Thoughts).'" Dutsin-Ma Journal of English and Literature 5 (1) (2022): p. 343-358.

59 Oguche/Omojuyigbe. A Paradigmatic Shift (as note 58).

60 Al-Ali et al. The functions and linguistic analysis of metaphor (as note 27).

61 Glotova. The suffering minds (as note 28).

made in the study may have been the mental challenges of the person who instructed his soldiers to carry out the killings. As such, the military only kills at the instruction of their commander, who was General von Trotha in the case at hand. Some of the actions of the Germans may be considered mental problems⁶² because of the manner in which the Germans killed Namibians. A German commander issued orders to hand the Herero people, "A soldier whipped the horses and the cart drove off, leaving the Ova-herero dangling"⁶³. This type of action can only be carried out by people who hate other humans, hence that can also be associated with mental problems.

6. Conclusions

This study examined a fictional text which reflects and narrates events of the Nama-Herero genocide that happened in the then-German South West Africa between 1904 and 1908. Although fictionalised, some of the events may reflect a true reality of what transpired during the genocide period. The purpose of this study was to evaluate themes and the literary style of language used in fictional texts. The text examined in this study was Utley's *The Lie of the Land* through the theoretical explications of cognitive stylistics.

The research question asked about the ways in which cognitive metaphor contributes to the literary creativity of the manner in which the genocide is projected in the novel. This was achieved by the examination of literary creativity through the use of cognitive metaphor conveying genocidal trauma, and mental and physical oppression. A number of creative writing resources were used to project genocidal narratives in the telling of genocidal fictionalised stories. In addition to that, conceptual metaphors were used to establish a connection between the reader and the text. This made the readers curious to know more details about the contents of the text. This is a technique that is used by writers to keep readers glued to the text. Cognitive metaphor is a figurative language that contrasts with literal, non-figurative language. In this view, metaphor is seen not as a literary form but as a deviation from some

62 Linus N. Hafeni. A cognitive stylistics study of "The Other Presence" and "The Hopeless Hopes." (Master's thesis, Namibia University of Science and Technology 2019). Ounongo Repository.

63 Utley. *The Lie of the Land* (as note 52). P. 46.

supposedly literal language. The study concluded that cognitive metaphor is a creative literary technique that is used to project and expose the extent of the genocide killings that were committed by the Germans and are depicted in the selected literary text.