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*A Cognitive Stylistics Study of *The Other Presence* and *The Hopeless Hopes**

By

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Supervisor: Prof Haileleul Zeleke Woldemariam

10 June 2019

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Dedication

This thesis is dedicated to my two beautiful daughters Johanna Hafeni, Juliet Tangi Eтуhole Hafeni and my beautiful wife Agra Nangula Ndimulunde for their unconditional love and support throughout my Master of English and Applied Linguistics programme. I am also dedicating this thesis to my late grandmother Lucia Kambulukutu Haitembu.

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Abstract

*The research presents a cognitive stylistics study of two Namibian novels: Francis Sifiso Nyathi's *The Other Presence* and Salom Shilongo's *The Hopeless Hopes*. The novels have been selected because they presented Namibian societal problems from two different Namibian perspectives. The study also argues that only few such Namibian novels have been investigated conceptualising applied linguistic theories such as cognitivism, functionalism and structuralism. To guide the entire stream of the research, the researcher raised three fundamental questions: How does cognitive metaphor help explicate psychological hitches as captured creatively in the two novels? What is the mind's contribution to conceptualise and comprehend contextual meanings in the two novels? How does content schema contribute to the understanding of the two novels? It is therefore against these three questions that the two novels have been purposefully selected and studied in order to address the gap. Conceptualising and implementing cognitive metaphor, the study also analyses the root causes of societal problems such as unemployment, unfair treatment of people, HIV/AIDS and witchcrafts in the Namibian social fabric. In *The Other Presence*, it is HIV/AIDS what is referred as the other presence of the other. Shilongo's *The Hopeless Hopes* also reveals how Robert and the other fellow ex-combatants gathered at a Big House in Windhoek to hand over their petition to Honourable Zopa. This clearly indicates that the State House is being contextualised to a Big House, while The Founding Father and former President of the country, Honourable Sam Nuyoma referred to as Honourable Zopa. The contextual meaning of the selected novels can thus only be understood if the readers of the concerned novel have general background of the Namibian society. Following cognitivism as a broader theoretical framework, the study has also followed a schema theory specifically to explain mental problems and contextual meanings. The study revealed and demonstrated how cognitive stylistics approach to Namibian novels can advance the literary understanding of multiplicities of themes such as culture, taboo, superstition, unemployment, colonialism and corruption.*

Key words: *Cognitive stylistics, 'The Other Presence', 'The Hopeless Hopes', schema theory, cognitive metaphor, mental problems, contextual meanings and content schema*

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CHAPTER ONE

INTRODUCTION

1.1 Background of the study

Namibian literature started to receive much attention immediately after the country gained its independence from the colonial master South Africa although there are few literary works which were written before the country gained its independence on the 21st March 1990. Arich-Gerz (2010), states that “In March 1990, after a more than thirty-year-long war of liberation against the South African occupiers, Namibia became the last country in Africa to achieve independence. Not only did the process of decolonisation begin late in South-West of Africa, it also had consequences for art and, in particular, literary works as a result of this delay” (p. 7). Krishnamurthy (2012), states that “twenty years down the line, poets are comfortable with their new freedom, but the issues that concern them are those of poverty, corruption and discrimination” (p. 151). “In what is a history of 'strong' events, the attempt to give substance to the term Namibian literature presents all the challenges and problems, in a microcosm that would occupy an attempt to delineate the literature of any country in southern Africa” (Chapman, 1995, p. 20).

This is to say, only few of such literary works have been analysed using applied linguistics sub-disciplines such as cognitive, pragmatics, and feminism to mention but a few. It is therefore against this background that the two novels, *The Other Presence* by Sifiso Nyathi and *The Hopeless Hopes* by Salom Shilongo are purposefully chosen for the sake of addressing the gap of analysing Namibian literary works specifically when it comes to cognitive stylistics analysis. A cognitive stylistics study of *The Other Presence* and *The Hopeless Hopes* novels was carried out in this research. A number of literary genres such as novels, poetry and short stories that were written before the independence of the country were more about the quest of the freedom or

liberation struggle of the country from the colonisers. In other words, different authors from all walks of life in Namibia such as Mvula YaNangolo, Joseph Diescho, Paavo Hasheela, Abednego Lesheni Nghifikwa, Angula Tomas Ndjembo and Kavevangua Kahengua, to mention but a few contributed enormously to Namibian literature before the independence of the country. “The question of Namibianness has also attached itself to the first novel to have been produced by a native-born Namibian; Joseph Diescho’s *Born of the Sun* (1988)” (Chapman, 1995, p. 25).

Currently there are quite a number of Namibian literary works in English that have been written by many Namibian authors after independence such as Ellen Ndeshi Namhila, Kavevangua Kahengua, Hugh Ellis, Sifiso Nyathi, and Salom Shilongo among others. Such works of literature are based on the variety of themes such as poverty, unemployment, gender violence, education, HIV/AIDS and other pressing issues related to the wellbeing of the Namibian people. Among those writers is Andreas Neshani who wrote the novel called *The Purple Violet of Oshaantu*, which was published in 2001 by Heinemann African Writers Series. Her book is based on gender issues such as feminism and patriarchy in Namibia, especially in Oshiwambo culture. According to Beukes (2011), the novel expresses a personal account of two dynamic women in the village of Oshaantu in the northern part of Namibia. The novel is set in a post-apartheid Namibia with HIV/AIDS still regarded as a myth and domestic violence is justified by some elders as a part of any normal marriage.

“Neshani Andreas’ novel *The Purple Violet of Oshaantu* of 2001 is thus not the first literary comment in English prose; yet by appearing in the renowned Heinemann Publishers’ “African Writers Series” with its international distribution network it has been (and still is) considerably easier for her to reach a global readership” (Arich-Gerz, 2014, p. 24). “*The Purple Violet of Oshaantu*, Neshani Andreas’ first novel, is an ambitious effort. This novel seeks to expose the patriarchal violence and injustices of traditional Namibian beliefs and practices as well as counter

the devastating effects of misogyny through critiques of the social institution of marriage. The novel appears to suggest positive female friendships can change in a patriarchal society” (Coxson, 2006, p. 693). “Through issues like marriage, divorce, widowhood, reproductive rights, religion, inheritance and economic status of women, the novel critiques a traditional system that seeks to silence women and close any pattern to empowerment” (Victor, 2013, p. 54).

It is therefore important to note that the selected novels namely; *The Other Presence* and *The Hopeless Hopes* portray the same societal issues such as those that have been mentioned in Neshani Andreas’ *The Purple Violet of Oshaantu*. Mlambo and Kandemiri (2015) state that “through the chosen novel, [their paper] projected the ‘multivoiceness’ of literature in as much as it represents the gamut of HIV/AIDS in conservative communities, the contested terrain of superstition, the supernatural, belief and witchcraft. The ultimate conclusion is that literature is a powerful tool for the articulation of core concerns and issues in contemporary Africa and that through his novel; Nyathi managed to make visible the qualitative facets of life like pain, bereavement, culture, HIV/AIDS, religion and stigma” (p. 53). It is further known that African societies are led by cultural norms and beliefs. Among these beliefs, when someone passes on, there is always someone responsible for his/her death even though the deceased has died of natural death or has died as a result of a certain disease. This is what happens in *The Other Presence*. Innocent people are accused of bewitching each other within their own clan, a situation which causes hatred and disagreement among family members. Mlambo and Kandemiri’s (2015) paper explore “the insightful nuances about narratives and contemporary life from the award winning Namibian writer, Sifiso Nyathi. The paper arose from the realisation of the paucity of literature in Namibia to tackle sensitive issues and the more often peripheral recognition of the power that fiction has to comment on and bring insight to socio-cultural and economic issues” (p. 53). Similarly, Salom Shilongo’s *The Hopeless Hopes* is about problems experienced by many people within contemporary Namibian societies and these include increases in poverty,

unemployment, low income and a rise in the prices of basic commodities which are skyrocketing on a daily basis. As a result, many people especially in urban areas are thus finding it difficult to meet their daily needs. Some of the people go to bed on empty stomachs because they have no source of income to feed themselves as they are unemployed. They are often forced by the difficult situations in their villages in the rural areas to move to towns hoping to get employment.

It is important to note that Namibian literary works in English have recently received attention from the local schools and universities as compared to the years before independence. However, only a few of such literary works have been analysed using applied linguistics sub-disciplines such as cognitive stylistics, pragmatic stylistics and feminist stylistics to mention just a few. It is therefore against this background that the two novels, *The Other Presence* by Sifiso Nyathi and *The Hopeless Hope* by Salom Shilongo were purposefully chosen for the sake of addressing the gap of analysing Namibian novels in English by specifically applying a cognitive stylistics theoretical framework. Cognitive stylistics was mainly developed from the works of Wilson, Sperber, Freeman, Steen and Burke. The interpretation chiefly focuses on cognitive elements and concepts such as verbal irony, cognitive metaphor, image–schema, figure and ground, implicature, contextual effects and relevance.

A cognitive stylistics study of *The Other Presence* and *The Hopeless Hope* novels was carried out in the present study. Burk (2005) states that “the broadest view of cognition takes into account all the mental activities associated with tasks such as thinking, knowing, communicating and remembering. As such, despite claims to the contrary, cognition must be deeply embedded in culture” (p. 198). It is therefore, against this background that the study considered the mental and cultural activities appearing in the two novels.

1.2 Statement of the problem

The Other Presence and *The Hopeless Hopes* delineate several societal problems which are persistent and complex in the contemporary Namibian society. Problems such as unfair treatment of women, fear of the unknown, trauma, discrimination, unemployment, stigmatisation of HIV/AIDS victims, poor living conditions, poverty, socio-political and cultural conflict are the integral part of the plot construction in the two novels. These problems as portrayed in *The Other Presence* and *The Hopeless Hopes* took place in Namibia before and after the independence. It is for this reason that the following questions had to be considered to broaden the understanding of the problem. The questions asked are: What are the main causes of these societal problems? Do we have a theoretical framework to explain and understand these societal problems as artistically captured by Sifiso Nyathi and Salom Shilongo? What are the roles of the reader's mind in conceptualising and understanding these societal problems? Thus, this study aimed to follow a cognitive stylistics framework to interpret *The Other Presence* and *The Hopeless Hopes*.

1.3 Research questions

The general objective of this research was to analyse *The Other Presence* and *The Hopeless Hope* following a cognitive stylistics framework and the analysis was guided by the following specific questions:

1. How does cognitive metaphor help explain mental problems captured creatively in the two novels?
2. What is the mind's contribution to the analysis of contextual meanings in the two novels?
3. How does content schema contribute to the understanding of the two novels?

1.4 Significance of the research

This research helps to imaginatively solve problems experienced by researchers when researching Namibian literature in English in different learning institutions such as universities and schools where the novels are mostly used. The research may also help the students and researchers as they might be able to use the findings from this research in their studies. Researchers, educators and students may also benefit from the outcome of the research as they might apply a cognitive stylistics analysis in their studies.

1.5 The delimitation of the research

This research is limited to two Namibian novels namely; *The Other Presence* and *The Hopeless Hopes* and followed a cognitive stylistics methodology, using Schema Theory as a theoretical framework. Therefore, this research did not consider other linguistics sub-disciplines other than cognitive stylistics approach. Additionally, there are many cognitive stylistics aspects that can be studied and analysed to fulfil the aim of this study but only three cognitive stylistics tools which are cognitive metaphor, contextual meanings and content schema were studied as they are well represented in the novels. It is therefore against this background that the results from this study cannot be generalised to other cognitive stylistics tools.

1.6 Limitations

Numerous limitations were observed during the research process. The time of carrying out the research was very limited due to the fact that the researcher had other commitments. In a nutshell, the research was carried out on a distance mode of study; hence time was very limited. Money was another limitation, because the research was not funded. The researcher has to make use of his own funds and resources to produce the entire thesis, which cost a lot of money.

1.7 Definitions of technical terms

- Cognitive stylistics- “the broadest view of cognition takes into account all the mental activities associated with tasks such as thinking, knowing, communicating and remembering. As such, despite claims to the contrary, cognition must be deeply embedded in culture” (Burk, 2005, p. 198).
- Cognitive metaphor-Woldemariam (2014) states that “diverse procedures of cognitive metaphor identification exist although cognitive metaphor researchers agree on the characteristics, creations, sources and the definition of the tool as a figure of speech (p 19). On the other hand, Al-Saeedi (2016) states that “the invention of new conceptual metaphors in a text can produce considerable and significant changes on the way people perceive the world around them” (p. 20).
- Content analysis- “the use of replicable and valid method for making specific inferences from text to other states or properties of its source” (Krippendorff, 1980, p.103).
- Figures of speech- “A figure of speech is thus a word that cannot be taken literally because it does not make sense; rather it is a twisting of the normal meaning of words to create a new metaphorical formula” (Al-Saeedi, 2016, p. 21).
- Schema theory- “it basically focuses on how knowledge is mentally represented in the mind of individuals and used to interpret information” (Al-Saeedi, 2016, p. 19).

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter provides a review of the literature which has been produced on the relevance of cognitive stylistics for literature studies as well as the review of articles on the two selected novels, namely; *The Other Presence* by Sifiso Nyathi and *The Hopeless Hopes* by Salom Shilongo. The chapter is divided into three subsections namely: the cognitive metaphor and mental problems, contextual meaning as well as the content schema and mental problems in the two novels *The Other Presence* by Sifiso Nyathi and *The Hopeless Hope* by Salom Shilongo.

Cognitive stylistics like any other theories plays a vital role in analysing literary texts such as novels, poetry and short stories. According to Al-Saeedi (2016), "Cognitive stylistics is a sub-discipline in the field of applied linguistics (see e.g. Steen & Gavins, 2003; Stockwell, 2002 and 2005; Semino & Culpeper, 2002; Freeman, 2002). Stockwell (2002, 4-6) observes that "cognitive stylistics provides a new way of thinking about literature involving the application of cognitive linguistics and psychology to the literary texts" (Gavins & Steen, 2003, p. 35). Whereas, Stewart-Shaw (2016) states that "cognitive stylistics is a discipline that draws from cognitive science, cognitive linguistics, and literary studies to analyse texts" (p. 24). In other words, cognitive stylistics involves the application of the mind in reading literary texts. It is important to note that cognitive stylistics broadens the mental capability of readers through reading.

Cognitive stylistics involves the understanding of texts in its totality or in different contextual situations. Cognitive stylistics involves aspects such as metaphors, test-world, figure and ground among others. "Cognitive stylistics offers a range of frameworks for understanding (amongst other things) 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" (Canning, 2017, p. 172). It is for this reason that the readers' thinking is taken to a different level when reading texts. The readers can sympathise with the characters involved in the text as they (readers) contextualise the situations such as hatred, trauma, stigmatisation of HIV/AIDS, abuse of human rights, gender discrimination to mention just a few, where the characters find themselves in.

Cognitive stylistics involves the reader's understanding and interpretation of the text. Stewart-Shaw (2016) further states that "Teske notes that she makes a major assumption concerning art's cognitive function, which is that art models external or internal reality, and that it focuses on exploring the 'psychic experience.'" As a cognitive stylistician, I agree with Teske that "art can be taken as part of the human cognitive endeavour" (p. 25). Therefore, to talk about art's cognitive function, and a reader's experience of the cognitive function, a more detailed discussion of cognition as a scientific notion is required. Cognitive stylistics draws on cognitive psychology and cognitive linguistics to explain the ordinary workings of language and the human mind (Stewart-Shaw, 2016). The mind's contribution to reading texts is very significant in cognitive stylistics in terms of understanding and interpreting literary texts.

On the other hand, Al-Saeedi (2016) states that "in confirming the connection between literature and psychology, Freeman (2000, p. 253) suggests that literary texts are "the products of cognising minds", and describes interpretations as "the products of other cognising minds in the context of the physical and socio-cultural worlds in which they have been created and read" (as cited in Glotova, 2014, p. 2445). Al-Saeedi (2016) further emphasises that:

In this respect, Stockwell (2002, 15) asserts that cognitive stylistics looks at people as cognitive human beings who rely on their background knowledge and experiences to understand literary texts. That's to say, cognitive stylistics offers important means for the reader to have a clear view of text and context,

circumstances and uses, knowledge and beliefs. It can thus be seen as a starting point for readers to understand and approach how a literary context is built (p. 66).

Stylistics has generated a vast 'toolkit' of frameworks such as cognitive, pragmatics, feminism that are designed for the analysis of textual forms and it holds the systematic, replicable and retrievable analysis of texts as one of its foundational principles (Simpson, 2014). "Linguistic analysis of reader interaction tends to be carried out using interactional sociolinguistic, conversation analytic or discursive psychological frameworks (see for example Benwell, 2009; Peplow et al., 2016) which emphasise the way literary interpretation is socially-embedded and constructed through talk on a turn-by-turn basis" (Whiteley & Canning, 2017, p. 11). Gavins (2013), states that "the text worlds created by readers can be as richly detailed and engaging as the real world because readers make use of their real-world knowledge and experiences. Literary texts, through both their content and stylistic presentation, can draw or even demand more attention from readers" (p. 32).

Cognitive stylistics is further described as a possible way to study the mind style of authors, narrators and characters and several studies have exemplified its usefulness in gaining a greater insight into the art of writing and depicting characters. The mind style of this character is captured through the use of simplistic lexis and syntax and the oddities in terms of the pronouns that the character uses (Krishnamurthy, 2010). Readers adjust their mental representations when they experience certain strangeness owing to disagreeing sets of information (Couder, 2016). It is for this reason that readers find themselves in fear as a result of the bad treatment of characters in literary texts. For Palmer (2004), the notion of "mind" includes "all aspects of our inner life," namely not just prototypically cognitive activities such as thinking and perceiving, but also "dispositions, feelings, beliefs and emotions" (p.19).

Cognitive stylistics which has grown as a major sub-discipline in the field of applied linguistics is the interface between linguistics, literary studies and cognitive science (Krishnamurthy, 2012). Cognitive stylistics places cognition and contextual effects at the heart of its analytical space. Both formalist and functionalist stylistics models place the sentence and the text respectively at the centre of their analysis. The cognitive stylistics model, however, is a departure from textualist to contextualist stylistics interpretation of a text” (Woldemariam, 2015, p. 18). Burk (2005) states that “the broadest view of cognition takes into account all the mental activities associated with tasks such as thinking, knowing, communication and remembering. As such, despite claims to the contrary, cognition must be deeply embedded in culture” (p. 198). Woldemariam (2015) further states that “defining some major assumptions in cognitive stylistics, Cronquist (2003) highlights the relevance of readers’ response in text analysis” (p. 18).

According to this argument, cognitive stylistics:

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

In a nutshell, the present research paid attention to some issues involved in cognitive stylistics such as the schema theory. The reader’s knowledge of the novel’s content was applied using content analysis. Cronquist (2004) further states that:

regardless of what we are practicing, stylistics or poetics as the 'cognitive turn' has taken place, our aim has become to describe what really happens when we meet the text – what is decidedly cognitive is that we account for a systematic description of a principled mental process in reading and interpretation. We proceed now, in the age of cognitive science, to investigate how the text works for our reading minds, what effects the text has and more particularly how the text is represented and processed in our reading minds (p. 373).

Cognitive stylistics is a theoretical framework on its own; however, it is a broad terminology which includes other theories such as schema, text world, conceptual, figure and ground, cognitive metaphor and verbal irony. Woldemariam (2015) states that “cognitive stylistics was gleaned mainly from the works of Wilson, Sperber, Freeman, Steen and Burk” (p. 18). The following concepts were invented: verbal irony, cognitive metaphor, image-schema, figure and ground, implicature, contextual effect and relevance. Gavin and Steen (2003) state that “cognitive stylistics provides a new way of thinking about literature involving the application of cognitive linguistics and psychology to the literary texts” (p. 35).

Furthermore, Stockwell (2002) states that:

many scholars, who work in the field of cognitive stylistics, expanded the boundaries of linguistic analysis of literature by using different theories such as a schema theory, conceptual theory, text world theory, blending theory, mental space theories etc. All these theories provide frameworks for the analysis of literature and focus on reading and cognition (p. 15).

Cognitive stylistics is a sub-discipline in the field of applied linguistics and it consists of the following major principles:

- looks at the text and the mind's contribution to reading, and
- explores how linguistic item types can be understood using the reader's knowledge, beliefs etc.

Cognitive stylistics places cognition and contextual effects at the heart of its analytical space. "It is a departure from textualist to contextualist stylistics interpretation of a text (Woldemariam, 2015, p. 18). Furthermore, Burk (2005) states that "the broadest view of cognition takes into account all the mental activities associated with tasks such as thinking, knowing, communicating and remembering (p. 198). Cognitive stylistics looks at people as cognitive human beings who rely on their background knowledge and experiences to understand literary texts.

The application of cognitive stylistics to narrative fiction contributes to the understanding of fictional minds, and allows not only considering fictional worlds in connection with our real-world experience, but also comparing and contrasting the personalities, habits and events. Consequently, the use of principles and methods of cognitive stylistics in literary studies provides us with the tools at the interface between linguistics and psychology (Glotova, 2014, p. 2445).

The necessity to apply "real-mind disciplines" to the study of fictional minds has been outlined by Palmer (2007), who believes that readers understand fictional minds better when they consider them with the help of scholarship studies on psychology, philosophy and cognitive sciences (Palmer, 2007, p. 206). Cognitive stylistics approach is suitable to explain the linguistic construction of world-view in texts. The formation of reality in one's mind is covered by the notion of "mind style" in fiction narratives, which was coined by Fowler (1977) in reference to "any distinctive linguistic representation on an individual mental self" (p. 103).

The following aspects are at the centre of discussion under the literature review based on the research questions.

2.2 Cognitive metaphor and mental problems

Considering the high value of lexical items in the representation of fictional minds, special attention is given to how the use of figurative language in general and metaphor in particular contribute to the projection and explication of fictional mind style (Glotova, 2014, p. 2446). There are claims which argue that cognitive metaphor arises from “the experientialist position of semantic theory” (Freeman, 1996, p. 281). According to this claim, a cognitive metaphor is created by “projecting onto an abstract target domain the entities and the structure of a concrete source domain, a schematised real or vicarious bodily experience” (Freeman, 1996, p. 281).

In this view, our physical experience which is greatly shaped by our cultural experience is a rich source of cognitive metaphor. Cognitive metaphor scholars such as Lakoff, Freeman and Steen consider culture and bodily experiences as the major sources of cognitive metaphor (Woldemariam, 2014, p. 19).

Otieno, Owino and Attyang (2016) states that:

Proponents of cognitive linguistics such as Lakoff et al. (1980; 1978; 1982) proposed that conceiving or thinking is a matter of manipulating unconscious mental imagery so as to let concretely pictured physical objects and situations stand in for the more abstract objects and situations we are endeavouring to understand. Lakoff et al. (1980; 1978; 1982) held and still hold that a metaphor is a conceptual matter, a matter of thinking of one thing in terms of another (p. 22).

According to Yang (2015), “metaphor as a regular term in cognitive linguistics, it involves a totally different interpretation. Metaphor is generally defined as a tool so ordinary that we use it unconsciously and automatically” (p. 84). Whereas Kövecses (2017) states that “the multi-level view of metaphor can provide us with insights into a number of problems that have been raised and debated in literature (p. 321). “In schema theory, metaphors create new ways of mapping the real world on the textual world, therefore they extend or alter the schema” (Krishnamurthy, 2012, p. 71). Lakoff and Johnson broaden the scope of conceptual metaphor as:

they argue that it is not limited to individual words, rather it involves reconceptualisation of a whole idea or experience in term of another. They also demonstrate that metaphors in literature develop new and challenging ways to interpret the world by establishing new schemata. The invention of new conceptual metaphors in a text can produce considerable and significant changes on the way people perceive the world around them (Al-Saeedi, 2016, p. 20).

Given that metaphors are one manifestation of culture and also effective for communicating universally, they play a role in cognitive social capital building in a multicultural context (Elliot et al., 2015).

Linguistics research has demonstrated the commonness and functions of metaphors to carry cognitive frames, which influence the way people understand and act on information. This work conveys the results of three analyses employed to describe cognitive frames: forms of linguistic metaphors used, functions of systematic metaphors that emerged, and cross-domain mappings of conceptual metaphors evidenced (Nickels, 2013).

Usman (2017) states that “Lakoff and Johnson (1980b) who coined cognitive semantic metaphor state that metaphor is inextricably related to the structure of our conceptual system. It can be regarded as a tool for understanding how one perceives the world (p. 119). According to them, in

the cognitive semantic approach, a metaphor is treated as “a cross-domain mapping that is pervasive in our thought and reflected in our daily use of language” (Li, 2016, p. 93).

In addition, Stewart-Shaw (2016) states that “Teske’s paper places structuralist emphasis on the meaningfulness of contradictions and explores how these contradictions may affect readers’ processes of interpretation in postmodern fiction” (p. 24). Makamani (2014) echoes the same sentiment that:

the study reveals that newspaper reports employed a wide range of linguistic strategies (e.g. thematisation, metaphors, deictic referencing, rhematisation, nominalisation, direct speech) to expose OM as a gross violation of all the provisions made in the HIV and AIDS policy document for Zimbabwe of 1999. The operation brought to question government’s commitment to the plight of HIV and AIDS victims (p. 36).

Zang (2015) describes a metaphor as “a figure of speech that connects something as being the same as some unrelated things. Metaphor makes an implicit, implied or hidden comparison between two things or objects that are poles apart from each other but having some characteristics in common” (p. 1). So, a cognitive metaphor is therefore referred to as the figures that the readers of the text have their minds. Makamani (2014) highlights that:

Newspaper reports also use metaphors to sensitise the public about the effects of the operation. For example, the headline, “US \$60m went up in smoke during Murambatsvina” metaphorically symbolises the destructive impact of OM which, according to a report by UN special envoy, Anna Kajimulo Tibaijuka, left about 700, 000 families homeless and affected about 2,4 million people. This headline can be understood as an extended metaphor that is used to create powerful persuasive images and ideas in the mind of the reader on negative effects of OM. It symbolises

how the said operation negatively affected the source of livelihoods of those affected and the Zimbabwean economy in general (p. 40).

According to Zang (2015), “throughout development, metaphor is not only just a linguistic phenomenon, but it also works as a cognitive model which is a foundation of human communication, cognition, language, thinking and behaviour (p. 6). Furthermore, the ambivalence in the mind style can be explored through stylistic analysis (Krishnamurthy, 2010).

According to Canning (2017) “Text World Theory (Werth, 1999; Gavins, 2007; Whiteley, 2011) has proven useful for understanding how and why readers construct mental representations engendered by the act of reading. However, research on readers’ responses to literature has largely focused on an ‘idealised’ reader or an ‘experimental’ subject-reader often derived from within the academy and conducted using contrived or amended literary fiction” (p. 172).

A cognitive metaphor is very important due to the fact that the readers can apply the knowledge of their culture, beliefs and traditional norms. Mlambo and Kandemiri (2015) argue that the aim of their:

paper is to demonstrate how reading Sifiso Nyathi’s novel *The Other Presence* powerfully posits the fact that human beings are *homo narrans* (story narrators) and that their stories weave diplomatically into the fabric of human thinking, consciousness, fears and hopes for didactic reasons. Through the novel, Nyathi shows how fiction makes the socio-political, cultural and spiritual find concretisation and become more meaningful, resonant, tangible and imaginatively visible (p. 54).

Mostly metaphors are conventional, culture specific and understood within a community of speakers. But metaphors in literature create new and challenging ways to interpret the world,

thereby creating new schemata (Krishnamurthy, 2012, p. 71). For instance, Mlambo (2013) states that:

Through the use of simple, ordinary and unpretentiously descriptive diction, the reader is carried into a vortex of the chilling, tranquil and eerie atmosphere of an escape route used by illegal immigrants into South Africa. The story begins in medias res and through this literary style Mlalazi manages to inject a sense of urgency and life into the narrative; an urgency which by extension also spells out how the ordinary man urgently needs to escape home and seek alternative livelihoods. The panoramic view presented to the reader is equally enchanting in Aristotelian terms of tragedy, where the reader both fears and falls in love with the horrific incidents (p. 59).

Cognitive metaphors consist of background knowledge of culture. Andima and Tjiramanga (2014) emphasise that “many instances of women suffering and oppression are a result of tradition and culture” (p. 76).

Woldemariam (2014) further states that “in defining a cognitive metaphor, Freeman (Ibid) presents image schema, which is shaped by culture as a source of cognitive metaphor elucidating from *King Lear*” (p. 19). As Ruekijo (2007) states, “creation of new metaphors in a text can produce significant, even if transitory changes on the way we perceive the world around us” (p.58). Krishnamurthy (2012) states that “conceptual metaphors are considered to be very important in cognitive stylistics (p. 6). Werth (1997) and Gavins (2001) state that metaphor forms a type of epistemic subworld in the text world. According to Lakoff and Turner (1989) and Lakoff and Johnson (1980), metaphors are ontological and epistemic mappings across conceptual domains, that is, from source domain to target domain.

Lakoff and Johnson broaden the scope of conceptual metaphor; “they argue that it is not limited to individual words rather it involves reconceptualisation of a whole idea or experience in term of another. They also demonstrate that metaphors in literature develop new and challenging ways to interpret the world by establishing new schemata. The invention of new conceptual metaphors in a text can produce considerable and significant changes on the way people perceive the world around them (Al-Saeedi, 2016, p. 20).

Salom Shilongo is one of the upcoming Namibian writers, whose first and only novel was published in 2013. His focus is more on both pre and post-colonial themes such as gender discrimination faced by women. His novel is not yet researched, hence the relevance of the novel to be analysed based on cognitive stylistics analysis. In one of the article published in the IOL newspaper, it was argued that Shilongo focuses on how women are treated in the society. For many years women have been forgotten and ignored by their husbands and relatives. There is no one to tell their stories, to celebrate their victories and to recognise their strengths because society made them look as if they had no wisdom to decide the future (Shilongo, 2017). Shilongo further presents poverty and corruption as something that created a lot of tension among people.

Below are some of the reviewed articles based on cognitive metaphor and mental problems.

In "Bring the Child Alive", the poet chiefly employs "LINK" and "PATH" schemas as sources of cognitive metaphors. The "LINK" schema which springs from kinship relations is realised through the addressor (possibly the father) and addressee, that is, the child in the poem. The addressor is presented as a caring parent searching for a lost child. The child, on the other hand, is a waif and has lost his kinship roots. Metaphorically, all the qualities of the children are given to the foot prints on the sand. The ebb will wash them out. The attributes of the sea and gong,

beach and human being, telephone and the child, the flow of the sea and the child are also compared (Woldemariam, 2014, p. 23).

Furthermore, Woldemariam (2014) states that “it was indicated that the analysis of situational irony, simile and cognitive metaphor helped the students to find ideas for describing the major figure and ground of the poem. These figures of speech created dependable situations so as to see the prominent figure of the poem” (p. 27).

According to Glotova (2014), in an article entitled, *The Suffering Minds: Cognitive Stylistic Approach to Characterisation in “The Child-Who-Was-Tired” by Katherine Mansfield and “Sleepy” by Anton Chekhov*:

Varka's mental activities are strongly affected by the surroundings, including the relations with her Masters - the shoemaker and his wife. From the first pages of the story one can see that the atmosphere in the household is dark and suffocating in the literal and figurative sense: “It is stuffy. There is a smell of cabbage soup, and of the inside of a boot-shop”. In addition, Varka experiences permanent maltreatment from her masters, who keep her in a state of terror, speechless and submissive. This includes physical abuse: “all at once someone hits her on the back of her head so hard that her forehead knocks against a birch tree”, “he gives her a slap behind the ear”, verbal abuse, when the girl is referred to as “scabby slut” or “wretched girl”, constant shouting and brusque angry orders to bring the wood, do the washing and cleaning, buy food, rock the baby. The shoemaker and his wife only address her in the imperative, and even her name is pronounced in a derogatory manner which is accounted for by the use of suffix “k” in her name as “Varka” (e.g. not the common Varia, Varvara, or the affectionate diminutive (p. 2447).

Glotova (2014) further states that:

the reader is given an account of the relation between the outer world and an individual that is trying to make sense of it. The relation emphasis is found on the repetition of the words of physical and mental perception– there is a smell, she feels as though, sees, understands, recognises). A number of expressions are used to describe the state of her mind through the descriptions of her brain – her visions “take possession of her brain”, “cloud her brain”. Varka’s brain is “half slumbering”, and her eyes are “half open”, which explicates her semi-consciousness, and incomplete functioning in the actual text world (p. 2448).

According to Al-Saeedi (2016), “In ‘*The sound of Silence*’, Simon employs many varieties of figures of speech; there are the metaphor, simile, personification, paradox, apostrophe, etc.” (p. 24).

Al-Saeedi (2016) further states that:

By applying this figure of speech, i.e. in personifying “darkness” as “friend”, Simon tries to alter the readers’ perception of the notion of “darkness”. He transfers features from the source domain “friend” to recontextualise them in the target domain “darkness”, as it is one of the functions of metaphor is to alter or transform readers’ perception of the target domain. Likewise, in (line 2) “*I’ve come to talk with you again*” Simon stresses and reinforces the form of personification because talk is a human trait. In addition, the word “again” reveals that the narrator used to talk with his supposed intimate friend the “darkness”. As a consequence, it is perhaps clear to be understood that the personification of “darkness” is derived from the need to talk (p. 26).

Krishnamurthy (2012) through a cognitive stylistics analysis of *The God of Small Things*’ noted that it is worthwhile examining the metaphors that form a part of Rahel 2’s text world. At the very outset it must be stated that Rahel 1’ text world does not consist of the same metaphors that are found in Rahel 2’s text world which is replete with them. While there are many interesting metaphors in the novel, for my purposes today, I will focus only on the *fear* metaphor, *silence* metaphor and the concept of Big and Small (p. 79).

Krishnamurthy (2012) further states that the title of the novel of course is metaphorical. The God of small things is Velutha the untouchable who gives his abundant love to the twins with neither fear nor favour. He provides succor to Ammu who has been abandoned by her own family and by the forces of history. But the union of Velutha and Ammu is doomed from the start because of the difference in their caste and class. Their tragedy is filtered through the text world of an eight-year-old child whose schema does not recognise the differences between caste and class. In depicting the horror of their deaths through the consciousness of a child, Roy succeeds in adding power and poignancy to her novel (p. 81).

Woldemariam (2014) indicates how cognitive stylistics has been used to analyse two poems, *Bring the Child Alive* and *Born To Die* using cognitive stylistics tools such as verbal irony, cognitive metaphor, image schema, figure and ground to mention but a few. These cognitive stylistics tools involve thinking, remembering and knowing. Group representatives reported that a first impression of reading “*Bring the Child Alive*” produces several contextual meanings each of which requires various kinds of processing efforts. Group members were asked to list the ideas in the form of thought bubbles and analyse the meanings of the word “Bring” in the title. Thoughts like engagement ring, telephone box, bell, marriage ceremony, waking someone up, church wedding

and a priest were listed. It was the idea of waking a child up who lost a proper life style which the contextual meaning of the word “Bring” in the title implied (Woldemariam, 2014, p. 22).

Since the story world of the character is presented by the narrator, there is a question of how the reader should consider the character’s own voice represented from the third-person narration. In discussing the reference of narrative to psychological states of the characters – their feelings, emotions, thoughts, etc., Leech and Short (2007) make use of the notion of a “reflector” for “the person whose fictional point of view is represented”, but admit that the term “focaliser” has recently become more popular and relevant for this role (p. 139). Correspondingly, this study regards the verbal and non-verbal manifestations of the main characters, and assumes them to be the focalisers who represent the events and situations, and bring the reader to their inner world through the language of the narrator (Glotova, 2014, p. 2446).

Mental processes of a fictional individual include the intentions, desires, feelings, emotions, and any narrative aspects that can assist in exploring the individual’s mind. The background and environment for character-formation are important causal-consecutive factors that are needed to be taken into account in regarding the mind styles of the suffering individuals. Primarily, both characters are shown as traumatised by previous experiences: Varka is tormented by the painful reminiscences of her father’s death and poverty, whereas the Child’s mother tried to murder her because she was “freeborn”, and presumably left her “half-silly”. The cases of “Sleepy” and “The-Child-Who-Was-Tired” are a unique exposition of how constant abuse and sleep deprivation can lead to mental suppression and produce the faulty understanding of processes in the actual text world. Varka’s “dream world” is hard, dramatic, and, assuming the reliability and credibility of her account, is showing her unhappy life of a peasant in an actual story world (Glotova, 2014).

Glotova (2014) further states that:

As far as the protagonists' metaphoric thinking is concerned, another group of metaphors calls for comparison "sleep as life" for Varka, and "death as sleep" for the Child. Both metaphors deserve attention since they signify the deciding points in the mental processes of the fictional minds. For Varka all her existence is concentrated in her desire to sleep, with manifests itself in her conceptualisation of sleeping as "living". The Child refers to the baby's death as "sleeping", thus evading the harsh reality or more specific conceptualisations (p. 2452).

2.3 Mind's contribution to contextual meanings

Dash (2008) states that:

for my present discussion I have used the term context to refer to an immediate linguistic environment (rarely detached or isolated) in which a particular word occurs. Since it is not always explicit, it may be hidden within the neighbouring members of a word used in a piece of text. If we cannot extract the information relevant to the meaning of a word from its immediate linguistic environment, we need to take into account the topic of discussion as a sphere of necessary information (p. 22).

In my view, the two contexts mentioned above are not enough for understanding the intended meaning of a word as these contexts often fail to provide the necessary information required for the purpose. In certain readings, information acquired from the local context and the topical context may be sufficient, but these are not enough for understanding all possible meaning variations of a word (Dash, 2008, p. 22).

For Stewart-Shaw (2016), the results of Teske's analysis suggest that contradictions serve many meaningful purposes and generally do not prevent a reliable interpretation of the text.

Whiteley and Canning (2017) state that:

different approaches to reader response theorise readers and reading contexts differently, and all have a tendency to homogenise 'readers' in some way- be it stylisticians making claims about what readers will take from a text, experimental methods characterising readers through set measures, or naturalistic methods characterising readers through theories of identity and interaction (p. 20).

Stewart-Shaw (2016) further states that:

Teske's paper explores the uses of contradictions in postmodern fiction and their influence on the works' meanings and readers' processes of interpretation. Citing that radical deconstructionism may lead to discounting meaning created by contradictions in fictional works, Teske claims that adopting a structuralist approach will allow this meaning to emerge (p. 24).

"Reader response can be largely implicit in the analyst's application of a stylistic framework in the discussion of the meanings and effects of a text" (Whiteley & Canning, 2017, p. 2).

However, as is often pointed out, reader response criticism's interest in readers was predominantly theoretical: it used 'the idea of the reader as a means of producing a new kind of textual analysis' (Tompkins, 1980, p. xi) rather than 'looking at the actual responses of real readers to literary texts' (Peplow & Carter, 2014, p. 441).

The context in which the text is written plays a major role in any literary work. In other words, texts are interpreted in different context as per readers' knowledge. Cloete and Mlambo (2014) state that:

Gari, Onai's husband, dies of an HIV/AIDS related disease, leaving Onai widowed and her children orphaned. Gari mistreated his wife, but Onai still mourns his

death. She has hoped for a time when they could reconcile their marriage, but his death deprives her of this opportunity. Left to the mercy of her in-laws, Onai has to tap from her inner resources and her rational brain to deal with the situation. She decides not to become a second wife to Gari's brother (p. 103).

HIV/AIDS remains a problem in most African societies. It is believed that when the person is infected by HIV/AIDS, there should be someone bewitching that particular person. Muhela (2014) addresses the same issue by stressing the importance of making sure that people in the community understand the causes of HIV. If people understand ways that HIV can be prevented, this can prevent future infections, and it can also make it easy for those infected to share their status with others, thereby reducing the number of people accused of causing the deaths of others when the real cause is HIV (p. 1). What the foregoing literature review demonstrates therefore is the fact that death in African context whenever it occurs, it is mostly linked to witchcraft activities. It seems as cases of deaths such as HIV and other plethora of diseases are being ignored and when discussing death in African societies it will be impossible to discuss the matter without taking into consideration the issue of witchcraft (Hangula, 2016, p. 22).

Hangula (2016) further states that:

The chapter is divided into various subsections namely: the portrayal of stigma and myths that surround death in the two novels *The Purple Violet of Oshaantu* by Neshani Andreas and *The Other Presence* by Sifiso Nyathi; mourning and mourning rituals in the African cultures; death as a taboo in Africa; what the treatment of widows is like in some African cultures; the stigma that is attached to HIV related diseases; the portrayal of relationships amongst the characters in the two novels and the impact that death can have on families and members of their societies (p. 5).

According to Mlambo and Kandemiri (2015), death is something that can never be readily accepted no matter how many occasions one encounters it. Furthermore, Mlambo and Kandemiri (2015) argue that “death is everywhere, and there is no country without a grave but it becomes an issue for concern when death occurs” (p. 56). Contextual meaning in cognitive stylistics includes the knowledge of culture such as witchcrafts. Hangula (2016) emphasises that witchcraft can therefore be seen operating in the same way as chieftainship which is passed on from generation to generation through inheritance. The magical powers are used for self-aggrandisement, harming other people in society and they may also be used to kill people as well. In other words, witchcraft is a means of societal destruction because of the evil attributes attached to it (p. 14).

The representation of women as especially vulnerable to crises in urban settings puts under spotlight the immortality and injustice of traditions, codes, and conventions that have “cultured” women into gendered subalternity (Nyambi, 2014). For example, in *The Purple Violet of Oshaantu*, community and family members of meme Kauna’s family feel justified to whisper that meme Kauna is the cause of her husband’s death because she refused to follow mourning rituals. The same is true for *The Other Presence* where the mother of the deceased feels justified accusing the uncle of the deceased of causing his nephew’s death because he is not crying, and he does not show the “acceptable emotions” (Hangula, 2016, p. 26).

Furthermore, Mlambo (2013) states that it demonstrates the critical idea that, as shaped by the crisis, Zimbabwe’s social, economic and political spaces are not confined to the territorial or geographic space within the Zimbabwean borders, and that to survive a crisis, one of the tactics is certainly to move” (p. 59).

By taking the African context into consideration, widows are often accused of being the cause of their husbands’ deaths. Widows of all ages and from different backgrounds and cultures in African

societies are subjected to multiple forms of accusations when their husbands die. These accusations sometimes come from the members of their husbands' families or from general members of their communities (Hangula, 2016). These accusations of widows may negatively affect the readers' mind in different ways, hence the interpretation of innocent people will be perceived by the contribution of the mind towards reading. This is how the application of mind in terms of cognitive stylistics occurs, as the readers would contextualise what is being read to what he/she knows in real life situation. If one has to imagine of an innocent person being accused of her husband's death, of course the mind has to be affected in different ways. This is exactly what happened in *The Other Presence*. Widows may lose assets to their husband's relatives just after his death because relatives assume that they (widows) brought HIV into the family or used witchcraft against their husband (Evans, 2015).

Salom Shilongo's *The Hopeless Hopes* novel is a clear testimony of how people leave the places they call homes in search of better living conditions. Mlambo (2013) further states that "people facing difficult situations move away from their places of residence to seek new livelihoods and other forms of survival" (p. 58). This is what exactly happened to Robert, one of the characters and the protagonist in *The Hopeless Hope* novel. The novel unpacks what people observe in their daily life. People tend to do what they are not aiming to do, simply because of the situation they found themselves in. Cloete and Mlambo (2014) state that during the big economic crisis, there were several small micro crises. Without husbands by their sides, the decision that Sheila and Gloria take to engage in commercial sex might be because they are forced by economic circumstances and do not really have a choice (p. 101).

The authors of the selected novels write texts for the sake of tackling issues or themes such as poverty, gender based violence, HIV/AIDS to mention but a few, which eventually contribute towards mental context of how people are suffering in life and how the readers perceive it through reading.

It is important to note that issues affecting African women, be they social, political or cultural, have sometimes been handled using foreign perspectives. This has disadvantaged efforts to understand and identify African women and their role in society as most aspects of African culture are seen as oppressive and discriminatory to women (Ndlovu & Ngwenya, 2010). It is important to note that when we are talking of a patriarchal society it is critical to explore gender based issues and women's vulnerability, because in cultural, political and economic spheres the status of most Zimbabwean women is still reflected as inferior to that of a man (Nyambi, 2014). The decision that Onai takes to stay in an abusive marriage where she is also exposed to the possibility of HIV infection is equally not out of a free personal choice. Onai does it because she knows that she cannot raise a family without a husband. If one is to take contextual meanings of what men have been doing towards their women especially wives and girlfriends through reading, obviously one has to think of the situations of which these women might be in.

Most of the women who go through difficulties in life suffer in silence because if they speak out they will be socially condemned and thus bring shame onto themselves and their own families. Andima and Tjiramanga (2014) emphasise that:

As a result of the traumatic events of the ritual, the girl feels robbed of her childhood and her life is shattered. She is hopeless and sees no reason of living as she is forced to leave her education and give up all her dreams. This is how she expresses her misery; "I wanted to kill myself because of what he did to me. Soon after the rape, I left school. A year later I fell pregnant and had a sexually transmitted infection" ("My first period", 2008, p. 14). This narrative clearly depicts the trauma a teenage girl goes through if forced to engage in sexual activity with a much older adult man for the reason to follow a traditional ritual (p. 86).

Mlambo (2013) states that it is an axiom that the history of migration is essentially an account of the variegated struggles of people who seek to survive, to make ends meet and thereby escape the incessant crises occasioned by various factors which include natural disasters, drought, war, as well as economic and political turmoil (p. 58).

Andima and Tjiramanga (2014) state that during the South African Apartheid regime, men suffered both racial as well as sexual insecurities. Working away from their families for long periods exposed men to exploitative and violent relationships (p. 77).

Furthermore, Ouahmiche and Boughouas (2016) state that *Nervous Conditions* pictures the opaque facets of patriarchal rule under which women become regarded as the secondary gender group whose oppressions do good to male groups. By virtue of their dominance, men are naturally the commanders and appropriators of women's life; it is for men to dictate both gender roles (p.104).

In addition, "the traditional African society as a patriarchal society is characterised by the current and historic unequal power relations between women and men where women are systematically disadvantaged, subdued and oppressed" (Ifechelobi, 2014, p.18). Mlambo and Kandemiri (2015) state that:

The Other Presence's prominence in Namibian literature arises from its articulation of sensitive contemporary realities; the voicing of the postcolonial condition of Africans in Africa is confronted head-on and the role and relevance of fiction is made clear through the novel's eloquent presentation of alternative realities. The focus of the paper therefore is to critically analyse the novel *The Other Presence* and discuss the salient post-colonial concerns and unsayables faced by the Namibian people in general and Kwena people in particular (p. 54).

In addition, Masule and Kangira (2014) stress that women are sometimes portrayed as easy going regarding sex. The author has failed to hide the traditional patriarchal mentality of looking at women as easily engaging in sexual relations (p. 24).

What is being done to women is obviously making readers to think and interpret the text into different context with regard to what women experience in their life.

The Other Presence narrates how women suffer at the expense of men. Zondi (2013), states that “women are thus defined in relation to the male norm with the result that women’s welfare is subordinated to that of men” (p. 166). Whereas Victor (2013) emphasises that:

abuse of the female body is global and should be studied and interpreted within the context of oppressive condition under patriarchy. Through issues like marriage, divorce, widowhood, reproductive rights, religion, inheritance and economic status of women, the novel critiques a traditional system that seek to silence women and close any pattern to empowerment (p. 54).

The Other Presence depicts a lot of social issues experienced by many people in Namibia. The setting of the book is therefore particularly telling inasmuch as the major theme (HIV/AIDS) has been reported to have climaxed at 43% among pregnant women in the Zambezi Region where the story is set (Mlambo & Kandemiri, 2015).

Woldemariam (2014) states the following:

A comprehensive understanding of all the elements of poetry in Tekola Hago’s “Born to Die” challenged the students to question the meaning of life and death in general. Contextual effects were recreated so that students could stop and think, remember and realize the momentary existence of life. It can be vividly observed that “Born to Die” presents the three stages of life: birth, growth and death. The co-existence of birth, growth and death makes the major figure clear. The poem

implies that human beings often do not make any border between the time of life and death. Once they come into existence, life presents the sources of pleasure which often make them temporarily suspend death (p. 25).

2.4 Content schema and mental problems

Content schema is defined as an individual's collection of background knowledge and experience that provide a meaningful interpretation of new information (Anderson, 1984). In addition, the schema theory is described as a cognitive structure, a network of associations that organises and guides an individual's perception. A schema functions as an anticipatory structure, a readiness to search for and to assimilate incoming information in schema-relevant terms (Bem, 1981, p. 355). Furthermore, Bem (1981) states that one type of schema, or background knowledge a reader brings to a text is content schema, which is knowledge relative to the content domain of the text. Another type is a formal schema, or knowledge relative to the formal, rhetorical organisational structures of different types of texts (p. 461).

Many stylisticians (Culpeper & Semino, 2002; Sperber & Wilson, 1986; Lahe, 2010) have broadened the application of cognitive stylistics under the broad umbrella of schema theory in order to gain new insights into the literary texts that they have analysed. Whereas, on the one hand Cook (1994) focused on cohesion and coherence of the text at the discoursal level in order to explicate its impact on the reader (Walsh, 2010). Semino and Culpeper (2002) have paid attention to mind style in fiction not just to gain new insights into the representation of characters, but also to assess its impact on readers (Krishnamurthy, 2012, p. 69).

Content schema is defined as an individual's collection of background knowledge and experience that provide a meaningful interpretation of new information (Anderson, 1984). Whereas, Al-Saeedi (2016) states that "schema basically focuses on how knowledge is mentally represented in the mind of individuals and used to interpret information" (p. 19).

Image schema as a valid cognitive stylistic tool is defined as the “recurring pattern of our everyday perceptual interactions and bodily experiences” (Burk, 2005, p. 189). This definition presents all image schemas not as sources of metaphor but as cognitive tools by themselves (Woldemariam, 2014).

Therefore, I share Teske’s stance that the reader’s cognitive interpretation and cooperation plays a big role in meaning creation. Readers are not passive vessels into which the text is poured; reading is a negotiate process (Stewart-Shaw, 2016, p. 25).

On the other hand, Whiteley and Canning (2017) state that reader response research in stylistics is characterised by a commitment to rigorous and evidence-based approaches to the study of readers’ interactions with and around texts, and the application of such datasets in the service of stylistic concerns: to contribute to stylistic textual analysis and/or wider discussion of stylistic theory and methods (p. 1).

Whiteley (2011) also states that the present article examines psychological projection in relation to an extract from Kazuo Ishiguro’s *The Remains of the Day* (1989) and the comments made by a group of readers discussing the novel. As a result, a more nuanced account of psychological projection is proposed, which highlights the multiple perspectives which readers are able to monitor and adopt during text-world construction (p. 23).

Furthermore, although Teske considers the general responses of readers to these postmodern texts, she does not sufficiently explore the text itself, that is, its linguistic features. I argue that to have a holistic view of a work, one must consider the context (the reader’s background knowledge, emotions, location at time of reading, etc.), the text itself (words on a page, including their semantic, phonetic, and syntactic features), and how these elements interact to constitute the reader’s experience (Stewart-Shaw, 2016, p. 25).

Whilst previous work in Text World Theory has focused upon psychological projection in relation to a *single* text-world role (such as the addressee, for example), here it is argued that multiple projections in relation to a range of text-world enactors are of fundamental significance in our emotional responses to narrative. Such multiple projections, it is proposed, should receive greater consideration in accounts of our emotional experience of literary discourse (Whiteley, 2011, p. 23).

The content schema includes the background knowledge a reader brings to a text. This includes the knowledge of pronouns used in the text as well the cultural knowledge of the texts. The content schema therefore considers issues such as trauma, political instability, abuse of human rights, stigmatisation of HIV and AIDS to mention but a few. In fact, the content schema involves the background knowledge and experience that come into the readers' minds.

Trauma is the story of the wound that needs to be told and this mode of expression is found through literary texts both fictional and non-fictional. It unveils the reality or truth that we can only experience through close reading of the text (Cloete & Mlambo, 2014, p. 94).

"It is evident that 'levelled' is an emotive word used by the writer to evoke sympathy of the reader as it connotes extreme violence perpetrated against poor people" (Makamani, 2014, p. 40). According to Krishnamurthy (2012) *The God of Small Things*, (henceforth GOST) by Arundhati Roy written and published in 1997, which won the Booker prize is a post-colonial novel which captures the trauma and pain of the subaltern embodied in Velutha, the Untouchable and Ammu, the divorcee mother of twins" (p. 66).

The trauma and pain experienced in the novel brings the content schema into reality. Cloete and Mlambo (2014) further state that through literature we experience events that might have

remained hidden to us. Through literature these events become meaningful to us and by mirroring the world, fiction is thus one avenue through which trauma can be expressed (p. 94).

It is important to note that the readers interpret literary works into different aspects. For instance, Cloete and Mlambo (2014) mention that people sleep in the street with only cardboard boxes to protect themselves against the bitter cold. The elderly and the children are the worst infected. They come down with chest infections that overcrowd the casualty wards of hospitals, where overworked doctors have to attend to them. This further demonstrates the ability of fiction to account for the trauma that post-independent Africa faces on a daily basis – some of the challenges are natural but some of them are indeed man-made (p. 98).

When reading the two selected novels namely; *The Other Presence* and *The Hopeless Hope*, the readers' minds are taken to the position of realising how people are negatively affected by various social problems. Furthermore, during the days of apartheid, men worked as contract labourers in mines and on farms which were far away from their families, thereby leaving their wives and children at their homes in the villages. It was the norm that women stayed behind to work in the fields, under the authority of male chiefs. From one line of thought, they were kept away from paid jobs as a form of economic marginalisation, relegating them to the rural economy only (Andima & Tjiramanga, 2014). Whereas, Pasi (2013) states that:

The experience of the black American woman can be structured along three dimensions of oppression: the economic, political and ideological. The economic dimension of oppression is the exploitation of black women's labour established during slavery. Both male and female slaves were exploited for their labour in order to enrich and develop economically the United States of America. The political dimension of oppression has denied the black woman certain rights accorded to

the white American citizens. However, racial segregation affected both black men and women (p. 29).

Furthermore, Pasi (2013) states that African American women have suffered a triple oppression of gender, race and class. Thus, using the selected texts, this paper will show Walker's preoccupation with the black American woman, especially the way she is marginalised and subjugated by both the colonial and slave system and her black male counterpart (p. 29). All these ill-treatments of human beings have negatively affected the minds of the readers, and this is where the issue of cognitive stylistics comes in existence through reading texts.

Mlambo (2013) states that the major concern is on protest literature and its relevance in times of political crisis as the Zimbabwean one in question, inviting the reader to experience moments of recognition, revelation, protest and rebellion alongside the characters, and thereby participate in that rebellion through the act of reading (p. 29).

Some research articles show how the content schema as a form of cognitive stylistics tools has been applied in literary work. Krishnamurthy (2012) states that "the schema of Rahel 1 is very limited whereas the schema of a child's world is carefully constructed by the author' (p. 76).

In addition, in *God of Small Things*, Krishnamurthy (2012) further states the following:

Her schema consists of toy wrist watch, yellow plastic rimmed red sunglasses, airport frock which perform a metonymic function in the novel. It also consists of the need to fit into a text world in which English is spoken, songs from the movie *Sound of Music* sung and poetry recited. This corresponds to the text world of Chacko and an attempt to fit into it. While both Estha and Rahel long for a father's love and turn to Chacko, he is wrapped up in his own world. The twins then turn to Velutha. In Rahel 2's text world, there is no knowledge of untouchability or poverty.

In the child's schema casteism does not exist. Further, the twins are also not conscious of the fact that he is in the employment of their uncle, therefore in terms of status and hierarchy, he belongs to a lower class with whom they should not mix (p. 78).

2.5 Research gap

Although Namibian authors have published a number of literary works in English, there are few or no cognitive stylistics studies carried out in these studies before, specifically with regards to *The Other Presence* and *The Hopeless Hopes*. There was therefore a need for this research to be conducted for the sake of bridging the encountered research gap, which would eventually contribute to solving the problem experienced by researchers when researching about cognitive stylistics.

2.6 Theoretical framework

Anderson (1984) defines schema as an individual's collection of background knowledge and experience that provide a meaningful interpretation of new information. Schema theory as Simpson (2004) observes, appears to be a "significant landmark" in cognitive stylistic study (p.89). It basically focuses on how knowledge is mentally represented in the mind of individuals and used to interpret information (Al-Saeedi, 2016, p. 19).

In addition, Krishnamurthy (2012) states that:

Cognitive stylistics which has grown as a major sub-discipline in the field of applied linguistics is the interface between linguistics, literary studies and cognitive science. Subscribing to the explicit, detailed and rigorous framework of stylistic analysis, scholars working in cognitive science extend the boundaries of linguistic analysis of literature by articulating different theories such as schema theory,

cognitive metaphor theory, conceptual metaphor theory, text world theory, blending, mental space theories etc. All theories mentioned provide frameworks for analysis of literature, also focusing on reading and cognition. The synthesis of cognitive approaches to literature allow for new ways of reading both traditional, literary texts, as well as postmodernist, post structuralist and I argue, post-colonial texts (p. 68).

The schema theory as part and parcel of cognitive stylistics has been used in the study. Schema theory is described as “one type of schema, or background knowledge, a reader brings to a text is a content schema, which is knowledge relative to the content domain of the text (Bem, 1981, p. 461). Furthermore, Burk (2005) states that “the broadest view of schema theory takes into account all the mental activities associated with tasks such as thinking, knowing, communicating and remembering. Schema theory must deeply embed in culture” (p. 198).

Krishnamurthy (2012) states that schema theory’s “premise is that all experiences are stored in the memory and the human mind activates and draws upon this memory in the process of understanding or grappling with new experiences or data” (p. 68). The schema theory focuses on how knowledge is mentally represented in the mind of the individual and used to interpret information. Marszalek (2012) states that interpreting any kind of literary text depends, to a great extent, on the reader’s background knowledge and prior experiences. That is to say when reading a text, people interpretation relies on their own knowledge of the surrounding world (p. 119).

Furthermore, Al-Saeedi (2016) states that Rumelhart (1980) argues that schema theory studies the process of how people combine their world knowledge to the interpretation of texts through the process of reorganising the existing schemes to create a new perspective of the world.

Schemata, as Stockwell (2002, 87) puts it, “offers an important means to be used by readers in understanding information which is both explicit and implicit in texts” (p. 20).

On the other hand, Krishnamurthy (2012) states that schema theory applies “both to the processing of sensory data and to the processing of language” (Cook, 1994, 9). Its premise is that all experiences are stored in the memory and the human mind activates and draws upon this memory in the process of understanding or grappling with new experiences or data. Culpeper (2002) points out that in understanding language we draw upon “internal stimuli” and “prior knowledge” which is called schemata. Schemata can be defined as “structured bundles of gnomic knowledge (p. 68).

According to Al-Saeedi (2016) “the idea behind the use of schema theory in the study of literature, is that interpreting any kind of literary text depends, to a great extent, on the reader’s background knowledge and prior experiences. That is to say, when reading a text, people’s interpretation rests on their own knowledge of the surrounding world” (p. 20).

The schema theory has been used in this study by incorporating the tenets associated with the schema theory as per the research questions. Schema theory focuses on the reader’s background knowledge and experience that a reader brings into his/her mind after reading the texts. Many societal problems appearing in the novels are based on the everyday problems experienced by people. Despite progress in the expansions of civil and human rights to different parts of the world, the problems of intergroup discrimination, bigotry, genocide, and the oppression of women and sexual minorities are still present in the world (Pratto, Sidanius & Levin, 2006). *The Other Presence* focuses on how an uncle is mistreated by the family member after he is accused of being responsible for the death of his own nephew Akapelwa, although it is known that Akapelwa had died of HIV/AIDS. Whereas, in *The Hopeless Hopes*, Robert’s hopes do not yield good results as he thought of. He struggles to take care of his family as his parents had died

because of war. Robert cannot afford a decent house due to his low income as a police officer; hence he opts to stay in a slum with no water and electricity, where people are suffering due to the prevailing poor living conditions. Considering all these problems, the schema theory as a theoretical framework of this study has however, taken into consideration the general understanding of how the issues rose in the two selected novels.

CHAPTER THREE

RESEARCH METHODS AND PROCEDURES

3.1 Research design

A qualitative method was used in the study as the research design. Kothari (2004) defines research design as “the arrangement of the conditions for collection and analysis of data in a manner that aims to combine relevance to the research purpose. It is the conceptual structure within which research is conducted” (p. 31). This design was used to analyse the novels through cognitive stylistics methodology in Sifiso Nyathi’s *The Other Presence* and Salom Shilongo’s *The Hopeless Hope*, using the schema theory. According to Gay, Mills and Airasian (2011), “qualitative research seeks to probe deeply into the research setting to obtain in-depth understandings about the way things are, why they are that way, and how the participant in the context perceives them” (p. 12). “Qualitative research is likely to expand the researcher’s understanding of the phenomenon under investigation. In addition, in qualitative study, without being biased, the researcher will understand how people make sense of the world and the experiences they have of the world” (Hangula, 2016, p. 29). This research design has been selected for the researcher to get more insights of cognitive stylistics by paying attention to two selected novels. In fact, the qualitative method has been used in this study for the sake of understanding the context of the two novels.

3.2 Text selection criteria

Sifiso Nyathi’s *The Other Presence* and Salom Shilongo’s *The Hopeless Hopes* were selected from many Namibian novels simply because they present Namibian societal problems from different Namibian perspectives. Conceptualising and implementing cognitive metaphor, the novels reveal the root causes of societal problems such as unemployment, unfair treatment of people, HIV/AIDS and witchcrafts in the Namibian fabric. In *The Other Presence*, it is HIV/AIDS

what is referred as the other presence of the other. Shilongo's *The Hopeless Hopes* also reveals how Robert and the other fellow ex-combatants gathered at a Big House in Windhoek to hand over their petition to Honourable Zopa. This clearly indicates that the State House is being contextualised to a Big House, while The Founding Father and former President of the country Honourable Sam Nuyoma referred to as Honourable Zopa. The texts were purposefully selected, because they reveal and demonstrate how cognitive stylistics approach to Namibian novels can advance the literary understanding of multiplicities of themes such as culture, taboo, superstition, unemployment, colonialism and corruption.

3.3 Research instruments/checklist

The content analysis checklist was used as a research instrument. In other words, the research data was collected through reading the two texts. In other words, the data was collected through desktop reading. This means that no field work was carried out in collecting data of this study. As Weber (1990) puts it, "content analysis is a research method that uses a set of procedures to make valid inferences from text" (p. 117). It is used to analyse and provide qualitative description of the materials recorded by the researchers. Content analysis is "a detailed and systematic examination of the contents of a particular body of material for the purpose of identifying the specific characteristic of a body material" (Leedy & Ormrod, 2010, p. 144). "Content analysis is the use of replicable and valid method for making specific inferences from text to other states or properties of its source" (Krippendorff, 1980, p. 103). In a nutshell, content analysis refers to the process of summarising and interpreting written data.

Furthermore, content analysis is a broadly used qualitative research method which consists of three approaches namely; conventional, directed, or summative. These approaches are used to interpret meaning from the content of text data. According to Hsieh and Shannon (2005):

in conventional content analysis, coding categories are derived directly from the text data. With a directed approach, analysis starts with a theory or relevant research findings as guidance for initial codes. A summative content analysis involves counting and comparisons, usually of keywords or content, followed by the interpretation of the underlying context (p. 1277).

Sándorová (2014) emphasises that:

The content analysis is applied directly to texts or transcripts, i.e. the products of human communication, which is the core of social interaction. Secondly, high quality studies combine both qualitative and quantitative analysis of texts and mixing methods is generally acknowledged as an effective way to ensure the trustworthiness of the research in terms of validity and reliability (p. 96).

3.4 Data analysis

The data which was collected during the study was analysed after the completion of the research instruments or checklists. In a nutshell, the data were collected through in-depth reading of the two selected novels using the content analysis checklist. The selected texts were critically analysed by looking at the fictional characters as presented in the selected texts of this study regarding cognitive metaphor, contextual meaning and content schema. The information from data collection instrument was presented by citing sentences and paragraphs from the selected novels, and finally the results were discussed for data analysis purpose.

The data collected from the two novels, *The Other Presence* and *The Hopeless Hopes* were analysed using the content analysis method. The content analysis method was used to attempt a cognitive stylistics study of the two novels in order to come up with the results of the study. The interpretation of the study was done by using the principles of Schema Theory.

3.5 Ethical issues

The Namibia University of Science and Technology (NUST)'s ethical principles were followed in the study. The ethical clearance application form to carry out “A Cognitive Stylistics Study of *The Other Presence* and *The Hopeless Hopes*” was sent to the Faculty Research Ethics Committee (F-REC) before carrying out the research, hence permission was granted. In a nutshell, the ethical clearance certificate was given to the researcher signed by the Acting Chairperson of the Faculty Research Ethics Committee together with the Dean of the Faculty of Human Sciences to carry out the study (see attached annexure).

CHAPTER FOUR

FINDINGS AND DISCUSSIONS

4.1 Findings

4.1.1 Preamble

This chapter focuses on the presentation and analysis of data based on the cognitive stylistics study of *The Other Presence* by Sifiso Nyathi and *The Hopeless Hopes* by Salom Shilongo. The chapter presents the representation of the cognitive stylistics as per the research questions using the Schema Theory. This theory has been used to assist in sustaining the focus of the study.

In this chapter, the research answers the three research questions as presented in chapter one. The research attempted a cognitive stylistics analysis of the two novels, *The Other Presence* by Sifiso Nyathi and *The Hopeless Hopes* by Salom Shilongo. In addition, the research looked at how cognitive metaphors help explain mental problems captured creatively in the two novels. It also looked at the mind's contribution to the analysis of contextual meanings in the two novels. Finally, the research paid attention to how content schema contributes to the understanding of the two novels.

The Other Presence is a novel that is based on the story of Akapelwa, who died a few weeks after his father and other four children died. Elder Sinvula, Akapelwa's uncle is accused of being responsible for both Akapelwa and his father's deaths, although it is a fact that Akapelwa's father had died in an accident after his new Toyota pickup overturned. The story reveals how the community of Kwena village caused trouble towards each other due to their strong beliefs in the power of the supernatural. The community members of Kwena assembled at Ma Simanga's homestead to mourn the death of Akapelwa.

Ma Simanga had been informed about the cause of Akapelwa's death by Dr Castro; however, Ma Simanga did not believe that her son had died because of HIV/AIDS. It is a taboo for HIV/AIDS to be spoken of in the village as it would embarrass the family of the deceased. Elder Sinvula is labelled as a wizard, and this accusation against him forces him to go to the hospital in order to ask about the root cause of Akapelwa's death. The story further reveals how Thomas, a young and educated man discloses that Akapelwa had died of AIDS, a situation which caused him to be beaten. Grudges among family members erupted due to Akapelwa's death. Because of the tension among the family members, Ma Simanga threatened to embark on a journey to Malawi where she was going to consult a traditional healer, who could eventually find out as to who is responsible of her son's death. At the end, the story also indicates how Elder Neo identified the culprit responsible for Akapelwa's death. Elder Neo discloses that Ma Simanga is responsible for the downfall of the entire family.

The story reveals how Dr Castro informed the mourners about Akapelwa's death. Akapelwa had died of HIV/AIDS which Dr Castro refers to as 'the other presence'.

4.1.2 Cognitive metaphor in *The Other Presence*

A variety of cognitive metaphors have been used in Sifiso Nyathi's *The Other Presence* in helping to explain the mental problems captured creatively in the novel. First and foremost, the title of the book, which is *The Other Presence*, is of course metaphoric. The title of the novel has been used to talk about something else. The "Other Presence" refers to HIV/AIDS. Throughout the content of the novel, the readers' minds can capture the whole idea of what the author means with reference to the novel's title.

In most cases, the author uses metaphors to deliver what he intends to say. For instance, "Other angry women joined in with showers of insults" (Nyathi, 2008, p. 6). The shower of insults refers to the bad language used by Kachana towards other women as she simply thinks that her cousin Akapelwa is bewitched by Elder Sinvula. Ma Simanga collapses when she sees Elder Sinvula whom she is suspecting of bewitching her husband who had in actual fact died in a car accident after his new Toyota pickup had overturned. Ma Simanga also accuses Elder Sinvula of bewitching her other three children who had died after showing similar symptoms. They all died thin. Elder Sinvula however indicates that he is not responsible for anyone's death.

Nyathi uses cognitive metaphor when he talks about witchcraft which is performed during the night in the village of Kweni. He refers to such natural power activities or witchcraft as matters of darkness. Furthermore, witchcraft is metaphorically referred to as ill things. "How could you think of so many ill things about me? Replied Neo. You need not pretend that the women's reaction when they saw elder Sinvula here is anything to take lightly" (Nyathi, 2008, p. 19). Anything does not have to be taken lightly, thus Sinvula's presence among women should not be taken as an easy thing. The women do not want to see elder Sinvula due to the fact that they have painted him black, claiming that he is a wizard hence he is responsible for Akapelwa's death.

Boiling temper is one of the metaphors used in *The Other Presence* by Nyathi. “Alright, brother Nico, I hope your boiling temper has now been lowered in temperature by my gum. Now tell me, why do you accuse people of having died of witchcraft when you know very well that they died of HIV/AIDS?” (Nyathi, 2008, p. 24). Boiling temper refers to Nico’s anger when Thomas indicates that Akapelwa had died of HIV/AIDS. Nico and Thomas’ conversation turns into a disagreement which eventually results into a fight. “This conversation was sinking deep and deeper into Nico’s emotion. That was the time when Nico referred all the frustrations on his knobkerrie, which he landed heavily on Thomas” (Nyathi, 2008, pp. 26-27). Thomas is beaten by Nico for disclosing that Akapelwa had died of HIV/AIDS.

‘Froze in silence’ is also one of the cognitive metaphors used in the novel. This portrays Kachana’s action when she wanted to fight Nico after beating her cousin Thomas. “But why did the villagers accuse him of playing God’s role in the passing of his relative” (Nyathi, 2008, p. 34). This statement is also another metaphor. God’ role is actually the death of Akapelwa whom the villagers claim was supposed to die a natural death rather than being bewitched. Elder Sinvula is blamed of being responsible through taking the responsibility of God.

Another cognitive metaphor used by Nyathi (2008) in his novel is, “how could he miss the opportunity of seeing this land that was once a troubled Egypt but now a promised Canaan?” (p. 39). Elder Sinvula is worried that Dr Castro’s father who assisted him when he was in Cuba during the liberation struggle of Namibia could not come to Namibia for him to see how the country is prospering after gaining its independence from the colonisers. Namibia was once a land with problems during the colonial era hence Nyathi compared Namibia to Egypt. However, after independence, the people are now living in peace and harmony hence the author compares the situation to that of Canaan, a popular biblical allusion of the promised land.

Nyathi (2008) also makes use of a cognitive metaphor when he talks about some people in Kwena village: “You see during the day, they pretend to be sheep, but come night time, they are specialists in rumour construction and rumour mongering. Once our people have given you a label, whether true or false, it remains your everlasting trademark” (p. 40). Elder Sinvula is furious that people label him over things he did not do. Elder Sinvula was the talk of the compound, which means that everyone in the household of the deceased talked about him when he went to the hospital for him to prove his innocence.

When absent from the compound the previous night, elder Sinvula was the talk of the compound. Some questioned where he had gone and why he had gone alone without the company of his sister-in-law who had gone to town to withdraw money from her late son’s account. Others speculated that the old man had in fact gone to see his things in the jungle. To them, these are things which he had used to kill Akapelwa (Nyathi, 2008, p. 54).

Other cognitive metaphors used in the text are as follows:

“He was determined to get there and find an answer to his mental storm (Nyathi, 2008, p. 30). This means that when Elder Sinvula was accused of bewitching Akapelwa, he was not happy. It is for this reason that he decided to go to the hospital where Akapelwa had died, all for the sake of finding out the root cause of Akapelwa’s death. Due to the long distance from elder Sinvula’s village, he had the courage to walk to the hospital so that he could prove his innocence to the Kwena villagers. The mental storm refers to Elder Sinvula’s problem of being accused of having caused the death of his brother and nephews.

‘Laid to rest’ is another metaphor used by Nyathi in the novel. Instead of saying that Akapelwa will be buried, he opts to use ‘laid to rest’. This phrase is usually used when mourning of someone.

At funerals, the deceased is laid to rest. This is said due to the fact that the deceased will be at that specific place, cemetery to be specific, forever, without going anywhere else.

In the novel, it is said that “Thomas was a new breath of intelligent though” (Nyathi, 2008, p. 60). Given the fact that Thomas had recently arrived from the United States of America where he had gone for studies, he is regarded to have been well educated compared to his mates in the village. Although, he adopts new dressing styles, which is not good among the Kwena village, at least he is well-informed.

‘Crocodile tears’ is also one of the cognitive metaphors appearing in the text. This refers to some mourners who only cry when they happen to see food being prepared for them. This means that their tears were just out of pretence. This is the reason why most of the mourners did not really show any remorse at the passing of Akapelwa. “Those were purely crocodile tears” (Nyathi, 2008, p. 75). ‘Questioning eyes’ refers to someone with questions yet he/she is not asking. It is stated that some mourners wanted to attack Elder Sinvula with questions of what had transpired leading to the death of Akapelwa. Instead, they kept on looking at him.

Another cognitive metaphor used by Nyathi (2008) in *The Other Presence* is; “she is full of venom too” (p. 78). Kachana is regarded as one of the people within the family who can bring trouble towards others. She is described as a dangerous snake which spits poison. Kachana’s behaviour is considered as culturally unacceptable. Nyathi therefore refers to Kachana as someone full of venom, who tends to cause trouble by influencing other family members because of her bad behaviour.

In addition, throughout the narrative, Kachana is described as a bad person through the use of cognitive metaphors. One of those metaphors used is that of “do not spill your bile at me” (Nyathi, 2008, p. 79). The bile is a substance which is toxic. Kachana’s utterances towards others are

therefore compared to bile. Her words are very strong, derogatory and often uncontrolled, hence the reference to bile which is toxic.

'Where there is smoke there is fire' is another cognitive metaphor used by Nyathi (2008) in *The Other Presence* novel (p. 81). This refers to a scene which happened during Akapelwa's funeral whereby an owl and a dead-like vulture were seen among the mourners. The village of Kwenya is convinced that the fact that Akapelwa is considered to have been bewitched by Elder Sinvula, hence the saying "where there is smoke there is fire". This means that there is a sign that something is true so it must be at least partly true that Akapelwa is bewitched. The mourners are convinced that Akapelwa is indeed bewitched due to the presence of owl and dead-like vulture.

Nyathi (2008) further states that: "share with us the bread of life before we bid farewell to our beloved son, Akapelwa" (p. 100). This is also a cognitive metaphor which refers to the words of God from the Bible and these words are now being used to comfort the mourners during the funeral. In a nutshell, the pastor is requested to share words from the Bible, which is regarded as the bread of life before they pay their last tributes to the deceased, Akapelwa.

"Wipe those little water droplets" (Nyathi, 2008, p. 101) and this refers to tears. In most African contexts, it is a common practice that people cry when someone passes on. This is what happens at Akapelwa's funeral, when the mourners cry. The death of Akapelwa makes the mourners to have questions without answers. This raises concerns among the mourners as well as the entire family. In fact, there are many questions with regards to the cause of Akapelwa's untimely death. Due to the fact that there are no answers to Akapelwa's death, the following cognitive metaphor is used, "what has claimed his life?" (Nyathi, 2008, p. 109). Literally, it basically means what has caused the death of Akapelwa since the family is divided into two groups. One group is convinced that elder Sinvula is responsible for his nephew's death as a result of bewitching him. As a result, Ma Simanga is of the opinion that she has to embark on a journey to Malawi in order to find the

cause of her son's death. The other group is convinced that Akapelwa died of HIV/AIDS. If it was not for Dr Castro, the clan could have accused each other for nothing.

I want to agree with many, some of whom are here with us, that there is always another presence that is responsible for our deaths. However, I also want to tell you that there is also another presence inside our bodies that can kill indiscriminately. It has neither colour nor race. It knows no sex or gender. It conquers all. Sometimes, it can wipe away a clan, a family or a tribe... So please, please, please, come to the hospital and I will test you (Nyathi, 2008, p. 110).

"Wipe away a clan" is also a cognitive metaphor used by Nyathi in *The Other Presence*. Wipe away the clan refers to the destruction of the whole family. Dr Castro is therefore requesting the mourners to go for HIV/AIDS tests to avoid many deaths within the families.

To sum up this section, cognitive metaphors have been used in *The Other Presence*, and it is for the reasons that the novel helps in explaining mental problems captured creatively in *The Other Presence*. Metaphors is a comparison between two unlike things that have something in common. Nyathi has therefore uses cognitive metaphors to create a verbal picture that helps the readers to see ideas more clearly. In addition, metaphors allow writers to express emotions, experiences and images for which specific vocabulary exists. In a nutshell, cognitive metaphors explain and elucidate emotions, feelings and relationships that could not be described in ordinary language.

4.1.3 Contextual meaning in *The Other Presence*

Contextual meaning is referred to the description of what something means as it relates to a place, or meaning in a written text. Contextual meaning depends on the context, or surrounding words, phrases and paragraphs of writing. According to Dash (2008) “contextual meaning refers to an immediate linguistic environment (rarely detached or isolated) in which a particular word occurs. Since it is not always explicit, it may be hidden within the neighbouring members of a word used in a piece of text” (p. 22). This is to say, in certain readings, information learnt from the local context and the current context may be sufficient, but these are not enough for understanding all possible meaning variations of a word.

The contextual meaning in *The Other Presence* is mainly presented by the whirlwind as well as HIV/AIDS, religion, the black cats, the owl and the dead-like vulture.

The novel *The Other Presence* begins with a scene where there is a disturbing whirlwind. In some African contexts the whirlwind is considered to be a warning sign that something bad is about to happen. The whirlwind is therefore considered to be associated with witchcraft. The opening of the novel reads as follows:

The trees at the centre of the village swung towards the west. The whirlwind beat its way through the thickets of the forest as it forced its path towards the compound. Dust flew high into the heaven and slowly started taking the natural space of the cloud. Pieces of dead wood, grass and leafage lifted high up and faded into the blue sky. One could vividly see the ugly specks of debris of nature was creating in the sky. It was not a pleasant sight (Nyathi, 2008, p. 1).

The whirlwind which is described above is something unusual as it represents supernatural power. The fact that elder Neo dismisses the whirlwind makes it more questionable. The normal whirlwind cannot be stopped, however in *The Other Presence* the whirlwind is an unnatural one

and Elder Neo is able to stop the whirlwind. Therefore, the whirlwind is pronounced as strange and it carries embedded mythical characteristics according to some African beliefs (Mlambo & Kandemiri, 2015). The community of Kwenya could predict that something abnormal would take place as a result of the whirlwind. Moreover, the whirlwind depends on the time it appears; for instance, elder Neo is worried that something bad is about to happen given the fact that the whirlwind occurred in the morning. "What is the matter with the world today? Whirlwind during morning time like this could not be a signal of peace" (Nyathi, 2008, p. 87).

According to Hangula (2016), "Elder Neo is vested with the powers that enable him to communicate with the spiritual world" (p. 44). This is noted by the way he orders the whirlwind by saying:

Find your path to your haven of peace and leave the children of life in their already troubled cradle. We seek serenity from you and not another spell of anguish. I implore you to pardon us of our infirmities. Please find your path where your legs suit your walk and not where your fangs will consume our creation (Nyathi, 2008, p. 2).

Hangula (2016) further states that:

the perceptions of whirlwind, owls and black cats that are presented in *The Other Presence* may be interpreted as bad omens that entail Elder Sinvula to be vigilant and be prepared. In an African context and in Kwenya village in particular, witchcraft may be marked as part of cultural beliefs as writers incorporate them into fictional works like *The Other Presence*, a literary work reflecting a typical African society (p. 44).

The dead-like vulture and owl that were seen during the burial of Akapelwa contextualise African supernatural powers.

The vulture that looked dead at first now blinked its eyes and lifted itself onto its limbs. It pranced a little on the casket and flapped its wings loudly before taking off. It lifted itself into the air and flew towards the forest. The owl that had all along been looking from the branch hooted again and took off as well and followed the vulture (Nyathi, 2008, p. 103).

The black cats contextualise witchcraft too. In African society especially that of Kwena community, people are scared of black cats because they are associated to witchcrafts. The Kwena community is however convinced that witchcraft is being performed in the village, hence the death of Akapelwa, Ma Simanga's husband and her other three sons. Although Ma Simanga's husband died because of car accident, it is believed that Elder Sinvula bewitched him as a result of being jealous because Ma Simanga's husband recent bought a new Toyota pickup. This forces Elder Sinvula to go to the hospital in order to find out the root cause of Akapelwa's death.

The presence of the black cats, without owners give courage to Ma Simanga to travel as far as Malawi to visit traditional healers for the sake of finding out who is responsible for the deaths of her children. In most African societies especially black communities, it is believed that traditional healers have power to find out who is responsible for someone's death by performing rituals. They (traditional healers) often mislead people by creating hatred and animosity among family members and neighbours. The black cats convince the community that Ma Simanga's children are indeed bewitched, although Ma Simanga is informed about the cause of Akapelwa's death by Dr Castro. Due to the presence of black cats in the village, Ma Simanga is adamant that her family is being bewitched, hence the need for someone to be held accountable and face the consequences.

Religion also form part and parcel of the contextual meaning in *The Other Presence*. Reverend Guiseb appears to be a man of God, but in reality he is not. His appearance during the

bereavement of Akapelwa is not real. However, his aim is to make money from the Kwena community members. In fact, Reverend Guiseb uses religion to gain money and other items such as chickens. The following extract from *The Other Presence* shows how Reverend Guiseb uses religion context for personal gain:

He argued that the Lord could only listen to prayers of those that recognised his work through offerings. If you give, he will giveth back with interest. I appeal to you to give more and you will see for yourself. Give God his money and the angels in heaven shall rejoice and sing 'halleluyah.' Remember the word of God, 'Give unto Cesar what belongs to Cesar and unto God what belongs to Him.' You are also at liberty to bring chickens, goats and cattle. Those who choose to bring cattle will earn more in return. Goats are also a good measure to appease God. If you are young and have no material possessions, please bring chickens (Nyathi, 2008, p. 51).

The title of the book, *'The Other Presence'* contextualises HIV/AIDS. Nyathi uses the phrase 'the other presence' to talk about HIV/AIDS which killed a lot of people in Kwena village. Instead of people to accept the fact that HIV/AIDS is real, the community of Kwena believe in witchcraft. They do not believe that someone can die of diseases such as HIV/AIDS, cancer, tuberculosis and malaria to mention but a few.

4.1.4 Contribution of content schema in understanding *The Other Presence*

The content schema as a tool to analyse the text has been used to understand *The Other Presence*. Problems such as HIV/AIDS versus witchcraft, alcohol and self-enrichment can be analysed to contribute to the understanding of *The Other Presence*.

Nyathi presents Kachana as a drunkard: “She drank like a man and led a life that was very different from many women in the village. In fact, there were times she competed with men in bottle stores in helping the bar tenders until closing time” (Nyathi, 2008, p. 4). Throughout the novel, Kachana has been acting badly towards people, especially those that were accusing her father, Elder Sinvula. Some of her bad actions are attributed to the fact that sometimes she is under the influence of alcohol as alcohol can make people to do silly things. Despite the fact that Kachana is a drunkard, it is clear that Akapelwa’s death touched Kachana. Nyathi (2008) states that “this time, nobody knew whether Kachana was indeed drunk or simply saddened by the death of her cousin. They were not sure whether her cries were genuine or simply alcohol-driven” (p. 5).

HIV/AIDS is regarded as something new in the village of Kwena, and the community considers HIV/AIDS as a taboo, hence it should not be openly spoken. Even though people had died after displaying some signs and symptoms of HIV/AIDS, it is believed that death is always associated with witchcraft: “Now tell me, why do you accuse people of having died of witchcraft when you know very well that they died of HIV and AIDS?” (Nyathi, 2008, p. 24). This means that in the minds of most villagers there has to be someone that has to be responsible for someone’s death. Due to the fact that accepting and or insinuating that someone has died because of an HIV/AIDS related illness is regarded as an insult towards the family members of the deceased, that is why people often use witchcraft as a scapegoat. According to Nyathi (2008), “because of the immoral nature through which HIV/AIDS was perceived to be acquired, it was indeed a great insult to the

family to be accused of having any of its members infected by this affliction” (p. 25). This is the reason why Thomas is beaten by Nico for disclosing that Akapelwa had died of HIV/AIDS. It is an embarrassment and an insult to disclose that someone has died of HIV/AIDS, due to the fact that in Kwena village HIV/AIDS was perceived to be something that is only spread through immoral sexual intercourse. Simply because of this misconception, it is for them shameful if a person is infected with HIV/AIDS.

Nyathi's *The Other Presence* was written during the time when HIV/AIDS was severely killing people. Many people who were infected died because they were too embarrassed to go to the hospital to get tested so that they could get medical help. However, unlike in the past, people are now aware of the causes and prevention of HIV/AIDS. Moreover, family members are supposed to assist each other during bereavement time by comforting each other. However, in the case presented in the novel, the family had feuds instead of them finding solutions of what had caused the death of three people from the same family who had died after displaying some symptoms that are related to HIV/AIDS symptoms. “Alright then, do the right thing and reveal to me the truth. You know that I know that you know it is public knowledge that the young man died thin. You now need to make it publicly known that thinnest alone does not kill a person unless it is caused by that despicable disease” (Nyathi, 2008, p. 44). Ma Simanga is responsible for the family feud as she fails to tell the truth of what exactly killed Akapelwa, although she had been informed about the cause of Akapelwa's death by Dr Castro.

The name of the disease that killed Akapelwa had already been told to his mother. It was her duty to tell her kinfolk if she so wished. This could have avoided the whole fuss placed on Sinvula's shoulders. Castro wrestled with the thought of keeping such crucial information to himself and the deceased's mother when innocent people like Sinvula were being irrationally harassed. (Nyathi, 2008, p. 45)

From the above, it is clear that Dr Castro does not want to break the doctor-patient confidentiality by revealing that Akapelwa has died of HIV/AIDS. The readers can however conclude through context that Elder Sinvula is indeed being accused of something that he is actually not responsible for. "You know everybody knows and I know that those diseases you talked about fare well in those patients suffering from this dreadful disease" (Nyathi, 2008, p. 45). The said symptoms that killed Akapelwa are those of HIV/AIDS as per Dr Castro's information that he gives to Elder Sinvula.

Your nephew was very ill. He had lost a lot of weight. His body could not fight any disease anymore. It had lost its immunity, even simple ailments such as a cold could easily take his life. His mumps had turned into cancerous boils (Nyathi, 2008, p. 45).

Witchcraft is one of the content schemas appearing in Nyathi's *The Other Presence* novel. Elder Sinvula is sick and tired of being accused of bewitching his nephew, Akapelwa, Ma Simanga's husband and other four children.

Namukolo, what spell do you think might choose to visit only one family of all the families in this village. Our friend has already lost husband and four children. Now, we are about to bury the fifth. Do you think this is all caused by the design of some gods? What do you think also killed Ma Simanga's husband? (Nyathi, 2008, p. 11).

Ma Simanga's husband had died in a car accident with the Toyota pickup that he had recently bought. "But why would you think a man who died in a car accident was killed by his own brother?" (Nyathi, 2008, p. 14). Regardless of the fact that Elder Sinvula's brother had died in a car accident, Elder Sinvula is accused of having his own brother. Witchcraft has been practiced in many African countries including Namibia. According to Nyathi (2008), "death was always associated with some kind of spiritual mischief by somebody. There was always a scapegoat" (p. 44). Elder Sinvula

wants his name to be cleared. In fact, he does not want to be regarded as a wizard. People do not like to associate themselves with wizards, thus, Elder Sinvula does not want to lose friends, because if they find out that he (Sinvula) is a wizard, his reputation will of course be tarnished. This can be testified by the following sentences from the novel: "Please tell my people so that they can stop accusing other people of nonsensical crafts" (Nyathi, 2008, p. 45).

Most of the mourners believe that Elder Sinvula is responsible of Akapelwa's death through witchcraft. Soon after elder Situmbeko talks about witchcraft, many mourners are eager and willing to hear more on the witchcraft, however, it is an opposite of their expectation: "One important thing we also need to talk about is witchcraft. Yes! answered many mourners with vigour (Nyathi, 2008, p. 57).

They want Situmbeko to shed more light on witchcraft they suspect. "You see, my friends; my understanding of things is very simple. You see, only those who accuse others of things such as witchcrafts are the sorcerers themselves" (Nyathi, 2008, p. 57).

Witchcraft plays a prominent role in the novel. Owls and vultures that are associated with witchcraft cause doubts among the mourners especially Ma Simanga and Chuma, who claim to have seen the vulture when they were sleeping: "Owls were indeed ominous, especially when they hooted the whole night behind or over one's compound. Vultures, on the other hand preyed on the animal remains in the wilderness" (Nyathi, 2008, p. 67). Culturally, owls are believed to bring bad luck into someone's life. That is why in some instances when owls hoot, one has to shout an insult back to it as a way of cursing it. Ma Simanga is convinced that someone should be held accountable of all the observed evils. Ma Simanga purposes to travel as far as Malawi to consult traditional healers to find out what is the root cause of death within her family. Traditional healers are believed to perform miracles by finding the causes of problems within someone's life. However, some traditional healers are not to be trusted. They can ask someone to go and look

for things that cannot be found or are difficult to find. “One of the approaches would include travelling as far away as Lilongwe in Malawi where different witch hunters could establish effective superstitious verifications of the problem” (Nyathi, 2008, p.68). By reading *The Other Presence* the readers can easily tell that supernatural ills such as witchcraft take place among the Kwena community. This can be attested by the following:

This becomes self-evident that the world of the Kwena people is no ordinary world but one that is complex. Through *The Other Presence*, the reader gets to read both the word and the world. The reader gets to know the other side of life when ‘the other presence’ becomes present to the world of everyday people (Mlambo & Kandemiri, 2015, p. 58).

Culture as another content schema plays a vital role in *The Other Presence*. Schema consists of cultural knowledge. It is therefore important to talk about culture as it appears in the novel. In the Kwena culture, a widow has to be inherited by the husband’s brother. In a nutshell, Elder Sinvula, who is Ma Simanga’s brother-in-law has to marry Ma Simanga. However, due to the tension between the two, it is not possible.

Customarily, such a widow would be afforded another matrimonial opportunity through her brother-in-law. However, Sinvula, the only remaining brother-in-law would be last person she would give her soul to. Besides, some of the diviners had insinuated that elder Sinvula had strategically taken her husband’s life so that she could marry him. Obviously, this would mean that she would get married in a polygamous state of affairs (Nyathi, 2008, p. 74)

Self-enrichment also forms part of the content schema in understanding *The Other Presence* by Nyathi. It can be observed that Reverend Guiseb’s aim during the mourning period of Akapelwa

is to make money. He wants to generate money from the mourners to enrich himself by making use of the words of God.

He argued that the Lord could only listen to prayers of those that recognised his work through offerings. If you give, he will giveth back with interest. I appeal to you to give more and you will see for yourself. Give God his money and the angels in heaven shall rejoice and sing 'halleluyah.' Remember the word of God, 'Give unto Cesar what belongs to Cesar and unto God what belongs to Him.' You are also at liberty to bring chickens, goats and cattle. Those who choose to bring cattle will earn more in return. Goats are also a good measure to appease God. If you are young and have no material possessions, please bring chickens (Nyathi, 2008, p. 51).

Instead of Reverend Guiseb comforting the bereaved family with words of God, he opts to make money. His aim as a pastor is of course preaching the word of God from the Bible, but in his case he chooses to ask money and other items from the mourners. "Upon realising that little was forthcoming from the mourners, Reverend Guiseb concluded his call by a simple 'Amen' and withdrew to his seat" (Nyathi, 2008, p. 51). It is worth to note that Reverend Guiseb's intention is to earn money and enrich himself at the expense of the mourners.

4.1.5 A cognitive stylistics interpretation of Salom Shilongo's *The Hopeless Hopes*

The Hopeless Hopes by Salom Shilongo is based on a story of Robert, who is the main character. Robert together with his brother Kapenda decide to leave their homestead of Okalongo and go to Otjomuise, which is currently known as Windhoek, the capital city of Namibia, in search of work in order to take care of their mother and five siblings. Robert was requested to do so by the village headman, Mukongo. Robert's mother, Naita struggles to make ends meet due to the fact that her husband disappeared after being abducted by soldiers and her husband's family members took everything from her leaving her in poverty.

Robert together with his brother work at a bakery in Otjomuise where they earn a little amount of money such that they could not even afford to feed their siblings as well as their mother back in the village of Okalongo. While in Otjomuise, Robert and his brother stay in the compound with elders from their village where they have to buy food in order to survive, but the money they receive is not enough to buy food. Robert then decides to go and work at a farm belonging to Mr Smith, a white man, where he is severely abused together with his brother and other co-workers. They work at Mr Smith's farm without getting monthly salary for a period of four years. Robert's brother Kapenda dies at the farm as Mr Smith refuses to take him to hospital. After that Robert decides to leave the farm and go back to his mother's homestead.

Upon his arrival at his homestead from Mr Smith's farm, Robert finds out that the situation is getting out of hand, since his mother is unable to take care of his siblings. Robert decides to go into exile in order to go and fight for the liberation of the country. Together with others, they successfully fight for the independence of Namibia. However, on his way back home, he does not get a job immediately after independence as promised to him and other freedom fighters when they were in exile.

Robert suffers at home as no one wants to help him. Eventually his mother dies, and he is supposed to be the head of the house as the first born. Finally, he gets job as a police officer where he earns a little amount of money as his monthly salary and the salary is too low for him to afford buying a house in Windhoek as well as helping his siblings. Instead, he stays in Havana, an informal settlement at the outskirts of Windhoek where there is no water and electricity. While in Havana, he lives in poverty, which forces him to abuse alcohol and he ends up becoming a drunkard because what he earns cannot afford to feed himself together with his family members. However, he is blamed for not supporting his siblings, yet sadly his efforts to liberate the country do not yield good or productive results, hence all his hopes are dashed as life before and after independence seem to have not changed at all.

4.1.6 Cognitive metaphor in *The Hopeless Hopes*

In *The Hopeless Hope*, Salom Shilongo employs varieties of metaphors. One of the metaphors used by the author is Otjomuise. “At Otjomuise you will meet boys your own age who do not consider the wisdom of their parents” (Shilongo, 2013, p. 3). Otjomuise refers to Windhoek, the capital city of Namibia where Robert and his brother Kapenda together with other male counterparts work so that they can earn money and support their families. Otjomuise is perceived as the place where most people get jobs due to industrialisation and urbanisation. This is the reason why Robert is advised by his village headman, Mukongo, to go and search for work in Otjomuise so that he can support his mother together with his siblings. “A shepherd cannot feel well if one of his sheep is sick” (Shilongo, 2013, p. 2). By saying this, Mukongo as the headman of the village means that he does not feel good when he sees Robert’s mother Naita suffering after all her possessions had been taken by her husband’s family members. Mukongo feels bad about the situation such that he wants Robert to secure a job in Otjomuise in order for him to be able to assist his mother and siblings.

Another metaphor used in the novel is, “a tortoise never does business with a lizard because it can’t climb” (Shilongo, 2013, p. 3). Literally Mukongo tells Robert not to imitate other people’s actions. “If you find a job, stay true to your family. Do not chase a high life that you cannot afford” (Shilongo, 2013, p. 3). In some cases, in the Oshiwambo settings, people especially males tend to forget their parents once they get a job. They forget where they come from. In fact, before his departure to Otjomuise, Robert is encouraged by the headman to consider his mother and siblings as a priority once he secures a job.

Robert is then informed about a ‘white man’ and a white man is referring to a person with a white skin colour and during that time it was mainly white people who could give black people jobs. The white man in the novel thus refers to Boers or colonisers who during the colonial period would take some black people as their slaves and this is evidenced by the following caution: “You will work with the white man, but don’t be used like slaves. I have shown you where the tree is, now you have to go there and raise your arm yourself” (Shilongo, 2013, p. 3). Actually, Robert is told what to do upon his arrival in Otjomuise by the headman of Okalongo through this metaphoric sentence; “he who never takes advice is doomed to fail” (Shilongo, 2013, p. 3). Later, Robert works for Mr Smith, a white man who treats Robert, his brother (Kapenda) and other black worker in an inhumane manner. Mr Smith’s farm is very big: “The farm itself was situated on a vast piece of land, at least ten villages could fit on it” (Shilongo, 2013, p. 16). The metaphor here is “at least ten villages could fit on it”, which means that the farm is big enough to accommodate ten villages. The mattress where Robert and his brother sleep in the farm is metaphorically compared to the size of a cow skin. “The mattress was worn and was only about as thick as a piece of a cow skin” (Shilongo, 2013, p. 18). Robert works hard without getting any remuneration although Mr Smith gets a lot of money from the tourists: “Money was flowing into the farm every month, but for the labourers’ life remained the same” (Shilongo, 2013, p. 30). The way the workers are treated by

Mr Smith is bad since yet he (Mr Smith) receives a lot of money from tourists who come to the farm to shoot wild animals and take photos.

Oshiwa Nomiti is another metaphor used by Salom Shilongo in the novel. Oshiwa Nomiti refers to Otjiwarongo, a town situated in the central part of Namibia. Otjiwarongo is called Oshiwa Nomiti due its natural beauty. Robert leaves the farm after a long struggle to escape. It is indeed a long journey to reach his village at the northern part of the country. He suffers from hot weather without food to keep him going. Instead, “Robert survived on water and prayers” (Shilongo, 2013, p. 50). The only solution to hunger that he encounters is to drink water and pray to God for protection until he reaches his destination. He is however fortunate to find some that had killed an antelope in a forest. Robert eats until he is fully satisfied. This is proven by the following metaphor, “when they finished cooking, they ate until there was no room left in their stomachs” (Shilongo, 2013, p. 54). However, a Good Samaritan, Ndahafa assists him with food and accommodation in Tsumeb, which is known as Oshomeva. Ndahafa is a caring widowed lady, whose ‘teeth were the colour of milk’ which means that her teeth were white. The colour of milk, which is white, has been used to show the colour of Ndahafa’s teeth.

Another good example of metaphors from the novel is as follows:

A man is a puppy that leaves its house and goes to others looking for bones. It will always come back to where it eats porridge. Your puppy is just looking for bones in other people’s backyards. Even if it’s given enough food, it will still go out to sniff for bones. Remember a dog is not a dog until it eats a bone. Your puppy will return unless you don’t give it porridge with milk, which is the best way to keep it happy. You can even give it meat, but it will go looking or dirty bones (Shilongo, 2013, p. 62).

These are the words of Ndahafa when comforting her friend Naomi who is not happy that her husband cheats. Naomi's husband is described as a puppy as well as a dog, which leaves the house to look for bones. There is also a popular saying that is presented that men are dogs, which means that men behave like dogs. Ndahafa explains that even though a wife does great things to her husband, the husband would still cheat; however, he has to come back home to his wife. After Ndahafa and Naomi's conversation, "shortly afterwards the women retired to the bedroom" (Shilongo, 2013, p. 63). This is another metaphor appearing in *The Hopeless Hopes*, which means that the conversation or dialogue between the two women came to an end when they went to sleep.

Shilongo employs varieties of metaphors in his novel. For instance, "The earth is a cruel, dark cage where man lives with hungry lions, terrible diseases and venomous snakes (Shilongo, 2013, p. 73). It can be noted that the earth is presented as something that is full of problems, and it is referred to as cruel. The metaphor describes how people suffer from hunger due to the fact that people especially those that are living in shanty towns go to bed on empty stomachs. The hospitals are not sufficient enough to cater for the public, yet the private hospitals are also very expensive such that poor people cannot even afford to pay for medication. As a result, different diseases are increasing every day. "We are suffering on our own soil while the foreigners enjoy honey (Shilongo, 2013, p. 76). This statement is purely metaphorical. Namibian people are suffering.

In poem written by Robert to his mother, Naita, a number of metaphors have been used by Shilongo in the narrative.

"Mom, you were a river of sweet water where I wet my heart when it was dry" (Shilongo, 2013, p. 83). Robert refers her mother to a river with fresh water. In fact, he talks about the love and care he used to get from his mother. "You were a tree with good shade where I rested when the sun

was burning me. You were the cup of milk that nourished my soul. You were a tractor that could plough, sow and harvest” (Shilongo, 2013, p. 84). A tree with good shade is where everyone wants to rest in. As for Robert, his mother is compared to a tree with good shade. It is for this reason that Robert’s love for his mother is unconditional, which cannot be replaced by anyone else in the whole world. Robert’s mother is also described as a person of people. Robert’s mother is metaphorically referred to a tractor. This is simply because she can do everything as a single mother to her children in the absence of her husband who went missing due to war.

“Although war is bitter, it will not last forever and we will taste the sweet victory. Our country has large lakes of milk and honey”. The situation of the country was difficult during the liberation struggle. However, Robert is quite determined that the country would gain its independence from the colonial master, South Africa, and finally enjoy freedom. The mineral resources such as copper and diamonds to mention a few, make Robert to say that the country has large lakes of milk and honey.

“God guide me across this lake of fire” (Shilongo, 2013, p. 89) is another metaphor used in the novel. When Robert embarks on a journey to Angola to fight for the liberation of his own country, he prayed to God, seeking for blessings for him to cross the border without facing any problems. The lake of fire refers to dangerous land mines and ammunition which were used by the South African soldiers.

Due to the fact that Namibian guerrillas were not fully armed compared to the South African soldiers, Namibian fighters are regarded as mice, while the strong South African army is regarded as a lion, hence this metaphor, “a mouse can’t fight a lion” (Shilongo, 2013, p. 99). At times Namibian guerrilla fighters went hungry as they mostly depended on fellow countrymen to help them with food and water.

Shilongo (2013) uses this metaphor, “give him to me so I can finish him off” (p. 101). Finish him off means killing off someone. This was said by one of the Namibian soldiers when Robert and other soldiers had survived in the battlefield. They had captured a small white boy and some fellow soldiers wanted to kill the small boy. “Many felt that he become a puppet, who had brought a wolf into a shed full of sheep (Shilongo, 2013, p. 102). The fact that Robert does not want the small white boy Helao to be killed makes him a victim such that he is demoted from the position of a commander to an ordinary fighter. The small white boy is labelled as a wolf among good people. A wolf is associated with bad things such as monsters or beasts, while a sheep is considered to be a good creature. Other metaphors appearing in the novel are as follows: “so, he was just a dog in the lion skin” (p. 126), “policemen are mad dogs” (p. 139) and “you’re a marked dog” (p. 139). The above cognitive metaphors have been used by Shilongo for the sake of explaining how mental problems are creatively captured in *The Hopeless Hopes*.

4.1.7 Contextual meaning in *The Hopeless Hopes*

In *The Hopeless Hopes* the author chiefly uses contextual meaning in the novel. Shilongo indicates how Robert’s mother becomes mentally disturbed, and how she finally died because of such an illness. It is not however indicated that Robert’s mother died of mental health due to the fact that contextual meaning has been used to state what has caused Naita’s death.

She began talking to herself and couldn’t recall things. She would kill three chickens during the day and cook them without plucking off the feathers. One day, Mom went out in the field with a basket and collected every bone that she could find. She came back and built a fire and started to cook the bones. She put them in a clay pot and ate those dirty old bones. Sometimes she would spend the whole day climbing trees, shaking branches and picking leaves. She would also rub her face with ashes until she looked like a ghost. She would climb on top of the trees

and sing, clap her hands, dance, and cry out, I can see my sons! There they are! They're now grown and are rich. They have money! They will buy me a car and cattle. She set the huts on fire while we were asleep. We almost burnt to death. One day she climbed a very tall tree and fell down. We found her broken body in a pool of blood. She was even taken to a famous medicine man, but you would not believe the things that monster said (Shilongo, 2013, pp. 80-81).

The above quoted sentences from *The Hopeless Hopes* are based on the contextual meaning. The author did not exactly state that Robert's mother suffers from a mental disorder. However, as a reader, one can conclude that she suffers from mental problems due to her actions. A normal human being cannot collect bones, cook them and eat them. Similarly, a normal person cannot set huts on fire, while her sons and daughters are sleeping inside. The contextual meaning in understanding the novel is that Naita is affected by the fact that her sons had left for Otjomuise for ages, but they did not send anything back home. Shilongo's *The Hopeless Hopes* contextualises how bad it is when you have the trust that someone will solve the problems encountered on a daily basis, yet there is nothing coming home. On the other hand, Naita's actions clearly show that she misses her beloved sons after they had departed. Even though it is not stated that she had suffered from a mental disorder, the signs tell it all.

Furthermore, there are other contextual meanings that are vital in understanding the novel. For example, Shilongo (2013) states that "our country has large lakes of milk and honey but we don't even taste them. The cow is ours and we graze it, but we never taste its milk. We water our trees, but never taste its fruit" (p. 88). The cow is contextually referred to the country (Namibia), where the resources are taken from.

Here, Shilongo is referring to the resources such as diamonds, copper, fish, to mention but a few that are taken from Namibia by foreigners in the name of foreign direct investment, while the

Namibian people fail to get something from their own resources. Other resources such as diamonds and copper are taken from Namibia too. It is however important to note that *The Hopeless Hopes* comprises of contextual meanings that can help in understanding the novel.

When Robert returns to Namibia from Angola where he was participating in the fight for the liberation of Namibia, the plane landed at Botha International Airport. Botha International Airport is used in the context of P.W. Botha, who was the president of South Africa before Namibia gained its independence from the colonial master, South Africa. Shilongo contextualises the first president, and Founding Father of the Namibian nation, Sam Nuyoma to His Excellency Honourable Zopa.

We came with a great visionary leader, His Excellency Honourable Zopa, who was born with teeth. He was really sent by God to lead our country and is a very wise man. He has beaten apartheid and now the colonists are running back to Europe and America. The enemy wets their pants when they hear his voice or sees his picture (Shilongo, 2013, p. 113).

Another contextual meaning used in the novel is reconciliation. When Namibia gained its independence, people were informed about reconciliation and the need to unite as one nation regardless of race, colour, ethnic and political differences. Robert brings Helao, a white boy to their house. Helao is the most hated person simply because he is white, hence he is not allowed to mingle with black people in the village of Okalongo.

He asked them to dig a hole in the ground each, everyone spit on your hole, he demanded. Now everyone close your hole. After they had finished he said, what you have buried now is hatred, the hatred for whites (Shilongo, 2013, p. 113).

Shilongo intends to show how discrimination that is based on colour, race and ethnic origin played a role during apartheid. Robert has however, used Helao together with his siblings as a way of

indicating that reconciliation is needed. The demonstration by war veterans which took place in Windhoek contextualises the former ex-combatants and their children that are always marching in Windhoek and some other parts of the country in search of employment and better living conditions.

Therefore, Shilongo (2013) contextualises the Lord prayer as follows:

*Our China, who is in Asia,
Holy is your money,
Your corruption comes,
Your will be done,
In Africa as it is Asia,
Give us this day our daily bribes,
And forgive our greedy,
As we forgive your citizens who exploit our people,
And your nationals who don't pay tax,
Give our dull children scholarships,
So that you can lay your hands on our resources,
Teach us tricks how rule for ever.
And give us wisdom on how to suppress dissidents,
Lead us not into transparency,
But deliver us another fat cheque,
For the resources,
The people,
And the tenders are yours,
Forever and ever (p. 133).*

Shilongo (2013) refers the above prayer as the 'President Prayer'. In fact, the 'President Prayer' has been used in a different context for the sake of revealing what Chinese nationals are doing in most African countries including Namibia. Resources are taken away from the country through poaching. Illegal rhino horns, elephant ivories, money and other natural resources are sent to China from Namibia. China is indeed exploiting the Namibian resources, while fellow Namibians are forced to pay tax, Chinese business people are exceptional. "The Chinese came with a vessel full of bones and threw them at our leaders. You will soon see the Chinese in our parliament" (Shilongo, 2013, p. 134).

4.1.8 Content schema in understanding *The Hopeless Hopes*

The content schema has been used by Shilongo in *The Hopeless Hope*. The content schema consists of background knowledge of thinking, remembering and knowing. It is for this reason that this section deals with content schema as portrayed in the novel.

The readers are informed that Naita's husband disappeared from his house when he was taken by soldiers. "After her husband's disappearance, his brother and uncles came and took all his possessions that they could find. In their brutal culture it was normal for a man's possessions to be inherited by the males in his family so that nothing was left for his wife and children" (Shilongo, 2013, p. 1). Naita's husband's disappearance happened during the liberation struggle of Namibia. Most people especially men disappeared without anyone's knowledge, as a result their wives and children suffered as their possessions ranged from animals to food have to be inherited. This situation forced Robert to go and search for work in Otjomuise. Dried spinach and porridge are considered to bring lucky to someone embarking on a long journey. This is the reason why Robert and his brother Kapenda are given dried spinach and porridge by their mother so that they can go and search for work.

During the colonial era women were not allowed to leave houses in search of work. Shilongo informs the readers that the bus in which Robert travelled to Windhoek was full of men only. “The bus kept picking people from different places until it was almost full, but there was not a single woman among the passengers” (Shilongo, 2013, p. 7). This reminds readers of the contract labour system during the colonial era. During that time people were not allowed to move freely. They had to carry identity cards if they were to pass at the checkpoint. The checkpoint is what is currently known as Oshivelo, which separates communal areas from commercial areas, with what is known as the red line. In the novel the checkpoint is guarded by white police officers, who do not show any respect towards black people. “They shoved and kicked the passengers, shouting at them and even swore at the oldest among them, calling him a drunken baboon” (Shilongo, 2013, p. 8). Furthermore, “If you go in the house of a white man, you will find him stroking his dog with his left hand while shoving a black worker with his right” (Shilongo, 2013, p. 8). A white man’s dog is important compared to a black man. The black people were not even allowed to attend schools with white people. Colonialism played a major role within *The Hopeless Hopes*.

Those children will become the oppressor of tomorrow, growled a man sitting next to the driver. You saw how they started throwing stones at us. When they are grown, they will take up guns. I’m tired of white colonialism. You work for months and can’t even afford two pairs of underwear and have to wear same ones every day. We should all be treated the same! We should live with our wives like they do. They live with their dogs while we can’t even live with our children (Shilongo, 2013, p. 10).

Robert together with his brother and other workers Mbaka and Tuutaleni suffer at Mr Smith’s farm as a result of colonialism and the abuse of human rights. Robert is shot by Mr Smith when he woke him up to take Kapenda, who was very sick to the hospital. “In a world of guerrillas fighting to liberate the motherland, he (Mr Smith) had been taught that a man should think about his gun

before his wife. He did not even look to see who it was before he began to shoot at the trespassers” (Shilongo, 2013, p. 38).

One of the bad actions that Mr Smith did is when he refused to allow Robert to go home and inform his mother that Kapenda had died so that they could mourn his death. It is believed that if someone passes on, parents of the deceased have to be informed so that they can prepare for the burial. However, this is not the case with Mr Smith.

Smith was very angry when Robert asked if he could go home to mourn. What will the people do if you tell them about deaths? Will they be able to bring them back? Are they Jesus who can raise them from dead? Since when did you start mourning albinos? (Shilongo, 2013, p. 42).

It is indeed beyond imagination to think that these comments were made to a close relative of the diseased. The reader can be emotionally affected as well on reading the above sentiments from someone so unfeeling and heartless. Colonialism as one of the schemas within *The Hopeless Hopes* forces Robert to join the armed forces in Angola. The aim is to fight against South African soldiers in order to liberate the country. “Hunger, thirst, sweat, pain, blood and death were all part of the war which would lead them to freedom. Using hand grenades and machine guns, they killed many soldiers and blew up all military trucks” (Shilongo, 2013, p. 100). Although the struggle was long and bitter, Namibian fighters with the help of some countries such as Cuba and Russia managed to gain independence for the country. “After the loss of many men, it was finally the start of freedom and Robert would be going home to begin a new life” (Shilongo, 2013, p. 109).

Unemployment is one of the content schemas in Shilongo’s novel. Robert’s is keen to get a job after the country gains its independence. During the time of the liberation struggle, Namibian fighters were promised that they would get good jobs and earn lots of money. “Everyone who takes part in liberation struggle will be given money to start a new life and I will be getting it in a

few days. We will soon live like white people and have money, cars, nice houses and anything else we want” (Shilongo, 2013, p. 112). Despite these promises, it takes long for Robert to get a job, and although he finally gets a job as a policeman after their mass demonstration at the State House in Windhoek, in which they demand job. “We want our money! Where is our money! Give us jobs NOW!” (Shilongo, 2013, p. 120). Despite the fact that Robert secures himself a job as a policeman, he lives off a very low salary such that he cannot even afford to feed himself with what he earns.

Poverty and poor living condition are also part and parcel of the content schema in *The Hopeless Hopes*. Robert is surprised to see his siblings suffering because of poverty yet he is optimistic that he will be given money soon so that he can take his siblings out of poverty. This is testified by the following sentence from the novel, “I will buy cement, bricks and corrugated roofs so that you will no longer sleep in huts that have holes and lizards. You will sleep on flat beds and soft mattresses instead of wood and cow skins” (Shilongo, 2013, p. 113). This indicates that Robert’s siblings live in a poverty stricken environment hence it is important for someone to help them. Due to the fact that Robert cannot afford a decent house as his salary is very low, he is forced to live in Havana. Havana is a slum in Windhoek without water and electricity. Thus Robert lives in poor living conditions without decent sanitation despite all his efforts to liberate the country from the colonial master, South Africa.

Like all the homes in the area, his shack was made out of corrugated sheets of steel, planks, poles and anything else that would block the wind and rain. The toilet was a riverbed that ran through the slum. Pieces of used toilet paper could be seen everywhere and the repulsive stench of shit, piss, blood, dust and tears hung heavily in the atmosphere, overriding the smell of food (Shilongo, 2013, p. 127).

Due to the fact that Robert fails to help his family members, he becomes a victim of insults. His siblings are tired of his promises and they cannot believe him despite the fact that Robert earns a very low salary.

I'm tired of your lies, you stupid baboon! She raged. Do you think we are fools? Every time you go to work, you come back with empty hands! You just waste your money on yourself, you useless imbecile. You spent four years working on a farm, but you came here like a person from prison! You told us you did not earn a single cent! How can you stay at work for four years earning nothing! Now it is the same story again! What a selfish, useless fool! You have money to buy alcohol, but no money to buy food (Shilongo, 2013, p. 135).

It is really frustrating for Robert not to buy food for his suffering siblings, but in actual fact with his salary he cannot afford. Despite the fact that Robert is brutally harassed by Mr Smith, where he has worked for four years, Robert losses respect from his siblings too including his youngest brother Mbokoma. "Hey, you useless dog, if you touch Sarah you will never ever see the sun again, roared Mbokoma. It is true that you don't care about us! You think only about yourself and alcohol" (Shilongo, 2013, p. 136).

The situation is very worrisome in Havana. The residents of Havana are at risk of being affected by different diseases such as cholera, HIV/AIDS, and TB to mention but a few. "Their souls ached with anger, hopelessness, disease and nightmares. Shabbily dressed, stunted children covered in dust played throughout the slum, jumping over faecal matter, stones and broken bottles. They were neglected children who were forgotten by their own angry parents" (Shilongo, 2013, p. 127). Furthermore, residents of Havana have to struggle to survive. They have to wake up early in the morning to go and collect firewood, sell different items such as sweets, pancakes, chicken necks and fried fish in the streets in order to earn a living. Poverty forces people in Havana to indulge in

evil activities such as abusing drugs and alcohol, stealing from each other and prostitution. As a result of poverty in Havana, hopeless people are forced by false prophets, preachers and witchdoctors to join churches and seeking for miracles to come from God through those that call themselves 'men of God'. The so-called 'men of God' confused innocent poor people with the bible. "They confused the desperate people whose slim hopes were based on a wistful miracle" (Shilongo, 2013, p. 128). Due to the fact that poor people in Havana are sick and tired of the government which is only considering them during election times, they ought to seek help and miracles from those that are taking chances by robbing them through what is called day-light robbery by preaching the word of God.

While they spoke the word of God in the light of day, they sold drugs under the blanket of night. It was a fool proof way for them to become super rich and they would continue building more tents and theatres to rob the unsuspecting people while using the word of God. In the end, some people wasted their money on alcohol and drugs, while others lost their money to false pastors and prophets. Namibia had become a country full of greedy thugs dressed in suits and robes claiming to be pastors and politicians. It was all hopeless hopes (Shilongo, 2013, p. 128).

Poverty forces Robert to behave like a wild animal. "He paid every cheap prostitute that he could afford with money or alcohol. He could buy intercourse almost any time, sometimes with HIV secretly included" (Shilongo, 2013, p. 130).

Corruption is also one of the schemas in the novel under discussion. The United Nations gave money to the Namibian government immediately after independence. The money is meant for people who fought for the independence of the country; however, the money is not given to the intended people. Instead the money went to certain individuals and their family members. "These

wolves only promote their relatives, friends and mistresses. Before independence, we suffered because of colonialism. Now we are suffering because of corruption. What the white man did to us is now being done to us by our own brothers (Shilongo, 2013, p. 132). In the same vein, Shilongo explains how top government officials such as ministers live. They live in luxurious houses at the expense of taxpayers.

They wined and dined on money that the veterans had paid for with their lives.

They squandered wealth for their own selfish pleasures, living in mansions, driving expensive auto mobiles and dressing in costly suits. Now more black people were driving luxurious cars than the whites and more black held leadership positions, yet there were still more slums than houses. More tears instead of smiles, more diseases instead of cures, and more depression instead of joy (Shilongo, 2013, pp. 126-127).

In conclusion, the chapter discussed the content schema as portrayed in *The Hopeless Hopes*. The author portrayed how South African army forces Namibian people to go into exile to fight for the independence of their own country. Issues such as colonialism, unemployment, HIV/AIDS among others are the main themes revealed in *The Other Presence*. Poverty forms part of the content schema. Robert stays in slums in Havana unable to support his family members who cannot help themselves. Despite the fact that Robert works as a policeman, his salary is not enough to cater his own needs and those of his siblings. Alcohol forces him to behave in indecent way. The novel reveals how Robert becomes a victim of HIV/AIDS as a result of sleeping with prostitutes. In the novel the people use political power to victimise certain individuals. The political power seems to contribute towards the mistreatment of the subordinate groups such as widowed women, children, men as well as poor people. The novels further reveal that some individuals benefit from perpetuating corruptions and self-enrichments.

4.2 Discussions

Both *The Other Presence* and *The Hopeless Hopes* narrate the problems experienced by people in societies. Through reading these novels, the readers are taken to a suffering direction in the sense that the characters are made to suffer as a result of fighting for their rights. According to Glotova (2014), “the background and environment for characters-formation are important casual-consecutive factors that are needed to be taken into account in regarding the mind styles of suffering individuals” (p. 2451). Both characters in *The Other Presence* and *The Hopeless Hopes* are presented as distressed or troubled by the situation they find themselves in. Elder Sinvula is concerned about the painful accusation for being the cause of his nephew, Akapelwa’s death, while Robert is concerned about colonialism around the country, poverty within his family and his brother’s death. The content of these novels are based on mental processes in understanding the stories especially when it comes to societal problems encountered in the individuals’ daily lives. Intentions, desires, feelings and emotions are part and parcel of the mental processes of a fictional individual.

The cases of *The Other Presence* and *The Hopeless Hopes* are a unique exposition of how regular abuse of human beings can lead to mental suppression. In comparison, both elder Sinvula and Robert are traumatised by life in general. Elder Sinvula’s and Robert’s “dream world” is difficult and dramatic which eventually make them unhappy. The death of Akapelwa brings tensions within the family. Mlambo and Kandemiri (2015) state that “in African societies like the Kwena village, death is something that can be dreadful and heart wrenching. Death is everywhere and there is no country without a grave but it becomes an issue for concern if five children from the same family die unceremoniously within a short space of time, with their illnesses marked by the same pattern of symptoms (p. 55). It is important to note that Ma Simanga is refusing to accept the truth. She is adamant that someone is responsible for her children’s deaths although she is informed about the cause of Akapelwa’s death at the hospital.

It is painful to lose so many children and Ma Simanga deserves sympathy but to some extent she is to blame, for she represents societies resistant to the truth. Such resistance creates a great wall that obstructs and hinders any efforts in trying to curb and bring the HIV and AIDS pandemic under control and through fiction, the taboo, and the subdued and silenced realities get coded in a form acceptable to the public sphere (Mlambo & Kandemiri, 2015, p. 56).

HIV/AIDS is real, and one cannot avoid the reality. If the societies are to become resistant to the truth about HIV/AIDS, they would engage in sexual intercourse without any protection due to the fact that they would believe that behind someone's death there is someone responsible for it. The societies would not believe that a person can die as a result of natural death or other diseases such as cancer and tuberculosis to mention but a few. According to Pasi and Mlambo (2018) "This chapter is an exploration of the selected stories from the anthology *We Must Choose Life* which bring out the shocking violence in various communities of Namibia and the stories show how this violence directly or indirectly contributes to children and women becoming infected with HIV/AIDS. On the other hand, Omeregbe (1990) stresses that:

There are mystical or supernatural forces which defy any scientific analysis or explanation. These forces surpass and sometimes counteract physical forces. They can be manipulated by man and employed for both good and evil purposes as protection, prevention of calamities, cure of disease, procreation and bringing about sickness, death and other kinds of misfortunes (p. 26).

Like Akapelwa, Robert becomes a victim of HIV/AIDS when he starts to engage in sexual activities with prostitutes in Havana. Alcohol and poverty make Robert to indulge himself in sexual activities without caring for himself. He spends the little salary he gets from the government as a police officer and uses it for buying alcohol instead of assisting his family back home. It is however

against this background that Nyathi and Shilongo narrate the two stories as a way of raising awareness in the societies. Mlambo and Kandemiri (2015) assert that:

Nyathi through *The Other Presence* (2008), thus advocates for society to change their attitudes and accept the presence of the deadly pandemic. The fictionalisation of these “unsayables”, that which societies like the Kwena village is not prepared to dare say, thus get scripted and this opens up avenues for the readers to begin to conceive of meanings that cannot be openly discussed. By accepting the presence of HIV and AIDS, the society gets to learn about the disease, know how it is spread and ways of preventing and minimising risks of contracting the disease. Society is made to view their current life from a different but positive perspective. That way, humanity can possibly gain absolute control over the pandemic and this pandemic by extension includes other ills and unsaid horrors like xenophobia, corruption, despotism, dictatorship and greed which still remain challenges in Africa (p. 56).

Supernatural powers and superstition play a major role in *The Other Presence*. Owls, vultures, the whirlwind and mating black cats mean a lot in Kwena community. The readers are therefore able to read both the word and the world. The readers’ minds are stimulated in that they would think otherwise when they read about supernatural power taking place at funeral. “On the issue of herbalists, witchdoctors and ancestral spirits, the terms can best be defined depending on the context in which they are being used and on individual beliefs relating to the matter” (Mlambo and Kandemiri, 2015, p. 58). Supernatural power is often associated with herbalists, witchdoctors and ancestral spirits.

Another aspect worth discussing in *The Other Presence* is Christianity. Mlambo and Kandemiri (2015) emphasise that Christianity came to Africa alongside colonialism. Colonialism is a form of

oppression and so is Christianity. Embracing Christianity to some extent is clear admission that our own African Religious institutions are inferior to those of the colonisers. *The Other Presence* is set in postcolonial times and Christianity is lingering heavily amongst the black societies. This is the reason why herbalist and witchdoctors are still considered as heathen. In *The Other Presence* Namukolo is presented as loyal to her church, her being assigned as deaconess and all that she says and does in defence of her Christian religion proves that African cultural traditions are not proper. This is so because Christianity like any other form of oppression brainwashes its victims and kills their mental capabilities slowly but effectively. In other words, Christianity destroys the African, just like colonialism, but in subtle way (pp. 58-59).

During the mourning of the deceased, spiritual leaders get opportunities to show case their talents of preaching the words of God. Their aim is supposed to be comforting the bereaved family with words of God, but for Reverend Guiseb it is a different story. The fact that Reverend Guiseb wants to get money, goats and chickens from the mourners, which actually makes their situation worse. His aim at the funeral is for his personal benefits and to drain people's wealth.

Like in *The Other Presence*, colonialism is recreated in *The Hopeless Hopes*. Robert joins the guerrillas or military force to fight against South African colonisers. His father is assassinated by South African army force and Robert together with other Namibians went into exile to prepare to fight for the liberation of the country. Although Robert successfully liberates the country, he suffers immediately after Namibia gains its independence from colonial master, South Africa. He is not recruited for years, and his hopes become null and void even though they had been promised that he would be considered first in any employment. Before embarking on a journey to Angola, Robert and his brother work in Otjomuise which is now better known as Windhoek, where they work in a bakery. They are forced to resign as they are not getting paid by the owner of the bakery. Robert also suffers at the hands of Mr Smith, where he works in a farm without getting paid, a situation that forces him to kill Mr Smith and to leave the farm upon realising that his own brother

Kapenda had died as result of Mr Smith's lack of concern. He is tortured and traumatised by the death of his fellow farm workers as well as his own brother Kapenda. Moreover, it is not easy for people to travel across the country freely. They are forced to carry and show passbooks at a checkpoint which separates Owamboland and commercial areas, which is known as the red line. All these evil practices are in line with colonialism against Africans by the white colonial regime.

Education is emphasised in *The Other Presence*. Mlambo and Kandemiri (2015) state that Nyathi is cautioning society to be on the look-out for the type of education that they are acquiring, whether it is education for development or education for destruction. Education for development is education that benefits both the one educated and the society that he lives in. Whereas education for destruction is education that destroys the one who receives it and contributes totally nothing to the development of the community (p. 60). Education plays a vital role in people's lives. Nyathi is therefore narrating the importance of education in the lives of everyone; however, cultural norms should not be seen as something useless as what Thomas thinks of. Thomas does not respect his own culture. He is influenced by American culture where he has been studying for some years. Mlambo and Kandemiri (2015) assert that:

Instead of Thomas being an educated member in society worthy of emulation and a role model, he turns out to be a laughing stock because he has allowed an alien culture and an alien language to interfere with his own rich African culture and African language. This brings to our attention the notion of mimicry which is the imitation of dress, manners and language of the dominant culture by the oppressed (p. 60).

It is important for writers to educate societies via different platforms. It is for this reason that Nyathi's *The Other Presence* reminds society that death is not only caused by HIV and AIDS alone. The death of Ma Simanga's husband in a road accident and that of Chuma after being

severely attacked by a python, make the statement as a reminder to society that death can still occur through other means other than the deadly pandemic. (Mlambo & Kandemiri, 2015, p. 62)

Corruption is worth discussing in *The Hopeless Hopes* by Salom Shilongo. It is worth noting that that some people who were in exile with others now enjoy the benefits of independence while others have nothing decent to eat together with their families. They are using government cars while their own cars are parked at their mansions, especially the top government officials such as ministers. Some of those top government officials did not suffer while in exile while those who suffered like Robert are becoming more and more poorer. Shilongo informs the readers that the government is being led by greedy people that are aiming for self-enrichment. Robert stays in a slum and he is unable to afford a decent house like other freedom fighters. He is not enjoying the fruits of independence given the fact that he enormously contributed towards the independence of the country. Through reading the novel, it comes to light that the majoring of those that are currently enjoying the benefits of Namibian independence did not suffer during the fight for the liberation of the country. It is also painful to see that Robert becomes a victim of alcohol and HIV/AIDS as a result of frustrations.

Gender stereotype plays a vital role in *The Hopeless Hopes*. Naita and Ndahafa are treated badly by their in-laws after their husband were assassinated by South African army. Mbenzi (2018) states that “gender stereotypical issues in Oshiwambo orature seem to have given rise to sex discrimination among the Aawambo. The Aawambo women are mostly discriminated against by men. The stereotypical issues are observed in folktales, in proverbs, proverbial phrases, lexicon and morphology (p.129). Naita and her children are left home without food, because her husband’s family members inherited everything after the disappearance of Naita’s husband in the hands of South African army forces. This forces Robert and his brother (Kapenda) to go to Otjomuise (Windhoek) in search for job, in order to support their mother and other siblings.

Mbenzi (2018) further states that:

Gender stereotypical issues have influenced modern Aawambo writers to be biased against women and in favour of men. As a result of the traditional norms and values which humiliate women, men are not willing to allow women to hold leadership positions. The abuse of women which is reflected in oral literature, is still found in the Aawambo communities (p. 135).

Based on the analysis of selected Namibian short stories in Elizabeth !Khaxas' *We Must Choose Life*, Pasi and Mlambo (2018) stress that:

These narratives reflect the social death and traumatic experiences of many girl children in Namibia. In these stories the women and girls have had the courage to bare their hearts and hurts, and open their deep-seated wounds to the world. The analysis of these narratives clearly shows that there is an urgent need to take further steps to achieve the goal of eliminating all forms of discrimination and violence against the girl children. Though progress has been made in different fields, major inequalities persist, including harmful traditional practices, child marriage and sex slavery. There is a need therefore, to examine the cultural practices which do not favour the dignity and respect of women and children (p. 270).

The quest for independence is something worth discussing. Before Namibia gained its independence, men and women flocked to neighbouring countries such as Angola, Zambia, Tanzania and Zimbabwe just to mention a few. Robert is one of those who sacrifice their time and energy to liberate the country. According to Fulkerson-Dikuua (2018) "approximately 43 000 Namibians went into exile, of which about 20 000 were children who were born in exile in various SWAPO camps" (p. 64). Today these people are suffering even after independence. They have no better jobs. Their living conditions are very bad as most of them live in slums without water and electricity.

CHAPTER FIVE

CONCLUSIONS AND RECOMMENDATIONS

5.1 Conclusions

The main aim of this research was to apply cognitive stylistics to the analysis of the novels *The Other Presence* by Francis Sifiso Nyathi and *The Hopeless Hopes* by Salom Shilongo using the Schema Theory. The research questions of the study were:

- How does cognitive metaphor help explain mental problems captured creatively in the two novels?
- What is the mind's contribution to the analysis of contextual meanings in the two novels?
- How does content schema contribute to the understanding of the two novels?

In this research, cognitive stylistic analysis provided and demonstrated insights into how the texts work. “This provides a clear justification for wanting to explore in as much detail as possible on how the text’s imagined minds and the reader’s actually situated mind have arrived at a certain place” (Stockwell, 2013, p. 274). It can however be concluded that *The Other Presence* and *The Hopeless Hopes* have varieties of cognitive metaphors, contextual meanings and content schema. Both Nyathi and Shilongo use cognitive stylistics tools to guide the readers to an evident image from the novels. Literary devices were chosen to communicate the thoughts and feelings in order to convey meaning. The schema theory, which was used in the research, offers useful tools for in-depth analyses of what the actual readers do when they engage in the immersive act of reading and consequently reporting the experiences.

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

fully explained when it comes to cognitive metaphors. The use of vivid figures or images helps the readers of the texts to thoroughly understand problems encountered in the contemporary world as faced by people on a daily basis. According to Mlambo and Kandemiri (2015), “thus literature’s faculties are able to resist the resistance of contemporary concerns in our lives” (p. 63). Through the use of cognitive metaphors, the societal problems are identified throughout the two novels. Such societal problems include unemployment, unfair treatment of people, HIV/AIDS, and witchcrafts to mention but a few. The study also revealed that by using tools of cognitive stylistics, one can be exposed to many aspects of cognitive metaphors in understanding the selected novels/texts. For instance, the deceased’s mother, Ma Simanga, refused to believe that her son, Akapelwa had died of HIV/AIDS.

The Other Presence as well as *The Hopeless Hopes* reveal how the authors use contextual meanings to deliver the messages. Nyathi’s novel indicates how the title of the novel, ‘the other presence’ has been used for a specific context. HIV/AIDS is what is referred to as ‘the other presence’. Although elder Sinvula is accused of being responsible of Akapelwa’s death, the truth is that Akapelwa has died of HIV/AIDS. If it was not for Dr Castro who intervened to inform the mourners that Akapelwa had died of HIV/AIDS, the entire village of Kwena could have believed that elder Sinvula was indeed a wizard. Their beliefs in supernatural powers could have been intensified too. This can be proven by the whirlwind, vulture and the owl, where people believed that those natural elements are associated with witchcraft. On the other hand, Shilongo’s *The Hopeless Hopes* reveals how Robert and other fellow ex-combatants gathered at a Big House in Windhoek to hand over their petition to Honourable Zopa. This clearly indicates that the State House is being contextualised to a Big House, while The Founding Father and the former President of the country Honourable Sam Nuyoma is referred to as Honourable Zopa. The contextual meaning of the selected novels can thus only be understood if the reader of the concerned novel has the general background understanding of the society.

The study further revealed that the selected novels/texts comprise of content schema. The content schema includes remembering, thinking and having a broader knowledge of culture. It is however important to note that both *The Other Presence* and *The Hopeless Hopes* are based on what appears to be ill-practices in the societies. The study revealed that widows continue to suffer the most especially when their husbands pass on as the widows face many challenges. In *The Hopeless Hopes*, Robert's mother, Naita, lost almost everything, because her husband's family members had to inherit what their brother had. The study revealed that the unemployment rate in the country is very high. Robert's hopes to secure a decent job become dim even after independence. As the eldest, his siblings are supposed to be supported by him, but he could not do anything. The readers are informed of how Robert suffered when he worked at Mr Smith's farm, where his brother Kapenda died simply because Mr Smith refused to take him to the hospital. Many people also lost their lives during colonial era. On the other hand, black people are not regarded as human beings.

Through these novels, the study revealed that HIV/AIDS continues to kill people regardless of safety measures from different health institutions in place. People continue to accuse each other of being responsible of someone's death. The lack of willingness to be tested plays a major role in many African societies. Hangula (2016) states that Nyathi's *The Other Presence* depicts a doctor who speaks on behalf of elder Sinvula and who tries to let the mourners understand that HIV/AIDS is the primary death. Doctor Castro noticed how the community does not understand the possible cause of death which is HIV/AIDS. By speaking up, readers can learn from these characters that it is not alright to keep quiet about violence (p. 74).

The study has therefore revealed that culture consists of some certain issues that cannot be easily mentioned. For instance, HIV/AIDS is considered as a shameful disease, hence it is prohibited for people to directly say that someone has died because of HIV/AIDS. Thus one is not allowed

to openly talk about it. This is revealed when Thomas is severely beaten up after disclosing that Akapelwa had died of HIV/AIDS.

Hangula (2016) further states that “a sense of commitment can be noted that Nyathi wants to convince the reader that there is a need to balance education and culture” (p. 75). This is proven by the fact that Doctor Castro, a well-educated doctor from Cuba does not want the Kwena community to talk about witchcraft as scapegoat. Culture plays a vital role as well, but since the world is dynamic, one needs to understand that education is the greatest tool one can use to change lives. However, Thomas, a young educated man is hated by his community due to the fact that he disregards his culture, a situation that leads him into trouble.

To sum up, the research questions have been answered by the findings. The study has analysed the cognitive stylistics study in the two selected novels, *The Other Presence* by Sifiso Nyathi and *The Hopeless Hopes* by Salom Shilongo. The researcher’s suspicion on how does cognitive metaphor help explain mental problems captured creatively in the novels, the mind’s contribution to the analysis of contextual meanings and how does content schema contribute to the understanding of the two novels were confirmed. It appears that death is seen as a result of evil powers in most communities regardless of tribes (Kwena and Aawambo). The study also revealed that cognitive metaphor, contextual meaning and content schema usually have negative consequences to the readers as the readers’ mind suffer in understanding societal problems such as discriminations, trauma, HIV/AIDS, gender violence, unemployment, corruption, colonialism and unfair treatment of people just to mention but a few. Apart from that, the study found out that because of these societal problems, people are usually ignorant when it comes to HIV/AIDS because they see the myths and the supernatural as the only thing that can cause death and not diseases such as HIV/AIDS.

5.2 Recommendations

Cognitive stylistics broadens people's way of thinking when incorporating the cognitive stylistic tools in analysing any text, be it poems, drama, short stories and novels. Through cognitive stylistics, metaphors, contextual meaning and content schema can be used to enhance the understanding of any selected text. It is important to note that cognitive stylistics is needed based on the following recommendations:

- More studies can be conducted to analyse and show the relevance of other cognitive stylistics tools such as similes, personification, contextual mapping etc. are used in literary works
- More researches can be conducted to find out how content schema contributes to the understanding of education and culture as they appear in *The Other Presence* and *The Hopeless Hopes*.
- The causes of societal problems within societies as presented through works of literature need to be thoroughly researched.
- More research can also be done to find out how people can find a weighing scale between education and culture. There is a serious need for policy developers, communication specialists, linguists and cultural players to consider the issues that rise from novels, deliberate them and improve ways of practically facing them.

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Annexure A

Research instruments or checklist

- **Content Analysis Checklist**

The data was collected through reading the selected texts using the content analysis checklist to analyse the similar theme (cognitive analysis) as portrayed in *The Other Presence* as well as *The Hopeless Hopes*. Below is the checklist, which was used to gather or collect data of the study as per the following research questions.

4. How does cognitive metaphor help explain mental problems captured creatively in two novels?
5. What is the mind's contribution to the analysis of contextual meanings in the two novels?
6. How does content schema contribute to the understanding of the two novels?

Title of the book	Units of analysis	Sample from the text/book	Page number
<i>The Other Presence</i>	<ol style="list-style-type: none">1. How does cognitive metaphor help explain mental problems captured creatively in two novels? <ul style="list-style-type: none">• What figures from the novels does the	<ul style="list-style-type: none">• However, I also want to tell you that there is also another presence inside our bodies that can kill indiscriminately. It has neither colour nor race. It knows no sex or gender. It conquers all. Sometimes, it can wipe away a clan, a family or a tribe... So please, please, please, come to	110

	<p>reader of the texts</p> <p>have in his mind?</p> <ul style="list-style-type: none"> • How does cognitive metaphor create new ways of mapping or thinking the real world of the textual world? • How is cognitive metaphor used in the two novels? 	<p>the hospital and I will test you. (Nyathi, 2008, p. 110).</p> <ul style="list-style-type: none"> • Other angry women joined in with showers of insults • How could you think of so many ill things about me? Replied Neo. You need not pretend that the women's reaction when they saw elder Sinvula here is anything to take lightly. • Alright, brother Nico, I hope your boiling temper has now been lowered in temperature by my gum. Now tell me, why do you accuse people of having died of witchcraft when you know very well that they died of HIV/AIDS? • This conversation was sinking deep and deeper into Nico's emotion. That was the time when Nico referred all the frustrations on his knobkerrie, which he landed heavily on Thomas. 	<p>6</p> <p>19</p> <p>24</p> <p>26-27</p>
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		<ul style="list-style-type: none"> • He was determined to get there and find an answer to his mental storm. 	30
		<ul style="list-style-type: none"> • But why did the villagers accuse him of playing God's role in the passing of his relative. He was laid to rest. 	34
		<ul style="list-style-type: none"> • How could he miss the opportunity of seeing this land that was once a troubled Egypt but now a promised Canaan? 	39
		<ul style="list-style-type: none"> • You see during the day, they pretend to be sheep, but come night time, they are specialists in rumour construction and rumour mongering. Once our people have given you a label, whether true or false, it remains your everlasting trademark. 	40
		<ul style="list-style-type: none"> • When absent from the compound the previous night, elder Sinvula was the talk of the compound. Some questioned where he had gone and why he had gone alone without the 	54

		<p>company of his sister-in-law who had gone to town to withdraw money from her late son's account. Others speculated that the old man had in fact gone to see his things in the jungle. To them, these are things which he had used to kill Akapelwa.</p> <ul style="list-style-type: none"> • Thomas was a new breath of intelligent though • Those were purely crocodile tears. • she is full of venom too • do not spill your bile at me • Where there is smoke there is fire. • share with us the bread of life before we bid farewell to our beloved son, Akapelwa • Wipe those little water droplets • What has claimed his life? • Wipe away a clan 	<p>60</p> <p>75</p> <p>78</p> <p>79</p> <p>81</p> <p>100</p> <p>101</p> <p>109</p>
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<i>The Other Presence</i>	<p>2. What is the mind's contribution to the analysis of contextual meanings in the two novels?</p> <ul style="list-style-type: none"> • What is the reader's mind interpretation of the selected novels with real life situation? 	<ul style="list-style-type: none"> • The whirlwind beat its way through the thickets of the forest as it forced its path towards the compound. Dust flew high into the heaven and slowly started taking the natural space of the cloud. Pieces of dead wood, grass and leafage lifted high up and faded into the blue sky. One could vividly see the ugly specks is debris of nature was creating in the sky. It was not a pleasant sight. • Find your path to your haven of peace and leave the children of life in their already troubled cradle. We seek serenity from you and not another spell of anguish. I implore you to pardon us of our infirmities. Please find your path where your legs suit your walk and not where your fangs will consume our creation. 	<p>1</p> <p>2</p>

		<ul style="list-style-type: none"> The vulture that looked dead at first now blinked its eyes and lifted itself onto its limbs. It pranced a little on the casket and flapped its wings loudly before taking off. It lifted itself into the air and flew towards the forest. The owl that had all along been looking from the branch hooted again and took off as well and followed the vulture. 	103
<i>The Other Presence</i>	<p>3. How does content schema contribute to the understanding of the two novels?</p> <ul style="list-style-type: none"> How does the background knowledge, culture or experience of the reader brought into the texts/novels? 	<p>Alcohol abuse</p> <ul style="list-style-type: none"> She drank like a man and led a life that was very different from many women in the village. In fact, there were times she competed with men in bottle stores in helping the bar tenders until closing time. This time, nobody knew whether Kachana was indeed drunk or simply saddened by the death of her cousin. They were not sure 	<p>4</p> <p>5</p>

	<ul style="list-style-type: none"> How does content schema apply in the two novels? 	<p>whether her cries were genuine or simply alcohol-driven.</p> <p>HIV/AIDS vs witchcrafts</p> <ul style="list-style-type: none"> Now tell me, why do you accuse people of having died of witchcraft when you know very well that they died of HIV and AIDS? Because of the immoral nature through which HIV/AIDS was perceived to be acquired, it was indeed a great insult to the family to be accused of having any of its members infected by this affliction. Alright then, do the right thing and reveal to me the truth. You know that I know that you know it is public knowledge that the young man died thin. You now need to make it publicly known that thinnest alone does not kill a person unless it is caused by that despicable disease. 	<p>24</p> <p>25</p> <p>44</p>
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		<ul style="list-style-type: none"> • The name of the disease that killed Akapelwa had already been told to his mother. It was her duty to tell her kinfolk if she so wished. This could have avoided the whole fuss placed on Sinvula's shoulders. Castro wrestled with the thought of keeping such crucial information to himself and the deceased's mother when innocent people like Sinvula were being irrationally harassed. 	45
		<ul style="list-style-type: none"> • You know everybody knows and I know that those diseases you talked about fare well in those patients suffering from this dreadful disease. 	45
		<ul style="list-style-type: none"> • Your nephew was very ill. He had lost a lot of weight. His body could not fight any disease anymore. It had lost its immunity, even simple ailments such as a cold could easily take 	45

		<p>his life. His mumps had turned into cancerous boils.</p> <ul style="list-style-type: none"> • Namukolo, what spell do you think might choose to visit only one family of all the families in this village. Our friend has already lost husband and four children. Now, we are about to bury the fifth. Do you think this is all caused by the design of some gods? What do you think also killed Ma Simanga's husband? • But why would you think a man who died in a car accident was killed by his own brother? • Death was always associated with some kind of spiritual mischief by somebody. There was always a scapegoat. • Please tell my people so that they can stop accusing other people of nonsensical crafts. • One important thing we also need to talk about is witchcraft. <p>Yes! answered many mourners</p>	<p>11</p> <p>14</p> <p>44</p> <p>45</p> <p>57</p>
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		<p>with vigour. You see, my friends; my understanding of things is very simple. You see, only those who accuse others of things such as witchcrafts are the sorcerers themselves.</p> <ul style="list-style-type: none"> • Owls were indeed ominous, especially when they hooted the whole night behind or over one's compound. Vultures, on the other hand preyed on the animal remains in the wilderness. • One of the approaches would include travelling as far away as Lilongwe in Malawi where different witch hunters could establish effective superstitious verifications of the problem. <p>Culture</p> <ul style="list-style-type: none"> • Customarily, such a widow would be afforded another matrimonial opportunity through her brother-in-law. However, Sinvula, the only remaining brother-in-law would be last 	<p>67</p> <p>68</p> <p>74</p>
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		<p>person she would give her soul to. Besides, some of the diviners had insinuated that elder Sinvula had strategically taken her husband's life so that she could marry him. Obviously, this would mean that she would get married in a polygamous state of affairs.</p> <p>Corruption and self-enrichment</p> <ul style="list-style-type: none"> • He argued that the Lord could only listen to prayers of those that recognised his work through offerings. If you give, he will giveth back with interest. I appeal to you to give more and you will see for yourself. Give God his money and the angels in heaven shall rejoice and sing 'halleluyah.' Remember the word of God, 'Give unto Cesar what belongs to Cesar and unto God what belongs to Him.' You are also at liberty to bring chickens, goats and cattle. 	51
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		<p>Those who choose to bring cattle will earn more in return. Goats are also a good measure to appease God. If you are young and have no material possessions, please bring chickens.</p> <ul style="list-style-type: none"> • Upon realising that little was forthcoming from the mourners, Reverend Guiseb concluded his call by a simple 'Amen' and withdrew to his seat. 	51
<p><i>The Hopeless Hopes</i></p>	<p>1. How does cognitive metaphor help explain mental problems captured creatively in two novels?</p> <ul style="list-style-type: none"> • What figures from the novels does the reader of the texts have in his mind? • How does cognitive metaphor create new ways of mapping or thinking the real world of the textual world? 	<ul style="list-style-type: none"> • At Otjomuise you will meet boys your own age who do not consider the wisdom of their parents. • A shepherd cannot feel well if one of his sheep is sick. • A tortoise never does business with a lizard because it can't climb. If you find a job, stay true to your family. Do not chase a high life that you cannot afford. • You will work with the white man, but don't be used like 	<p>3</p> <p>2</p> <p>3</p>

	<ul style="list-style-type: none"> How is cognitive metaphor used in the two novels? 	<p>slaves. I have shown you where the tree is, now you have to go there and raise your arm yourself.</p> <ul style="list-style-type: none"> The farm itself was situated on a vast piece of land, at least ten villages could fit on it. The mattress was worn and was only about as thick as a piece of a cow skin. Money was flowing into the farm every month, but for the labourers' life remained the same. Robert survived on water and prayers. when they finished cooking, they ate until there was no room left in their stomachs. A man is a puppy that leaves its house and goes to others looking for bones. It will always come back to where it eats porridge. Your puppy is just looking for bones in other 	<p>3</p> <p>3</p> <p>18</p> <p>30</p> <p>50</p> <p>54</p> <p>62</p>
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		<p>people's backyards. Even if it's given enough food, it will still go out to sniff for bones. Remember a dog is not a dog until it eats a bone. Your puppy will return unless you don't give it porridge with milk, which is the best way to keep it happy. You can even give it meat, but it will go looking for dirty bones.</p> <ul style="list-style-type: none"> • shortly afterwards the women retired to the bedroom • The earth is a cruel, dark cage where man lives with hungry lions, terrible diseases and venomous snakes. • We are suffering on our own soil while the foreigners enjoy honey. • Mom, you were a river of sweet water where I wet my heart when it was dry. • You were a tree with good shade where I rested when the sun was burning me. You were 	<p>63</p> <p>73</p> <p>76</p> <p>83</p>
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		<p>the cup of milk that nourished my soul. You were a tractor that could plough, sow and harvest.</p> <ul style="list-style-type: none"> • Although war is bitter, it will not last forever and we will taste the sweet victory. Our country has large lakes of milk and honey. • God guide me across this lake of fire. • a mouse can't fight a lion • give him to me so I can finish him off. • Many felt that he become a puppet, who had brought a wolf into a shed full of sheep. • so, he was just a dog in the lion skin • policemen are mad dogs, you're a marked dog 	<p>84</p> <p>89</p> <p>99</p> <p>101</p> <p>102</p> <p>126</p> <p>139</p>
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<p><i>The Other Presence</i></p>	<p>2. What is the mind's contribution to the analysis of contextual meanings in the two novels?</p> <ul style="list-style-type: none"> • What is the reader's mind interpretation of the selected novels with real life situation? • How context will be approached and analysed in the selected novels? 	<ul style="list-style-type: none"> • She began talking to herself and couldn't recall things. She would kill three chickens during the day and cook them without plucking off the feathers. One day Mom went out in the field with a basket and collected every bone that she could find. She came back and built a fire and started to cook the bones. She put them in a clay pot and ate those dirty old bones. Sometimes she would spend the whole day climbing trees, shaking branches and picking leaves. She would also rub her face with ashes until she looked like a ghost. She would climb on top of the trees and sing, clap her hands, dance, and cry out, I can see my sons! There they are! They're now grown and are rich. They have money! They will buy me a car and cattle. She set the huts on fire while we 	<p>80-81</p>
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		<p>were asleep. We almost burnt to death. One day she climbed a very tall tree and fell down. We found her broken body in a pool of blood. She was even taken to a famous medicine man, but you would not believe the things that monster said!</p> <ul style="list-style-type: none"> • our country has large lakes of milk and honey but we don't even taste them. The cow is ours and we graze it, but we never taste its milk. We water our trees, but never taste its fruit. • Botha International Airport • Big House • We came with a great visionary leader, His Excellency Honourable Zopa, who was born with teeth. He was really sent by God to lead our country and is a very wise man. He has beaten apartheid and now the colonists are running back to 	<p>88</p> <p>113</p>
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		<p>Europe and America. The enemy wets their pants when they hear his voice or sees his picture.</p> <ul style="list-style-type: none"> • He asked them to dig a hole in the ground each, everyone spit on your hole, he demanded. Now everyone closes your hole. After they had finished he said, what you have buried now is hatred, the hatred for whites. • Our China, who is in Asia, 	113
		<p>Holy is your money, Your corruption comes, Your will be done, In Africa as it is Asia, Give us this day our daily bribes, And forgive our greedy, As we forgive your citizens who exploit our people, And your nationals who don't pay tax, Give our dull children scholarships, So that you can lay your hands on our resources, Teach us tricks how rule forever.</p>	113

		<p>And give us wisdom on how to suppress dissidents,</p> <p>Lead us not into transparency,</p> <p>But deliver us another fat cheque,</p> <p>For the resources,</p> <p>The people,</p> <p>And the tenders are yours,</p> <p>Forever and ever</p> <ul style="list-style-type: none"> • The Chinese came with a vessel full of bones and threw them at our leaders. You will soon see the Chinese in our parliament. • 	134
<p><i>The Hopeless Hopes</i></p>	<p>3. How does content schema contribute to the understanding of the two novels?</p> <ul style="list-style-type: none"> • How does the background knowledge, culture or experience of the reader brought into the texts/novels? 	<p>Colonialism vs fighting for independence</p> <ul style="list-style-type: none"> • After her husband's disappearance, his brother and uncles came and took all his possessions that they could find. In their brutal culture it was normal for a man's possessions to be inherited by the males in 	1

	<ul style="list-style-type: none"> How does content schema applied in the two novels? 	<p>his family so that nothing was left for his wife and children.</p> <ul style="list-style-type: none"> The bus kept picking people from different places until it was almost full, but there was not a single woman among the passengers. They shoved and kicked the passengers, shouting at them and even swore at the oldest among them, calling him a drunken baboon. If you go in the house of a white man, you will find him stroking his dog with his left hand while shoving a black worker with his right. Those children will become the oppressor of tomorrow, growled a man sitting next to the driver. You saw how they started throwing stones at us. When they are grown, they will take up guns. I'm tired of white colonialism. You work for months and can't even afford 	<p>7</p> <p>8</p> <p>10</p>
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		<p>two pairs of underwear and have to wear same ones every day. We should all be treated the same! We should live with our wives like they do. They live with their dogs while we can't even live with our children.</p> <ul style="list-style-type: none"> • In a world of guerrillas fighting to liberate the motherland, he (Mr Smith) had been taught that a man should think about his gun before his wife. He did not even look to see who it was before he began to shoot at the trespassers. • Smith was very angry when Robert asked if he could go home to mourn. What will the people do if you tell them about deaths? Will they be able to bring them back? Are they Jesus who can raise them from dead? Since when did you start mourning albinos? 	<p>38</p> <p>42</p> <p>100</p>
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		<ul style="list-style-type: none"> • Hunger, thirst, sweat, pain, blood and death were all part of the war which would lead them to freedom. Using hand grenades and machine guns, they killed many soldiers and blew up all military trucks. • After the loss of many men, it was finally the start of freedom and Robert would be going home to begin a new life. 	109
		<p>Unemployment</p> <ul style="list-style-type: none"> • Everyone who takes part in liberation struggle will be given money to start a new life and I will be getting it in a few days. We will soon live like white people and have money, cars, nice houses and anything else we want. • We want our money! Where is our money! Give us jobs NOW! 	112
		<p>Poverty and poor living conditions</p> <ul style="list-style-type: none"> • I will buy cement, bricks and corrugated roofs so that you will 	120
			113

		<p>no longer sleep in huts that have holes and lizards. You will sleep on flat beds and soft mattresses instead of wood and cow skins.</p> <ul style="list-style-type: none"> • They were neglected children who were forgotten by their own angry parents • Like all the homes in the area, his shack was made out of corrugated sheets of steel, planks, poles and anything else that would block the wind and rain. The toilet was a riverbed that ran through the slum. Pieces of used toilet paper could be seen everywhere and the repulsive stench of shit, piss, blood, dust and tears hung heavily in the atmosphere, overriding the smell of food. • I'm tired of your lies, you stupid baboon! She raged. Do you think we are fools? Every time you go to work, you come back with empty hands! You just 	<p>127</p> <p>127</p> <p>135</p>
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		<p>waste your money on yourself, you useless imbecile. You spent four years working on a farm, but you came here like a person from prison! You told us you did not earn a single cent! How can you stay at work for four years earning nothing! Now it is the same story again! What a selfish, useless fool! You have money to buy alcohol, but no money to buy food.</p> <p>Alcohol and drug abuse</p> <ul style="list-style-type: none"> • Hey, you useless dog, if you touch Sarah you will never ever see the sun again, roared Mbokoma. It is true that you don't care about us! You think only about yourself and alcohol. • While they spoke the word of God in the light of day, they sold drugs under the blanket of night. It was a fool proof way for them to become super rich and they would continue building more 	<p>136</p> <p>128</p>
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		<p>tents and theatres to rob the unsuspecting people while using the word of God. In the end, some people wasted their money on alcohol and drugs, while others lost their money to false pastors and prophets. Namibia had become a country full of greedy thugs dressed in suits and robes claiming to be pastors and politicians. It was all hopeless hopes.</p> <p>HIV/AIDS</p> <ul style="list-style-type: none"> • He paid every cheap prostitute that he could afford with money or alcohol. He could buy intercourse almost any time, sometimes with HIV secretly included. <p>Corruption</p> <ul style="list-style-type: none"> • These wolves only promote their relatives, friends and mistresses. Before independence, we suffered because of colonialism. Now we 	<p>130</p> <p>132</p>
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		<p>are suffering because of corruption. What the white man did to us is now being done to us by our own brothers.</p> <ul style="list-style-type: none"> • They wine and dine on money that the veterans had paid for with their lives. They squandered wealth for their own selfish pleasures, living in mansions, driving expensive automobiles and dressing in costly suits. Now more black people were driving luxurious cars than the whites and more black held leadership positions, yet there were still more slums than houses. More tears instead of smiles, more diseases instead of cures, and more depression instead of joy. 	126-127
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Annexure B



NAMIBIA UNIVERSITY
OF SCIENCE AND TECHNOLOGY

FACULTY RESEARCH ETHICS COMMITTEE (F-REC)

DECISION: ETHICS APPROVAL

Ref: S009/2018

Student no.: 211111686

Date: 17 August 2018

RESEARCH TOPIC

A Cognitive Stylistics Study of The Other Presence and The Hopeless Hope

Researcher: Mr Linus N Hafeni (Principal Investigator)

Supervisor: Dr Haileleul Zeleke Woldemariam (email: hwoldemariam@nust.na), NUST

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Dear Mr Linus N Hafeni,

The Faculty of Human Sciences Ethics Screening Committee (F-REC) of the Namibia University of Science and Technology reviewed your application for the above-mentioned research. The research as set out in the application has been approved.

We would like to point out that you, as principal investigator, are obliged to:

- maintain the ethical integrity of your research,
- adhere to the Research policy and ethical guidelines of NUST, and
- remain within the scope of your research proposal and supporting evidence as submitted to the F-REC.

Should any aspect of your research change from the information as presented to the F-REC, which could have an effect on the possibility of harm to any research subject, you are under the obligation to report it immediately to your supervisor or F-REC as applicable in writing. Should there be any uncertainty in this regard, you have to consult with the F-REC.

We wish you success with your research, and trust that it will make a positive contribution to the quest for knowledge at NUST.

Sincerely,

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