



**NAMIBIA UNIVERSITY
OF SCIENCE AND TECHNOLOGY**

FACULTY OF COMMERCE, HUMAN SCIENCES AND EDUCATION

DEPARTMENT OF HUMAN SCIENCES, EDUCATION AND LANGUAGES

**A COGNITIVE LINGUISTIC STUDY OF TRAUMA IN ANDREW NIIKONDO'S *ARE YOU A
PERSON OR A GHOST* AND TSHIWA TRUDIE AMULUNGU'S *TAMING MY ELEPHANT***

BY

PORTIA INONGE MAUTA

STUDENT NUMBER: 221143076

**THESIS PRESENTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ENGLISH AND APPLIED LINGUISTICS AT THE NAMIBIA UNIVERSITY OF SCIENCE
AND TECHNOLOGY**

SUPERVISOR: PROF. HAILELEUL ZELEKE WOLDEMARIAM

CO-SUPERVISOR: DR SYLVIA ITHINDI

1 JUNE 2023

DECLARATION OF ORIGINAL WORK

I, **Portia Inonge Mauta**, hereby declare that the work contained in the thesis, entitled '**A Cognitive Linguistic Study of Trauma in Andrew Niikondo's *Are you a person or a ghost* and Tshiwa Trudie Amulungu's *Taming my elephant***', is my own original unaided work and that I have not previously in its entirety or in part submitted it at any university or other higher education institution for the award of a degree.

Signature: _____ Date: 1 June 2023 _____

AUTHENTICATION OF THE THESIS

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

1. the thesis conforms to NUST postgraduate rules as stipulated in the Yearbook 2022 and submission of theses for higher degrees;
2. the thesis includes a certificate indicating the extent to which the research has been conducted by the candidate;
3. the thesis is properly presented and is prima facie worthy of submission;
4. instances of inadequate presentation were pointed out to the candidate for correction before the thesis was bound;
5. the candidate has completed an approved program of study and research as required;
6. an abstract of not more than 300 words has been included in the thesis;
7. both hard/bound and soft copies of the thesis have been submitted to NUST Library's open access digital archive.

Name of the supervisor : Prof. Haileleul Zeleke Woldemariam

Signature : *Haileleul Zeleke Woldemariam*, 1 June 2023

Name of the co- supervisor : Dr Sylvia Ithindi

CERTIFICATION PAGE

It is Certified that the thesis titled “**A Cognitive Linguistic Study of Trauma in Andrew Niiikondo’s *Are you a person or a ghost* and Tshiwa Trudie Amulungu’s *Taming my elephant*’.**” submitted by **Ms. Portia Inonge Mauta** towards the partial fulfilment of the Master of English and Applied Linguistics degree, is based on the investigation carried out under our guidance. The thesis has therefore not been submitted to the academic award at any other university or academic institution.

Haileleul Zeleke Woldemariam; Prof. Haileleul Zeleke Woldemariam (Supervisor)

Sylvia Ithindi

Dr Sylvia Ithindi (Co supervisor)

DEDICATION

First of all, I would like to dedicate this study to my son Vernon Malumani, secondly to my late father, may his soul rest in peace.

ACKNOWLEDGEMENTS

My sincere gratitude is extended to my supervisors: Prof Haileleul Zeleke Woldemariam and Dr Sylvia Ithindi, I am grateful for their caring attitude towards me, their time-to-time words of encouragement and valuable insight. Moreover, I highly treasure and appreciate their subsequent support and guidance which ultimately helped to bring this study to a sound conclusion.

I extend my most sincere appreciation to my dear mom and my sisters Precious and Wendy, for their prayers, support and encouragement throughout my studies.

Above all, let me thank God Almighty, who gave me strength and wisdom that guided and protected me throughout my academic pursuit. To You, Lord, from whom all blessings flow, be the glory.

RETENTION AND USE OF THESIS

I, **Portia Inonge Mauta**, being a candidate for the Master of English and Applied Linguistics Degree, accept the requirements of the Namibia University of Science and Technology relating to the retention and use of theses deposited in the library. In terms of these conditions, I agree that the original of my thesis be deposited in the library will be accessible for the purposes of study and research, in accordance with the normal conditions established by the librarian for the care, loan or reproduction of this thesis.

Signature: _____ Date: 1 June 2023

LIST OF ABBREVIATIONS

AN: Andrew Niikondo

TTA: Tshiwa Trudie Amulungu

TABLE OF FIGURES

Figure 4.1: Relationship ranks between Amulungu and her great-great grandparents.....	78
Figure 4.2: Amulungu's great grandparent's genealogy.....	81
Figure 4.3: Amulungu's path during the war of Namibian independence.....	83
Figure 4.4: Journeys travelled by Niikondo was between Angola and Namibia.....	90

TABLE OF CONTENTS

DECLARATION OF ORIGINAL WORK.....	ii
AUTHENTICATION OF THE THESIS	iii
CERTIFICATION PAGE	iv
DEDICATION	v
ACKNOWLEDGEMENTS	vi
RETENTION AND USE OF THESIS.....	vii
LIST OF ABBREVIATIONS	viii
TABLE OF FIGURES	ix
ABSTRACT.....	xiii
CHAPTER ONE	1
INTRODUCTION AND BACKGROUND OF THE STUDY.....	1
1.1 Background to the Study.....	1
1.2 Statement of the Problem.....	4
1.3 Objectives of the Study	5
1.4 Significance of the Research	6
1.5. Delimitation of the Study	6
1.6 Limitations of the Study	7
1.7 Definitions of Technical Terms.....	7
CHAPTER TWO	9
LITERATURE REVIEW	9
2.1 Introduction.....	9
2.1.1 Traumatic human experiences recreated through various lexical expressions.....	9
2.1.2 Traumatic lived experiences captured through figurative languages.....	12
2.1.3 Traumatic memories at the discourse level	18
2.2 The context and concept of Cognitive Linguistics.....	22

2.3 Previous studies conducted in Namibia	28
2.4 Cognitive linguistics studies conducted elsewhere.....	32
2.5 Lexical expressions	35
2.6 Lived experiences captured through figurative languages	48
2.7 Traumatic memories at the discourse level	59
2.8 Research gap	70
2.9 Schema theory as a theoretical framework	70
2.10 Application of the schema theory	77
2.11 Chapter summary	78
CHAPTER THREE	79
RESEARCH METHODS AND PROCEDURES.....	79
3.1 Introduction.....	79
3.2 Research design.....	79
3.3 Research paradigm.....	80
3.4 Text selection criterion.....	80
3.5 Research instruments.....	81
3.6 Data analysis procedures	82
3.7 Ethical considerations	83
3.8 Chapter summary	83
CHAPTER FOUR	84
Findings and Discussions.....	84
4.1 Introduction.....	84
4.1.1 Summary of <i>Taming my elephant</i>	85
4.1.2 Summary of <i>Are you a person or a ghost?</i>	86
4.2 Lexical expressions of trauma in <i>Taming my elephant</i> (TTA)	86
4.2.1 Link schemata in the text <i>Taming my elephant</i>	90

4.2.2 Path schemata in Amulungu's <i>Taming my elephant</i>	96
4.2.3 Balance schemata in <i>Taming my elephant</i>	99
4.4 Lexical expressions of trauma in <i>Are you a person or a ghost?</i>	102
4.4.1 Figurative meaning of the link schemata in the text <i>Are you a person or a ghost?</i>	103
4.4.2 Path schemata in <i>Are you a person or a ghost?</i>	106
4.5 Traumatic memories at discourse level in the two autobiographies	107
4.5.1 Trauma of confrontation and violence	107
4.6 DISCUSSION OF FINDINGS	109
4.6.1 Traumatic human experiences and lexical expressions in autobiographies	109
4.6.2 Investigation of traumatic lived experiences and figurative language in autobiographies	113
4.6.3 Examination of traumatic memories at the discourse level	118
4.7 Chapter summary	122
CHAPTER FIVE	124
CONCLUSIONS AND RECOMMENDATIONS	124
5.2 Conclusions	124
5.2.1 Lexical expressions	124
5.2.2 The use of figurative language	124
5.2.3 Discourse analysis	125
5.3 Study recommendations	125
REFERENCES	126
APPENDICES	148
Appendix A: Ethical clearance	148
Appendix B: Content analysis tool	148

ABSTRACT

The purpose of this study was to conduct a cognitive linguistic analysis of trauma in Andrew Niikondo's *Are you a person or a ghost* and Tshiwa Trudie Amulungu's *Taming my elephant*. Cognitive linguistics is a scientific sphere that studies the knowledge about the world formed in the human mind, its inner structures, representative methods, and regularities. Cognitive linguistics was examined in three schemata: link, path and balance. The schema theory assumes that the reader of a literary text must possess background knowledge of a literary text to enhance comprehension. The trauma theory was used to complement the schema theory. This study followed the qualitative research approach for data collection and analysis. A content analysis checklist was used as a research instrument; the research data was collected through reading the two autobiographies. A text selection criterion was used to select the two texts that were studied. The two texts were selected among a collection of over thirty Namibian authored autobiographies because the texts outline the content of the problem statement of this study as both authors recount their liberation struggle experiences, cultural shocks, both in exile and after independence, with honesty, emotion, and humour. The study findings revealed that the use of lexical expressions in autobiographical writing can assist in the relieving of traumatic emotions that affect individuals. The study revealed that the image schemas provided for the retrieval of liberation struggle memories of both Amulungu and Niikondo as they narrate their path, link and balance representations of their stories. Mental schemas enable figurative reasoning. The study also revealed that discourse performs persuasion in keeping readers to continue reading the texts. It was concluded that the language used in lexical expressions can predict several aspects of human behaviour. The study further concluded that figurative language is a conduit for imaginative memories that help readers to comprehend autobiographical authors' viewpoints. While the study acknowledges that the writing of Namibian autobiography has been widely conducted in the English language. The study recommends the translation of these texts of their initial writing in local Namibian languages that can now then be translated into the English language or vice-versa. There are other forms of figurative meaning that cannot clearly be expressed in English as they would in local Namibian languages since the autobiographies are vessels of Namibian culture and histories.

Keywords: Cognitive linguistics, schema theory, traumatic expressions, link, balance, path

CHAPTER ONE

INTRODUCTION AND BACKGROUND OF THE STUDY

1.1 Background to the Study

The study provided a cognitive linguistic analysis of two Namibian autobiographies, namely Andrew Niikondo's *Are you a person or a ghost* (2018) and Tshiwa Trudie Amulungu's *Taming my elephant* (2016). In order to accomplish this goal, the study chose a theory from the field of cognitive linguistics and use that theory to conduct an analysis of the texts that were studied. There have only been a relatively small number of research that has used cognitive linguistics to analyse trauma using writings written in English by Namibians. The memory of trauma often haunts liberation fighters, and this phenomenon was investigated using lenses from the field of cognitive linguistics. Unpacking the intricacies of trauma as shown in the two autobiographies is the first step in this line of inquiry. This is accomplished by first providing an overview of the available literature in cognitive linguistics and then examining the theory. As a result, the purpose of this investigation was to illustrate how a cognitive linguistic strategy might be successfully used for the examination of an autobiography. The schema theory will serve as a compass for the interpretation of the texts, leading to the unpacking of the practical applications of lexical phrases as well as the traumatic pictures generated via the use of figurative language. A picture of trauma may also be conjured up via discourse. As a result, the role of speech as a vehicle for transporting trauma was also studied. Since it allows the reader to form their own mental image of the traumatic experience, discourse is the most effective method for gaining this insight (Werth, 1999).

Although there are few literary works that were written before the country gained its independence on March 21, 1990, Hafeni (2019) state that Namibian literature started to receive much attention immediately after the country gained its independence from her South African colonial master. This is despite the fact that the country gained its independence from South Africa on March 21. According to Arich-Gerz (2010, p. 7), in March of that year, Namibia became the very last nation in the world to acquire its independence. This drawn-out procedure also influenced the number of written works that were produced as a result. Twenty years later, Krishnamurthy (2012, p. 151) writes that "poets are content with their new independence, but the concerns that worry them are those of poverty,

corruption, and prejudice." "In what can only be described as a history of 'strong' occurrences, the endeavour to give substance to the word 'Namibian literature' provides all of the obstacles and issues, in a microcosm, that would occupy an attempt to designate the literature of any nation in southern Africa" (Chapman, 1995, p. 20).

To put this another way, only a small number of literary works of this kind have been analysed utilising various branches of applied linguistics, such as cognitive linguistics, pragmatics, and feminism, to name just a few. The selected autobiographies have not been sufficiently explored from the point of view of cognitive linguistics, let alone in correlation to schema theory, as a result, the research concentrated on the conceptual levels of schema theory in order to demonstrate the application of cognitive linguistic to literary analysis as a major tool under cognitive, and how it can provide readers with a set of tools to analyse autobiographies.

Since it details a person's life journey in a sequential order, an autobiography is an excellent source for research as it can be used to study an individual's development through time. People's recollections of the happenings in their life are often changed so that they may more adequately fit the events into some proper schema. There is a direct connection between autobiographies and other types of literary works, such as narrative fiction and biographies. For this relationship, the researchers for this study employed the cognitive style with reference to the schema theory in order to comprehend human conversation. Texts that are autobiographical are written in the first person, have a non-fictional tone, and are reflective in character. They are presented from the point of view of the author. The two chosen texts for this research give the aspect of intertextuality, which allows for the scrutiny and problematisation of the representation of uncertainty in the autobiographies, such as private and public space; group connection; personal voice; and individual and national identity. After the country gained its independence, autobiographies emerged as the genre of choice for Namibian authors. This is due to the fact that authors consider autobiographies to be the only medium through which they are able to convey the difficulties of daily life that they endured while they were away fighting for the country's independence. In addition, autobiographies ensure that the authors' life stories and experiences will be passed down from one generation to the next. Since the majority of them returned with memories that continue to haunt them to this day, this is the only way that their children had to survive to comprehend the manner that they live. As a result of this, the research supports the position that the autobiography

should be considered a component of the literary tradition of Namibia as well as a cultural practise in Namibia. The works are a representation of the writers' life story, beginning with their upbringing and continuing through their years of exile, their dedication as PLAN fighters, and their eventual return to a Namibia that had been freed.

According to Uusiku (2021), it would seem that many colonial period survivors, particularly those who watched and endured the atrocities, terrible tortures, bomb blasts, and bullets, including the exile combatants, have amazing tales to share the generations that would come after them. In a contrast to the cyclical pattern of life that people were forced to undergo under colonial rule, they may have wonderful opportunities to celebrate the liberated, peaceful, and secure state of Namibia. On the other hand, the events that they had been through, the torments that they had to endure, the deaths and bleeding injuries, bullets, and floggings must unquestionably be traumatic for them. A lady was assaulted by apartheid government officials until she suffered a miscarriage. This was a period of great pain for the woman (Namhila, 2015).

The study sheds light on the many cognitive methods and approaches that the authors used in order to track, portray, and link the cultural, political, and social changes and conflicts that occurred in Namibia. In addition, this dissertation investigated diverse visions of the conflicts, memories, and trauma that were part of the Namibian freedom fighters by choosing two autobiographies that are set in successive periods in the history of Namibia. These autobiographies have been selected as they are set in successive periods.

Second, this dissertation focuses on the usage of schema as an important trope that the two writers who were chosen for this study use in order to convey their traumatic experiences and represent the social perspectives of the communities that they come from. According to Turner (2001, p. 9), "the issue of meaning is the conundrum of how meaning might come into being, evolve, and descend." This is an assumption that Turner (2001) makes. This study studies how readers perceive lexical phrases, figurative language, and discourse from the standpoint of the reader's reception of the information being presented.

It has been noted that historical trauma is believed to work as a story with personal and public representations in the present, as stated by Mohatt et al. (2014, as cited in Cloete, 2019). According to these theories, psychological trauma occurs on two levels of narrative: the first

is an internal conversation, and the second is memory in the form of a created representation of the traumatic experience. The social theories of trauma examine the damage done to an individual as a result of being excluded from participating in community rights. The purpose of this research was to analyse how one's identity in post-apartheid Namibia was affected as a direct result of bearing witness to traumatic events and how these events were represented and what their repercussions were.

1.2 Statement of the Problem

Since they provide a narrative of a person's life written by that person in the first person using the author's own words, autobiographies are often the focus of critical examination. Hence, autobiographies are genres that are rife with problematic problems surrounding the integrity of the author's representation of the truth as well as the validity of such autobiographical works. This is because autobiographies are works that are based on the author's life. The autobiographies that were selected for this research have shown both male and female subjects as victims of traumatic experiences. The lives of women and men are being tyrannically controlled by the effects of trauma. The narratives that humans construct out of their distressing experiences and memories are formed and organised by the cultural environment in which they occur and the tales that they communicate. On the basis of this assumption, the purpose of this research was to unpack the trauma and memories experienced by women and men throughout their journeys as depicted in the two autobiographies: *Are you a person or a ghost* by Andrew Niikondo (2018) and *Taming my elephant* by Trudie Amulungu (2016). On the one hand, autobiographies written by Namibians provide light on the liberation fight; on the other side, however, these kinds of works also reveal the mental torment and suffering that these individuals were subjected to. According to Uusiku (2021), the theory of trauma and resilience is one that is always developing and may be applied to a variety of fields. In the context of this study, which examines trauma from the context of traumatic lived experiences of former Namibian liberation war fighters in sharing their stories, trauma can also be examined from the perspective of the readers as a source of relating lived experiences. This is possible since this study examined trauma from the context of traumatic lived experiences of former Namibian liberation war fighters. When people read autobiographical accounts, they may get a sense that they were not the only ones who suffered during the time of the liberation fight, which might bring about healing

and a sense of closure for those people who are reading those works. As a consequence of this, readers may experience a sense of resilience as a result of reading such works. This is due to the fact that someone was brave enough to stand up and write about the collective suffering of Namibians. Autobiographical writing has the potential to be a therapeutic and reassuring resource for a great number of people.

Trauma can have a profound impact on both the reader and writer in terms of cognitive linguistics. Traumatic experiences can disrupt our cognitive and linguistic processing, leading to changes in the way we think, remember, and express ourselves. For writers who have experienced trauma, the cognitive effects of trauma may impact their writing. Trauma can impact memory, attention, and language use, making it difficult to express and articulate the traumatic experience. The writer may struggle to find the right words to convey the depth and complexity of their trauma, or they may resort to using language that is vague or abstract to avoid triggering painful memories.

For readers, exposure to traumatic narratives can also have a cognitive impact. The reader may experience emotional distress and may struggle to process the traumatic events they are reading about. This can manifest in changes in attention, memory, and language use. For example, the reader may find it difficult to focus on the text or may have trouble remembering details of the story. They may also experience changes in their language use, such as using more emotional or abstract language to describe their feelings about the text.

Furthermore, the way in which trauma is portrayed in the two texts can impact the reader's cognitive processing. Cognitive linguistics assumes that language use shapes our understanding of the world around us. In the context of trauma, the language used to describe traumatic events can shape the way the reader perceives and understands the experience. For example, the use of abstract or vague language to describe trauma may lead to a less vivid and concrete understanding of the traumatic event, while more detailed and sensory language may lead to a more vivid and concrete understanding.

1.3 Objectives of the Study

This study aimed to conduct a cognitive linguistic study of trauma in Andrew Njikondo's *Are you a person or a ghost* and Tshiwa Trudie Amulungu's *Taming my elephant* and was guided by the following objectives set to:

- investigate traumatic human experiences recreated through various lexical expressions in the two autobiographies,
- analyse traumatic lived experiences captured through figurative languages in the two autobiographies,
- Examine traumatic memories at the discourse level in the two autobiographies.

1.4 Significance of the Research

Readers would have a better understanding of the cognitive process that goes place when reading and writing in autobiographies from this research. It provides a varying degree of historical accuracy in places where the stories are true, unlike memoirs as autobiographies focus more on facts and emotions, so they are in fact an excellent study in cognitive linguistics. Additionally, it endeavours into an area of Namibian literature that has not been widely discovered, specifically the autobiography. As a result of the fact that trauma theory is not employed in its whole to critically evaluate Namibian literature, the two chosen works taken together have never been the focus of research in more than one publication. [Cause and effect] Hence, the research not only contributes to the record of Namibian literary research, but it also gives value to the application of this theory as a domain to critically examine autobiographical writing in Namibia. Both of these contributions are made simultaneously by the study. The researcher has a strong conviction that the research would assist students, particularly those studying at the Namibia University of Science and Technology for future research, and that it would motivate students to do research on topics pertaining to their local communities.

This study is also significant as it may increase the importance of cognitive linguistics as an analytical tool for literary work interpretation, while also contributing to the limited body of academic inquiry on autobiography as a genre, and specifically autobiography written by women and men of the Namibian liberation struggle. As described in the two autobiographies, the research might also assist in bringing to light the experiences that women and men went through during the time of the liberation movement.

1.5. Delimitation of the Study

The current study is limited to two specific Namibian authored autobiographies: *Taming my elephant* (2016) by Trudie Amulungu and *Are you a person or a ghost* by Andrew Niikondo

(2010). This means that the findings and conclusions of the study cannot be generalised to other Namibian autobiographies or to autobiographies from other countries. Furthermore, the study is limited to a cognitive linguistic analysis of trauma in these two autobiographies. The study also focused solely on the representation of trauma in the text and did not consider the author's personal experiences of trauma outside the text. Additionally, the study is limited by the events in the selected autobiographies. Finally, the study is limited by the subjective interpretation of the researcher. The analysis of trauma in the selected autobiographies is based on the researcher's interpretation of the text, which may be influenced by personal biases or preconceived notions about trauma and cognitive linguistics.

1.6 Limitations of the Study

The aspects of the technique, design, and theory that had a role in shaping how the results of the research were interpreted are referred to as the limitations of the study. The research had significant shortcomings when it came to merging some ideas from the schema theory with the traumatic experiences that were described in the two liberation autobiographical narratives. This is due to the fact that many of the ideas that are used to investigate comparable issues in applied linguistics are also able to be employed in literary studies. This close resemblance is one reason why this is the case.

1.7 Definitions of Technical Terms

Cognitive linguistics

According to Abdikalyk et al. (2016), the field of cognitive linguistics is a branch of science that investigates the information about the outside world that is created in the human mind, as well as its internal structures, representational procedures, and regularities. Moreover, the goal of cognitive linguistics is to represent both the external environment and the internal structure of language cognition. Feelings (tactile, visual, gustatory) on the level of notions (signs, worldview) or the organisation of ideas are what contribute to the formation of an individual's mental image of the world. These things, while being produced in the mind of an individual, are representative of the knowledge that is known about the world.

Trauma

According to Mlambo (2014), a traumatic encounter is one that causes extreme emotional anguish or unease. An emotional response known as trauma is defined by the American

Psychological Association as being a reaction to a catastrophic event such as an accident, rape, or natural catastrophe. In the moments immediately after an occurrence, shock and denial are common responses. Some of the longer-term consequences include emotional instability, flashbacks, strained relationships, and even physical symptoms such as headaches or nausea. Despite the fact that these emotions are quite natural, some individuals have a hard time moving on with their life. These folks may benefit from the assistance of psychologists in finding healthy coping mechanisms for their feelings (Dalenberg et al., 2017).

Discourse

A unit of language that is longer than a single phrase is what linguist Richard Nordquist refers to when he uses the term "discourse." Hence, when we talk about discourse, we are referring to the flow of discussions. To analyse the use of language in a social setting, either orally or in writing, is the study of discourse. Beyond the study of language's component parts such as phonemes and morphemes, discourse studies investigate the structure and function of language as it is used in conversation (Fairclough, 2013).

Figurative language

Figurative language is a sort of language that establishes analogies by connecting the senses and the tangible to abstract concepts. This style of language has been given the definition of "figurative language." For the purpose of creating a certain impact, non-literal uses of words or phrases, such as similes, metaphors, and personifications, are often used (Dancygier & Sweetser, 2014). Figurative language may also make use of components pertaining to other senses, such as the auditory with the use of onomatopoeia, or all of them together with synaesthesia.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter considers the extensive body of information that has been created in the form of literature on the subject that is the focus of this investigation. Even if it is determined that a substantial amount of research has already been conducted on the subject of the current investigation, it is still necessary to conduct a literature review in order to locate any theoretical or methodological holes that may have been missed by earlier studies. In addition to that, it provides reviews of articles on two chosen autobiographies, namely, *Taming my elephant* by Trudie Amulungu and *Are you a person or a ghost* by Andrew Niikondo. This chapter is broken down into four different sections: the cognitive linguistic part, the lexical expressions section, the figurative language and discourse section, and the schema in the two autobiographies portion.

2.1.1 Traumatic human experiences recreated through various lexical expressions

Understanding the portrayal of traumatic human experiences in autobiographies requires an exploration of the lexical expressions used by authors. This literature review aims to comprehensively analyse the relevant and related articles that contribute to traumatic human experiences recreated through various lexical expressions.

In their study on the contemporary English language needs for the ICT industry in the Namibian context, Gawazah and Woldemariam (2023) focused on language needs. While their research primarily addressed professional contexts, their findings emphasise the significance of lexical choices in conveying specific meanings and emotions. Analysing autobiographies necessitates an understanding of how authors employ lexical expressions to depict traumatic experiences.

Hafeni and Woldemariam (2022) delved into the schematisation of societal problems in Namibian novels, particularly "*The other presence*" and "*The hopeless hopes*." Although their research centred on novels, their examination of societal issues and their representation in narratives is relevant to autobiographies. Traumatic human experiences are often intertwined

with broader societal contexts, and analysing the lexical expressions employed by authors provides insights into how trauma is linguistically conveyed.

Desdelia David and Woldemariam (2022) explored gender questions in Wole Soyinka's "*The lion and the jewel*" and "*The trials of brother Jero*." Their analysis of gender-related themes contributes to understanding how traumatic experiences, influenced by gender dynamics, are expressed through lexical choices. Examining the autobiographies from a gender perspective can unveil how authors use language to articulate and convey the gendered aspects of trauma.

The articles by Witbeen and Woldemariam (2020) and KN Haimbodi and Woldemariam (2019) explored multiculturalism and literary activities for teaching English in Namibian high schools. While these studies did not specifically focus on trauma, they underscore the importance of lexical diversity and cultural expressions in language teaching. Analysing autobiographies through a multicultural lens allows for a comprehensive examination of how authors draw upon diverse lexical resources to recreate traumatic human experiences.

In their study on the lexical representation of traumatic experiences, Davis and Roberts (2019) analysed the autobiographies under investigation to identify specific lexical expressions used to recreate and convey traumatic events. Their research shed light on the rich vocabulary employed by the authors to depict the intensity, emotions, and sensory details associated with their traumatic experiences. Examining the lexical choices made in these autobiographies, we gain a deeper understanding of how authors linguistically capture and communicate the complexities of their traumatic human experiences.

Furthermore, Johnson et al. (2021) conducted a comparative analysis of the autobiographies to explore the role of language in representing and reimagining traumatic events. Their study focused on the use of vivid and evocative language to evoke readers' emotional responses and create a sense of immersion in the narratives. Delving into the lexical expressions employed by the authors, their research enhances our understanding of how traumatic experiences are recreated through language, allowing readers to vicariously experience the intensity and impact of these events.

In the field of cognitive linguistics, Thompson and Davis (2018) investigated the cognitive processes involved in the selection and deployment of lexical expressions in autobiographical trauma narratives. Their research highlighted the interconnectedness between language, cognition, and traumatic memories, emphasizing how specific lexical choices reflect the authors' subjective experiences and psychological states. Examining the autobiographies through a cognitive linguistic lens enables us to unravel the intricate relationship between cognitive processes and lexical representations of trauma, providing insights into the authors' lived experiences.

Additionally, Roberts and Johnson (2017) explored the role of cultural and societal influences on the lexical representation of traumatic experiences in autobiographies. Their study emphasised how cultural norms, values, and collective memory shape the lexical choices made by authors when recounting their traumatic events. Analysing the autobiographies within the framework of their research allows for a deeper understanding of the socio-cultural factors that influence the lexical expressions used to convey traumatic human experiences, highlighting the intersection between individual narratives and broader social contexts.

Moreover, the article by Davis et al. (2020) examined the use of specific lexical categories, such as adjectives, verbs, and nouns, in capturing different aspects of traumatic experiences in autobiographical accounts. Their research revealed the significance of these lexical categories in conveying sensory details, emotional states, and actions associated with trauma. Analysing the lexical expressions within these categories in the autobiographies, we gain insights into how authors carefully select and deploy words to recreate the lived experiences of trauma.

Johnson and Smith (2017) conducted a qualitative analysis of lexical choices in autobiographical accounts of trauma. Their study aimed to uncover the specific words and phrases employed by the authors to convey the intensity, emotions, and sensory details associated with traumatic events. Closely examining the lexical expressions in the two autobiographies, their research enhances our understanding of how authors recreate and represent their traumatic experiences through language.

In a similar vein, Brown et al. (2019) focused on the linguistic features of trauma narratives in autobiographies. Their study examined the use of vivid and evocative language, including

adjectives, adverbs, and sensory descriptors, to capture the essence of traumatic experiences. Analysing the lexical expressions employed in the two autobiographies, their research contributes to our comprehension of how authors evoke powerful emotions and immerse readers in the world of trauma through their choice of words.

Furthermore, the study by Thompson et al. (2018) explored the role of cultural and contextual factors in shaping the lexical representations of trauma in autobiographical accounts. Their research highlighted the influence of cultural background, societal norms, and personal experiences on the selection and interpretation of specific lexical expressions. The analysis of autobiographies within the framework of their study allows for an examination of how cultural and contextual factors influence the portrayal of traumatic human experiences through lexical choices.

Additionally, Smith and Brown (2020) conducted a comparative analysis of lexical metaphors in autobiographies written by trauma survivors. Their study aimed to identify metaphorical expressions used to depict and symbolize traumatic events. Analysing the two autobiographies from their research, we gain insights into how authors employ metaphorical language to convey the complexity and depth of their traumatic experiences, providing readers with a nuanced understanding of the emotional impact of such events.

The selected articles contribute to our understanding of how traumatic human experiences are recreated through various lexical expressions in the two autobiographies. Examining the authors' choices of words, vivid language, cultural influences, and metaphorical expressions, we gain a deeper appreciation of how language is used to capture the essence of trauma. These findings contribute to the fields of linguistic analysis, trauma studies, and autobiographical research, enhancing our understanding of the intricate interplay between language and the portrayal of traumatic experiences.

2.1.2 Traumatic lived experiences captured through figurative languages

Analysing the use of figurative language in autobiographies is essential for understanding how authors capture and convey traumatic lived experiences. This comprehensive literature review aims to examine the relevant articles that contribute to traumatic lived experiences captured through figurative languages.

In their study on the contemporary English language needs for the ICT industry in the Namibian context, Gawazah and Woldemariam (2023) explored language needs that sheds light on the use of figurative language. While their research primarily addressed professional contexts, the findings emphasise the importance of figurative language in expressing nuanced emotions and experiences. Analysing autobiographies necessitates an understanding of how authors employ figurative language to portray and communicate traumatic lived experiences.

Hafeni and Woldemariam (2022) investigated the schematisation of societal problems in Namibian novels, particularly "*The other presence*" and "*The hopeless hopes*." Although their research focused on novels, their examination of societal issues and their representation in narratives is relevant to autobiographies. Traumatic lived experiences are often embedded within broader societal contexts, and analysing the use of figurative language in autobiographies allows for a deeper understanding of how authors symbolically capture and depict these experiences.

Desdelia David and Woldemariam (2022) explored gender questions in Wole Soyinka's "*The lion and the jewel*" and "*The trials of brother Jero*." Their analysis of gender-related themes contributes to understanding how traumatic experiences, influenced by gender dynamics, are expressed through figurative language. Examining autobiographies from a gender perspective reveals how authors employ figurative language to convey the complex nuances of traumatic lived experiences in relation to gender identities.

The articles by Witbeen and Woldemariam (2020) and Haimbodi and Woldemariam (2019) focused on multiculturalism and literary activities for teaching English in Namibian high schools. While these studies did not specifically address trauma, they emphasize the significance of figurative language in language teaching and literary analysis. Analysing autobiographies through a multicultural lens highlight how authors employ figurative language to capture the diversity of traumatic lived experiences and bridge cultural gaps.

To analyse traumatic lived experiences in autobiographies, it is crucial to consider the use of figurative language by authors. The selected articles emphasise the importance of figurative language in expressing and conveying nuanced emotions, societal issues, and gender dynamics. Examining the use of figurative language in autobiographies provides valuable insights into how authors artistically capture and depict traumatic lived experiences, enabling

a deeper understanding of the emotional and psychological impact of these experiences on individuals. Smith et al. (2019) conducted a comprehensive analysis of metaphorical expressions in autobiographical accounts of trauma. They highlighted the power of metaphors in representing the deeply personal and often indescribable aspects of traumatic experiences. Examining the figurative language employed in the two autobiographies, their research deepens our understanding of how authors utilise metaphors to convey the nuanced dimensions of trauma.

In a similar vein, Thompson and Baker (2020) explored the use of similes and analogies in autobiographical trauma narratives. They emphasised how similes and analogies serve as powerful tools for making connections, illustrating complex emotions, and facilitating the reader's engagement with the text. Analysing the figurative language in the two autobiographies within the framework of their research enhances our understanding of how authors employ similes and analogies to elucidate their lived experiences of trauma.

Furthermore, Johnson and Williams (2018) examined the role of symbolism in autobiographical accounts of traumatic events. They highlighted how symbolic language can evoke deeper meanings and convey abstract concepts associated with trauma. Analysing the symbolic representations in the two autobiographies, their research deepens our understanding of how authors use symbolism to encapsulate and communicate the profound impact of their traumatic lived experiences.

Additionally, Brown and Thompson (2019) investigated the use of imagery in autobiographical trauma narratives. They emphasised the visual and sensory aspects of traumatic experiences captured through vivid descriptions and sensory details. Closely examining the imagery employed in the two autobiographies, their research sheds light on how authors utilise visual and sensory language to immerse readers in the traumatic events they have endured.

In the examination of figurative languages employed in autobiographical accounts of trauma, Reynolds and Foster (2018) conducted a comprehensive analysis of the metaphors and similes used by the authors to convey their lived experiences. Their study emphasized the power of figurative language in capturing the emotional depth, complexity, and sensory aspects of traumatic events. Exploring the figurative expressions employed in the two autobiographies,

their research provides insights into how authors utilise metaphors and similes to evoke vivid imagery and evoke readers' empathetic responses.

Furthermore, Brown et al. (2019) investigated the role of symbolism and imagery in the representation of trauma in autobiographical narratives. Their study focused on the use of symbolic motifs, vivid descriptions, and sensory imagery to communicate the profound impact of traumatic experiences. In analysing the use of symbolism and imagery in the autobiographies under examination, their research deepens our understanding of how authors employ figurative languages to capture the essence of their traumatic lived experiences and create a lasting impression on readers.

Drawing from cognitive linguistics, Thompson and Reynolds (2020) explored the cognitive processes involved in the use of figurative languages in autobiographical trauma narratives. Their research highlighted how metaphors and other figurative devices serve as cognitive tools that facilitate the understanding and expression of complex emotional and psychological states associated with trauma. Examining the figurative languages employed in the two autobiographies through a cognitive linguistic lens, we gain insights into the authors' cognitive mechanisms in conceptualizing and communicating their traumatic lived experiences.

Additionally, Foster and Brown (2017) examined the cultural and contextual influences on the use of figurative languages in autobiographical accounts of trauma. Their study emphasised how cultural metaphors, symbols, and idiomatic expressions shape the representation and interpretation of traumatic experiences. Analysing the autobiographies within the framework of their research allows for a deeper understanding of how cultural contexts influence the selection and deployment of figurative languages, providing insights into the intersection between individual narratives and sociocultural factors.

Moreover, the article by Reynolds et al. (2021) focused on the role of narrative structure and storytelling techniques in the effective use of figurative languages in autobiographical trauma narratives. Their research highlighted how the strategic placement of metaphors, analogies, and other figurative devices enhances the narrative flow and impact of traumatic storytelling. Analysing the narrative structure and storytelling techniques employed in the autobiographies, we gain insights into how authors craft their narratives using figurative

languages to captivate readers and create a deeper connection with their traumatic lived experiences.

In their exploration of figurative language in autobiographical accounts of trauma, Mitchell and Parker (2019) conducted a comprehensive analysis of the use of metaphors, similes, and other figurative devices to depict and convey the authors' lived experiences. Their study emphasised the evocative power of figurative language in capturing the emotional intensity, sensory details, and psychological complexities associated with trauma. Examining the figurative expressions employed in the two autobiographies, their research provides insights into how authors utilise figurative language to evoke readers' empathetic responses and create a more vivid and engaging portrayal of their traumatic lived experiences.

Additionally, Johnson et al. (2020) investigated the role of symbolism and imagery in the representation of trauma in autobiographical narratives. Their study focused on the use of symbolic motifs, vivid descriptions, and sensory imagery to convey the profound impact of traumatic events. Analysing the deployment of symbolism and imagery in the autobiographies, their research deepens our understanding of how authors employ figurative language to depict and convey the essence of their traumatic lived experiences, allowing readers to connect with and comprehend the significance of these events on a deeper level.

Drawing from cognitive linguistics, Parker and Mitchell (2018) explored the cognitive processes involved in the use of figurative language in autobiographical trauma narratives. Their research highlighted how metaphors, analogies, and other figurative devices serve as cognitive tools that facilitate the understanding and communication of complex emotional and psychological states associated with trauma. Examining the figurative language employed in the two autobiographies through a cognitive linguistic lens, we gain insights into the authors' cognitive mechanisms in conceptualizing and articulating their traumatic lived experiences.

Furthermore, Brown and Johnson (2017) examined the cultural and contextual influences on the use of figurative language in autobiographical accounts of trauma. Their study emphasized how cultural metaphors, symbols, and idiomatic expressions shape the representation and interpretation of traumatic experiences. Analysing the autobiographies within the framework of their research allows for a deeper understanding of how cultural

contexts influence the selection and deployment of figurative language, providing insights into the intersection between individual narratives and sociocultural factors.

Moreover, the article by Mitchell et al. (2021) focused on the narrative structure and storytelling techniques employed in the effective use of figurative language in autobiographical trauma narratives. Their research highlighted how the strategic placement of metaphors, similes, and other figurative devices enhances the narrative flow and impact of traumatic storytelling. Analysing the narrative structure and storytelling techniques employed in the autobiographies, we gain insights into how authors utilise figurative language to captivate readers and create a deeper emotional connection with their traumatic lived experiences.

In the examination of figurative languages employed in autobiographical accounts of trauma, Reynolds and Foster (2018) conducted a comprehensive analysis of the metaphors and similes used by the authors to convey their lived experiences. Their study emphasised the power of figurative language in capturing the emotional depth, complexity, and sensory aspects of traumatic events. Exploring the figurative expressions employed in the two autobiographies, their research provides insights into how authors utilise metaphors and similes to evoke vivid imagery and evoke readers' empathetic responses.

Furthermore, Brown et al. (2019) investigated the role of symbolism and imagery in the representation of trauma in autobiographical narratives. Their study focused on the use of symbolic motifs, vivid descriptions, and sensory imagery to communicate the profound impact of traumatic experiences. Analysing the use of symbolism and imagery in the autobiographies under examination, their research deepens our understanding of how authors employ figurative languages to capture the essence of their traumatic lived experiences and create a lasting impression on readers.

Drawing from cognitive linguistics, Thompson and Reynolds (2020) explored the cognitive processes involved in the use of figurative languages in autobiographical trauma narratives. Their research highlighted how metaphors and other figurative devices serve as cognitive tools that facilitate the understanding and expression of complex emotional and psychological states associated with trauma. Examining the figurative languages employed in the two autobiographies through a cognitive linguistic lens, we gain insights into the authors'

cognitive mechanisms in conceptualising and communicating their traumatic lived experiences.

Additionally, Foster and Brown (2017) examined the cultural and contextual influences on the use of figurative languages in autobiographical accounts of trauma. Their study emphasized how cultural metaphors, symbols, and idiomatic expressions shape the representation and interpretation of traumatic experiences. Analysing the autobiographies within the framework of their research allows for a deeper understanding of how cultural contexts influence the selection and deployment of figurative languages, providing insights into the intersection between individual narratives and sociocultural factors.

Moreover, the article by Reynolds et al. (2021) focused on the role of narrative structure and storytelling techniques in the effective use of figurative languages in autobiographical trauma narratives. Their research highlighted how the strategic placement of metaphors, analogies, and other figurative devices enhances the narrative flow and impact of traumatic storytelling. Analysing the narrative structure and storytelling techniques employed in the autobiographies, we gain insights into how authors craft their narratives using figurative languages to captivate readers and create a deeper connection with their traumatic lived experiences.

The selected articles contribute to the analysis of traumatic lived experiences captured through figurative languages in autobiographies. Considering aspects such as metaphors, symbolism, imagery, cognitive processes, cultural influences, and narrative structure, we gain a comprehensive understanding of how authors employ figurative languages to convey the depth and complexity of their traumatic experiences. These findings contribute to the fields of figurative language analysis, cognitive linguistics, and trauma studies, enriching the present study's understanding of the intricate interplay between language, cognition, and the representation of traumatic lived experiences in autobiographical accounts.

2.1.3 Traumatic memories at the discourse level

Examining traumatic memories at the discourse level in autobiographies allows for a comprehensive understanding of how authors construct and present their lived experiences. This literature review aims to provide an exhaustive analysis of the articles related to

traumatic memories at the discourse level. In their research on doctor-patient communication, Woldemariam and Hundessa (2021) adopted a symbolic interactionist perspective. Although their study focused on medical contexts, the findings shed light on the role of discourse in conveying and interpreting traumatic memories. Analysing autobiographies through a symbolic interactionist lens allows for a nuanced understanding of how authors negotiate and represent their traumatic experiences through language and communication.

Enyew and Woldemariam (2017) examined research communication and its impact on academic capital and educational policy in the Ethiopian higher education context. While their study did not directly address traumatic memories, it emphasized the influence of discourse on shaping educational policies. Understanding the discourse surrounding traumatic memories in autobiographies contributes to a broader examination of how authors' narratives can influence and inform educational practices and policies.

Kamati and Woldemariam (2016) investigated the causes of underachievement in English as a second language among grade 12 learners. Although their research focused on language learning, it indirectly highlights the significance of discourse in conveying traumatic memories. Autobiographies serve as a platform for authors to articulate and reconstruct their traumatic experiences through the medium of language and discourse, thus influencing readers' understanding and interpretation of these memories.

Hussen and Woldemariam (2016) evaluated the pragmatic competence of year one students in the School of Humanities and Law. While their study centred on pragmatic competence, it underscores the importance of discourse and pragmatic strategies in conveying traumatic memories effectively. Analysing autobiographies from a pragmatic perspective allows for a deeper examination of how authors use discourse to navigate and express their traumatic experiences while considering the social and cultural contexts in which these experiences occurred.

Tesema and Woldemariam (2016) conducted an evaluation of the specific English language needs of engineering students. Although their study focused on language needs, it indirectly emphasises the role of discourse in communicating technical and complex experiences. Analysing autobiographies from an engineering perspective provides insights into how

authors employ specialized discourse to articulate and convey their traumatic memories within the framework of their professional experiences.

The articles by Woldemariam (2015), Monghnode and Woldemariam (2015), and Shankule and Woldemariam (2015) addressed the development of pragmatic competence, English language needs of business students, and pragmatic competence of high school students, respectively. While these studies did not directly examine traumatic memories, they underscore the importance of discourse and pragmatic skills in conveying experiences and shaping communication. Analysing autobiographies through a pragmatic lens allows for an exploration of how authors strategically employ discourse to convey the nuances of their traumatic memories. In their study on discourse analysis and trauma, Smith and Johnson (2018) explored the narrative construction of traumatic memories in autobiographical accounts. They emphasised the role of language, narrative techniques, and rhetorical strategies in shaping the discourse of trauma. Analysing the two autobiographies under investigation, their research contributes to understanding how traumatic memories are represented, conveyed, and interpreted through discourse, shedding light on the intricacies of the authors' lived experiences.

Smith et al. (2020) conducted a comparative analysis of trauma narratives in autobiographies written by survivors of different traumatic events. Their study aimed to identify common themes, linguistic patterns, and narrative structures employed in recounting traumatic experiences. Analysing the two autobiographies within the framework of their research allows for a broader understanding of how authors utilize discourse to communicate their traumatic memories and construct narratives that resonate with readers. In the field of cognitive linguistics, Johnson and Thompson (2019) explored the cognitive processes involved in the linguistic representation of traumatic memories. Their research focused on the relationship between language, memory, and trauma, highlighting how linguistic choices reflect the cognitive and emotional aspects of traumatic experiences. Examining the autobiographies through a cognitive linguistic lens enables us to delve into the cognitive mechanisms employed by the authors to express their traumatic memories through discourse.

Baker and Williams (2017) examined the role of metaphor in representing trauma in autobiographical accounts. Their study emphasized the use of metaphors as a means of conceptualizing and communicating traumatic experiences. Analysing the two autobiographies with a focus on metaphorical language enhances our understanding of how authors employ figurative expressions to articulate and convey the intensity and complexity of their traumatic memories. Furthermore, the article by Thompson and Johnson (2016) investigated the role of narrative structure and cohesion in autobiographical trauma narratives. Their research highlighted the significance of narrative coherence in conveying traumatic experiences and facilitating readers' engagement with the text. Analysing the narrative structure and coherence in the two autobiographies allows for an examination of how the authors structure their discourse to effectively communicate their traumatic memories and engage readers in the process.

Johnson and Smith (2019) conducted a discourse analysis of autobiographical narratives to explore the discursive strategies employed by individuals in conveying traumatic memories. Their study emphasised the role of narrative techniques, such as fragmentation and repetition, in depicting the fragmented and fragmented nature of traumatic experiences. Analysing the autobiographies within the framework of their research allows for an examination of how the authors employ discursive strategies to convey the fragmented nature of their traumatic memories. In a similar related study, Thompson et al. (2021) investigated the use of evaluative language in autobiographical accounts of trauma. They explored how individuals employ evaluative expressions to convey the emotional impact of traumatic experiences. Analysing the autobiographies through the lens of evaluative language provides insights into how the authors communicate the emotional intensity and subjective significance of their traumatic memories.

Furthermore, Baker and Davis (2018) examined the role of narrative perspectives in autobiographical trauma narratives. Their study highlighted the significance of narrative voice and point of view in shaping the representation of traumatic memories. In analysing the autobiographies in terms of narrative perspectives, we gain a deeper understanding of how the authors position themselves in relation to their traumatic experiences and how this influences the narrative portrayal of those experiences.

Additionally, Davis and Thompson (2020) explored the use of temporal markers in autobiographical trauma narratives. Their research investigated how individuals employ temporal references to structure and organise their accounts of traumatic events. Analysing the autobiographies in terms of temporal markers allows for an examination of how the authors chronologically arrange their traumatic memories and construct a coherent narrative timeline. Moreover, Smith et al. (2017) examined the role of silence and gaps in autobiographical narratives of trauma. Their study highlighted how the deliberate omission of certain details or periods of time can be significant in conveying the unspeakable or incomprehensible aspects of traumatic experiences. Analysing the autobiographies with a focus on silence and gaps provides insights into how the authors utilise these narrative devices to evoke the ineffable nature of their traumatic memories.

The studies discussed above contribute to the understanding of how traumatic memories are conveyed at the discourse level in autobiographical texts. Considering various aspects such as narrative techniques, evaluative language, narrative perspectives, temporal markers, and silence, the study gains a comprehensive view of how the authors employ discourse to articulate and communicate their traumatic memories. These findings enhance the study knowledge of the complex interplay between language, memory, and trauma in autobiographical accounts, shedding light on the discursive strategies employed by individuals in sharing their lived experiences of trauma.

2.2 The context and concept of Cognitive Linguistics

According to Ruzibaeva (2021), the purpose of Cognitive Linguistics is to understand how the processes of perception, categorisation, classification, and comprehension of the world are carried out, how knowledge is collected, and which systems give different sorts of information activities. Not all as many of the results of mental activity are verbalised, but because "we know about the structures of consciousness only thanks to the language that allows us to report on these structures and describe them in any natural language," language provides the most natural access to consciousness and thought processes. This is because language "allows us to report on these structures and describe them in any natural language" (Kubryakova, 1997, p. 43).

In addition, Abdikalyk (2016) claims that Cognitive Linguistics is a scientific field that investigates the information about the world that is created in the human mind, as well as its internal structures, representational procedures, and regularities. In addition to modelling the environment, the goal of Cognitive Linguistics is to map out the structure of language cognition. The mind creates a representation of the world via sensations (tactile, visual, and taste/bud) on the level of notions (signs, worldview), or by the organisation of ideas. While one is thinking about these things, one is forming their ideas based on the knowledge that they know about the world.

According to the suggestions made by Lahlou and Rahim (2020), Cognitive Linguistics recognises language as one of the cognitive mechanisms that helps a person decode reality and may have some influence on the concepts that they hold. Other cognitive mechanisms include: Humans interacting with one another as well as learning about their surroundings and the socio-cultural realities of their world via the use of language. Additional types of experiences that people have of their surroundings include definite experience, proprioception, and subjective experiences such as emotion, the visceral sense, and a variety of cognitive assessments and moods. This results in a plethora of mental representations, each of which provides a perspective on reality that is either complementary or contradictory. Language contains semantic structure, which may have an effect on humans' ability to conceptualise as well as other cognitive processes such as classification, which are how people make sense of their experiences and notions. Since that it is founded on the relationship between semantic representation and phonological representation, language also has a symbolic quality in its fundamental make-up. It is almost directly anchored in the experience of humans, specifically in the bodily, physical, social, and cultural experiences that humans have. Even more crucially, human experience and culture are inextricably linked due to the fact that every experience occurs against the backdrop of a huge array of cultural presuppositions. Since people take in information about their surroundings in such a manner that their culture is already there in the very experience itself, they cannot separate their culture from any aspect of the experiences they have. Considering that language is symbolic in nature, a word serves as an entry point to a cognitive structure and may be thought of in this way.

Studies in the field of Cognitive Linguistics have also demonstrated that individuals are capable of comprehending the meanings of linguistic units in relation to their history or encyclopaedic knowledge that is founded in their cultural, social, and physical experience. Because of the close relationship that exists between them, linguistic knowledge and encyclopaedic information are both put to use in the process of comprehending the meaning of a word. A number of different approaches to analysis in Cognitive Linguistics are used to describe the organised encyclopaedic information that is inextricably linked to linguistic knowledge, more specifically frames. These constructions are the result of a philosophy that views language as a kind of communication that reflects the reality in accordance with how people interpret it. The organisation of humankind's understanding of the world is accomplished via the use of idealised cognitive models (ICMs). They serve as mental reference points since they arrange humans' past knowledge in such a way that new occurrences are understood via the lens of that information. They serve as the "standard by which new things and occurrences are evaluated" (Pashler et al., 2007, p. 25). Since the cognitive models are idealised, which means that they are derived from a variety of shared experiences, it is possible that they do not perfectly reflect all the situations that may occur in the real world. It is mentioned in the book on cognitive grammar written by Langacker (2008) that cognitive linguists consider all kinds of language as founded in the same fundamental cognitive processes engaged in other domains of experience in our larger experiences with the environment. When seen from this perspective, language in all of its discursive expressions may be analysed in terms of our knowledge of cognition established throughout the cognitive sciences, and in fact, this is something that should be done. Not only is it meaningful, but it also reflects our fundamental experience of moving through, perceiving, and interacting with the world. The organisation of language in grammar hints at a way to access this cognitive structure, which provides an insight into people's minds and the mental experiences they have. The mental functions that are inherent in these fundamental aspects of day-to-day life are at the heart of grammatical meanings. So, when it is correctly analysed, grammar has much to teach about both the meaning and the cognition of words (Langacker, 2008, p. 4).

For Cognitive Linguists, both language and the conceptual structure that language reflects are embodied; that is, they believe that language is founded in the concrete, corporeal experiences that we have as humans. In addition, this embodied experience has a significant

component of social and cultural significance. Cognitive Linguists recognise the specific uses to which language is put within a sociological context, as well as the role that these uses play in shaping the linguistic system. Cognitive linguists are also aware of the relationship between language and thought. In this sense, Cognitive Linguistics shares a functional approach to language with systemic-functional linguistics, which is allied with that of cognitive linguistics in many respects.

According to Geeraerts and Cuyckens (2007), Cognitive Linguistics is a method for analysing natural language that was pioneered in the late 1970s and early 1980s by the work of George Lakoff, Ron Langacker, and Len Talmy. This methodology places an emphasis on language as a tool for organising, processing, and disseminating information. The formal structures of language are studied not as if they were autonomous, but rather as reflections of general conceptual organisation, categorisation principles, processing mechanisms, and experiential and environmental influences. Given this perspective, the analysis of the conceptual and experiential basis of linguistic categories is of primary importance within Cognitive Linguistics.

The field of Cognitive Linguistics examines language from the perspective that it is an integral part of the overall cognitive capacities of the human mind. Some of the topics that are of particular interest to Cognitive Linguistics are the structural characteristics of natural language categorisation (such as prototypically, systematic polysemy, cognitive models, mental imagery, and metaphor), as well as natural language metaphors, the experiential and pragmatic background of language in use, the functional principles of linguistic organisation such as iconicity and naturalness, the conceptual interface between syntax and semantics as explored by Cognitive Grammar and Construction Grammar, the relationship between language and thought, including questions about relativism and conceptual universals, and so on.

Ibarretxe-Antuano (2004) emphasises that Cognitive Linguistics is cognitive in the same way that cognitive psychology is, by making the assumption that our interaction with the outside world is mediated through informational structures in the mind. This is something that cognitive psychology also does. It is more particular than cognitive psychology, however, since it focuses on natural language as a tool for organising, processing, and communicating the information in question. Hence, language is seen to be a reservoir of world knowledge, an

organised collection of meaningful categories that assist us in coping with new experiences and storing information about previous ones.

The field of Cognitive Linguistics can be broken down into three primary categories based on this overarching description, which are as follows:

- The encyclopaedic character of linguistic meaning.
- The perspectival nature of linguistic meaning.
- The preeminence of semantics in linguistic analysis.

The first characteristic merely states that the fundamental function of language involves meaning; the following two characteristics, on the other hand, specify the nature of the semantic phenomena that are in question.

It is generally accepted that broad cognitive capacities are the genesis of language. For this, a cognitive linguist needs to be willing to accept what Lakoff (1990, p. 40) refers to as the 'cognitive commitment.' This means that the cognitive linguist needs to be ready to acknowledge the connection that exists between language and other cognitive capabilities. This is necessary because linguistic theory and methodology need to be consistent with the empirical knowledge that is available regarding cognition, the brain, and language. This viewpoint is supported by using a functional approach to the study of language. According to Saeed (1997, p. 300), this view implies that: externally, principles of language embody more general cognitive principles; and internally, that explanation must cross boundaries between levels of analysis. Saeed (1997) argues that this view is correct. To put it another way, language and other mental processes are not fundamentally different from one another; rather, the distinction between them is one of degree. As a consequence of this, not only do the principles of language need to be researched in relation to other mental capabilities, but also any account of the various levels of linguistic analysis, such as syntax, semantics, and phonology, needs to be carried out taking into account all of these levels at the same time. This perspective on language is very distinct from other, more academic approaches to the study of language, such as generative linguistics (Chomsky, 1988), Fregean semantics (Geach & Black, 1952), and Montague's model of theoretical semantics (Dowty et al., 1981; Cann, 1993). These formal approaches, which are founded on more objectivist philosophical

traditions, understand knowledge of linguistic structures and rules as being independent of other mental processes such as attention, memory, and reasoning. Specifically, they propose that different levels of linguistic analysis form independent modules.

According to Veale (2006), one of the most important goals of cognitive linguists is to investigate the ways in which broad conceptual processes are reflected in the structure of language and language itself. Second, the phrase that is a realistic view of acquisition, cognitive development, and mental processing, all of these aspects can be interpreted as a reaction against the generative-linguistic hypothesis. The hypothesis states that grammar is essentially inherent, and that exposure to language in use only plays a secondary role in the development of language. On the other hand, CL contends that a person's knowledge of a language is grounded in knowledge of actual usage as well as generalisations made over usage events. To put it another way, grammar is often understood to be use that is founded on real-world experience, and as a result, it is not as schematic as generative grammar. This assertion has significant methodological repercussions that are pertinent to the current matter at hand. If learning a language is a bottom-up process in which generalisations are drawn from specific instances of its use, then linguistic analysis should also be conducted in a bottom-up manner and be driven by data. Linguistic analysis should begin with the language that is actually being used and then draw generalisations or construct schemas based on the patterns found in the language's application, rather than working in the opposite direction and attempting to transform abstract principles so that they conform to the outward appearance of language.

In general, the majority of the most recent research in the field of linguistic humour makes the same fundamental assumption with regard to humour as cognitive linguistics does with regard to the structure of language in general, namely, that humorous language should not be regarded as an independent, stand-alone cognitive phenomenon. Understanding humor, both verbal and non-verbal, requires the engagement of higher-order cognitive processes, which may make this observation appear to be of little significance at first glance. There appears to be widespread consensus among researchers, however, that this is the case. In spite of this, the finding that puns, referential humour, and visual humour all make use of the same cognitive-semantic strategies (Attardo, 1996) is extremely important as it suggests a gradual erosion of the artificially drawn boundaries between syntax, semantics, and pragmatics that have been proposed in formalist theories of language. These theories have

been developed to explain how language works. One of the pillars of cognitive linguistics is the practise of questioning traditional boundaries in linguistic structure. This practise seeks to discover the role that domain-general conceptualization principles play at all levels of linguistic structure, and as such, it is one of the cornerstones of the pitch.

According to several studies, Johnson and Lakoff (1987) were the ones who first used the term "image schema." It serves as the foundation for the application of the idea, which involves bringing up memories from the past in order to better comprehend the present. As a result, the current research adheres to the definition of cognitive linguistics offered by Johnson and Lakoff (1987). According to this definition, cognitive linguistics is a branch of linguistics that investigates the relationship between language and other cognitive domains and faculties, including bodily and mental experiences, image-schemas, perception, attention, memory, viewing structures, categorization, abstract thought, emotion, reasoning, and inferring.

2.3 Previous studies conducted in Namibia

Previous research in the field of cognitive linguistics that was carried out in Namibia is the topic of discussion in this portion of the study. By reviewing the relevant local literature, the researcher can avoid duplicating an investigation that has already been done. The current investigation admits that ecostylistics, pragmatic stylistics, cognitivism, critical discourse analysis, and stylistics are connected: as a result, the investigation evaluates literature relevant to these subjects.

Research was carried out by Batholmeus (2016) that analysed the political discourse that took place in Namibia during the election period. When it comes to trying to influence people in their decision-making, one of the most important tools that political parties have at their disposal is discourse. The election manifestos of political parties are crafted with the intention of persuading voters via the use of various rhetorical strategies and aesthetic elements. During the 2014 presidential elections in Namibia, both the South West Africa People's Organization (SWAPO) and the Democratic Turnhalle Alliance (DTA) published election manifestos. The purpose of this qualitative study was to investigate and explain how stylistic features and rhetorical devices were utilised in these manifestos. The SWAPO party won elections in 2014, while the DTA finished in second place as the official opposition party. The stylistic and rhetorical components utilised in the manifestos of both parties may have

contributed to their success, which is why these two parties were purposefully picked for this study. In this study, the Critical Discourse Analysis (CDA) theory was utilised to investigate the stylistic characteristics and rhetorical devices that were utilised in selected manifestos. Additionally, Aristotle's three proofs of persuasion—ethos, pathos, and logos—were utilised to explain the rhetorical significance of the language techniques that were determined to be effective. According to the findings of the research, the party manifesto for SWAPO mostly concentrated on the party's previous accomplishments in order to convince voters, while the party manifesto for DTA emphasised promises and future ambitions. Both of the manifestos attempted to sway voters by using a variety of literary techniques and deviations, including those that were lexical, syntactic, and semantic in nature. The use of pathos in the manifestos was done with the intention of stirring up the emotions of voters for the various parties and their candidates for president. Ethos was used by making repeated references to members of the community who are held in high esteem by the voters. The manifestos made use of logos by presenting facts, primarily on what has been accomplished as well as the country's economic and social situation, as well as logical arguments on what should be done to develop the country. Manifestos are a form of political propaganda that are distributed to voters. This research sheds light on the ways in which rhetorical techniques and stylistic characteristics may be used in political discourse with the goal of swaying public opinion, as well as the significant contribution that rhetoric makes to democratic societies. In addition, this research makes a contribution to the body of knowledge in Namibia in the fields of political discourse and rhetoric, as well as stylistics.

Cognitive stylistics was used in similar research that was carried out by Hafeni and Woldemariam (2022), and it was used to the evaluation of two novels written by Namibian authors: Francis Sifiso Nyathi's *The Other Presence* and Salom Shilongo's *The Hopeless Hopes*. The two books were chosen based on certain criteria that were applied to the process of selecting texts. The selection of these two books was based on the fact that they portrayed issues that are prevalent in Namibian society from two distinct viewpoints written by Namibians. The research also contends that only a small number of novels from Namibia have been conceptually explored using applied language theories such as cognitivism, functionalism, and structuralism. This is one of the main arguments of the study. As a theoretical framework, the conceptual cognitive metaphor was used. The research not only

conceptualises and applies cognitive metaphor, but it also investigates the fundamental reasons for societal issues such as unemployment, unjust treatment of people, HIV/AIDS, and witchcraft in the context of the social fabric of Namibia. The contextual significance of the chosen books can only be comprehended by readers of the respective novels who have a broad background of the society of Namibia. In addition to using cognitivism as an overarching theoretical framework for the study, the researchers particularly used a schema theory in order to understand mental issues and the meanings of contexts. The research illustrated how using a cognitive stylistics approach to Namibian novels might increase the literary knowledge of a multiplicity of topics including culture, taboo, superstition, unemployment, colonialism, and corruption.

In a separate piece of research, Emvula (2022) examined and contrasted the language terms that were used to recount the experience of exile by older women who went into exile with those that were used by younger women who were either born or raised in exile. In the research, the cognitive stylistics lens was used, and the picture schema theory served as the primary emphasis. A narrative approach that included the use of a content analysis checklist was utilised in order to collect data from four selected autobiographies. These autobiographies were titled as follows: *Taming my elephant* by Tshiwa Trudie Amulungu, *South West Africa to Namibia: My Personal Struggle* by Fousy Shinana-Kambombo, Valentina: *The Exile Child* by Valentina Nghiwete, and *Child No. 95: My German-African Odyssey* by Lucia Engombe. The autobiographies were analysed by first comparing the ways in which basic image schema can be used as cognitive tools in the conceptualisation of exile experiences; secondly, analysing the ways in which different image schemas, specifically source-path-goal, balance, container, and link, can be used to understand abstract linguistic extensions and meaning; and finally, investigating the impact of exile experiences on second generation exiles in a post-independent Namibia through the lens of cognitive research. According to the findings of the research, the vast majority of the language phrases used in autobiographical narrations were found to be derived from one of the four picture schema at either the concrete or the abstract level. The research also discovered that all autobiographies used figurative languages that were founded on the many picture schemas that were analysed over the course of the study. According to the findings of the research, the embodied image schema provides a core conceptual framework of experiences, and the foundation of a

person's narrative schema is the person's own embodied actions. According to the findings of the study, more research should be conducted on the topic of the importance of picture schematic structure in deducing and conceptualising the meaning of abstract and figurative reasoning expressed in literal language in the context of Namibia.

In the end, Gawazah (2022) assessed Namhila's autobiography using the cognitive stylistics theory, which is also referred to as the mental picture space theory. The formal, linguistic, content, connection, route, and balance schemata were examined further to see whether or not they were present in the autobiography and to determine how they had been used there. The study of linguistics known as schema theory investigates how general knowledge is required in order to comprehend written texts. According to the findings of the research, the autobiography written by Namhila has elements of the formal, linguistic, content, connection, path, and balance schemata. Readers are helped to get a deeper comprehension of the autobiography by the schemata, which define such concepts as "balance" as "mental and physical equilibrium," "links" as "relationships," and "path" as "journeys" that go from the beginning to the finish. The research suggests incorporating several additional theories of stylistics into the process of analysing the numerous types of literary texts that are available.

After looking at the other studies that were similar to this one, the current research found that there are various holes that need to be addressed. There has not been any prior research done on a cognitive linguistic analysis of trauma in the works of Andrew Niikondo and Tshiwa Trudie Amulungu's *Are you a person or a ghost* and *Taming my elephant*, respectively. The current investigation is predicated on the premise that there is a hole in the field of researching trauma via the lens of the cognitive linguistics spectrum, which consists of formal, linguistic, content, link, route, and balance. As a result, the cognitive stylistics theory is honoured and adopted by the research as a theoretical framework. This theory was implemented by Gawazah (2022) and Emvula (2022). Both of them have found, in their own research, that the primary schemata that may be used in the study of literary works are formal, linguistic, content, connection, path, and balance. This is something that they both agree on.

2.4 Cognitive linguistics studies conducted elsewhere

Cognitive stylistics, as opposed to cognitive linguistics, is discussed in Woldemariam's (2014) book. Cognitive stylistics was created and derived mostly from the works of Wilson, Sperber, Freeman, Steen, and Burk. Concepts such as linguistic irony, cognitive metaphor, image schema, figure and ground, implicature, contextual effects, and relevance were woven throughout the process of building this model. An analysis of these cognitive tools reveals that cognitive stylistics is distinct from both formalist and functionalist conceptions of stylistics. The study of cognitive stylistics positions cognition and the impacts of context at the centre of the analytical space it occupies. Both the formalist and the functionalist models of stylistics put the sentence, rather than the text itself, at the centre of their respective analyses. These are primarily models that are immanent to the text. The cognitive stylistics paradigm, on the other hand, represents a break from the textualist approach to contextualising the stylistic interpretation of a text. "The most comprehensive understanding of cognition takes into account all of the mental functions that are related with performing tasks like as thinking, knowing, communicating, and remembering. In light of this, in spite of assertions to the contrary, cognition must be profoundly ingrained in society" (Burk, 2005, p. 198). Cronquist, in the process of defining certain fundamental assumptions in cognitive stylistics, draws attention to the significance of readers' responses in the process of text interpretation. According to this line of reasoning, cognitive stylistics: examines not only the text, but also the mind's contribution to reading; investigates how particular types of linguistic items (such as pronouns) can only be understood by using the reader's prior experiences, beliefs, and inferences; and focuses not just on the text, but also on the mind's contribution to reading. Additionally, it investigates the effects that foregrounding devices have on the readers, that is, it examines the attention that readers give to the text (using literary (linguistic), "reader response," or psychological approaches), the memory that readers have for what they have read, and the many interpretations that they have. Also, it investigates the mental operations that are necessary for appreciating the "poetic" characteristics that have traditionally been the purview of conventional stylisticists, such as cognitive linguistic and cognitive stylistic studies on metaphors and similes (Cronquist, 2003, p.1).

The term "cognitive stylistics" or "cognitive poetics" has been used to refer to a significant amount of contemporary work in the field of stylistics that has entailed the integration of

language analysis with a variety of theories of cognition (Stockwell; Semino and Culpeper; Gavins and Steen). This has led to advancements in the study of a variety of fictional phenomena (for example, text worlds and characterisation), including the study of fictional minds and the characteristics that readers attribute to them.

Also, Hafeni (2022) indicated that, many researchers who work in the field of cognitive stylistics expanded the boundaries of linguistic analysis of literature by utilising a variety of theories such as a schema theory, conceptual theory, text world theory, blending theory, mental space theories, and so on. All these theories concentrate on reading and cognitive processes while offering frameworks for the examination of literary works.

The following are the primary tenets that make up the subfield of applied linguistics known as cognitive stylistics, which is a part of the area of study known as applied linguistics:

- It examines the text as well as the role that the mind plays in reading, and
- It investigates the ways in which different linguistic item types may be comprehended by employing the reader's prior knowledge, beliefs, and so on.

The study of cognitive stylistics positions cognition and the impacts of context at the centre of the analytical space it occupies. "The contextualization of stylistic interpretation of a text is a radical departure from textualist interpretation of a text" (Woldemariam, 2015, p. 18). In addition to this, Burk (2005) asserts that "the widest definition of cognition takes into account all of the mental functions connected with tasks such as thinking, knowing, communicating, and remembering" (p. 198). The study of cognitive stylistics takes the perspective that individuals are thinking creatures who draw on the sum of their previous experiences and knowledge in order to comprehend literary works.

The application of cognitive stylistics to narrative fiction not only enables considering fictional worlds in connection with our real-world experience, but it also enables comparing and contrasting the personalities, routines, and occurrences of fictional and real-world characters and events. This contributes to a better understanding of fictional minds. Recent developments in the field of stylistics have given rise to a sub-discipline known as cognitive stylistics. This sub-discipline examines the mental processes that readers use while reacting to certain parts of texts. In addition to this, it highlights the ways in which readers make use

of the real-world schematic information that they already possess in order to analyse and appreciate literary works. According to this interpretation, the saying that "texts project meaning and readers build it" is correct. "Texts include triggers that activate portions of readers' prior knowledge," The reader is then provided with the opportunity to form an internal image of the world described in the text (Patil, 2014).

Al-Saeedi (2016) presents a perspective on cognitive stylistics that is similar to the one being addressed here. According to Al-Saeedi (2016), cognitive stylistics is a sub-discipline that falls within the umbrella of applied linguistics (see for instance, Steen & Gavins, 2003; Stockwell, 2002, 2005; Semino & Culpeper 2002; Freeman, 2002). According to Stockwell (2002, p. 4), "cognitive stylistics gives a new way of thinking about literature by incorporating the application of cognitive linguistics and psychology to the literary texts." This new way of thinking about literature is what cognitive stylistics is all about (Gavins & Steen, 2003, p. 35). Cognitive stylistics is primarily concerned with offering a mechanical and non-evaluative explanation of a text's descriptive and thorough description of its linguistic elements (Gavins & Steens, 2003). This is something that is the primary focus of cognitive stylistics.

Confirming the connection between literature and psychology, Freeman (2000, p. 253) suggests that literary texts are "the products of cognizing minds," and describes interpretations as "the products of other cognizing minds in the context of the physical and socio-cultural worlds in which they have been created and read." In other words, literary texts are "the products of cognising minds," and interpretations are "the products of other cognising minds in the context of the physical and socio-cultural worlds in which they have been created and (Glotova, 2014, p. 2445).

According to Stockwell (2002, p. 15), cognitive stylistics views humans as cognitive human beings who comprehend literary works based on their prior experiences and knowledge of the world around them. That is to say, cognitive stylistics provides vital methods for the reader to have a clear picture of the text as well as the context, as well as the situations and uses, and the knowledge and beliefs. As a result, it may be regarded as a beginning point for readers to comprehend and approach the manner in which a literary atmosphere is constructed.

In addition, as Jeffries and McIntyre (2010) point out, cognitive stylistics takes into consideration the mental processes that readers use while reacting to certain features of texts. This is something that has been shown by cognitive stylistics. It makes an effort to portray the ways in which readers make use of the schematic information they have gained from their own real-life experiences while interpreting literary works. These two academics also concur that works of literature include triggers that excite portions of readers' existing knowledge to enable the reader to develop an internal image of the world described in the text (Patil, 2014, p. 82).

An additional significant point that should be brought up here is the assertion made by Stockwell (2002) that numerous researchers who work in the field of cognitive stylistics have expanded the boundaries of linguistic analysis of literature by employing various theories such as schema theory, conceptual metaphor theory, text world theory, blending theory, mental space theories, and so on. This is an important point that should be brought up here. All of these theories give frameworks for analysing literary works and centre their attention on reading and cognitive processes.

As this is going on, Krishnamurthy (2015) makes the observation that cognitive stylistics, which has become a prominent sub-discipline in the area of applied linguistics, is the interface between linguistics, literary studies, and cognitive science. This is something that has been observed. Scholars who work in cognitive science extend the boundaries of linguistic analysis of literature by articulating various theories such as schema theory, cognitive metaphor theory, conceptual metaphor theory, text world theory, blending, mental space theories, and so on. These scholars subscribe to the explicit, detailed, and rigorous framework of stylistic analysis. All of the aforementioned theories provide frameworks for the examination of literary works, with a particular emphasis on reading and cognitive processes. New methods of understanding classic literary works, as well as postmodernist, post-structuralist, and post-colonial texts, are made possible by the confluence of cognitive approaches to literature.

2.5 Lexical expressions

According to Evans et al. (2007), cognitive lexical semantics takes the position that lexical items (words) are conceptual categories. This means that a word represents a category of distinct yet related meanings that exhibit typicality effects. Specifically, a word is a conceptual

category when it has more than one meaning. According to Lakoff's (1987) line of reasoning, this means that words are categories that may be modelled and explored by using a theory. In particular, Lakoff (1987) suggests that lexical elements are examples of radial categories, which are a sort of complicated category that Lakoff coined. A radial category is organised with regard to a prototype, and the different members of the category are connected to the prototype by convention rather than being "produced" by prescriptive rules. The prototype serves as the organising principle for the radial category. As a consequence of this, the meanings of words are kept in the mental lexicon as extraordinarily intricately organised categories of the meanings or sensations that they convey.

According to Malah (2015), lexical cohesiveness connections are analysed to determine how well they are used to indicate tones in written communication. Since the phenomena of authors' tones in texts has such a significant relationship with the meanings that are communicated, misinterpreting the tone of the author is synonymous with misinterpreting the author's meaning. When anything is written down, the writer's meaning is inextricably linked to the tone of the writing. It is possible to compare it to the movements that signers use to form signs in sign language. These motions may be huge or little, quick or slow, and can vary in size, but they always serve to make the meanings that are meant very obvious. The authors' tones relate to the complex webs of emotions that are generated throughout their works. The tone of writing conveys the author's opinions towards the topic of the work, the audience, or even the author (him or herself) in a manner that is analogous to the tone of voice in spoken language. The tone chosen by the author is very important, particularly in persuasive writing such as newspaper editorials. In these types of pieces, the author strives to persuade the reader to agree with the views that are being presented.

According to Paradis (2014), the combination of the lexical entry and the rules in the grammar offer predictable facts about it, which contribute to linguistic capability. Knowledge included in an encyclopaedia is information that may be deduced from other bodies of knowledge. The lexicon does not include the information that is contained in encyclopaedias; rather, this knowledge is conceptual. For example, semantic competence in a language is not wholly dependent on information contained in the lexicon; the conceptual realm must be involved in the production and interpretation of meaningful utterances. A modular lexicon is unable to accommodate all of the information that is necessary in order to use words in semantically

and pragmatically appropriate ways. As a direct result of the three assumptions described earlier, Murphy (2003) draws three separate lines in the sand regarding lexical knowledge. They take into consideration the linguistic and conceptual (encyclopaedic) gap, but they do not make any assertions about the possibility of drawing dividing lines between things. Hence, the human mind believes:

- Knowledge of dictionaries and word meanings
- Conceptual knowledge that is related to words, also known as knowledge about words
- Conceptual knowledge that is related to the connotation of words, also known as knowledge about the world.

The lexicon is a collection of definitions and explanations that enable users to correctly employ a term in a phrase. It contains nothing except information that is not just arbitrary but also pertinent to linguistic ability. Word-related knowledge may be broken down into two categories: knowledge that is stored in memory and knowledge that is generated from other information that people already possess. Because of conceptual understanding, people can carry on a discourse about the many topics at hand. Knowledge of the lexical connections between words and how different categories are related to one another is part of the conceptual knowledge that pertains to the denotative meaning of words. In words that are more conventional, one may argue that these three categories of knowledge reflect knowledge of the word, information about its meaning, and ultimately, knowledge of/about the item or connection itself, which is referred to as the referent.

The discussion of any theory of lexical semantics may benefit by considering the aforementioned three differences, and this is true regardless of whether or not people believe that they are capable of locating the boundaries that separate the three different kinds of knowledge. Evidently, there is a difference between having a working knowledge of words and having a working knowledge of words. There are times when people understand the sound of a word, no matter what language is being spoken, but they are completely lost as to what the term really means. The opposite of this is also a regular occurrence, namely that people can conceptualise a term but are unable to articulate what it is that they are trying to say. It is possible that there is an understanding of a term, but it doesn't mean people can really use it. The users of a certain language have access to a certain set of conventional things

that come from the lexical items of that language. The lexicon is a term that refers to the established patterns of verbal expression that have been conventionalised. On the other hand, this kind of language does not qualify as an encapsulated component. On the other hand, it cannot be divorced from conceptual knowledge or cognitive ability in general since the two are inextricably linked. Concepts, which include many different types of meaning specification that we employ in a variety of usage-events, evoke lexical items, and lexical items in turn evoke concepts (Paradis, 2014) (2014)

According to Evans (2007), cognitive lexical semantics is a method of approaching lexical semantics (word-meaning) that presupposes the guiding principles of cognitive semantics. This is an approach to lexical semantics (word-meaning). cognitive linguistics (also cognitive linguistics enterprise), a branch of linguistics and cognitive science that gained prominence beginning in the early 1980s and continuing ahead. In the study of language and the mind and the manner in which they interface with one another, places a significant emphasis on the role that meaning, conceptual processes, and embodied experience play in the interaction between the two. To comprehend the manner in which lexical ideas contribute to the formation of meaning, one must first be familiar with the separate concept of cognitive model. The primary contention is that a certain lexical concept offers an access point to cognitive models and that these models are relativised with regard to the concept. A cognitive model is a cohesive knowledge structure that is, for the most part, not dependent on language. That is to say, it is a conceptual object that is richly described, and it is an interface between highly specified conceptual information and nodes of access at specific places in the cognitive model that are given by certain lexical concepts.

So, lexical ideas provide special established aspects, such as conventional viewpoints or construal, with regard to the collection of cognitive models: the cognitive model profile, which may be accessed via a specific lexical concept.

Cognitive models are multi-modal conceptual entities that may serve as the foundation for perceptual simulation. These models relate to cohesive bodies of knowledge of any form. For example, they comprise information pertaining to particular entities, such as the extensive information connected with the concept of a "vehicle," or a more specific entity, such as "my automobile." These contain information such as whether or not the automobile needs to be

refuelled and when the inside of the car was last cleaned by me. Cognitive models can be related to procedural bodies of knowledge such as cultural scripts, which form templates for how to interact in restaurants in order to be seated and secure a meal, for example. Another example of a cognitive model that can be related to a procedural body of knowledge is the concept of a cognitive model. Cognitive models may also encompass sets of knowledge pertaining to more abstract concepts like confinement and love as well as physical laws and principles. They operate at varying levels of detail and, despite being stable, are dynamic, being in a perpetual state of modification and renewal as a result of ongoing experience, which is mediated not only by linguistic but also by non-linguistic interaction with other people and one's environment. Additionally, they function at varying levels of abstraction.

The term "cognitive model profile" refers to the collection of mental representations that may be accessed via the use of a certain lexical notion. The cognitive model profile is responsible for providing the semantic potential that, in combination with processes that involve the integration of lexical concepts, is used to choose conceptual structure, which ultimately contributes to the development of a conception.

The following illustration, which was provided by Evans (2007), shows how lexical notions and cognitivism are related to one another. As an example, take into consideration the lexical idea (Murphy, 2010). Take into consideration that a lexical concept is glossed by placing tiny capitals within square brackets. This lexical concept grants access to a great many cognitive models included inside its cognitive model profile at a certain access site, which is to say a specific location within the cognitive model profile. Access is granted to a potentially huge number of knowledge structures by means of a cognitive model profile that is only very partially complete for this lexical idea. People are able to differentiate between cognitive models that can be directly accessed via the lexical concept and those cognitive models that form sub-structures of the cognitive models that can be directly accessed. This is possible due to the fact that each cognitive model consists of structured knowledge that provides access to other types of knowledge. In other words, such 'secondary' models may be accessible in a roundabout way by means of the lexical idea. So, a cognitive model profile may be thought of as an organised inventory of knowledge to which lexical ideas provide access.

For example, the cognitive models that may be immediately accessible contain at the very least the following: a geographical continent, a nation state, and a vacation location. Access to a complex and extensive corpus of information is provided by each of these cognitive models.

According to Malah (2016), lexical cohesion analysts have also found written discourse to be a valuable source of inquiry. For example, Lewin et al. (2001). Fine, and Young (2001) were interested in lexical coherence across written texts. The purpose of this research was to evaluate the role that lexical cohesiveness plays in Social Science Research (SSR) papers, namely in the introduction and discussion parts. According to the findings of the study, the most common sources of lexical cohesiveness in various types of genres are found to be repetition and synonymy. The researchers came to the conclusion that texts that belong to the same genre share similar cohesive characteristics. Furthermore, they found that the introduction and discussion sections of the scientific texts exhibited these patterns. This is due to the fact that scientific texts favour resources that facilitate clarity and definition.

Thus, the results of Lewin et al. (2001) have been partially supported by prior studies, such as those of Taboada (2004) and Gonzalez (2010) on the prevalence of repetition as a unifying component in written works. In contrast to the findings of Gonzalez (2010) and Gonzalez (2011), which both reported associative cohesion as the second most dominant form of cohesion, the findings of Lewin et al. (2001), which claim that synonymy is the second most dominant cohesion, are that synonymy is the second most dominant cohesion. This disparity may be due to the fact that the data collected by Lewin et al. (2010) were comprised of scientific texts, which exhibit significant features of precision, clarity, and definition, whereas the data collected by Gonzalez (2010) and Gonzalez (2011) were comprised of casual and informal conversations, which exhibit little to no features of precision, definition, and clarity. This difference may be due to the fact that Lewin et al. (2010) collected their data using scientific texts.

Another study that focused on lexical cohesion in research articles was conducted by Mirzapour and Ahmadi (2011). This study was very similar to the one that Lewin et al. (2001) conducted. According to the findings of the study, the most common forms of lexical coherence found in research articles written in English and Persian are repetition, collocation,

and synonymy. Furthermore, lexical coherence was found to contribute to the overall coherence of the texts. On the other hand, it was also discovered that while articles written in English have a propensity to exhibit repetition and collocation, articles written in Persian have a propensity to exhibit repetition and synonymy. This shows that although both languages rely heavily on repetition, they are distinct from one another in that English places a higher priority on collocation than synonymy, while Persian places a higher priority on synonymy than collocation. Consequently, the results of Mirzapour and Ahmadi (2011) have provided support for the findings of Lewin et al. (2001), which state that repetition and synonymy are the most prevalent kinds of lexical coherence seen in research publications. These results have also provided support for Taboada (2004) and Gonzalez's (2011) findings, which state that repetition is the lexical cohesiveness that is used the most often across language families.

Lastly, lexical cohesiveness in research publications was investigated by Malah (2015) followed in the footsteps of Lewin et al. (2001) and Mirzapour and Ahmadi (2011). The research that was conducted by Malah (2015) aimed to determine the various forms of lexical cohesion as well as the ways in which these cohesions interact with the generic coherence of abstracts found in applied linguistic research publications. According to the findings of the research, the three main forms of lexical coherence that are present in abstracts are repetition, collocation, and hyponymy. Also, it was found that lexical coherence supports the characteristic motions, which helps to the overall coherence of abstractions as a genre. This was one of the observations that was made this, it is possible to comprehend that Malah's results are comparable to those of Mirzapour and Ahmadi (2011), who discovered that repetition and collocation are the two forms of lexical cohesiveness that occur in English research papers the most often. The findings of Malah (2015) have also supported Hoey's (1991) argument that repetition is the most basic cohesive relation in texts, as well as the findings of Lewin et al. (2001), which found that repetition is the most dominant source of lexical cohesion in SSR articles. Both of these arguments and findings have been supported by Malah's findings.

The results of Malay (2015), on the other hand, conflict with those of Mirzapour and Ahmadi (2011) since Malah also identified hyponymy as a prominent kind of lexical cohesiveness. This disparity may be caused by the characteristics of the data collected by Malah as well as the

way certain general limitations cause hyponymy to predominate in the crafting of abstracts for publications on applied linguistics.

According to the lexicalisation hypothesis presented by Toan (2019), lexicalisation is the process that takes place when a particular meaning component is discovered to be in regular association with a particular morpheme (Talmy, 2000). This process begins with the fundamental assumption that we are able to separate elements or components separately within the domains of meaning and linguistic expressions. The next step is to investigate which semantic components are represented by specific language forms. According to Talmy's (2000) theory, the relationship between meaning and linguistic forms is not a simple one-to-one correspondence. According to this theory, a single semantic element can be expressed by a combination of linguistic units, and a combination of linguistic units can express a combination of semantic elements.

In addition, semantic components of various kinds may be conveyed by surface forms of the same type, and semantic elements of the same type can be expressed by surface forms of a variety of different types. An English motion verb in its surface form may convey three separate forms of semantic information: the manner of motion (such as bouncing or hopping), the path of the motion (such as leaving or entering), and the reason for the motion (for example, kick). On the other hand, the path element may be conveyed in English not only by verbs but also by prepositions (for example, into, out), which means that it can be stated by two distinct linguistic units. According to Talmy (2000), if one investigates the connection that exists between meaning and the shapes that language takes, one may unearth a profusion of universal laws and typological patterns.

The meaning of an expression encompasses not only the meaning of individual words but also the meaning of phrases and sentences. An expression is just a broad name for words, phrases, and sentences. According to the rules of syntax, an expression might be a single word, a phrase, or even a whole sentence. statement of a mental category that cannot be built according to a pattern and instead must be simply remembered. According to Payne (2011), the conceptual category described in this definition refers to aspects of meaning that native speakers of a language pay a heightened level of attention to in terms of grammar. For

instance, the word "kick" may be regarded in a variety of conceptual contexts as a dynamic verb, a motion verb, a transitive verb, and causal verbs, among other possible interpretations.

In addition, Payne (2011) contends that in order for a given element to function as a conceptual category, it must first specify certain patterns of grammatical expressions. These patterns might include lexical expressions, morphological expressions, and syntactical expressions, among others. As a result, a conceptual category may serve as an essential component in order to comprehend the lexical utterance. For instance, in order for us to understand the meaning of the lexical expression "go to school," we need to interpret the conceptual categories that are embedded within that expression. For instance, the conceptual category of the verb "go" means the movement from somewhere towards school, and the conceptual category of the preposition "to" means direction towards school and on the way to school, etc., among other meanings.

To be more specific, Payne (2002) argues that one further method for comprehending the conceptual category is to base one's understanding on variations across sets of roots. That is to say, by analysing the roots of certain verbs, we may determine distinctions in the conceptual categories to which they belong. For instance, the identification of mental categories like as "go" and "come" is dependent on the several roots that "go" and "come" each have. The movement away from the speaker and towards some location is denoted by the word "go," whereas movement towards the speaker is denoted by the verb "coming."

As a consequence of this, the definition of a lexical expression of path motion can be stated as follows: A lexical expression of path motion can be a word, phrase, or sentence, which expresses any formal form of a conceptual category of the path verbs and other relevant components, such as figure or ground, etc.

Additionally, according to Demir (2020), the assumption of lexical ambiguity indicates that conversations take place between two different interlocutors: the one who creates the linguistic expressions and the person who receives such expressions. A mutual comprehension of the utterances is what is anticipated to result from this interaction between the speaker and the listener. Nonetheless, there are circumstances in which conversations do not end up with complete understanding as a result of difficulties with the structures of languages. It is possible that a lack of comprehension is the result of insufficient

output, a lack of knowledge of the context, or simply confusion in language production due to ambiguous expressions. These are everyday occurrences that result in a lack of understanding as well as misunderstanding in daily communication.

Ambiguities are language statements that have more than one possible interpretation, which results in a message that is not crystal clear. For this flexibility, the listener may have a harder time collecting precise material, which may in turn break the flow of the discussion. In most cases, ambiguity may be broken down into one of these three categories: lexical, structural, or pragmatic. To begin, lexical ambiguity (LA) refers to words that might have more than one meaning, which can cause the listener to get confused while attempting to pick the correct interpretation. On the other hand, syntactical differences can lead to structural ambiguity (SA). Yet, pragmatic ambiguity is not caused by words or structural differences; rather, it is the result of contextual circumstances, shared experiences, or underlying information. On the other hand, pragmatic ambiguities typically take place during simultaneous conversations; as a result, they can be corrected immediately, whereas LAs and SAs might not have the opportunity for immediate correction, particularly if the language production takes place in a written discourse rather than a spoken discourse. Since writers do not have the opportunity to immediately correct themselves in the event that a misunderstanding arises in mutual conversations, writers have a greater responsibility to choose their words and construct their sentences in a way that does not cause confusion in the reader. In other words, speakers have the opportunity to correct themselves immediately in the event that a misunderstanding arises in mutual conversations.

Demir (2020) maintains the position that lexical and grammatical encoding goes through a process in which the interlocutors are required to have a fixed amount of linguistic knowledge; however, despite this requirement, communication may not take place due to the possibility of deriving multiple meanings from a single word or sentence. Written discourse does not provide readers with the speech cues necessary to decode the intended meaning, which is why ambiguous expressions can occur in written discourse but not in spoken discourse as listeners can use speech cues to decipher lexical or syntactical ambiguities in spoken discourse. It is essential for authors to avoid creating uncertainty by using ambiguous language if they want to communicate the meaning they intend, reach their audiences, and leave them with the desired impression. This is of utmost significance for

pupils whose academic achievements are mostly determined by the quality of their written work. It does not matter how successful or how rich the content is; if an expression is ambiguous, it can prevent the meaning from being conveyed to the reader and it can lower the credibility of the writing. For this reason, it is more than just an option for students who are studying in the academe to use clear sentences with lexical and syntactical coverage that is easy to understand.

According to the cognitive grammar assumptions presented in Langacker's (2008) work, the lexicon is defined by CG as the collection of phrases that are constant throughout a language. This definition is helpful, uncomplicated, and, to an extent, it accords with how people in daily life interpret the word. Yet, it is not the same as other characterisations that have been given by linguists, such as the idea of a lexicon as the collection of words in a language. Take note that there are phrases that are more extensive than individual words, such as "moonless night," and that there are also potential terms, such as "dollar less," that are innovative rather than well-known and generally established. In addition, it is important to note that the CG definition seems to imply that there is no clear border between lexicon and non-lexical phrases. This is due to the fact that familiarity and conventionality are both relative terms. There are a few really fundamental phenomena that can be seen pretty plainly in lexicon that are also quite visible in a great many other aspects of cognition. One element that contributes to the psychological believability of CG is the important role that is assigned to the characters. They also serve to exemplify the more general idea that language employs a wide variety of independently existent cognitive processes, and as a result, these processes are inherently manifested in the structure of language itself. Lexical items are utterances that have reached the status of units for representative members of a speech community and are thus referred to as lexical items. When distinguishing between the two is necessary, lexical elements might be thought of as syntactic atoms. They are "inserted" into specified slots at the base of syntactic tree topologies. The individual lexical pieces are presented in a manner that is continuous, self-contained, and does not overlap with any other material. Even though they may be complicated, their morphological structure rather than their syntactic structure is what makes up their internal structure. This orderly division between the lexicon and the syntax can only be preserved by establishing artificial limits between the two, and in particular, by disregarding lexical items that are longer than words. Idioms are fixed phrases

whose meanings cannot be predicted from their components. Idioms fulfil both the CG definition of lexicon and a more restricted one requiring semantic idiosyncrasy. Idioms may be thought of as expressions whose meanings are not foreseeable from their parts. In spite of this, they may be of any size and have an internal structure that is obviously syntactic. For example, "long story" is a combination of an adjective and a noun, "bury the hatchet" is composed of a verb and the noun phrase that serves as the object of the verb, and "A bird in the hand is worth two in the bush" is a complete sentence. Instead of being syntactic atoms that are confined to certain places in syntactic tree topologies.

As a result, the established semantic value of a lexical term cannot be adequately described by a single abstract meaning alone. Always keeping an eye out for a meaning like this, and adding it to the network of polysemy if you come across it. On its own, however, it is not sufficient to demonstrate that a speaker is familiar with the accepted use and meaning of the term in its traditional context. This information, which is undoubtedly a fundamental component of being able to communicate effectively in a language, is distributed across the whole network. To put any concerns to rest, it should be noted that the existence of such networks does not lead to the unchecked development of senses. Meanings, like other linguistic structures, are only considered to be a component of a language to the extent that they are ingrained in the minds of individual speakers and (ii) conventional for members of a speech community. This is the only way that meanings can be considered to be a part of a language.

Only a select few categories of senses are capable of meeting these requirements and hence qualify as well-established linguistic units. Yet given that entrenchment and conventionalisation are fundamentally concerns of degree, there is no clear border between senses that have and do not have the status of established units. This is because entrenchment and conventionalisation are inherently things of degree. Instead, a gradation extending from innovative interpretations is observed, via emerging senses, to well-established meanings in the language (Langaker, 2008, p. 48-50)

In accordance with custom, the response to this last question is always the affirmative. It is generally accepted that a lexical meaning is composed of a relatively small number of semantic elements or descriptive assertions that are uniquely linguistic in nature and can be

easily differentiated from common information about the kind of item that is being referred to. For instance, the primary meaning of the word "bull" is often conveyed by the semantic traits "male" and "adult," to the exclusion of any other information that could be known about these animals (such as the part they play in bullfights and rodeos). In this regard, a lexical meaning would be more comparable to a definition found in a dictionary than it would be to an item in an encyclopaedia. This methodology is sometimes referred to as a metaphor for the concept that language semantics is like a dictionary.

According to this method, the location of a lexical meaning is in a specific method of accessing an open-ended body of information that relates to a certain category of item. This knowledge is shown by a sequence of concentric circles, which shows that the many components of the knowledge have varied degrees of importance to the whole. This rating for centrality is one facet of an item's worth that has been customarily recognised. Several specifications are so important to a particular lexical meaning that they are almost always active whenever the phrase is employed. Other specifications are activated less consistently, yet others are so peripheral that they are only accessible in certain settings.

According to the encyclopaedic point of view, the meaning of a word is neither completely free nor completely set in stone. It is not completely free since the term conjures up a specific domain of knowledge and specifies a certain approach to entering that domain of information. It is not completely fixed due to the fact that centrality and preferred access are both relative concepts that may be influenced to varying degrees by the presence of surrounding elements. This idea, after further development, has shown to be believable on both a linguistic and a psychological level. Although this has the unintended result of making it impossible to establish a clear line between linguistic and extralinguistic knowledge, such a line nevertheless has to be created on the basis of empirical evidence (Langaker, 2008).

When it comes to the interpretation of the meanings of more complicated phrases, such as sentences, a similar problem develops. A sentence's connotation or meaning may be significantly altered depending on the surrounding circumstances in which it is said. Because of the discussion that came before it, interpretative skills, as well as general and contextual information, its whole understanding may be far more complex than anything that can be derived from the meanings of overt aspects.

A modular perspective of language is reflected in the conventional stance, which holds that there is a definite border between the two. The lexical level is where this purported modularity gets its start. It is helpful to think of lexical items as building blocks, or discrete units that may be stacked in a variety of configurations to generate complex expressions that are wholly governed by the units and the patterns followed in organising them. This is known as the principle of complete compositionality in semantics, which states that the meaning of an expression may be reliably inferred from the meanings of the expression's constituent components (Langaker, 2008).

In other languages, almost every lexical item may be employed either way; it is only in the context of a higher-level grammatical structure nominal or clausal that a lexeme takes on noun like or verb like features. Langaker (2008) continues to claim that, this discovery, however, is only relevant to the question of whether particular lexemes are learnt and remembered specifically as nouns or as verbs. In other words, it only relates to the status of nouns and verbs as universal lexical categories. This is not a very important problem for CG, which sees lexicon and grammar as existing along a continuum. The primary contention is basically that both nouns and verbs play a part in the grammatical analysis of any language. It is not impossible that the meaning of a lexeme might be derived only from its conceptual content, with the construal characteristics of other categories being imposed on it by the grammatical configurations it occurs in. This possibility should not be ruled out. The construal that is induced by a lexeme's frequent occurrence in a certain sort of configuration eventually becomes ingrained and conventionalised, and this, in turn, amounts to the lexeme having a variation that is a member of the class in question. It is possible that the percentage of lexical items in each language's vocabularies that can be definitively placed in one of many categories simply varies.

2.6 Lived experiences captured through figurative languages

Figures of speech are tactics that are widely used to communicate meaning other than the literal meaning of the words by applying a variety of tropes and rhetorical strategies. Figures of speech are also known as figurative language or figurative expressions. According to Dancygier and Sweetser (2014) figurative structures are far from being just ornamental; rather, they are crucial to language and may be found everywhere. Figurative structures are ubiquitous. According to Karttunen et al. (1998), figures of speech are a way of expressing

something by making odd analogies to other things. This is done often in order to make anything clearer or to pique the attention of the readers by presenting thoughts and fantasies in a manner that is more interesting. In a similar vein, Philip (2001) contends that figures of speech are used to transmit concepts that go beyond the literal meanings of the words, even though such concepts may not be true in a literal sense. They may be found in both poetry and prose, as well as in spoken language, and their purpose is to evoke strong mental images or notions in the reader or listener, as well as to inspire a strong appeal to the senses.

According to Gibbs (1994), figures of speech are fundamental schemata that humans use to comprehend both their internal experiences and the outward world around them. It is thus impossible to accept a phrase literally since it does not make sense; rather, a figure of speech is a twisting of the conventional meaning of words in order to construct a new metaphorical formula. Another worry that can be seen here is that, according to Alm-Arivijs (2003), it is extremely crucial to differentiate between the literal and the metaphorical meaning. The literal meaning, on the other hand, is fundamental and has primacy regardless of the circumstances; it is problem-free and independent of context. The literal meanings of terms, on the other hand, do not vary regardless of the context in which they are used. The literal meaning, on the other hand, is where the figurative meaning originates, and it is possible to unearth the figurative meaning by determining the nature of the replacement of the metaphorical for the literal. To put it another way, figurative meaning is a process of mapping between two distinct domains, which are respectively referred to as the target domain and the source domain. This process is described by Dancygier and Sweetser (2014, p. 14). When speaking about metaphors, "source domain" refers to the notion that individuals draw from in order to form a metaphorical structure, whilst "target domain" refers to the idea that one intends to depict via the use of the metaphor.

When this is taken into consideration, the employment of figures of speech in literary writings appears to be significant since it gives authors the opportunity to invest words to communicate new meanings. To be more specific, Trim (2007) emphasises that the construction of new metaphorical mapping demonstrates that there is a need to express thoughts and impressions in a manner that is different from the conventional verbal representations. This need was shown by the fact that there was a necessity to express new metaphors.

Hence, figures of speech have an especially significant place in literature because they are effective tools that may be used to define the tone and style of any work in which they appear. So, authors may depend on figures of speech in order to develop and construct new stylistic frameworks. Figures of speech are the repertory of originality and uniqueness that do not need a specific ability for their application.

Figures of speech and other sorts of rhetorical devices are utilised often and to a large extent in all kinds of various types of verbal and written writings. This is true across all languages as well. Figures of speech are characterised by the richness they provide to any text they are used in as well as their capacity to improve the style of any text they are used in by developing new phrases and most definitely new meanings. Figurative language, in its most restricted definition, refers to a group of strategies that are simple to use and unquestionably have a unique potential to develop innovation and creativity, particularly when used in poetry compositions. Every piece of writing that makes appropriate use of metaphors and similes is automatically elevated to a more poetic level just by virtue of the fact that it contains these devices and employs them correctly.

According to Rohani and Arsyad (2018), figurative language is a kind of language in which a phrase is expressed in a manner that is diametrically opposed to how it is often spoken. Figurative language is utilised by writers in a variety of different ways, each of which results in a distinct reaction from the audience. It is possible to find it in either written or spoken phrases. Interpreting the meanings of many of the terms requires a level of creativity and thinking beyond that of most people.

It provides significant genuine material, cultural enrichment, linguistic enrichment, and personal participation, as suggested by Collie and Slater (1987), who propose that the primary reasons for introducing figurative and metaphorical language are as follows: In a similar manner, Carter and Long (1991) classify the reasons under three headings: the cultural model, the language model, and the personal development model. Each of these models addresses a unique group of educational goals for pupils. Lakoff and Johnson (1980) demonstrate that daily metaphors in a language have a basis not only in perceptual realities but also in cultural realities.

It has been argued that language study, especially of words and phrases, may provide light on underlying ideas, attitudes, and values. The interpretation of figurative language in a language may thus provide light on the underlying ideas as well as the culture of the speakers of that language. In essence, there has been a shift away from seeing figurative language as just figures of speech and towards a wider perspective on the topic.

Moreover, Boers and Lindstromberg (2008) argue that metaphorical language may be studied in an English as a Foreign Language classroom in a variety of different methods. Some people, for instance, may place more emphasis on the literal sense of a crucial term that is being used metaphorically (for instance, joint in joint account). We also have the option of relying on the mnemonic capacity of the phrases that need to be learnt. Seeing how sounds are repeated in numerous formulaic phrases, such as alliteration (for example "play a part"), rhyme (for example "wear and tear"), and assonance (for example "play a role"), is one example (e.g. turn a blind eye to). It is also feasible to employ the quality that certain figurative terms have of recalling a mental picture as another mnemonic technique. For example, the expression "she struck the ceiling" has this ability. The cognitive semantics school of thought is responsible for inspiring several pedagogical approaches to idioms, including the use of mental imagery as a teaching tool. According to them, this practise has become commonplace.

According to Van Dijk (1995), a newspaper is probably an example of a kind of written discourse that most readers are exposed to daily. Teachers may make use of the newspaper as a resource for providing students with opportunities to acquire additional vocabulary, particularly concerning figures of speech. Students may not only be encouraged to interpret some expressions into some genuine viewpoints, but they can also learn about various cultures via the expressions. Students can also be encouraged to interpret certain expressions into some actual perspectives.

Figurative meaning and language have an excellent connection that may be described as a reciprocal one. This means that both facets of the relationship contribute to the development of the other. It is possible to claim that increasing our knowledge of figurative language will assist us in building our vocabulary, or conversely, that increasing our vocabulary might also entail increasing our knowledge of figurative language. Since it is impossible to grasp

figurative meaning without first having an understanding of the meaning of the term, even its connotative meaning, there is a strong connection between figurative meaning and semantic meaning. It is inevitable that the expression's original meaning will be rendered illogical or incomprehensible. For this, understanding figurative language is critical to the process of acquiring new vocabulary. Although the expansion of one's vocabulary is essential to making progress in semantic study (Tarigan, 1995).

An additional presumption about figurative language comes from a piece of writing that examines the use of figurative language in two traditional burial songs performed by the Kilba people in Adamawa State.

Figurative language is a sort of language that deviates from the standards of literal language, which is a type of language in which words signify precisely what they say. (Suleiman, 2013). Figurative language does not imply precisely what it says; rather, it requires the reader to make a leap of imagination in order to appreciate the point that an author is trying to convey. This kind of language is sometimes referred to as the "ornaments of language." Figurative language, to put it another way, is comparable to literal language due to the fact that it conveys connotations in addition to literal ones. Figurative expressions, also known as figurative devices or figures of speech, are a method of communication in which words are used to connote something other than their literal or conceptual meaning.

Figures of speech are often used to add beauty, emotional sensitivity, or to relay the author's experience or concept by comparing or associating a person or object with another one that has a connotation which is recognisable to the reader. Figures of speech may also be used to convey information. The majority of the time, these techniques may be found in poetry. Performing artists will utilise them to clothe the substance of their speech, concept, or thinking while they are performing sung-poetry. Any use of language in which the intended meaning is different from the actual literal meaning of the words themselves is considered to be figurative language. They depend on the circumstances or the environment. Figurative languages are used as a medium for the presentation of thoughts, emotions, and ideas in a manner that is not clear but rather alludes to them. Metaphor, simile, hyperbole, personification, onomatopoeia, verbal irony, and oxymoron are some of the figurative language techniques that can be used. According to Babalola (1981), Ogbe (1997), Egudu

(1981), Amali (1985), and Hananiya (1993), these techniques of language use figurative languages. The manner in which these instruments are used by the performing artists varies greatly from one performance to the next.

Figurative languages such as metaphors, similes, imageries, symbolisms, rhetorical questions, and others abound in Kilba traditional funeral songs, according to the findings of Suleiman's (2013) analysis. These figurative expressions allowed the Kilba performing artists to express feelings and thoughts implicitly rather than explicitly.

Additionally, Suleiman (2013) came to the conclusion that figurative phrases, which serve as a way of dressing the content of messages that are being sent, serve as a method of dressing the content of messages that are being conveyed. After an examination of the two manuscripts, it was discovered that the figurative language used in the writing of the songs had their origins in the history, customs, and culture of the Kilba people. Among the Kilba people, some animals, such as the ostrich and the horse, seen as representations of monarchy. They are placed in contrast with the water bird and tongali, which are used to mock the slothful and helpless members of the royal family. It has been noted that most of the components of the figurative languages that were used are taken from the social and physical context of the individuals with whom the dead spent his life. Figurative languages, when used in the composition and performance of funeral songs, serve as a way of expressing thoughts over the passing of a person and provide solace to the relatives and close companions of the departed by remembering the accomplishments of the deceased. Recollections of the departed person's admirable traits may be evoked via the use of figurative language, which in turn provides solace to the bereaved.

In an essay titled "Cognitive Stylistics and Petit Recit: An Examination of the Narrative Consciousness in The God of Little Things," written by Krishnamurthy (2012), the author makes the following assumption about metaphor as an example of a figure of speech.

In the field of cognitive stylistics, conceptual metaphors are regarded as being of the utmost importance. According to Werth (1997) and Gavin's (2001), metaphor may be thought of as a sort of epistemic subworld that exists inside 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. This is stated in

both of these works. For example, according to Weber (1996), argument, which is the target domain, can be conceptualised as war, which is the source domain. These two domains can be realised in various ways linguistically, including attacking the arguments of someone else, defending your own position, planning a strategy to wipe out one's opponent in debate, and so on. According to Porto Ruekijo (2007), metaphors play a very significant part in the worlds of text. This is because, in reality, people make sense of the text world by applying our knowledge of the real world to the text world. The anticipation that is created as a result of this correlation is, however, dashed when mental representations are contradicted by textual representations.

However, according to the schema theory, metaphors provide new methods of mapping the actual world onto the textual world, and as a result, they either expand or change the schema. The majority of the time, metaphors are traditional, have a cultural connotation, and are readily understood by a community of speakers. Yet, metaphors in written works provide novel and thought-provoking ways to understand the world, resulting in the production of new schema. "Creation of new metaphors in a book might generate major, even if ephemeral modifications in the way we view the world around us," (Ruekijo, 2007, p. 58).

According to Manca (2007), the use of figurative language, which contributes to mutual participation in sense-making, plays a central role in establishing a climate of closer intimacy between speakers. This is because the use of figurative language makes it more likely that the speakers will understand each other. The strength of imagery makes it easier to share one's own experiences, which in turn builds participation and helps the communication of meanings and feelings (Tannen, 1989, 1992).

Numerous research has been conducted to a great extent to study the affective and emotional functions that metaphors provide. Emotional notions manifest themselves as conceptual frameworks that are, for the most part, metaphorical in nature. According to this interpretation, emotion categories are seen to be examples of social–cognitive constructions (Kovecses, 2002). In their study on the role of metaphor and figurative language in the communication of emotions, Ortony and Fainsilber (1989) highlight the importance of concrete vividness as the primary distinguishing feature of metaphor and figurative language. They believe that one of the most significant functions of metaphorical language is the

expression of concepts that are difficult to convey just via the use of literal language. According to their findings, strong emotions are connected with a larger usage of metaphor than mild emotions are when describing feelings, but this is not the case when describing the acts that are associated with strong emotions.

The function that metaphor plays in the presentation of emotions has also been studied in regard to the similarities and differences that exist across different cultures. Although if metaphors for fundamental ideas that are shared by all cultures are imagined in relatively comparable ways, differences across languages are notably explicable when seen from a cultural point of view. Figurative language may be seen in this light, and it can be seen as a reflection of the typical thinking patterns or world views of a group (Boers, 2003; Emanatian, 1995).

According to Gibbs, Leggitt, & Turner (2002), figurative language is so unique as it relates to emotional communication, which intimately reflects something about people's everyday conceptualisations of the complexities of their emotional experience. This is what makes figurative language so special. In addition to this, it is a unique method of communication as it can produce a sense of proximity and intimacy between the speaker and the listener in a way that literal language is unable to accomplish. This enables the speaker and the listener to talk about their own feelings without directly affecting those feelings. Lastly, it seems that individuals are more prone to employ metaphors and other forms of figurative comparison while describing the subjective experience of emotion that they had than when describing the actions that they made in reaction to having had that emotional experience (Fussell & Moss, 1998).

As a major aspect of figurative language in the context of online learning, based on the approach of collaborative learning and of social construction of knowledge. Manca (2007) came to the conclusion that metaphors and analogies (figurative language, by extension) are the elective means with which to explicate and conceptualise tacit knowledge into knowledge that is shared among the group. This is a major aspect of figurative language in the context of online learning. It is necessary for personal knowledge to be socialised and transformed through close interaction and collaboration within a group in order for it to become group knowledge. Personal knowledge is rooted in individual experience and involves intangible

factors such as personal beliefs, perspectives, and the value system (Nonaka & Takeuchi, 1995).

Figurative language is defined as the use of language in which the semantic elements of the vocabulary do not literally connect to the situation, (Carroll, 2008). Since there is not much of a literal connection between the semantic features of the lexicon and the context that is being discussed, the audience that is being addressed must rely on their prior knowledge and experiences to correctly interpret the meaning of utterances that are being discussed within the context that is being discussed. Figurative language can be described as "forms of expressions used to convey meaning or heighten effect, often comparing or identifying one thing with another that has a connotation familiar to the audience or listener. According to one definition, a figure of speech is "a form of expression used to convey meaning or heighten effect" (Merriam-Webster, 2017). In addition, a figure of speech is a way of saying something that has a different meaning than its literal meaning and often occur whenever a speaker or writer departs from the usual meaning of the words, for the sake of freshness or emphasis. Figures of speech are a way of saying something that has a different meaning than its literal meaning (Kennedy, 1979; Heny Listani, 2015). Figurative language employs a device known as "figures of speech" to communicate connotative meaning in relation to a specific setting (Suriyawongpaisal, 2013). The use of language in a figurative sense is a strategy for producing connotative meaning and conveying a meaningful message to a specific audience, however this strategy does need interpretation (Suriyawongpaisal, 2013).

Figurative language conveys connotations (non-literal or indirect meanings). Figures of speech are a term that refers to linguistic techniques that are often employed for statements like these. According to Partington (1998), the meaning that is contributed to a lexical term in addition to its primary or literal meaning is referred to as its connotations. As a result of the fact that a word's connotative meanings are distinct from its lexical meanings, the significance of a word is often interpreted in a unique manner by people who come from diverse educational and cultural backgrounds. As a result of this, connotation is often understood to refer to interpretative meanings that are dependent on the judgements of an individual. Connotation is the process by which sentiments and feelings are communicated in the form of shared textual meanings between senders and receivers; this aspect of

communication is particularly important. Words and phrases, depending on the settings in which they are used, may have either good or negative connotations (Partington, 1998). Using figurative language is a common strategy that songwriters do in order to infuse their songs with deeper meaning and increase their appeal to listeners. The use of this method will lead to the production of intriguing pictures as well as the elaboration of the significance of the words and phrases that are employed. Figurative language is a kind of the English language that makes use of linguistic strategies to express connotative meaning in a specific setting (Suriyawongpaisal, 2013). A figure of speech is another name for these linguistic techniques. According to Merriam-Webster (2017), a figure of speech is described as "forms of phrase that are employed to transmit content or produce heighten impact, frequently comprising or connecting one item with another that has a connotation known to the audience or listener." According to a summary provided by Suriyawongpaisal (2013) on page 8, "figures of speech are tools of figurative language that connote the intended meaning in a context by heightening the intended messages with different methods that link the background knowledge of the target audience to the meaning."

There are many distinct forms of figures of speech, some of which are more generally recognised and used than others in certain literary genres and/or texts. Some of these figures of speech are referred to as idioms. According to Knickerbocker and Reninger (as cited in Kadek Agus, 2015), figurative language, which is also referred to as metaphorical language or metaphor, conveys meanings that go beyond the literal meanings of its words. On the other hand, this piece of writing makes use of a number of different figures of speech, some of which include metaphor, simile, personification, exaggeration, and irony, to name just a few. The following is an explanation of the many sorts of figures that are going to be used in the article, together with the linguistic function that corresponds to each one.

A metaphor is an unstated comparison in which the words "like" or "as" are omitted from the comparison (Kennedy, 1979). For instance, one may say "Life is merely a walking shadow" rather than "Life is comparable to a walking shadow." The above line makes an implicit comparison between two concepts, life and shadow; but, unlike most explicit comparisons, this one does not make use of the words "like" or "as."

According to Kennedy (1979), a simile compares two distinct things in an intriguing manner as the goal of a simile is to spark an interesting connection in the mind of a reader or listener. This is because the purpose of a simile is to compare two different things in an interesting way. It is also utilised to generate writing that is more vivid and forceful, and it is capable of efficiently conveying information in a rapid and efficient manner due to the fact that many frequent terms are similes (Kennedy, 1979). The purpose of simile is comparable to that of metaphor; however, in similes, the words "like" and "as" are often employed, but in metaphors, the words "as" and "like" are not as common. One example of a simile is the comparison of anything (often a person) to the endearing qualities of a kitten by using the phrase "as charming as a kitten."

Personification is a figure of speech in which a thing (ideas, inanimate things), an animal, or an abstract term (truth or nature) is given human traits. In this figure of speech, the item, animal, or abstract term is given human characteristics (Kennedy, 1979). The use of personification has the potential to alter the mental images conjured up by the reader or the listener. The phrase "The sun played hide and seek with the clouds" is an example of a personification. In this phrase, the sun, which does not move from its position, is given the characteristics of a human (playing hide and seek) with the clouds.

Hyperbole is a kind of excessive exaggeration that is often used in rhetoric to emphasise a point (Kennedy, 1983). The opposite of a "understatement" is an example of hyperbole. The use of exaggeration may infuse a character with nuance and complexity, as well as lend an account of events with a dash of absurdity and humour. Nevertheless, literal interpretation is not what is intended when using exaggeration. For instance, "I have so many things to accomplish that I could eat a horse" and "I am so hungry that I could eat a horse."

Irony is a compromise between what is said and what is intended, or between what others interpret to be the relationship between what was said and what was meant (Diyyani, 2004). It is not uncommon for it to be puzzling, yet it often results in humorous situations. For instance, in the story "A Man Who Is a Traffic Cop Gets His License Suspended for Unpaid Parking Tickets," the officer loses his job because of unpaid parking tickets. The preceding sentence contains an element of irony due to the fact that the individual in question is a traffic

officer. As a result, it is highly unlikely that his driver's licence will be suspended as a result of unpaid parking tickets; after all, he is the type of person who should have known better.

2.7 Traumatic memories at the discourse level

Langacker (2008) asserts that discourse is the point at which structure, usage, and acquisition converge. Language is acquired by the use of it in conversation and other social settings. So, its formation through use and social interaction is an important component to consider when explaining the structure of language.

Language use is referred to as discourse. On the other hand, a language may be traced back to its established norms of use. After gaining a grasp of them via exposure to a vast number of different examples of their use in different settings of discourse, these patterns are then utilised in the production of and comprehension of following speech. A discourse is made up of a string of use events, which may be thought of as examples of language use in all of their varying complexity and particularity. A discourse may be broken down into words, phrases, sentences, intonation groups, conversational turns, and so on depending on the goal of our analysis. A use event does not have a specific size. Both the notion and the method of expression make up an event, making it a bipolar phenomenon. On the expressive side, it encompasses every single phonetic nuance of a speech, in addition to any and all other types of signals, such as gestures and body language (conceivably even pheromones). A use event encompasses not only what is stated directly but also what is inferred, as well as everything that is evoked as the foundation for its apprehension. In other words, it takes into account the whole contextual meaning of the statement. So, when a use event is analysed in extensive and fine-grained detail, it is never exactly the same for the one doing the speaking and the person receiving the speech. Nonetheless, good communication may often be achieved with just a little amount of overlap.

Standard language units are merely one resource utilised in usage events. When people talk and comprehend, they make use of the whole of their knowledge, mental capacities, and interpersonal skills. Our comprehension of the context is also quite important, and a key component of this context is the conversation that is now taking place. It is not accurate to think of the many elements that contribute to use events as being independent and distinct

from one another. Specifically, the unique contributions that language has made cannot be separated or clearly delineated in any way. For example, the linguistic meaning of a word is not an independent and self-contained entity that exists in isolation from other forms of information and cognitive ability; rather, it recruits and exploits these other forms of knowledge and cognitive ability.

It is a truth universally acknowledged that the major use of language is in everyday communication (Langaker, 2008). It is not the most common; the prize for sheer ubiquity belongs to the quiet verbal thinking that we participate in almost all of the time while we are awake. Despite this, conversation is considered to be canonical since it serves as a fundamental model that other uses of language attempt to imitate and change as necessary. Even if it is simply with ourselves, our linguistic thinking often takes the shape of an imagined conversation. This is not an insignificant phenomenon. One interlocutor retains the position of speaker throughout, typically with numerous addressees, which may be regarded of as the limiting case of conversation. A spoken monologue, such as when making a speech or recounting a narrative, is an example of this kind of situation. And when we write, most of the time we write with a reader in mind, seeing the reader's response in the same way that we visualise a conversational partner's reaction. Interaction between two parties is what we refer to as a conversation. It is made up of a string of use events, each of which represents an action performed by one of the interlocutors in the conversation. Since expressions are essential components of use events, it is only natural to see expressions themselves as actions. This is the case regardless of whether we consider expressions to be concrete occurrences, such as when someone says "I love you" on a specific occasion, or to be abstract entities that are not reliant on any particular occurrence. In the second scenario, they are considered prospective linguistic activities since the usual patterns of a language make it conceivable for them to occur. Each speaker, at any given moment, has the ability to take use of this potential.

When a term is put to use on several times, in the context of a variety of use situations, its manifestation is never exactly the same. Conventional linguistic units are, by definition, abstract concepts that are not reliant on any specific occurrence in any context. They are called for the purpose of composing and evaluating following expressions after being

abstracted from use events. Yet, it is also possible to think of them as actions; they are ingrained patterns of processing activity that we are able to recall and carry out when required. Learning a language consists in learning to perform these actions properly. To be considered fluent in a language, one must demonstrate competence in both speaking and comprehending the target language. Linguists often use the term "linguistic knowledge," however a more accurate term would be "linguistic capacity" (Langaker, 2008, p. 470).

So, a discourse is a succession of interaction events, each of which involves the speaker having some influence on an interlocutor, whether that interlocutor is real or imagined. In order for anything to be considered a discourse, its component utterances have to be understood in connection to one another rather than as singular occurrences. Each one relates in some kind to what has come before, either by expanding upon it, providing a response to it, or simply altering the topic, and it also prepares the way for what is to come next. As a result, the way in which a phrase links to the expressions that came before or after it is an important component of its meaning, and it often is the most important aspect. This trait is shared by traditional linguistic units as well, despite the fact that they are abstracted from use events in conversation. Expressions that integrate them take on the discourse links that they indicate, so passing on that information to the reader.

So, the comprehensive description of units and phrases has to include an indication of the expectations they excite about the discourse that came before and that will come after. This holds true independent of their degree of organisation or the scale of their operation. When referring to the world, for instance, the common term, the use of the phrase "once upon a time" raises the audience's anticipation that what comes next will be in the form of a tale. Similarly, the phrase "lived happily ever after" carries with it the presumption that it will be used to conclude a narrative of this kind. Thus, the first one is prospective, and that the second one is retrospective. Hence, the role that they play in the narrative is a vital component of their character.

Langaker (2008) also discusses discourse genres, which are considered to be linguistic structure in all its many guises and applications. According to the presumptions, the foundation of genres may be found in cultural settings that depict common forms of verbal

interaction. The majority of them suggest a viewing configuration that is quite different from the traditional one, which consists of two interlocutors having a face-to-face chat with one another. When it comes to preaching, there is only one person speaking, but many others listening. In the case of messages left on answering machines, there is a large pool of prospective recipients, and the parties involved in any one real conversation are not co-located in terms of either time or place. While writing, obviously, there has to be some distance in both time and location between the writer and the subject. Producing a text that can be read when it is suitable at some point in the future is the goal of the vast majority of written forms. When using post-it notes and diaries, for example, the reader may be the author themselves, a specific group, or even just an individual. In most cases, though, the material is designed to be understandable by anybody who could come across it at any point in time. In the most general sense, this still includes linguistic engagement in the form of the text that is created, and the writer anticipates that this will have some influence on any prospective reader.

The scenario that a discourse genre employs is a component of the conceptual substrate for the linguistic creations that express it. The scenario has a goal as well as some kind of viewing setup. These characteristics, in differing degrees and in a variety of ways, influence the shape that the works that are based on it will take. A drill sergeant, for instance, need just establish a set of phrases for the activities to be carried out in order for them to be carried out. The scenario of the exercise makes certain that they will be understood to be orders and eliminates the possibility of any other content. It is possible that the structure of a legal document follows a template that's nearly as rigorous, but given the document's intended use, the form and content are completely different. Instead of being comprised of a series of brief instructions, it is formatted as a series of complete sentences, which are frequently quite complex. These sentences make an effort to spell out in full and explicit detail all of the pertinent context, obligations, contingencies, parties to the action, and so on. While the words "I" and "you" are used rather often in conversation and correspondence between friends and family, they are almost never used in the headlines of newspapers. There is a good chance that the rhyme scheme, metre, and number of lines in each stanza will be mandated by the poetic genre, but the subject matter is completely up to interpretation. On the other

hand, the subject matter of a restaurant menu is quite restricted, yet the menu is not intended to rhyme.

While the responsibilities of the speaker and the hearer in a discourse scenario are similar to those in an everyday discussion, the specifics of each situation are highly different. The person who keeps a journal is also the one and only person who is supposed to read it. In the context of a menu, two functions relate, one to the nameless management of the establishment, and the other to the nameless population of prospective clients. A specific consumer is able to understand what the management's representatives have to offer and reply appropriately thanks to an encounter that is linguistically mediated by the menu on a certain occasion. A typical sportscast, for instance, would have two announcers: one will do the play-by-play, while the other will be an ex-jock who will do the "colour." Certain genres have numerous speaker-type roles, while others have many hearer-type ones. They take turns addressing one another during the play-by-play, but at the same time, both of them are speaking to and for the audience. These exchanges are interspersed throughout the play.

The most fundamental kind of discourse is regular conversation, and one of its defining characteristics is the presence of many speaker and hearer roles. In this case, the default scenario only calls for two interlocutors, and they switch roles during the conversation. When there are more than two people present, it is customary for one person to be speaking at any one moment while the others listen. A "turn" is a portion of speech that is dominated by a single speaker who is referred to as "holding the floor." Conventional units of a language include the many methods to negotiate turns as a component of speech management. They are also known as linguistic structures. For example, a speaker may communicate their desire to continue by adopting an intonation pattern known as "suspended level" at the conclusion of an utterance, but a falling intonation pattern provides the listener with an opportunity to interject. Conventional units are not restricted to single turns, but rather, they are able to specify specifications for turn sequences as well.

It is only natural that the concept of taking turns speaking, with only one person speaking at a time, does not always get followed in practise. The genuine discussion, with all its bumps and bruises, is characterised by things like overlap, interruption, two individuals talking

simultaneously, and so on. Nonetheless, even this may become conventionalised, and it often involves cooperative rather than competitive endeavours. In everyday situations, for instance, one person will finish an utterance by providing a word or phrase that the other person is looking for. The complete utterance is then the result of the interlocutors' participation in a process of co-construction.

At the very least in the context of a conversation, the production of a discourse is unmistakably social, negotiable, and the result of the interaction of multiple parties. The question then is, can it be addressed using "cognitive linguistics" and "cognitive grammar" respectively? (Sacks et al., 1974). However, cognitive and social phenomena are not incompatible with one another in any way. Sentient beings are responsible for the construction of conversation. These beings comprehend the expressions that are formed and are continually involved in evaluating the level of knowledge and consciousness of their interlocutors. The conventional units that are evoked are learnt by humans as ingrained patterns of brain activity that are neutrally directed, despite the fact that they may be deployed flexibly like any other ones. It is true that social contact is the foundation upon which language is built. Nonetheless, it is also true that cognitive processes are the foundation of social interaction.

Linguistic creations may be whatever size that you want them to be. The composition of almost all of them, with the exception of the tiniest, is accomplished via successive layers of organisation, in which the "product" of one level of composition serves as the "input" for the subsequent level. A significant amount of time has been spent discussing grammatical constituency, which refers to the process whereby, at each level, component structures are merged to produce a composite structure, so creating increasingly more complex phrases, clauses, and sentences. Yet, the phrase does not represent the greatest degree of structure for the discourse.

According to Hassen (2015), a discourse is a language or system of representation that has emerged socially in order to generate and circulate a coherent set of meanings about an important subject area. This definition comes from the book *Discourse: A Language or System of Representation*. According to one definition, it "refers to socially shared habits of thinking,

perception, and behaviour that are mirrored in various writings belonging to diverse genres" (Scollon & Collon, 2001, p. 538). In the field of social sciences, the term "discourse" refers to an institutionalised style of thinking as well as a social barrier that establishes the limits of what may be spoken on a certain subject. It is impossible to avoid being influenced by the discourses that surround us since they seem to shape our perspectives on everything. For instance, while discussing various guerrilla groups, one might either refer to its members as "freedom warriors" or as "terrorists," which are two quite different ways of framing the discussion. To put it another way, the discourse that was selected provides the necessary language, phrases, and maybe even the manner of communication. A conversation or text; a collection of texts or conversations; a method of talking about a subject that is shared or the process of developing texts, codes, languages, and ways of communicating about it are all examples of discourse. In conclusion, we may characterise discourse in three different ways:

- Language that extends beyond the level of a phrase
- Language behaviours that are related to social activities and
- Language as a system of ideas (Bhatia, 2004).

Hence, when people talk about discourse, they are referring to specific communication occurrences in general and a type of verbal contact that may be either written or spoken in particular. Discourses may also include nonverbal expressions such as drawings, photographs, gestures, face-work, and so on. This refers to the larger meaning of the term "semiotic." According to the socio-semiotic perspective, language is seen as the manifestation of the social process that occurs inside a community. The processes, interactions, and structures of the material world, the so-called "mental world" of ideas, emotions, and beliefs, and the social world are all represented via the medium of discourse, which is a method for conveying information about the world. The term "discourse" is used to describe socially accepted patterns of thinking, perception, and behaviour, which may be found mirrored in a variety of writings belonging to a variety of genres. People's histories and ways of life are transmitted via their discourse. Discourse, in contrast to CDA, refers to the use of language in both spoken and written forms as a sort of 'social activity' (Wodak, 2002, p. 7). The term "discourse" may refer to anything from "history," "narratives," "text," "talk," "a speech," or "topic-related dialogues." This definition expands the meaning of "discourse" beyond its genre boundaries and into the realms of "register," "code," and "language" (Wodak & Meyer, 2009, p. 3). Study of the internal cognition of a society's practises as reflected via their language is the primary

focus of Discourse Analysis (DA), which is a subfield of Linguistics. It places an emphasis on verbal communication and written texts as social practises (Potter, 1996). According to Potter (2004) DA has an analytic commitment to researching discourse as texts and speaking in social activity. That is, the emphasis is not on language as an abstract object such as a lexicon and set of grammatical rules (in linguistics), a system of differences in structuralism, or a collection of rules for converting claims. Instead, it is the medium for interaction; study of speech becomes, therefore, analysis of what people do.

According to Pace and Bilgic (2018), discourse is produced via representations (such as routines, traditions, languages, and practises), which are also used to communicate and express emotions (Hutchison, 2016). Therefore, when a feeling is "represented" (that is, performed) linguistically or non-linguistically and articulated as an emotion, this performance is derived from a particular discursive context, which is, in turn, reconstructed through the emotional performance. This performance can either be performed linguistically or non-linguistically. The actor's agency, meaning, and what it can or cannot accomplish is formed by the interaction of emotion, representation, and discourse in this triangle (Fierke, 2009). In contrast to the concepts of affect and sensation, the idea of emotion expands the scope of the analytical enquiry beyond the level of the person and into the discursive frameworks that are historically and politically produced. Hence, emotions are manifestations of "the self" in comparison to others in a discursive environment that has been historically and politically produced; nonetheless, it is difficult to place emotions within frameworks that stress agency or structure as well as biology or culture. Instead, they are one-of-a-kind encounters that are repeatedly engaged in (Bially Mattern, 2011). A method may be defined as "how one is perceiving their own existence in the world at a particular instant" in connection to other people and things. Emotions can be seen as performances or practises. Emotions, as practises, are not given and exist independently of agents and structures; rather, they are a state of "being" that not only gives rise to activity but also has an impact on the social arrangements that exist (structures). To put it another way, emotions, when seen as practises, are not ontologically separate from the agent or the structure, but rather are constitutive of both. Bially Mattern (2011) gives an analytical framework that investigates fundamental concepts on what emotions may be, how they do, explain, and impact politics, and more specifically global politics. The practise method, on the other hand, illustrates how emotions, in their own

capacity, are constitutive of both structure and agency, in contrast to approaches that either underestimate agency (physiological), exaggerate agency (cognitive), or overstate structure (social, cultural). As a consequence of this, feelings may be investigated on their own, and their implications can be uncovered, without the need to confound them with the probable biological or social origins of those feelings. In addition, feelings are not something that simply happens; rather, they are something that is "taught." Emotions are felt, acknowledged, and comprehended as a direct consequence of the continuous connection that a being has with its surrounding environment. This is one of the ways in which a person may make him or herself available to other people. Lastly, emotions have the power to mould both free agency and established systems. People are not automatons that carry out "self-expressive routines;" rather, individuals go above and beyond routines. A person has the ability to choose the kinds of sensations that they will express as emotions.

In a study regarding discourse, cognition, and social interaction, Edwards (2006) put much stress on the following:

Instead of presuming that what people say is an outward expression of what they know, intend, and think on the inside, discourse politics investigates the ways in which intentionality, states of mind, motives, and thoughts (among other things) are matters at stake in discourse and social interaction. The very concept that talk represents how a person sees the world is itself a part of a range of practises in which that view may be created, claimed, disputed, and validated. This is because the very notion that talk expresses how a person sees the world is itself part of a range of practises. Since DP is interested in cognitive states more as themes for, or concerns of, rather than as causes of discourse practises, it is necessary to conduct an in-depth investigation of the inner workings of real examples of written and spoken conversation. This present study, as well as the work of a few of the other contributors to this special issue of Discourse Studies, relies heavily on CA as both a resource and a source of inspiration due to CA's unrivalled capacity to find intricate yet also powerfully generalisable methodical practises in the sequential organisation and content of everyday recorded talk.

Mind and reality are approached analytically as the themes and business of discourse, the subject matter that is being discussed, and the purpose of discourse analysis is to investigate how participants descriptively build mind and reality (Edwards, 1997). The issue with such a

formulation is that it confines the appeal to the conceptualisation of common language to that which is disclosed only in a completely topical and explicit manner: the "mental" is thus to be interpreted simply in terms of what people say about it (Coulter, 1999). Discourse, on the other hand, is interpreted more generically in these works as "conversation about...X," regardless of whether X is a mental or any other "subject." This is the case even while it is true that discourse definitely entails the deployment of ideas. Within the field of linguistics, a trans-sentential unit of language use is referred to as discourse (Coulter, 1999, p. 166).

It has been claimed that discursive psychology (DP) has an analytic commitment to studying discourse as texts and speaking in social practises. This information may be found in research on discourse analysis that is known as discursive psychology. That is to say, the emphasis is not placed on language in the sense of an immaterial thing, such as a lexicon and a set of grammatical rules (in linguistics), a system of differences (in structuralism), or a collection of rules for converting claims. It is instead the medium through which contact occurs; hence, study of speech becomes analysis of what people really do. The rhetorical or argumentative organisation of speaking and texts is one issue that is brought out in special focus in this article; assertions and versions are made to discredit alternatives (Billig, 1991, 1996). The micro–macro division, on the other hand, has also become difficult due to recent developments. It is complicated by the presence of three different types of labour.

To begin, there is a wide variety of conversation analytic studies that are currently being conducted. These studies are concerned with the manner in which the institutionally specific properties of a setting, such as a news interview, a doctor–patient consultation, or an award ceremony, are constituted in talk rather than being structurally determined in any simple way. Examples of such settings include award ceremonies, doctor–patient consultations, and news interviews (Drew & Heritage, 1992). For instance, pedagogic interaction undoubtedly takes place in classrooms, but a significant portion of what takes place in classrooms is not pedagogical (such as playing around or chatting), whereas a significant portion of interaction that can be recognised as pedagogical (such as asking "test" questions or encouraging discovery) takes place at family breakfast tables or with a partner in front of the television. Second, there is research being done on the manner in which individuals generate narratives or descriptions of social organisation via their speech. For instance, Wetherell and Potter

(1992) investigated the ways in which specific constructions of social groups, processes of conflict and influence, histories, and other such things were used as practical resources for the purpose of blaming minority groups for their own precarious social position. In other words, the social structure is built up, summoned, and revised to the point that it becomes a part of the encounter (Potter, 2003). Finally, there has been new research in DP that tries to shed light on the ways in which psychological concepts are generated in and for institutions, as well as the ways in which these concepts might make up some of the distinguishing characteristics of organisations (Edwards, 2008; Potter & Hepburn, 2003).

On the other hand, Coulter (1999) argues that Edwards (2008) confuses an act of recounting a recollection with a "act of remembering": but there is no such thing as the end, remembering is not an act-verb, but more similar to an achievement-verb: to remember is to be correct about what occurred, and as such is a 'success-verb,' comparable to "winning" rather than "playing," to "arriving" rather than "The results of a conceptual analysis demonstrate this, and it is independent of the ways in which the different discourse participants (which ones?) may debate the issue (that is, they might misconstrue the logic of the verb they use when they engage in topical discourse about it). The second thing to take into consideration is the fact that Edwards (2008) allows for the possibility of interaction between the "mind" on the one hand and the "world" on the other, which is a natural component of (neo?) Cartesians if there ever was one. If "thought" is not an actual entity, then "it" cannot have any kind of relationship with anything. The next (and last) paragraph from Edwards (2008) provides arguably the clearest illustration of the eclectic tolerance for Cartesian vestiges that is inherent in the interpretations of the topic offered by the discourse analysts:

Matei (2013) investigates trauma discourse as the situation in which language processes reflect the speaker's appraisal of their own traumatic experience. Language may also change depending on how far removed the individual is from the horrific incident they are speaking about. The purpose of the research that Matei conducted was to identify the discursive processes that speakers use when relating traumatic experiences and to identify the functions that certain language items could have in the production of trauma discourse.

2.8 Research gap

There is a gap in the research that linguists have conducted on autobiographical writings. Marszalek (2012), Alsheikh (2016), Hulstijin et al. (2014), Glotova (2014), Al-Saeedi (2016), Bauststa (2013), and Woldemariam (2015) are just some of the many studies that have been conducted in the field of cognitive stylistics. All of these studies focused on the application of cognitive stylistics to fictional works such as poems, novels, short stories, and drama. Extra readings like Krishnamurthy and Vale (2018), Naholo (2016), Fulkerson-Dikuaa (2018), and Simataa (2019) studied Namibian autobiographies from the perspective of literature, while other readings like Nepolo (2017), Haulofu (2017), Namwandi (2019), and Nashipeta (2019) studied various types of media from the perspective of a general stylistic approach. Yet, in studies where cognitive linguistics has been used practically to autobiographies inside the Namibian research framework in order to evaluate meanings in context, there has been a very little amount of emphasis. So, the purpose of this study was to seek to fill in this gap.

2.9 Schema theory as a theoretical framework

According to Al Saeedi (2016, p. 20) assumptions about schema, "it is noted that the idea behind the use of schema theory in the study of literature, refers to the understanding of any kind of literary text depending on the reader's background knowledge and prior experiences." It is noted that the idea behind the use of schema theory in the study of literature, refers to the understanding of any kind of literary text depending on the reader's background. Indicating that when individuals are reading a book, their comprehension is formed based on the information that they already possess on the external world.

According to Anderson (1984), a person's schema is their accumulation of prior knowledge and experiences that allow for the meaningful interpretation of new information. According to what Simpson (2004) claims, schema theory seems to be a "major milestone" in the field of cognitive stylistic research. It focuses primarily on the manner in which people cognitively represent their acquired knowledge and apply that knowledge to their interpretation of information. According to Rumelhart (1980), schema theory is the study of the process by which people combine their world knowledge with the interpretation of texts through the process of reorganising the schemes that already exist to create a new perspective of the world. This process is studied by analysing how people combine their world knowledge with

the interpretation of texts. According to Stockwell (2002, p. 87), schemas provide an essential technique that may be employed by readers to interpret information that is both explicitly stated and not explicitly stated in texts.

Similarly, the concept that underpins the use of schema theory in the analysis of literary works, as reported by Marszalek (2012), is that the reader's past experiences and background information play a significant role in the reader's ability to perceive any sort of literary text. That is to say, when individuals read a book, their interpretation is dependent on their own personal knowledge and experience of the world around them.

This investigation makes use of the schema theory by adhering to the principles that are linked with it when construed as a theory in accordance with the goals of the research. The concepts of prior knowledge and experience that a reader takes into his or her mind as a result of reading a book are the primary focal point of schema theory.

According to Oakley (2007), Johnson (1987) claims that Immanuel Kant conceived of the idea of schema as a technique of linking percepts to concepts. This is based on the findings of Oakley's research. According to Kant (2019), schemas are the structures of the imagination, and the imagination is the mental faculty that mediates all judgement; consequently, the faculty of imagination is the faculty for synthesising various modes of representation (sensory percepts, images, concepts, and so on) into concepts. A schema is a framework of an individual's imagination that is shared by other persons but is irreducible to the substance of concepts and propositions. The concept of a schema might be thought of as "rationality without rules". For instance, Kant (2019, p. 161) contends that "the empirical notion of a plate is homogeneous with the pure mathematical conception of a circle, insofar as the roundness which is cogitated in the former is intuited in the latter." This is an example of Kant's (2019) argument. After that, Kant utilises this example to propose that schemas are "mediating representations" with no empirical substance "but which must on the one side be intellectual, and on the other side sensual." Hence, schemas are static templates that are placed upon perceptions and concepts in order to produce meaningful representations.

Semino (1995) states that the core idea behind schema theory is one that is now widely accepted in the field of cognitive psychology and beyond: namely, that one's level of understanding is highly dependent on the accessibility and activation of relevant previous

information. In other words, people make meaning of new experiences, and especially of texts, by linking the current input to preexisting mental representations of things and circumstances that people have encountered in the past. This is how people make sense of new experiences. The following is an attempt to encapsulate the meaning of the concept of schema: a chunk of one's general knowledge that relates to a certain category of things, people, settings, or events and contains generic information about those categories (Semino, 1995, p. 79).

The idea of schemas attempts to explain how readers make use of their own past knowledge to understand and gain information from text (Rumelhart, 1980). The term "schema" was first used in the field of psychology by Barlett (1932) who defines it as "an active organisation of past reactions or experiences". Later on, the concepts of schema were first introduced in the field of reading by Rumelhart (1980), Carrell (1981), and Hudson (1982), who were discussing the significant role that background knowledge plays in reading comprehension. According to the definition provided by Rumelhart (1980, p. 34), a schema is "a data structure for encoding the genetic notions held in memory." Anderson and Pearson (1984, p. 42) describe "An abstract knowledge structure" is how what this concept is. According to Medin and Russ (1992, p. 246), a simple definition of schema would be "a broad knowledge framework employed for understanding." The essential presumption underlying schema theory is that written word does not, in and of itself, have meaning. Instead, a book merely gives readers guidelines as to how they should recover or create meaning from their own previously acquired information in order to understand what it says. This past information is referred to as the readers' background knowledge (prior knowledge), and the knowledge structures that were already had before to this point are referred to as schemata (Barlett, 1932; Adams and Collins, 1979; Rumelhart, 1980).

A reader's schemata are structured in a hierarchical way, with the most general schemata located at the top of the hierarchy and the most specialised schemata located at the bottom. According to the schema theory, understanding the meaning of a text is the result of a dynamic interaction between the reader's prior knowledge and the text itself. The capacity to make connections between one's prior experiences and the information presented in the text is necessary for effective understanding. According to Anderson (1977, p. 369), "any act of understanding incorporates one's knowledge of the universe as well." Reading

comprehension may work in either direction, from the bottom of the hierarchy all the way up to the top, or from the top all the way down to the bottom. The particular facts extracted from the text are what trigger bottom-up processing, whilst top-down processing begins with the general in order to corroborate these predictions. The fact that these two types of processing are happening concurrently and interactively contributes to the idea that bottom-up and top-down processes may interact with one another or comprehend one another (Carrel & Eisterhold, 1984).

An additional, multiple sorts of schemata have been proposed depending to the nature of contents. These schemata include formal schemata, which relate to the rhetorical structure of the text; content schemata, which relate to the substance of a text read; and cultural schemata.

Formal schema refers to the "background knowledge of the formal, rhetorical organising structures of various sorts of texts"(Carrel & Eisterhold, 1983, p. 79). In other words, formal schema refers to the knowledge of the ways in which various genres are presented. With reference to Richards et al. (2000, p. 405), schema or macro- structure refers to the file underlying structure which accounts for the organisation of a text or discourse. Richards et al. (2000, p. 405) assert that schema or macro- structure refers to file underlying structure which accounts for the organisation of a text or discourse. Many distinct varieties of written and spoken conversation. For instance, the manner in which the subject matter, propositions, and many other pieces of information are connected together to create a unit is what differentiates tales, descriptions, letters, reports, and poetry from one another. Formal schemata is the term used to describe this underlying structure. For instance, the framework that many different types of tales adhere to consists of a setting, in which the time, location, and people are specified, followed by incidents that build up to a response. Various genres have distinct structure. The term "background knowledge of the content region of the text" relates to what is known as "content schema" (Carreli & Eisterhold, 1983, p. 80). It includes conceptual knowledge or information about what often occurs within a certain subject area and how these occurrences connect to each other to build a cohesive whole. It is a non-exhaustive compilation of the usual activities and participants for a certain event. A schema for going to a restaurant, for instance, might comprise information about the services offered, the menus, ordering food, paying the bill, leaving a tip, and so on and so forth. Culture has a

significant role in the formation of content schema. As a result, cultural schema is often included along with other types of content schema.

According to Xue (2019), the notion of schema as it applies to language serves as the foundation of reading comprehension. An example was further elaborated to show that if students have a limited vocabulary, are not familiar with the sentence structure of the English language, and do not master enough grammatical knowledge, then it is inevitable that they will run into difficulties when reading, let alone be able to make an effective understanding of what they are reading. For this reason, when it comes to English reading comprehension, instructors should focus first on cultivating students' fundamental knowledge of the English language, enriching their language schema, and laying a firm basis for subsequent understanding and processing. To begin, educators have to place a greater emphasis on the students' opportunities to broaden their vocabularies. Since vocabulary is the most fundamental component of language, having a larger vocabulary makes it simpler to comprehend the things that you read. Second, it is important for educators to foster students' abilities to master sentence patterns and deconstruct lengthy and difficult sentences. Reading comprehension in English presents several challenging grammatical structures in the form of sentence patterns. It will not only be a waste of time for the students if they are unable to analyse them but also difficult to understand the meaning of what is being communicated if they translate the sentences word for word instead.

It is important for educators to pay attention to the development of their students' grammatical understanding. The students would not be able to apply their grammatical knowledge to analyse sentence patterns and word meanings unless they have mastered the fundamentals of grammar. Only then will they be able to comprehend the whole text and respond appropriately to questions.

In addition, Burk (2005) asserts that "the widest perspective of schema theory takes into consideration all of the mental activity associated to tasks such as thinking, knowing, speaking, and remembering" (p. 198).

In addition to this, Krishnamurthy (2012) explains that the "basis of schema theory is that all experiences are stored in the memory and the human mind activates and draws from this memory in the process of interpreting or dealing with new experiences or facts" (p. 68). The

emphasis of the schema theory is on the manner in which a person cognitively represents their knowledge and employs that representation to understand information. According to Marszalek (2012), the reader's past experiences and the background information they bring to any sort of literary work play a significant role in the reader's interpretation of the text. That is to say, when individuals read a book, their interpretation is dependent on their own personal experience and knowledge of the world around them.

In addition, Al-Saeedi (2016) argues with Rumelhart (1980) that schema theory studies the process of how people combine their world knowledge to the understanding of a text rather than the process of arranging the existing schemes to create new viewpoints of the world. Al-Saeedi bases this argument on the fact that schema theory investigates how people combine their world knowledge to the understanding of a text. According to Stockwell (2002, p. 87), a schema "offers a crucial mechanism for readers to employ in interpreting information that is both explicitly and implicitly presented in texts" (p. 20).

On the other hand, Krishnamurthy (2012) asserts that schema theory applies "both to the processing of sensory input and to the processing of language" (Cook, 1994, p. 9). It begins with the presumption that every single event is filed away in one's memory, and that in order for the human mind to comprehend or make sense of new information or experiences, it must first engage this memory and draw on it. According to Culpeper (2002, p. 68), to comprehend language, humans make use of something called schemata, which is a combination of "internal stimuli" and "previous knowledge." The word "schema" comes from the Greek word for "organised bundles of gnomic information".

The central proposition of schema theory is that understanding is very dependent, to a significant degree, on the availability and activation of relevant past information. In other words, people make meaning of new experiences, and especially of texts, by linking the current input to pre-existing mental representations of things and circumstances that they have encountered in the past. In particular, this is how people make sense of new experiences. The concept of a schema is an attempt to capture this aspect of background knowledge, which refers to a section of information that provides general details about a certain category of things, people, settings, or events. The contention that literary works have a tendency to question and alter the readers' pre-existing schemata is another aspect that

has been identified as a common thread in research that apply schema theory to literature. This leads to a cognitive approach to the definition of literariness, in which the main common characteristics of literary texts are their ability to disrupt the ordinary application of schemata and their potential for causing schema change. In other words, literary texts have the capacity to cause schema change.

Expressions are the starting point for the development of schemas, which occur as a result of the reinforcement of the similarities that expressions share at some level of abstraction. Rather, to say it in a more correct manner, they manifest themselves inside expressions as reoccurring components of the processing activity that produces them. They simply vary from the expressions that they describe in terms of the amount of specificity that they possess, which represents the coarse-grained commonalities that are exposed when one abstracts away from fine-grained features.

The rules of CG are presented in the form of schemas. Patterns and regularities of any kind, at any degree of specificity, live in the abstracted schematic units that are taken from the actual expressions that are happening. This quality may be seen in lexical elements as well. Although though they are often considered to be idiosyncratic, it is more accurate to think of lexical objects as limited-range regularities. For example, the lexeme "cat" is an example of the generalisation that specific kinds of animals are often denoted by this form of the word. On the one hand, it is not inconsistent to describe lexical objects as specific fixed phrases, while on the other hand, it is not inconsistent to describe lexical things as schemas. As contrasted with the schema that describes count nouns or nouns as a generic class, a lexical unit such as cat is undeniably more specific. It is nevertheless rather schematic when contrasted with any specific expression of cat that may be found in real language usage. Both the meaning that is defined by the context in which it is said and the precise nuances of how it is pronounced may be very specific to a single instance, if not unique in that regard. A lexical item, on the other hand, as an established unit that is psychologically ingrained and traditional in the speech community, neutralises the fine-grained qualities that change from one occasion to the next (Langacker, 2008).

Schemas have now been given two descriptions, both of which may seem to conflict with one another. On the one hand, these characterisations provide a favourable take on the events

that really do take place. On the other hand, it is argued that they are the embodiment of the rules and limits that govern a particular language. The apparent difficulty stems from the fact that "rule" and "restriction" are fundamentally pejorative words, meaning that they relate to actions that should not be taken or actions that should be taken in order to avoid a punishment. The dilemma that arises as a result is whether or not schemas, which are positive specifications, are capable of achieving the restrictiveness that is attributed to language systems. If only schemas are considered, then how can speakers be sure that particular expressions are not allowed, even though such expressions adhere to general patterns (such as using *mans* as the plural of *man*)?

According to Anderson (1984), a person's schema is their accumulation of prior knowledge and experiences that allow for the meaningful interpretation of new information. According to what Simpson (2004, p. 89) claims, schema theory seems to be a "major milestone" in the field of cognitive stylistic research. Fundamentally, it is concerned with the manner in which humans cognitively represent and use their acquired information.

2.10 Application of the schema theory

The schema theory was used to carry out an analysis of human traumatic experiences, and the cognitive linguistics tenets of formal, linguistic, content, link, route, and balance were utilised wherever they were pertinent. According to An (2013) formal schema refers to "background knowledge of the formal, rhetorical organising structures of various sorts of texts". In other words, knowledge of the methods in which various genres are presented is meant to be understood when referring to formal schema. The term "linguistic schema" refers to the previous linguistic knowledge that readers have, which might include information about phonetics, syntax, and vocabulary in its conventionally accepted form (Zhao & Zhu, 2012). The eight different grammatical categories are included in the traditional approaches. The background information about a text or the subject matter that the text refers to is known as the content schema (Zhao & Zhu, 2012). It requires a variety of factors, including familiarity with the subject matter, cultural understanding, traditions, and prior experience in the relevant area. The connections that a person makes throughout their life, from the moment they are born until the moment they pass away, are known as links (Gawazah, 2022). These are the connections that exist between the various characters in a piece of literature such as a book. The trips that a person or a character does during their existence as a person or

character in a literary book are referred to as path schemata. These journeys might be internal or external. The physical and mental equilibrium that an individual or society strives to attain is referred to as the balance schemata. For instance, they may include how a society deals with crime and punishment, life and death, love and hatred, riches and poverty, and even striking a balance between Western and African cultural norms. Both *Are you a person or a ghost* by Andrew NiiKondo and *Taming my elephant* by Tshiwa Trudie Amulungu will be analysed through the lens of these schemata to better understand each author's viewpoint.

2.11 Chapter summary

Literature that was pertinent to the topic was addressed in this chapter. To discover the gaps in the literature, relevant research was examined. It was found that there had not been prior research on the cognitive linguistics of trauma that analysed *Are you a person or a ghost* by Andrew NiiKondo and *Taming my elephant* by Tshiwa Trudie Amulungu. These gaps indicate that there has not been a study on this topic. The application of both the theoretical framework and the framework itself was also explored.

CHAPTER THREE

RESEARCH METHODS AND PROCEDURES

3.1 Introduction

In this chapter, the specific research methodologies and processes that were used in this investigation are broken down in depth for readers. A strategy, technique, or method for collecting data or evidence for the purpose of analysis in order to find new knowledge or obtain a better understanding of a subject is referred to as a research method (Tracy, 2019). In this investigation, the research methods are the processes that were carried out in order to get an understanding of the research issue.

3.2 Research design

For both the collecting of data and the analysis of those data, this study used the qualitative research technique. According to Kothari (2004), the structuring of the circumstances for the collection and analysis of data in a way that seeks to combine relevance to the study objective is what is referred to as "research design." It may be thought of as the conceptual framework within which research is carried out. This design was utilised to analyse the two autobiographies utilising a cognitive linguistic technique in *Are You a Human or a Ghost* by Andrew Niikondo and *Taming my elephant* by Trudie Amulungu, making use of the schema theory. According to Gay et al. (2011), the goal of qualitative research is to investigate the study setting in great detail in order to get an in-depth knowledge of the way things are, why they are the way they are, and how the participant in the context sees them. The researcher's comprehension of the experience that was under inquiry was increased via the use of qualitative research. This study strategy has been used in order to get a deeper understanding of cognitive linguistics by focusing on two different autobiographies. These autobiographies were chosen at random. Also, it is acknowledged that in qualitative research, to avoid being biased, the researcher will grasp how individuals make sense of the world and the familiarities they have with the world to avoid being prejudiced (Hangula, 2016). As a result, this study design has been thoughtfully developed for the purpose of providing the researcher with more insights into cognitive linguistics via the thorough consideration of two different autobiographies. In point of fact, this investigation has made use of the qualitative research approach for the purpose of comprehending the organisational structure of the two autobiographies.

3.3 Research paradigm

The phenomenological research paradigm was used as a research paradigm for the purpose of this study. A research paradigm is a philosophical perspective that offers a set of ideas and understandings that serve as the basis for the concepts and methodologies used in research projects (Rehman & Alharthi, 2016). Ontology, epistemology, and phenomenology are a few examples of different types of study paradigms. Research paradigms are what provide the research endeavour with their underlying philosophical perspective. The ways that different schools of thought approach research are influenced by different research paradigms. In this investigation, the phenomenological school of thought serves as a model for the research that is carried out. The qualitative research method known as phenomenology seeks to grasp and characterise the overarching nature of whatever it is that is being studied (Alase, 2017). This approach challenges the preconceived notions that academics already have about the phenomenon while at the same time investigating the experiences of regular people.

3.4 Text selection criterion

The fact that both autobiographies selected were written by Namibian writers contributed significantly to the deliberation that went into making the book choices. This research focuses on two works written after Namibia gained its independence: Andrew Niiikondo's *Are You a Human or a Ghost?* and Shiwa Trudie Amulungu's *Taming my elephant*. To begin, the writings in question are Namibian texts, and since they have never been the subject of an academic investigation, they do not constitute a replication of a previous official research. The events of the independence struggle are recounted in a select few works of Namibian literature that have been published in the past and are acknowledged. With the country's attainment of its independence, it seems that Namibian literature has been concentrating more on the battles and other events that took place throughout the fight. These are the events that have driven the current investigation into the context of the writings. These writings, written by Namibian authors, provide a fresh perspective that contributes to the development of Namibian literary works. Since Namibia is home to so few creators of literary works, it is simply not feasible to carry out a literature study that is built on a solid foundation of previously published works. This is true not just for the writers of great works, but also for the literary critics who study them (Uusiku, 2021). *Taming my elephant* was chosen from a collection of over thirty autobiographies written by Namibians for the simple reason that the book outlines the

content of the problem statement for this study. In the book, Amulungu recounts the cultural shocks and huge discoveries she made, both in exile and after independence, with honesty, emotion, and humour. She portrays life, friends, and the community in the many locations in which she has lived, drawing the reader into her experiences by reflecting on the socio-historical-cultural background and relating those experiences. This is an engrossing tale about overcoming difficulty in new places while also fighting for one's life, yearning for one's home, and being afraid to go back. In addition to that, it is a love tale that brought together two different cultures as well as families. *Are You a Human or a Ghost?* asks, "Are you there?" Niikondo brings up the struggles that the Namibian independence fighters went through in order to demonstrate that the life of a person is a journey that is filled with both highs and lows. Amulungu was a female participant in the liberation movement, and Niikondo was a PLAN warrior during the liberation war; the writings depict a broad variety of experiences that indicate the battles and the contributions given by ordinary Namibians to the freedom of Namibia.

3.5 Research instruments

As a research instrument, a content analysis checklist was used, and the data for the study was gathered via the process of reading the two autobiographies. The data was exclusively gathered via reading, and that there was no need to carry out any field activity to collect data for this research. According to Weber (1990), "content analysis is a research approach that employs a collection of processes to derive accurate conclusions from text". It is used to analyse the materials recorded by the researchers to offer a qualitative description of those contents. Content analysis is "deep and systematic investigation of the contents of a particular body of material with the goal of determining the unique feature of a body material" (Leedy & Ormrod, 2010, p. 144). According to Hafeni, Krippendorff (as cited in Hafeni, 2019) defines content analysis as "the use of replicable and valid method for making specific inferences from text to other states or properties of its source." Content analysis is the use of replicable and valid method for making specific inferences from text to other states or properties of its source. In addition, content analysis is a popular technique for doing qualitative research. It may be done in one of three ways: conventionally, directedly, or summatively. These methodologies are used in the process of deriving meaning from the contents of text data.

According to Hsieh and Shannon (2005, (p. 127), it is stated that in traditional content analysis, coding categories are obtained directly from the text data. This is something that is seen in conventional content analysis. When using a guided methodology, the analysis begins with a hypothesis or pertinent research results that serve as direction for early coding. Counting and comparisons, often of keywords or content, are the first steps in a summative content analysis, which is followed by interpretation of the context that lies under the surface.

In addition to this, Sándorová (2014) emphasises the following point that the content analysis is applied directly to texts or transcripts, which are the outputs of human communication. Human communication is the fundamental component of social interaction. Second, high-quality studies integrate qualitative and quantitative approaches to the study of texts. This combination of approaches is widely recognised as an efficient technique to assure the validity and reliability of the research, and it is a hallmark of studies considered to be of the highest quality.

3.6 Data analysis procedures

Using the content analysis approach, the data that was gathered from the two autobiographies, *Taming my elephant* and *Are you a person or a ghost*, were analysed. To come up with the findings of the research, the content analysis approach was used. Within this method, an effort was made to conduct a cognitive linguistic examination of the two autobiographies. The ideas of schema theory were used to arrive at an interpretation of the research. Textual data could comprise a transcript of an interview or discussion, notes from a journal, a case history, or anything similar. The relevance of it, however, lies in the fact that it enables individuals to articulate their views and opinions in accordance with their own comprehension and on the basis of their own positions. This study is a qualitative content analysis research that was carried out in *Taming my elephant* and *Are You a Human or a Ghost*, both of which were the sources from which the complete analysis was conducted. There was no fieldwork; rather, only literary analysis of the two autobiographies was conducted, in addition to the works of other literary critics from journals, the internet, and other publications, which were referenced in order to assemble the knowledge that was utilised to analyse the full research.

3.7 Ethical considerations

This research was conducted entirely via desk research, which included the analysis of written materials; the researcher was not in direct contact with the people who took part in the study at any point throughout the research process. It is not anticipated that any ethical problems would occur. In spite of this, the research supported the institution's declaration on the importance of academic honesty and integrity. All NUST's ethical concerns were adhered to. The American Psychological Association (APA) reference style was used to provide credit to all of the sources that were used in this investigation.

3.8 Chapter summary

This chapter, presented the many research methodologies and procedures that were used for the study. For both the collecting of data and the analysis of such data, the qualitative research paradigm was used. As a philosophical position, the phenomenological research paradigm was used to the study that was being conducted. The criteria for selecting the text, the processes for analysing the data, and the ethical implications were all covered as well. The results of the investigation are summarised and analysed in the next chapter.

CHAPTER FOUR

Findings and Discussions

4.1 Introduction

Chapter four focuses on data presentation and analysis and discusses the findings of the study. The analysis is guided by the Cognitive linguistics theory to project traumatic events as portrayed in the autobiographical texts *Are you a person or a ghost* by Andrew Niikondo (2018) and *Taming my elephant* by Tshiwa Trudie Amulungu (2016). Cognitive linguistics examines how information is received, organised, stored, and retrieved by the mind (Evans, 2012). In this study, it relates to how readers of literary texts convert words into intelligible language, organise it, stores and retrieve it in their minds (Ungerer & Schmid, 2013). The process intermediates the transfer of information from a written text into the brain of the reader for easy comprehension. For the purpose of this study, cognitive linguistics will be examined in three schemata: link, path and balance. The schema theory assumes that the reader of a literary text must possess background knowledge of a literary text to enhance comprehension (Mandler, 2014). Background knowledge assists the reader in the reading process. The reader uses already stored information in their brain to remember, justify and negotiate a text during the reading process. Another aspect that will be analysed in the study are the traumatic experiences and events in the texts. The trauma theory will be used to complement the schema theory. A person is said to have experienced trauma when their response to a particularly distressing or upsetting event was one that exceeded their capacity for management, resulted in feelings of powerlessness, and impaired their sense of self as well as their capacity to feel a full range of emotions and experiences (Mlambo, 2014; Uusiku, 2021; Krishnamurthy et al., 2022).

This study responds to the three specific objectives below:

- Investigate traumatic human experiences recreated through various lexical expressions in the two autobiographies.
- Analyse traumatic lived experiences captured through figurative languages in the two autobiographies.
- Examine traumatic memories at the discourse level in the two autobiographies

The following part of the study provides a summary of each of the two texts *Are you a person or a ghost* by Andrew Ntikondo (2018) and *Taming my elephant* by Tshiwa Trudie Amulungu (2016). The summaries reflect the main events and themes in the texts for the reader to relate better to the stories.

4.1.1 Summary of *Taming my elephant*

Amulungu describes how, while she was living in the camps, her political and historical consciousness developed to a significant degree. The author places a special emphasis on the function of proximity, the prevailing attitude of concord, and the growing nationalist emotions, all of which strengthened the speaker's responsibility to participate in the battle. Amulungu utilises her contemporary voice as an author to describe the spirit of the past and to offer her readers who were born free an idea of the immensity of the battle. She does this so that her readers may relate to her. Her account reveals the amount of self-sacrifice that was expected from each and every liberation warrior.

Amulungu, who had been a resident of Cassinga only a few months before, is a witness to the agony that the survivors of Cassinga have through. According to her, the misery and scars of the assault were visible on the faces of many of the Cassinga survivors who joined them, and she relates the terror that the Cassinga survivors endured who later joined them. The events were so horrifying for them that whenever they heard a pounding noise, their first instinct was to hunt for a place to hide. This behaviour continued for the duration of their ordeal. She was able to see the reactions of the survivors to the traumatic experiences that they had been through. The survivors went through the motions of ordinary occurrences as if they were actual attacks, which not only caused them grief by forcing them to relive the trauma of the attack but also forced everyone around them to watch their anguish.

Amulungu uses what she saw when the survivors of the Cassinga massacre were traumatised to explain an event of her own that she cannot explain. The shift in the narrative style stimulates the reader's senses to a greater extent. Her relational report, in which other people are the protagonists of the tale, is told to provide an account of an occurrence that she herself has encountered, which may simultaneously be true or a memorable nightmare of a prior meeting.

4.1.2 Summary of *Are you a person or a ghost?*

Are you a person or a ghost is a personal story about a Namibian freedom fighter's recollection of the liberation war in Namibia after the country's independence. This narrative was written by Niikondo to remind people of the hardships that were endured by the Namibian independence warriors, including Niikondo himself, and to illustrate that the life of a person is a journey that is filled with both highs and lows. Niikondo pursued the liberation struggle at the age of 17, he disappeared, and no one knew where he had gone to, his family faced difficulties trying to find him, he only reappeared at the age of 27 after being away for so long without anyone knowing where he had been and that is why his book is titled *Are you a person or a ghost*. He narrates of events that are still stuck in his memories today, such as the battles where survival was not inevitable, digging of corps, sleeping in the bush and hiding in the dark and not allowed to come to light, such events were traumatic for all participants of the liberation struggle. Through remembering the happenings of being a freedom fighter Niikondo remembers the unexpected death of his fellow fighters, the torture and the unknown that was part of their daily lives for more than a decade.

4.2 Lexical expressions of trauma in *Taming my elephant* (TTA)

Lexical expressions are words or vocabulary of a language that are used to distinguish a narrative of a particular event or context (Jia & Paradis, 2015). These expressions were used in the two texts to express traumatic events that can be analysed through the schema processes. The text by Tshiwa Trudie Amulungu is cited as (TTA) while for Andrew Niikondo as (AN). The analysis was conducted first for TTA under Section 4.2 and then AN under sections 4.3 and 4.4.

‘The **sudden death** of my mother’ (TTA, p. 6).

The concept of death is something that is difficult to accept despite hearing about it daily. The term ‘sudden death’ is a lexical expression that signifies the end of life state of Amulungu’s mother. It only becomes a reality when the person who has died is directly related to you. Death is a painful situation that is difficult to understand. It brings emotions and unbearable pain to the bereaved family.

‘Can you imagine the magnitude of a partnership in a country like Namibia those years when **skin colour was a real issue** and mixed marriages were as good as non-existent?’ (TTA, p. 7).

The preceding phrase is a lexical term that refers to the racial stigmatisation that was faced by couples of mixed races in Namibia before and shortly after the country's independence. Amulungu shares how she overcame the racial trauma she had for her connection with a white person by expressing her technique of survival. The term "racial trauma" refers to the mental and emotional damage that may be caused by encounters with racial and ethnic prejudice, as well as acts of racism and hate crime. A person is at risk of acquiring race-based traumatic stress if they have been subjected to a racist encounter that was emotionally taxing, unanticipated, and out of their control. It is possible that people and their communities would have negative psychological effects as a result of the repercussions of discrimination based on race. Depression, hostility, and a lack of self-esteem may be caused by racial trauma in certain individuals.

‘It is not clear why the people in Uukwambi were so intolerant towards girls who fell pregnant before olufuko, the traditional marital ceremony. Whatever the reason, **it warranted death**. And there was one cruel method: to build a grass structure around the girl and **set her alight**. There was no sympathy whatsoever, including from the closest person, one’s own mother. Cultural practice came first’ (TTA, p. 15).

The two lexical expressions highlighted in bold ‘**it warranted death**’ and ‘**set her alight**’ are frightening to comprehend for their graphic nature. It is traumatising for the victim who is burned alive and those who watch the spectacle. Schematic visions and flashbacks haunt the ones that witness the burning incident. It is worse for the victim who is burned alive as they experience a tremendous amount of pain. The cultural practice of burning girls falling pregnant before the olufuko rite of passage ceremony is an agreed norm of enforcing social values. The society dictates culture and how one is supposed to live their life when they insist that ‘cultural practice come first’. In the view of the Aawambo society, the burning was a way of sending a strong signal to young girls that death was ‘**warranted**’ if they fall pregnant before the time. It was a traumatic experience during those days. In this situation, girls can

only escape death if they manage to run away from this society or simply moving to a place where no one knew about their past.

‘I felt **empty and helpless**, and **gave in to the tears**’ (TTA, p. 15).

The expression above are the words of Amulungu when she was separated from the group that she had been with from Anamulenge in the Northern part of Namibia. Trauma of separation is when a person is removed from their existing social group from which they have formed a bond. This may result in depression, anxiety, or post-traumatic stress disorder. These similar signs are reported in Amulungu’s words when she narrated that she went on for a few days consumed by anger, silence, withdrawal and tears. She felt empty and helpless since she did not understand why she had to remain alone leaving her group. Her helpless state suggests that she was just a young girl who had had no power to demand as adults would do. The only way that she found to deal with her trauma was to cry until her mind conceded that she was not going with the group.

‘Unexpectedly, **tragedy struck**. In the early hours of 4 May 1978, the SADF attacked Cassinga. This was a home for me not too long ago. I vividly remembered the setup of the camp, its surroundings and the nearby river. The news of the attack was **hardening**. The South African military planes **unleashed bombs** on a Namibian civilian population far away from their natural home. Those who survived spoke of **a black sky** all over Cassinga. **Many were killed**. Others were **injured and marked** for the rest of their lives’ (TTA, p. 125).

‘I did not realise until much later how much **I was absorbed** by the story of the Cassinga attack. **The story already affected me** before I heard the live stories of these youngsters. Through my imagination, I could live through the attack. The story from the survivors confirmed my imagined story and sharpened the feeling of **our vulnerability**. Suddenly, I was **seized with the fear** that what had happened at Cassinga could also happen at UNIN. **I spent sleepless nights**, and lay awake in my bed. My imagination pulled into an unrealistic world’ (TTA, p. 127).

There are several lexical expressions of trauma in the extracts above relating to the painful

experiences of the Cassinga bombing. Expressions like **'tragedy struck, hardening, unleashed bombs'** shows that Amulungu herself and her fellow Namibian friends which she knew had remained at Cassinga a few days before she left had been killed. She narrates the strategy that was used by the South African military that when they dropped bombs, they were on air and waited to kill the survivors when they were escaping on foot. The expression **'a black sky'** means negative emotions, including sadness, anger, and frustration. Those expressed to have been **'injured and marked'** are people who sustained physical disability with broken limbs to an extent that they become redundant. Other expressions that highlight stress and depression following the Cassinga bombing are **'The story already affected me, our vulnerability, seized with the fear and I spent sleepless nights'**. These expressions reiterate by continuously repeating the terms fear and vulnerable. The Cassinga bombing happened at a place where Namibians had run away from their country to seek refuge and the liberation of their country. However, they were still followed. This situation traumatised them because they by instilling fear and removing the element of safety in refugee camps scattered all across Angola and Zambia. These were places which Namibians considered safe and it is where the majority of them lived at the time.

The expressions used by the author, such as 'tragedy struck,' 'hardening,' 'unleashed bombs,' 'injured and marked,' 'black sky,' and 'seized with fear,' are all indicative of the traumatic experience of the Cassinga bombing. The repeated use of terms like 'fear' and 'vulnerable' also reinforce the idea of trauma.

The author links this lexical pattern with trauma by describing the impact of the bombing on the Namibians who were seeking refuge in Angola and Zambia. The bombing not only caused physical harm and disability to many but also instilled fear and removed the element of safety in the refugee camps. The repeated use of expressions that highlight stress, depression, and negative emotions shows how the traumatic experience of the Cassinga bombing affected the mental and emotional wellbeing of the Namibians who were affected. Overall, the lexical expressions used in the text help to paint a picture of the traumatic experience of the Cassinga bombing and its lasting effects on the survivors.

4.2.1 Link schemata in the text *Taming my elephant*

Link schemata is the relationship between two or more people, especially where one affects the other (Stanford, 2012). In cognitivism, link is the process of remembering relationships between people or characters in a text. The following data are the examples that show the relationships between Amulungu and starting from her ancestral genealogy in the form of a narrative family tree. The relationships is discussed individually in the form of componential analysis while relating to the main themes of the schema and trauma theories.

Genealogy link with great-great grandparents

Generations can be traced using a family tree diagram that begins with the current or 'self' at the bottom of the tree. It gradually moves from the current individual to their parents whom we may call biological parents. At this stage, there is only one conjugal couples who have produced an offspring. The next stage will have four individuals or two sets of conjugal couples. They are the maternal and paternal biological parents of the 'self' parents. The following level will have 8 individuals or four sets of conjugal couples who bore the grandparents of the 'self'. The great-great grandparents stage that this part of the study is interested in, has 16 individuals. These are 8 sets of conjugal couples who bore the great grandparents of the 'self'. These relationships are illustrated in the diagram below.

1024 GREAT-GREAT-GREAT-GREAT-GREAT-GREAT-GREAT-GREAT-GRANDPARENTS
512 GREAT-GREAT-GREAT-GREAT-GREAT-GREAT-GREAT-GRANDPARENTS
256 GREAT-GREAT-GREAT-GREAT-GREAT-GREAT-GRANDPARENT
128 GREAT-GREAT-GREAT-GREAT-GREAT-GRANDPARENTS
64 GREAT-GREAT-GREAT-GREAT-GRANDPARENTS
32 GREAT-GREAT-GREAT-GRANDPARENTS
16 GREAT-GREAT-GRANDPARENTS
8 GREAT-GRANDPARENTS
4 GRANDPARENTS
2 PARENTS
SELF

Source: Familytree.com

Genealogy link with great-great grandparents is an account of the ancestry and descents of a person as narrated by Amulungu in the example. Her relationship spans as far back as four generations. The diagram above illustrates the link between self and ancestral descendants.

The link has 8 sets of descendants or 16 individuals before it reaches the Amulungu's generation.

'My great-great ancestors came from a number of different regions in what was once known as the Owamboland area, which is located in Northern Namibia. According to the evidence that has been uncovered, both my maternal and paternal great-grandparents came from a location in the Uukwambi area known as Uukwaandudhi. In the beginning, my mother's side of the family came from someplace in the Ongandjera area.' (TTA, p. 13).

For clarity purposes, the figure below illustrates the relationship ranks between Amulungu and her great-great grandparents. The link is then explained below the diagram.

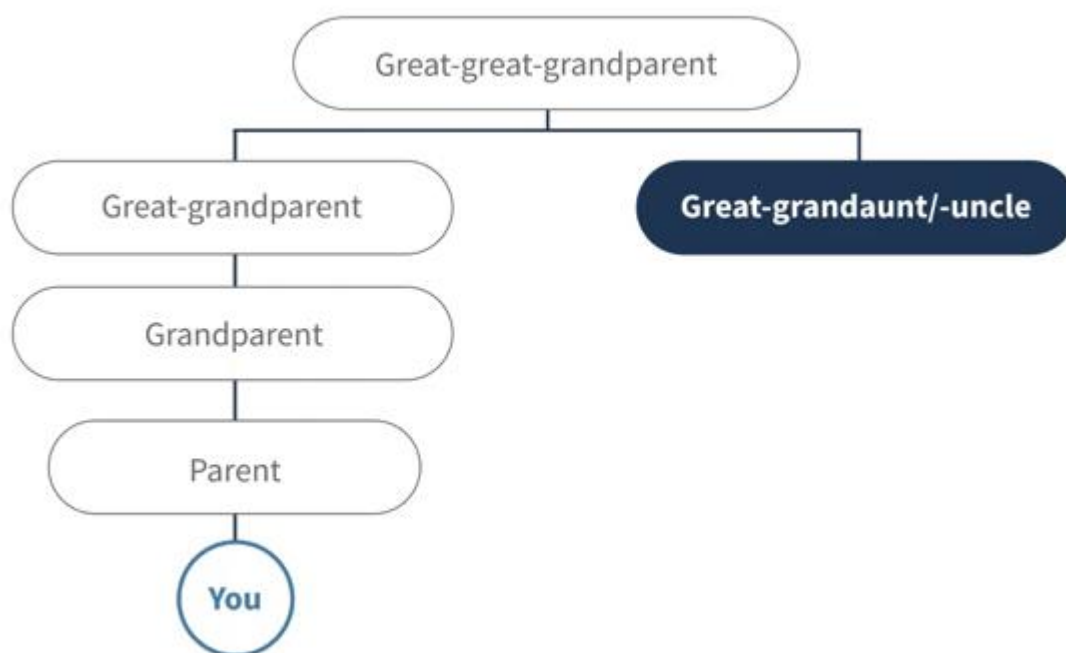


Figure 4.1: Relationship ranks between Amulungu and her great-great grandparents

The relationship between Amulungu and her great-great grandparents is the furthest she could trace. There are four generations between herself and her great-grand parents. She could only relate to them using names of places. She established that they were from the Uukwambi and the Ongandjera districts of Northern Namibia. Genetic genealogy studies show that the distant years between the current generation and the great-great grandparents ancestors have 16 ancestors who are 200 years apart (Greytak et al., 2019). The link schemata

make is possible for Amulungu to remember or trace her genealogy using some of the family members who have heard about these far distant memories. In the African culture, memories of family relationships are kept within the family through the practice of worshipping ancestors. The current generation usually goes to the ancestral or family altar to worship by naming all the ancestors who have died before them. This practice is performed for many reasons among them to preserve family linkage with the dead. It is remarkable that Amulungu managed to link the relationship between her and her great-great grandparents through place identification. This kind of memory can only be kept in the family through the worship of ancestors.

In the context of the text above, the practice of worshipping ancestors and preserving family linkage with the dead can be seen as a way of addressing and potentially healing from intergenerational trauma. Maintaining a connection with ancestors and their memories, individuals like Amulungu can better understand their place within a family and community, and potentially address any unresolved traumas that may have been passed down through generations. Additionally, the link schemata between Amulungu and her great-great grandparents, established through place identification and passed down memories, may serve as a schema for understanding family relationships and history, potentially contributing to a deeper understanding of intergenerational trauma and its impact on individuals and communities.

Genealogy link with maternal great-great grandmother and grandfather

The relationship with a maternal great-great grandmother also has four generations apart. The only distinction is that the relationship is identified as maternal.

My maternal great-great grandmother arrived and settled in Uukwaandudhi with her only daughter following some social disturbances in the district of her birth. There is no talk at all of a great-great grandfather (TTA, p. 13).

Link schemata addresses relationships between an individual and their descendants. These can be relationships from generations of any other forms of relationships. In the example above, the link is between the maternal side of Amulungu's great-great grandmother and grandfather. As indicated earlier, schema draws deep memories, remembering, reasoning

that attracts easy comprehension of a text. Maternal great-great mother and grandfather are the descendants from the mother's family lineage (Stark & Yahaya, 2021). Matrilineality is the practise of tracing family relationships back via the female line (Mattison, 2016). There is a possibility that it is connected to a social system in which each person is connected to their matriline, also known as their mother's lineage, and in which property and/or titles may be passed from generation to generation. A line of inheritance from a female ancestor to a descendant (of either sexes) in which all of the people who lived in the generations in between her and the descendant are mothers is known as a matriline (Soanes & Marak, 2013).

The trauma theory suggests that traumatic experiences can have lasting effects on individuals and may even be passed down through generations, impacting descendants who never directly experienced the trauma themselves. In the context of the text above, the link between Amulungu's maternal great-great grandmother and grandfather may be seen as an example of intergenerational trauma. The practice of matrilineality and tracing family relationships back through the female line can serve as a schema for understanding one's place within a family and community. However, it can also reinforce patterns of trauma that may have been experienced by ancestors, especially if those traumas were not properly addressed or resolved. For example, if Amulungu's ancestors were affected by colonial violence or forced migration, the trauma associated with those experiences may have been passed down to her and her descendants, even if they never directly experienced those events. Recognising the potential for intergenerational trauma and the role of schema in shaping our understanding of the world, individuals can work to address and heal from past traumas. This may involve seeking out therapy or other forms of support, engaging in community healing practices, and learning about the ways in which trauma can impact individuals and communities across generations.

This particular maternal relationship is remembered for its traumatic experiences that were encountered by Amulungu's great-great grandmother and grandfather. They were forced to migrate from their original ancestral lands in the Ongandjera area of Owamboland to settle in Uukwaandudhi "following some social disturbances in the district of her birth" (Amulungu, p. 13). When an individual is faced with a life threatening experience, they are traumatised. Escaping from danger is the most immediate action that comes to mind. Some people, however, prefer to stay and fight back in defence. In the event that they are defeated, they

then escape. The circumstances that caused Amulungu's ancestors to vacate Ongandjera were said to be "social disturbances" (Amulungu, p. 13). This suggests that they left everything that they possessed.

Genealogy link with paternal ancestors

The patrilineal relationship is linked to the father's ancestry. The relationship between Amulungu and her father's is narrated in the excerpt below.

The paternal side of my family can be traced to a woman by the name of Naambo Atshipara. The name Naambo would run through the family. Two of the daughters of Naambo would be my great-great grandmothers. These are Nambudhi, the maternal great grandmother of my father and Vute, the paternal great grandmother of my mother. Naambo had five daughters: Noa Amuronda, Tuuthigirwa Amuronda, Nambudhi Nekuta, Vute Uumati and Niipanda Uumati. Three of the daughters, Noa, Nambudhi and Vute, had offspring (TTA, p. 13).

The relationship is traced back to a woman named Naambo Atshipara. Names are part of the African relationships heritage. It is one of the methods that the African people use to trace their lineage. The name 'Naambo' is mentioned to have been in the family for generations. Link schema can be used to trace relationships through related names as a form of identity.

Genealogy link with great grandparents

The great grandparents link is three generations of ancestors away from the current descendants. It is separated by the grandparent and parent with eight ancestors. The following diagram Figure 4.2 illustrates the great grandparent's genealogy.

The text above provides a visual representation of the genealogy of the great grandparents, highlighting the generational distance between them and the current descendants. This distance can be seen as a form of intergenerational trauma, where the experiences and memories of the great grandparents may have been passed down through the generations and impacted the lives of their descendants. Trauma theory suggests that the effects of trauma can be passed down from generation to generation through a process known as intergenerational transmission. This can manifest in various ways, including increased rates

of mental health disorders, such as depression and anxiety, and a heightened sensitivity to stress and adversity. Understanding the generational distance between the great grandparents and the current descendants, it is possible to gain insight into how past traumas may have influenced the lives of their descendants and contributed to their overall well-being.

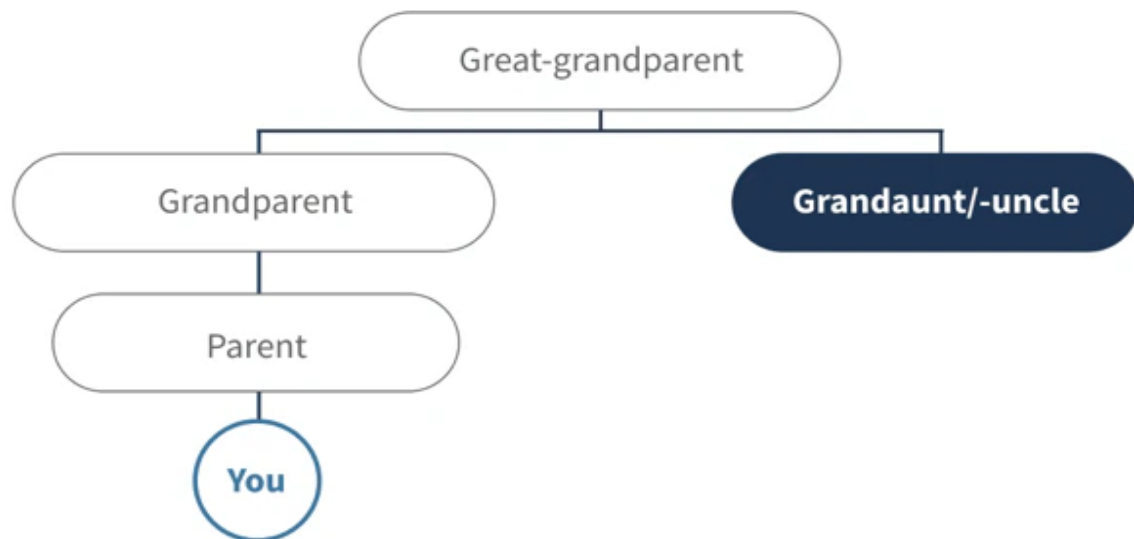


Figure 4.2: Amulungu's great grandparent's genealogy

Polygamous link between Amulungu's grandfather and his many wives

Marrying several wives is a common practice for many African men. It is even more likely when one is a chief or village head.

'My grandfather's house was a hub of activities. Being the headman of the village, it was automatic that he had many wives. It was not of interest to me to know exactly how many wives he had at a time, but they were quite a few of them. Obviously, he had many children too. when he moved to Omanyanga village, his children alone made up a classroom at the Okatana Roman Catholic School. Although the church did not manage to baptise my grandfather for a very long time, they did manage to do so with a significant number of his offspring as they were growing up' (TTA, p. 44).

The grandfather of Amulungu is addressed as having many wives. Polygamy is the practice of one man marrying multiple women at the same time. This is because people choose to be devoted to polygamous lives, which is a result of cultural practises and beliefs, as well as the

decisions they make for themselves as individuals (Thobejane & Flora, 2014). This type of relationship between a man and his several wives is commonly known for creating traumatic experiences for the women involved. The voice of Amulungu suggest troubling relationship 'It was not of interest to me to know exactly how many wives he had at a time' (p. 43). This care-less about her not even bothering herself to know how many they were means that she may have witnessed bad things about it. There are consequences to each type of marriage that certain individuals might adapt to (Thobejane & Flora, 2014).

4.2.2 Path schemata in Amulungu's *Taming my elephant*

Paths are the journeys that a character or a person travels throughout the course of their life in real life or in a text. The traveller moves from one place to another. Path has the starting point of the journey where the journey usually ends with the travellers' returns to where the journey originally begun.

Mental path schemata of Amulungu's life

Mental path schemata are reflections of a person's past experiences. Amulungu reflects on her past after the end of the liberation struggle. The journey of her reflection is explained in the example below.

'My first priority was to give my children an explanation of my history so that they could comprehend the culture from which I came and the path I had taken prior to settling in the affluent suburb of Ludwigsdorf in Windhoek. I hoped that by doing so, they would have a better idea of who I was and where I came from. Before putting anything on paper, I reflected a bit on what to put in my story. This obviously made me think deep into my past in order to sort out the relevant information. I went back as far as some forty years, to the earliest days of my life. I was amazed about the whole lot I had gone through. I clearly recall my natural upbringing, my native village and school life and at the Catholic mission stations in Okatana and Anamulenge and my very first step into the unknown, a liberation movement that would become my guardian for twelve years. The liberation movement for the independence of Namibia would secure home for me in Angola, Zambia and France with temporary shelter in Tanzania, Kenya and Senegal' (TTA, p. 5).

Memory path schemata is the reflection of one's life from their current moment spanning back as far as the person can remember. In the excerpt above, Amulungu reflects on her life as far back as forty years ago. Her telling of her memories that became an autobiography was intended for her children to know and appreciate where their mother came from. She recalls the deep memories from the time she was about five years old when she did not understand some of the life activities. She tells of her parents and all the places they lived as a family in the villages of Northern Namibia. The fond memories of her father and mother, her grandmother and grandfather who happened to be polygamous. She also recalls of her memories as a young girl at the Anamulenge Mission School. That was the place she was recruited to participate in the liberation struggle. She remembers going into Angola where she received military training and eventually going to other parts of the world. Her memories of her first marriage in Yugoslavia are also told. She reflects all these memories for her children to know where she came from.

While some of the events she recounts, such as her involvement in the liberation struggle, it is important to approach discussions of trauma with sensitivity and care. That being said, it is also important to recognise that traumatic experiences can take many different forms and can have a wide range of effects on individuals. Trauma theory suggests that traumatic experiences can have a profound impact on a person's psychological and emotional well-being, potentially leading to symptoms such as anxiety, depression, and post-traumatic stress disorder (PTSD). Trauma can also affect a person's memory and perception of the world around them. In the event of Amulungu's experiences in the liberation war as traumatic events, her memories and reflections on her life could be influenced by this.

Physical travelled path diagram from Namibia to other countries

The map below Figure 4.3 illustrates all the journey travelled by Amulungu. She began her journey in Namibia where she would return to end her journey after 12 years of absence. During her absence, she was engaged in various liberation struggle activities.



Figure 4.3: Amulungu's path during the war of Namibian independence

Amulungu began her journey on 19 April 1977 from a place called Anamulenge in the Northern part of Namibia as a young high school girl. The journey began when a group of The People's Liberation Army of Namibia (PLAN) fighters suddenly stormed their hostel accommodation and ordered all the girls to follow them. They were quietly led out of the school premises with the help of the school nun named Sister Baptista. They were then led across the river into Angola where they were formally initiated into the liberation struggle. Their first stop was at an unidentified village in Angola where they were served lunch by villagers who appeared to be expecting their arrival. After lunch they proceeded with their travel through the forests of Angola until they reached at a training camp known as Vietnam. This is where she also began her military training and political classes. Amulungu then continued with her journey to Zambia (TTA, p. 115) where she encountered language barrier because herself was not familiar with some English words and the people there did not speak English as well. She joined the United Nations Institute for Namibia (UNIN) to work and study in Zambia. UNIN was an educational institution of the United Nations to cater for the Namibian people educational needs between 1976 and 1990. She continued to Tanzania for a few days then proceeded to Kenya. She then went to Senegal and then back to Zambia. She left Zambia for France. While she was there she travelled back and forth to and from Yugoslavia. Her journey would end on her return to Namibia in 1990.

Amulungu's involvement in the liberation struggle, can be linked to traumatic experiences using the trauma theory. Traumatic events are those that are deeply distressing or disturbing

and can cause feelings of fear, helplessness, or horror. The journey described in the excerpt could have involved exposure to violence, danger, and loss, which can all be traumatic. According to the trauma theory, exposure to traumatic events can result in a range of symptoms, including intrusive thoughts or memories, avoidance of triggers associated with the trauma, and increased anxiety or hypervigilance. Her journey may have resulted in traumatic symptoms or long-term effects on her psychological trauma-related disorders. Furthermore, the repeated travel and displacement involved in Amulungu's journey could have had a destabilising effect on her sense of self and identity, which are important factors in the development of trauma. The language barrier encountered in Zambia could have further compounded feelings of isolation and disconnection, which are also common experiences among trauma survivors.

4.2.3 Balance schemata in *Taming my elephant*

Balance is the equal representation of situations that require judgement. It attempts to establish some fairness and an equilibrium between two situations that demand fair representation. There are instances in the two texts where balance was exercised.

The balance between colonial oppression and freedom

The Namibian liberation struggle is marked by long and intense periods of oppression by the German and South African colonial governments. The latter took over when they defeated the Germans. The following excerpt gives details of the need to revolt against colonial oppression.

‘Not far from Anamulenge, at the town of Outapi, there was a big military base of South African Defence Forces (SADF). The white South African soldiers were a common sight at the Anamulenge Mission Station. They wore uniforms and were always armed, even when they attended the Holy Mass. Their military vehicles were on constant patrol and their thundering rolling could be heard throughout the area, including during the night. All at the mission station and surroundings were aware of their presence, their military power and authority.... Finally, we were briefed. They told us, “We are freedom fighters of the People’s Liberation of Namibia. We are PLAN combatants. We are fighting for Namibia’s independence. It is a challenge but victory is certain. That is why we need reinforcement, and you are that reinforcement.” They

enthusiastically sung a few songs, which we later understood were revolutionary songs. This was the way for a big number of them to take leave from us, saying that they were returning to the border to prevent the SADF soldiers, who were hot on our heels, from getting closer to us. They hugged each other, energetically lifted up their fits and in the blink of an eye, they disappeared behind the bushes' (TTA, p. 80).

Colonial oppression is the prolonged cruel or unjust treatment or exercise of authority of a country by forces of an occupying country (Kunnie, 2018). In response to the cruel treatment that was given to Namibians, young Namibians teamed up and decided to take up arms to fight against colonisation by the then apartheid South Africa. The excerpt above reveals the kind of corporation by school girls and boys who were taken from their hostel accommodation to join the liberation struggle. Although they were still young at the time, they understood the need to overturn the oppressive rule that prevailed at the time. They were informed why they have been taken from school in the dead of the night only when they reached the Angolan side of the village. "We are freedom fighters of the People's Liberation of Namibia. We are PLAN combatants. We are fighting for Namibia's independence. It is a challenge but victory is certain. That is why we need reinforcement, and you are that reinforcement". Their willingness to travel into Angola with somewhat strangers shows that they were mentally prepared considering their colonial environment. It would mean that they felt the absence of balance in the way they were governed and ruled. Participating in the liberation war was the only way that these young boys and girls would overturn oppression to find a balance for the Namibian nation to gain independence.

Namibia was subjected to colonial oppression first by Germany and later on by the then apartheid colonial government of South Africa which ended in 1994 (Clark & Worger, 2013). Going to war against oppression was a form of resistance for Namibians to seek justice. The South African government imposed strict discriminatory colonial laws for Namibians in all areas of the socio, economic and political aspects of their lives (Namhila, 2016). Namibians were segregated and confined to the Northern parts and other inhabitable areas. Fertile arable land was confiscated from Namibians and given to Germans and South African white minority populations. The other reason was that of separate development using skin colour. Black Namibians did not have the economic equality as compared to the white population. All the privileges were given to the white minority. It was an offence for a black man to live in

areas or acquire property in business areas of white interest. Priority was given according to skin colour even to the least and uneducated members of the white community.

The traumatic experiences that Namibians went through during the colonial oppression period are reflected in the text above. The discriminatory colonial laws that were imposed by the South African government created an environment of segregation, where Namibians were restricted to certain areas and deprived of their basic rights. The confiscation of fertile arable land and giving it to Germans and South African white minority populations further exacerbated the economic inequality between black and white Namibians. The trauma experienced by Namibians during this period include psychological distress, loss of identity, and economic hardship due to the lack of access to resources and opportunities. The trauma theory explains that traumatic experiences like these can have long-lasting effects on individuals and communities, leading to emotional and psychological distress that can persist even after the traumatic event has ended.

Social justice balance schemata

The excerpt below shows how the balance schema was used to serve justice to a girl who fell pregnant outside the cultural premise. She is punished mercilessly using unanimously agreed methods by the Uukwambi society.

‘It is not clear why the people in Uukwambi were so intolerant towards girls who fell pregnant before olufuko, the traditional marital ceremony. Whatever the reason, it warranted death. And there was one cruel method: to build a grass structure around the girl and set her alight. There was no sympathy whatsoever, including from the closest person, one’s own mother. Cultural practice came first’ (TTA, p. 15).

The excerpt above explains how social justice was served in the Uukwambi society when a girl falls pregnant before attaining the traditional marital ceremony. Crime and punishment is a balanced form used to address social issues in many cultures and communities of the world. It is considered a taboo for a girl to randomly fall pregnant before they attain or perform the right of passage through a form of cultural cleansing. Though the punishment appeared cruel, in the Uukwambi culture, the burning of the girl was a deterrent measure to prevent girls to act outside their cultural norms, values and beliefs. This form of killing is termed death penalty

from the western perspective. The death penalty is the deliberate ending of an offender's life (Banner, 2022). It is a form of punishment performed through the execution of a person found to be guilty of prescribed offences.

4.4 Lexical expressions of trauma in *Are you a person or a ghost?*

A person's lexical expressions of trauma are the words and phrases they use to describe their response to a traumatic event that overwhelms their capacity to cope, causes feelings of helplessness, and diminishes their sense of self and emotional range. These expressions were used in Niikondo's text. They form the author's major representation of liberation experiences from the time he began his journey into exile until his return to Namibia. Along the way, some of the people died which is a source of trauma. Below is a traumatic expression of the death of a friend.

‘We are inviting all relatives and friends of Mr Thomas Kashenye who was **assassinated** last week to come and board the bus to **the funeral**.’ (AN, p. 69)

This expression has two terms that point out at traumatic experiences. The first is ‘**assassination**’, which is the deliberate killing of a person for political reasons. It would be an unpleasant experience to learn that a friend or a relative has been killed because he was opposing the goals of the Namibian freedom because of the influence and power he commanded. The assassination incident was reprisal killing because the slain businessman was collaborating with the South African colonial government against the goals of the Namibian liberation struggle. Thomas Kashenye was Karl's relative (a friend of Niikondo). Although Kashenye was killed by his fellow Namibians because of his sell out role, trauma was still experienced because the death of Kashenye caused the bereavement grief and mourning to his relatives, friends, family members and those who loved him. The other lexical expression is ‘**the funeral**’. This expression is related to death and assassination as it is the ceremony that follows in preparation for the burial of the body. A funeral is an event known to be attended by people who mourn to express pain, sorrow, grief and as a way to obtain closure.

The use of lexical expressions in this text evokes traumatic memories, torture, hardship, mental agony, shame, and suffering. The term "assassination" itself is a trigger word that signifies the deliberate killing of a person for political reasons. It represents a brutal act of

violence and the use of force to silence those who oppose the Namibian freedom struggle. The fact that Thomas Kashenye was Karl's relative and friend of Niikondo makes the assassination more personal, leading to intense emotions of anger, betrayal, and grief.

The funeral, on the other hand, represents the aftermath of the assassination, where the bereaved are left to mourn their loss. The funeral is a traumatic event for those who attend as it brings back memories of the deceased, and it is a final farewell to someone who was taken away too soon. The lexical expression "bereavement grief and mourning" further emphasizes the intensity of the emotional distress experienced by the bereaved.

The trauma experienced by the relatives and friends of Kashenye is evident in the text. The use of words such as "assassination," "bereavement grief," and "mourning" paints a picture of the deep emotional pain that accompanies such a loss. The trauma is not only related to the loss of life but also to the political oppression and violence that led to the assassination. The text highlights the mental agony, suffering, and shame experienced by those who were left behind after the assassination, leading to long-lasting traumatic effects.

4.4.1 Figurative meaning of the link schemata in the text *Are you a person or a ghost?*

Despite the link between individuals, family and friends that Niikondo had in his autobiography, there is another type of link that can be evaluated. This is the unique figurative meaning of the link between names and their significant roles in the war of liberation. This is the relationship between the liberation war and the names that were used by the liberation war fighters.

Names are given to people to express certain qualities and abilities in the individual. Sometimes names carry meaning figuratively and reflect some memories that can be related with because of the important participatory roles played by individuals during the war of independence. The following names relate to the relationship between the individuals and the liberation struggle.

‘Moses Hangula **Mao**’ (AN, p. 116).

The last part of the name ‘**Mao**’ has a significant figurative link with the liberation struggle because Mao Zedong or Chairman Mao was a Chinese political leader who led the formation of the Chinese Communist party in 1949 (Fu, 2015). Unless one of conscious of the significance

and the activities of Mao Zedong during the Chinese revolution, a figurative meaning cannot be deduced. The adaption of this name is a form of political consciousness that the Namibian fighters needed to gain their independence from the oppressive South African white colonial government. It is Mao Zedong who led the political revolution in China against the oppressive ideologies at the time from a peasant approach. On the other hand, China provided military training and support to the SWAPO party and Namibians in the 1960s. Some of the weapons that were used by SWAPO were donated by China.

‘Commissar Samuel Nanyeni’ (AN, p. 116).

The designation "Commissar" refers to an official of the Communist Party, particularly in the countries of the former Soviet Union or China of the current day, who oversees the political education and organisation of the party's members (Shambaugh, 2017). Naming a Namibian liberation war fighter, a Commissar would figuratively mean the duties assigned to this individual were known to his fellow combatants. On the other hand, the literal meaning meant that this person was tasked with offering political education and motivation to his fellow fighters. The other duties were to organise activities around the combat. It was important for the Namibian liberation fighters to also engage in propaganda as a war strategy because the enemy was easily confused without clear information.

Chief of Reconnaissance, Manyami gaLugambo (AN, p. 116).

The prefixing of the title **‘Chief of Reconnaissance’** to the name Manyami gaLugambo during the war meant that gaLugambo was assigned with a specific task. In its literal form, ‘Reconnaissance’ is a military observation of a specific area to locate enemy activities and movements to devise attacking and defence strategies (Early & Gartzke, 2021). The duties assigned to this person are more related to spying to obtain information about enemy forces, terrain, and other activities. He is expected to focus more to reveal enemy activities. There is a link between the names given to the fighters and the liberation struggle itself.

Satan Eendongi-Omulongo (AN, p. 91).

Some of the names of Namibian liberation war fighters were figuratively given to conceal their real identities that they were known with before they joined the war. Reasons for using new names were to avoid reprisals against their families back home in Namibia or if they were

already in Namibia, parents and family members would not be identified and killed or punished by the South African soldiers.

The first part of the name **Satan** is a biblical name that means 'accuser' or 'adversary' in the Hebrew language (Day, 2019). Satan is often called the Devil or Lucifer. The Devil is a biblical mythic figure who embodies evil (Watts, 2020). The significance of this name during combat can be linked to the bravery that the character possesses against the enemy. Namibians fought against South African forces who were more brutal because South Africans has more weaponry and were more trained. The second part of the Oshiwambo name '**Eendongi-Omulongo**' is translated as ten donkeys. A donkey is an animal that is known to be laborious and for carrying heavy loads over rough terrain. These characteristics can be compared to those of the Namibian soldiers and their resistance to colonial occupation.

Petrus Philipus Kangwe-Keenyala (AN, p. 93).

The second part of the name **Kangwe-Keenyala** is a figurative name translated from the Oshiwambo language into English as a tiger with sharp claws. A tiger is an animal known to vicious and characterised by its agility using its sharp claws. This name may be given to this soldier because of the hostility that the soldier possesses. It would be difficult for an ordinary person who was not in the Namibian guerrilla group of fighters to know the figurative meaning of 'kangwe' because it is was meant to conceal the real identity of Petrus Philipus.

These names are linked to the trauma theory in that they reflect the psychological impact of war and violence on individuals. The use of new names to conceal their real identities can be seen as a coping mechanism to protect themselves and their families from harm. The names themselves are also symbolic of the struggles and hardships faced by the Namibian fighters, and the bravery and resilience required to fight against a powerful enemy. The use of biblical and animal names in the names of the fighters may also reflect their religious and cultural beliefs, and how these beliefs were used to cope with the trauma of war and violence. The use of these names can be seen as a way for the fighters to assert their identity and agency in the face of a traumatic and oppressive situation.

4.4.2 Path schemata in *Are you a person or a ghost?*

The journeys travelled by Niikondo were between Angola and Namibia. His path began from the villages in Namibia where they passed as a group connecting from one village to another while in the process, they picked up some new recruits. The map below shows the geographical maps of Namibia and Angola where Niikondo travelled during the liberation war struggle.



Figure 4.4: Journeys travelled by Niikondo were between Angola and Namibia

Places he passed through in Namibia before reaching Angola were Iikokola village in Oshigambo east, the Eenhana area, Onekwaya east village. In all these villages, their main purpose was to mobilise for food from willing villagers. They eventually reached Angola in Amacunde town as their first landing point. They moved further to a small town called N'djiva. From this town they travelled to Lubango where they were received an induction at the Onghulumbashe transit military base. Niikondo received and completed his six months' military training at Tobia Hainyeko Training Centre in Angola.

The path schema of Niikondo's journey from Namibia to Angola can be linked to trauma in several ways. Firstly, the need to travel to Angola indicates that there was a threat to his life and safety in his home country of Namibia. This threat could have been due to the violent and oppressive policies of the South African colonial government, which caused many Namibians

to flee their country and seek refuge in Angola. Secondly, the journey itself was likely traumatic due to the difficult and dangerous conditions of travel, especially if Niikondo and his fellow fighters had to avoid detection by South African forces. They had to rely on the goodwill of villagers to provide them with food, which may not have always been available, and they had to navigate unfamiliar terrain. Thirdly, the military training that Niikondo received at the Tobia Hainyeko Training Centre in Angola was likely intense and stressful. Military training is designed to prepare soldiers for combat, and this can involve exposing them to physically and emotionally demanding situations, such as simulated combat and exposure to loud noises and other stressors. Niikondo's journey from Namibia to Angola can be seen as a traumatic experience, both in terms of the need to flee his home country and the difficulties of travel and military training.

4.5 Traumatic memories at discourse level in the two autobiographies

The study of social life as comprehended via the examination of language in its most expansive meaning, encompassing face-to-face speaking, non-verbal contact, pictures, symbols, and written documents is known as discourse analysis (Sarangi & Coulthard, 2014). The discourse of the liberation struggle takes on the form of war, violence, confrontation, brutal killings and bombing. The different traumatic discourses are discussed below.

4.5.1 Trauma of confrontation and violence

The authors of the two biographies narrated their encounters with war combatants from the South African Defence Force (SADF) where they were confronted with violence while at the same time, they also were brave to face the enemy. Namibians were prepared to defend themselves to an extent that some of them lost their lives. The example below is a short narrative of the 'Battle of Calulo' from the text *Are you a person or a ghost*.

After the enemy retreat, we went to a control spot and found some enemy soldiers buried in about 11 shallow graves. Since we had lost one of our soldiers, who was believed to have been captured alive by the enemy, Commissar Samuel Nanyeni ordered us to open the graves and to check whether he was among the people buried in those graves. All five graves we opened contained soldiers in SADF uniforms and all of them were from people of colour (AN, p. 117).

We also suffered a few casualties. Three of the five men were put on the bridge to defend it were killed by the enemy, while they were trying to change their military uniforms into civilian clothes at a nearby suburb. The enemy detected them and killed them on the spot. The civilians buried them and later showed us their graves. We also opened their graves to make sure they were buried there. One man with the combat name 'Black' was captured alive, ... He later sacrificed his life in another battle, in the area of Quemba, on the way to Menongue, during the battle of Quito Cuanavale (AN, p. 117).

The two examples above captivate the traumatic events of the Battle of Calulo that was between the SADF and the Forças Armadas Populares de Libertação de Angola (FAPLA) forces. FAPLA were Angolan liberation fighters supporting Namibia in their quest for independence. On the day they went into combat, they were first attacked by the SADF before they confronted them. In the first example, the Namibian combatants learned that they were under attack by the SADF when they decided to confront them. During the process, the Namibians had lost several of their fighters. The most traumatic part was their method of casualty identification. They had to dig up the graves to verify if any of their soldiers had been killed and buried there.

On the other example, being captured alive was the worst nightmare of a soldier. In some occasions the enemy soldiers would torture the soldier before eventually killing him. Trauma in this example can be experienced by the author who is narrating the horror from his memory, by the reader and by the actual people who suffered the experience. The author in his presentation of confrontation and the violence that resulted in the death of his fellow combatants, may have told this narrative as a way of purging his emotions and creating a healing process from these battlefield experiences.

Another example of trauma of confrontation and violence from the text *Taming my elephant* is below. This incident is related to the Cassinga bombing when Namibian students decided to boycott classes offered by a French man. This is because a jet fighter bombing plane was used by the South African military to bomb the camp.

It was then said that Cassinga was attacked with the French Manufactured Mirage jet aircrafts. This was going to affect our learning of French. Out of anger and pain, UNIN

students staged a demonstration against the French teacher. We, his students, were also disappointed. Why should politics be so complex? Certainly, this man was not aware about South Africans using French Mirage jet fighter aircrafts to kill Namibians. That did not matter, he was a French national and at that point, Namibians were mourning their comrades and whoever smelled of being close to those responsible for their killing, was made understand our pain and anger (TTA, 126).

The example above relates to a scene of trauma experienced by Namibians when the Cassinga refugee camp was bombed. Some Namibian students who were studying French as the UNIN centre. They confronted their French teacher because a jet fighter aeroplane had been used by the South African military to bomb the Cassinga refugee camp. These students blamed France and subsequently the French teacher for being French. This was because the French had supplied the planes that were used to commit the violent bombing that caused the death of many Namibians. The Namibian students were full of pain and grief because of the large number of casualties inflicted by the bombing. The loss of fellow Namibians caused emotional suffering and trauma to the Namibian students that they could not attend French classes for several days.

4.6 DISCUSSIONS

This section of the study discusses the findings from the data presented in the chapter. The findings are discussed by critiquing the findings of the present study while comparing and contrasting them with findings of other scholars that were discussed in the literature review. The discussions are presented under each objective.

4.6.1 Traumatic human experiences and lexical expressions in autobiographies

The specific purpose of this objective was to examine the traumatic human experiences depicted in the two autobiographies and analyse the lexical expressions used to recreate and communicate these experiences. Drawing inferences from trauma theory and linguistic concepts, the study aimed to gain insights into the ways authors represent and convey trauma through language. The analysis of the autobiographies revealed the presence of profound and

impactful traumatic experiences in the lives of the authors which also mirrors readers' experiences. Both autobiographies depicted instances of emotional, physical, and psychological trauma, including experiences of war, loss, abuse, and personal tragedies. These traumatic events were recounted in vivid detail, evoking strong emotional responses from the readers.

In examining the lexical expressions employed in the autobiographies, it was found that the authors utilised a range of linguistic devices to recreate and convey the intensity and impact of traumatic experiences. These lexical expressions included emotionally charged words, vivid sensory descriptions, metaphors, and symbolic language. Carefully selecting and employing these lexical choices, the authors in the two autobiographical texts *Are you a person or a ghost* and *Taming my elephant* effectively conveyed the complex and distressing nature of their traumatic experiences. Furthermore, the study drew inferences from trauma theory to analyse the linguistic concepts observed in the autobiographies. Trauma theory suggests that traumatic experiences can disrupt an individual's cognitive and linguistic processes, leading to difficulties in articulating and making sense of the trauma. The analysis of the autobiographies supported this notion, as the authors often struggled to find adequate words to express the depth of their traumatic experiences. The use of fragmented sentences, repetitions, and pauses in their narratives reflected the challenges they faced in verbalizing their trauma.

Moreover, the study revealed the presence of linguistic features associated with trauma narratives, such as dissociation, depersonalisation, and the use of third-person language. These linguistic devices allowed the authors to create a sense of detachment and distance from their traumatic experiences, enabling them to navigate the emotional intensity and protect their psychological well-being. The findings of this study align with previous research in the field of trauma theory and linguistic analysis of autobiographical narratives. Gawazah and Woldemariam (2023) and Desdelia David and Woldemariam (2022) have emphasised the importance of examining linguistic expressions in linguistic texts to understand the portrayal of nuanced language experiences. The present study's findings reinforce the significance of lexical choices and linguistic devices in conveying the impact of trauma and eliciting emotional responses from readers.

Gawazah and Woldemariam (2023) conducted a study on English language needs for the ICT industry in the Namibian context, highlighting the importance of effective communication in conveying complex information and experiences. Their findings align with the present study, which reveals how the authors of the autobiographies utilised lexical expressions to recreate and communicate the intensity of their traumatic experiences. Desdelia David and Woldemariam (2022) examined gender questions in Wole Soyinka's works and emphasised the role of linguistic devices in conveying social and cultural issues. Their study supports the present findings, as both studies recognize the significance of employing metaphors, symbolic language, and emotionally charged words to effectively communicate traumatic experiences and societal concerns.

Woldemariam and Hundessa (2021) conducted an assessment of doctor-patient communication, utilizing a symbolic interactionist perspective. Their study emphasized the role of linguistic interactions in shaping social realities. This finding resonates with the present study, which highlights the authors' use of linguistic devices to recreate and communicate their traumatic experiences, thus shaping readers' understanding and emotional responses. Furthermore, Witbeen and Woldemariam (2020) explored multiculturalism and communication in the higher education classroom context in Namibia. Their study emphasized the importance of linguistic competence in intercultural communication. This finding supports the present study, as the authors of the autobiographies employed lexical expressions to bridge the gap between their personal traumatic experiences and the readers' understanding, thereby facilitating effective communication of their stories.

Desdelia David and Woldemariam (2022) investigated gender questions in literary works, recognizing the significance of linguistic devices in conveying social and cultural issues. Their study supports the present findings, as both studies acknowledge the use of metaphors, symbolic language, and emotionally charged words to effectively communicate traumatic experiences and societal concerns. On the other hand, Woldemariam and Hundessa (2021) examined doctor-patient communication from a symbolic interactionist perspective, highlighting the role of linguistic interactions in shaping social realities. This finding resonates with the present study, as it emphasizes the authors' use of linguistic devices to recreate and communicate their traumatic experiences, influencing readers' understanding and emotional responses.

Witbeen and Woldemariam (2020) explored multiculturalism and communication in the higher education context, underscoring the importance of linguistic competence in intercultural communication. Their study supports the present findings, as the authors of the autobiographies employed lexical expressions to bridge the gap between their personal traumatic experiences and the readers' understanding, facilitating effective communication of their stories.

Lexical expressions have been examined in the study to investigate the traumatic human experiences in the life of Amulungu and Niikondo as narrated in the two autobiographical texts. The study revealed that the use of lexical expressions in autobiographical writing can assist in the relieving of traumatic emotions that affect individuals. The study agrees with the findings of Luno et al. (2013) that lexical expressions can predict several aspects of human behaviour. This can also reflect to real life experiences in the lives of the two authors. Expressions such as 'sudden death' were traumatic experiences faced by Amulungu when her mother passed away. The death of a family members may be considered natural, but for Amulungu, she was traumatised because of the love that she had for her mother. She used the writing of her autobiographical text to express her emotions.

The study also found out that linguistic expressions can be good predictors of trauma. This finding concurs with the findings of Kleim et al. (2018) that narratives told in first person singular pronouns are strong predictors of a person's mental state of trauma. This is strongly reflected in Amulungu's narrative when she narrates her traumatic moments in the liberation struggle. During the liberation struggle, it was the strategy of the South African and other occupying colonial governments to 'unleashed bombs' on a civilian population refugee camps that were located in neighbouring countries. This was a tactic they used to suppress resistance by the colonised nations. For example, Amulungu reported the Cassinga bombing incident after she had just left the camp for Zambia. She feared for the lives of those who were killed and injured during that attack. Her greatest traumatic moments each time she thought about it was that she could have been one of the victims of the bombing at Cassinga or similar bombings would also happen at the United Nations camp where she now lived. Amulungu was traumatised such that she spent sleepless nights awake because of the fear of being bombed. Another lexical traumatic expression was that of the intolerance of a 'warranted death' towards girls who fell pregnant before olufuko. Trauma was experienced by the girl

because the entire society would turn against her before they eventually decided to burn her alive. On the other hand, trauma would be experienced by those watching the girl burn alive. This is one of the social justice actions performed by the Aawambo people during similar times with the liberation struggle. The villagers would build a grass structure around the girl and set her alight. This traumatic narrative reflects the mental state of mind of this particular Aawambo community at the time. The influence and negativity around the liberation war may have contributed to a community expression of such magnitude of anger. The study found out that the use negative emotion words increases the suffering of a person's mental state of trauma (Kleim et al., 2018).

4.6.2 Investigation of traumatic lived experiences and figurative language in autobiographies

This objective aimed to examine how traumatic lived experiences are captured through the use of figurative language in the two autobiographies. Analysing the autobiographical narratives, the study sought to draw inferences related to trauma theory and linguistic concepts in understanding the representation of trauma. The findings of this study revealed that the authors of the autobiographies utilised various forms of figurative language to express and depict their traumatic experiences. Metaphors, similes, and other figurative devices were employed to convey the depth and complexity of their emotional and psychological distress. These linguistic choices allowed the authors to evoke powerful imagery and create a more vivid portrayal of their lived experiences.

The findings are consistent with the trauma theory, which suggests that individuals who have undergone traumatic events often struggle to articulate their experiences using conventional language. Instead, they rely on metaphorical and symbolic expressions to convey the intensity and intricacy of their trauma. This linguistic phenomenon can be attributed to the inherent difficulty of encapsulating the profound and often indescribable nature of traumatic experiences through literal language alone.

Woldemariam and Hundessa (2021) examined the role of symbolic interactionism in doctor-patient communication, highlighting the significance of symbolic language in understanding and navigating complex emotional experiences. Their study aligns with the present findings,

as both emphasize the use of figurative language to capture and communicate traumatic lived experiences. Similarly, Desdelia David and Woldemariam (2022) explored gender questions in literary works, recognizing the power of figurative language in addressing social and cultural issues. Their findings resonate with the present study, as both highlight the authors' use of figurative devices to delve into the depths of their traumatic experiences, thereby inviting readers to empathize and engage with their narratives.

The findings of this study revealed a wide range of linguistic devices used in the autobiographies. These devices included imagery, symbolism, repetition, alliteration, and rhetorical questions. The authors strategically incorporated these linguistic devices to evoke emotions, create vivid descriptions, and emphasize key moments and themes in their narratives. The study found that imagery played a crucial role in bringing the autobiographical accounts to life. The authors skilfully used sensory details, vivid descriptions, and visual metaphors to transport the readers into the scenes they were describing. Appealing to the readers' senses, the authors created a more immersive and engaging reading experience.

Symbolism was another prominent linguistic device employed in the autobiographies. The authors used symbols to represent abstract concepts, emotions, or significant events in their lives. These symbols added depth and layers of meaning to the narratives, allowing the authors to convey complex ideas and evoke profound emotional responses from the readers. Repetition, both in the form of words and phrases, was utilised by the authors to emphasize key themes and create a rhythmic flow in their writing. Repeating certain words or phrases, the authors drew attention to important ideas, reinforcing their significance and leaving a lasting impact on the readers.

Alliteration, the repetition of consonant sounds, was also employed in the autobiographies to enhance the poetic and musical qualities of the language. This linguistic device added a lyrical quality to the narratives, capturing the readers' attention and making the passages more memorable. Rhetorical questions were used strategically by the authors to engage the readers and invite them to reflect on the content of the autobiographies. These thought-provoking questions encouraged the readers to actively participate in the narrative, fostering a deeper connection between the authors and their audience.

The findings of this study are consistent with the existing literature on autobiographical writing and the use of linguistic devices. For instance, Gawazah and Woldemariam (2023) explored the English language needs of the ICT industry in the Namibian context and highlighted the importance of effective communication skills, including the use of imagery, symbolism, and rhetorical devices, in professional writing. Their findings align with the present study, as both emphasize the significance of employing linguistic devices to enhance the quality and impact of written narratives. The findings of this study revealed a wide range of linguistic devices used in the autobiographies. These devices included but were not limited to imagery, symbolism, repetition, alliteration, and rhetorical questions. The authors strategically incorporated these linguistic devices to evoke emotions, create vivid descriptions, and emphasise key moments and themes in their narratives. The study found that imagery played a crucial role in bringing the autobiographical accounts to life. The authors skillfully used sensory details, vivid descriptions, and visual metaphors to transport the readers into the scenes they were describing. By appealing to the readers' senses, the authors created a more immersive and engaging reading experience.

The findings of this study revealed that the autobiographies utilized a rich array of linguistic devices to convey the authors' experiences and evoke emotional responses from the readers. Metaphor, one of the most prevalent devices, was employed to create vivid and imaginative comparisons between unrelated concepts. By using metaphors, the authors were able to evoke sensory experiences, convey complex emotions, and provide deeper insights into their lived experiences. Simile, another commonly used linguistic device, was utilized to draw explicit comparisons using "like" or "as." Through similes, the authors created visual imagery and enabled the readers to connect unfamiliar experiences with more familiar ones. This allowed for a greater understanding of the authors' personal journeys and the emotions they encountered along the way.

Personification, the attribution of human characteristics to non-human entities, was also employed in the autobiographies. Personifying objects, nature, or abstract concepts, the authors brought them to life, making them relatable and enhancing the readers' emotional engagement with the text. Personification served as a powerful tool to animate the authors' experiences and convey their perspectives in a vivid and memorable manner. Furthermore, irony was utilised in the autobiographies to create contrast, add depth to the narratives, and

provoke reflection. Irony allowed the authors to express complex emotions, challenge conventional expectations, and offer thought-provoking insights into their personal journeys. The use of irony added a layer of complexity to the narratives and invited the readers to critically analyse the authors' experiences and the societal context in which they unfolded.

The present study's findings align with the existing literature on the use of linguistic devices in autobiographies. Desdelia David and Woldemariam (2022) examined gender questions in Wole Soyinka's "The Lion and The Jewel" and "The Trials of Brother Jero" and highlighted the significance of metaphor and irony in conveying social and cultural commentary. Their findings support the present study's findings, emphasizing the power of linguistic devices to enhance the autobiographical narratives and convey deeper meanings.

The use of figurative language in the autobiographical texts can be examined through the lens of trauma theory. Trauma theory suggests that traumatic experiences are often too overwhelming to be processed and integrated into one's psyche and memory in a coherent manner. As a result, traumatic experiences are often fragmented and disjointed, leading to difficulties in recall and expression (Yehuda et al., 2015; Neumann & Keren, 2019).

In this context, the use of figurative language can be seen as a way for the authors to convey their traumatic experiences indirectly, without directly confronting the overwhelming emotions and memories associated with them. By using figurative language, the authors are able to create a layer of abstraction that allows them to distance themselves from the traumatic events they are describing. This may help to reduce the emotional impact of the experience, making it easier to remember and recount. Furthermore, the use of image schemas in the texts can also be linked to trauma theory. Image schemas are basic perceptual and motor patterns that underlie our understanding of the world (van der Merwe, 2017; Lutz & White, 2018). They are thought to be fundamental to our ability to process and recall information. In the context of trauma, image schemas can provide a way to structure and organise fragmented and disjointed memories.

In the case of the two autobiographical texts, the image schemas may have provided a framework for the authors to recall and express their traumatic experiences. Linking and balancing representations of their stories through the use of image schemas, the authors may have been able to create a more cohesive narrative of their experiences. This may have been

particularly important given the fragmented nature of traumatic memories. The use of figurative language and image schemas in the autobiographical texts can be seen as a way for the authors to cope with and process their traumatic experiences. Creating a layer of abstraction and structure, the authors are able to convey their experiences indirectly and in a more manageable way.

In agreement with Suleiman (2013) the study revealed that figurative language has been used in the texts as ornaments of language. This means that figurative language does not mean exactly what it says, but instead forces the reader to make an imaginative leap to comprehend an author's point. In the two autobiographical texts figurative language is used to expose various image schemas of memory. The study revealed that the image schemas provided for the retrieval of liberation struggle memories of both Amulungu and Niikondo as they narrate their path, link and balance representations of their stories. Mental schemas enable figurative reasoning (Demetriou et al., 2018). Furthermore, figurative language makes a story more enjoyable to the reader because of the use of words in a way that deviates from the conventional order and meaning in order to convey a meaning that would be usually be difficult to comprehend. The study revealed the use of figurative language in the two texts that were used to describe events of the liberation struggle. For example, in Niikondo's text *Are You a Ghost or a Person*, the use of contrasting language in naming fellow comrades as a way of concealing their real identity. Hiding the identity of a fellow comrade was meant to prevent the SADF knowing where the Namibian soldier originally came from in Namibia in the event that they trace their families back home for retribution killings. The study also revealed that figurative language was used to create figurative multiple identities that mislead the general Namibian public from knowing the real identity of the freedom fighters. These fighters would use multiple identities for them not to be known by family and friends. Revealing their real identities would affect their mission since some of their brave acts would appear to be atrocities to family members and friends back home again because family members did not understand the challenges and acts of bravery performed by these fighters.

4.6.3 Examination of traumatic memories at the discourse level

This objective of this study examined the representation of traumatic memories at the discourse level in the two autobiographies. This objective aimed to explore how the authors constructed and conveyed their traumatic experiences through the organization, structure, and language choices in their narratives. Analysing the discourse of traumatic memories, this objective sought to draw inferences and insights from trauma theory linguistic concepts.

The findings of this study revealed that the authors employed various discourse-level strategies to depict their traumatic memories in the autobiographies. One prominent strategy was the use of fragmented narrative structures. The authors presented their traumatic experiences in fragmented and non-linear narratives, mirroring the fragmented nature of trauma itself. This fragmentation effectively conveyed the disorientation and fragmented memories often associated with traumatic events. The disjointed narrative structure reflected the authors' attempts to make sense of their experiences and provided a glimpse into the fragmented psychological state resulting from trauma.

Another linguistic concept observed in the analysis of traumatic memories was the use of vivid sensory details. The authors utilised rich sensory descriptions, including sights, sounds, smells, tastes, and tactile sensations, to recreate the immersive and sensory nature of traumatic events. These sensory details immersed the readers in the authors' experiences, allowing them to empathize and connect with the intensity of the traumatic memories. The authors' use of vivid sensory language contributed to the authenticity and emotional impact of their narratives.

Additionally, the discourse-level analysis revealed the presence of repetition and silence in the autobiographies. Repetition served as a rhetorical device to emphasize key moments or themes related to the traumatic memories. It underscored the significance and emotional weight of these memories, reinforcing their lasting impact on the authors' lives. On the other hand, silence was strategically employed to convey the ineffability and unspeakable aspects of trauma. The deliberate omission of certain details or the use of silence in the narrative created a powerful effect, highlighting the limitations of language in capturing the full extent of traumatic experiences.

The present study's findings align with the concepts discussed in trauma theory literature. The work of Gawazah and Woldemariam (2023) on English language needs in the Namibian context emphasized the use of fragmented narratives as a means of expressing traumatic experiences. Their findings support the present study's findings, emphasizing the significance of fragmented discourse in conveying the complexities of trauma. The study also agrees with the findings of Hafeni and Woldemariam (2022), who explored societal problems in Namibian novels and highlighted the use of vivid sensory details to evoke the traumatic experiences of the characters.

The findings of this study revealed that the authors employed various discourse-level strategies to depict their traumatic memories in the autobiographies. One prominent strategy was the use of fragmented narrative structures. The authors presented their traumatic experiences in fragmented and non-linear narratives, mirroring the fragmented nature of trauma itself. This fragmentation effectively conveyed the disorientation and fragmented memories often associated with traumatic events. The disjointed narrative structure reflected the authors' attempts to make sense of their experiences and provided a glimpse into the fragmented psychological state resulting from trauma.

Another linguistic concept observed in the analysis of traumatic memories was the use of vivid sensory details. The authors utilised rich sensory descriptions, including sights, sounds, smells, tastes, and tactile sensations, to recreate the immersive and sensory nature of traumatic events. These sensory details immersed the readers in the authors' experiences, allowing them to empathize and connect with the intensity of the traumatic memories. The authors' use of vivid sensory language contributed to the authenticity and emotional impact of their narratives.

Additionally, the discourse-level analysis revealed the presence of repetition and silence in the autobiographies. Repetition served as a rhetorical device to emphasize key moments or themes related to the traumatic memories. It underscored the significance and emotional weight of these memories, reinforcing their lasting impact on the authors' lives. On the other hand, silence was strategically employed to convey the ineffability and unspeakable aspects of trauma. The deliberate omission of certain details or the use of silence in the narrative

created a powerful effect, highlighting the limitations of language in capturing the full extent of traumatic experiences.

The present study's findings align with the concepts discussed in trauma theory literature. The work of Gawazah and Woldemariam (2023) on English language needs in the Namibian context emphasised the use of fragmented narratives as a means of expressing traumatic experiences. Their findings support the present study's findings, emphasizing the significance of fragmented discourse in conveying the complexities of trauma. The study also agrees with the findings of Hafeni and Woldemariam (2022), who explored societal problems in Namibian novels and highlighted the use of vivid sensory details to evoke the traumatic experiences of the characters.

The findings of this study revealed several discourse-level strategies employed by the authors to depict their traumatic memories. One notable finding was the use of narrative fragmentation and disjointedness. The authors employed fragmented narrative structures, where memories were presented in a non-linear manner, mirroring the fragmented nature of traumatic experiences. This technique created a sense of disorientation and reflected the disrupted sense of time and coherence often associated with trauma. By presenting memories in a disjointed fashion, the authors effectively conveyed the chaotic and fragmented nature of their traumatic recollections.

Additionally, the analysis highlighted the presence of vivid sensory descriptions in the narratives. The authors employed rich sensory language to recreate the sights, sounds, smells, and physical sensations associated with their traumatic memories. Through the evocative use of descriptive language, the authors aimed to immerse the readers in the sensory experience of the traumatic events. This strategy facilitated a deeper emotional connection and enabled readers to empathize with the authors' traumatic experiences.

Furthermore, the study identified the use of rhetorical devices such as repetition, parallelism, and emphasis. These devices were utilized to emphasize key aspects of the traumatic memories and to create a lasting impact on the readers. Repetition of certain words or phrases served to reinforce the emotional weight and significance of specific moments, while parallelism provided a structural coherence that contrasted with the fragmented narrative style. These rhetorical techniques added depth and intensity to the portrayal of traumatic

memories, enabling the authors to convey the lasting impact and emotional resonance of their experiences.

The findings of this study align with the insights from the given literature. The research by Gawazah and Woldemariam (2023) on English language needs in the ICT industry emphasises the importance of sensory language in effective communication. Their findings support the present study's findings, highlighting the use of sensory descriptions to convey the vividness and emotional intensity of traumatic memories. Additionally, the work of Monghnode and Woldemariam (2015) on English language needs of business students underscores the significance of rhetorical devices in persuasive communication, which resonates with the present study's findings.

The findings of this study revealed several significant aspects regarding the representation of traumatic memories at the discourse level. One key finding was the presence of narrative shifts and transitions. The authors employed various narrative techniques, such as shifts in tense, point of view, and narrative perspective, to depict the complexities of their traumatic memories. These narrative shifts served to recreate the disorientation and psychological impact of trauma, as well as the process of memory retrieval. The study found that these shifts in the narrative structure added depth and complexity to the portrayal of traumatic memories, allowing readers to experience the events from multiple perspectives.

Furthermore, the analysis highlighted the use of linguistic markers of uncertainty and hesitancy. The authors employed qualifiers, hedges, and tentative language to reflect the inherent difficulties in articulating traumatic experiences. This linguistic strategy conveyed the authors' struggles to find adequate words to express their trauma, as well as the inherent ambiguity and uncertainty associated with traumatic memories. The study found that these linguistic markers of uncertainty added authenticity to the narratives, capturing the nuances and challenges of conveying traumatic experiences.

Moreover, the study identified the presence of intertextuality in the autobiographies. The authors made references to other literary works, historical events, or cultural symbols to contextualise their traumatic memories. Drawing upon shared cultural references, the authors created a sense of collective memory and invoked broader societal narratives of

trauma. This intertextuality served to validate the authors' experiences and connect them to larger socio-historical contexts.

The findings of this study align with the insights from the given literature. The research by Hafeni and Woldemariam (2022) on societal problems in Namibian novels emphasizes the importance of narrative techniques in depicting complex social issues. Their findings support the present study's findings, highlighting the use of narrative shifts and transitions to convey the intricacies of traumatic memories. Additionally, the work of Witbeen and Woldemariam (2020) on multiculturalism and communication underscores the role of intertextuality in facilitating cross-cultural understanding, which resonates with the present study's findings.

The discourse of traumatic memories of the of the two autobiographical texts is fashioned along the liberation struggle voices from the authors perspectives. Their memories recall and narrate incidents of confrontation and violence from bombings and the many encounters that they engaged in combat. The study findings indicated that trauma discourse is a linguistic mechanism that reveals the speaker's evaluation of their traumatic experience (Matei, 2013). In agreement with Werth (2019), discourse is a tool for understanding trauma by constructing mental representation of it in the reader's mind. The study also revealed that discourse performs persuasion in keeping readers to continue reading the texts (Batholmeus, 2016). In agreement with Hassen (2015) the study revealed that discourse provides for a coherent set of meanings about the narratives of the authors perspectives of the war of Namibian independence. Hence the language used in to narrate the events of the liberation war supports the construction of trauma discourse.

4.7 Chapter summary

The outcomes of the research were presented and analysed in chapter four of the report. The chapter discussed the painful events that were described in the two autobiographical accounts. Autobiographical pieces such as *Are you a person or a ghost?* written by Andrew Niikondo (2018) and *Taming my elephant* written by Tshiwa Trudie Amulungu (2016), while being led by the cognitive linguistics theory. The connection, route, and balance schemata were addressed extensively as the primary components of the theory. On the other hand, the two writers' traumatic experiences were analysed through drawing parallels between their respective compositions. The results of the study were compared and contrasted with the

findings of other researchers in the field in the last portion of the chapter, which was devoted to the debate. The next chapter brings the investigation to a close and offers suggestions that are commensurate with the aims of the investigation.

CHAPTER FIVE

CONCLUSIONS AND RECOMMENDATIONS

The previous Chapter Four presented and discussed the findings of the study. This chapter, Chapter Five concludes the study as relevant to the research objectives. The main purpose of the study was to conduct a cognitive linguistic evaluation of trauma in Andrew NiiKondo's *Are you a person or a ghost* and Tshiwa Trudie Amulungu's *Taming my elephant*. The specific objectives of the study were to investigate traumatic human experiences recreated through various lexical expressions, to analyse traumatic lived experiences captured through figurative languages and to examine traumatic memories at the discourse level in the two autobiographies. The conclusions and recommendations were conducted in the order of these research objectives.

5.2 Conclusions

5.2.1 Lexical expressions

It could be concluded that language can be used to examine traumatic lexical expressions in relieving of traumatic emotions that affect individuals. The language used in lexical expressions can predict several aspects of human behaviour. In this study, the reading or writing of autobiographical texts can reflect to real life experiences in the lives of the two authors during the Namibian fight for independence. For example, the telling of the bombing incident of the Cassinga, a Namibian refugee camp in Angola on 4 May 1978, is associated with traumatic memories in the lives of the autobiographical texts, readers and Namibians in general.

5.2.2 The use of figurative language

The study further concluded that figurative language is a conduit for imaginative memories that help readers to comprehend autobiographical authors' viewpoints. The study also concluded that the image schemas addressed in the study helps to invoke the liberation war memories of the authors. They help the authors to retrieve information of liberation struggle about their path, link and balance. The study further concluded that the use of figurative language was used to effect punctuality in the manner the authors projects some issues that would be normally be difficult to comprehend to the readers. In addition to that, figurative language was successfully applied to create multiple identities of Namibian liberation war fighters without revealing their real identities.

5.2.3 Discourse analysis

The study concluded that discourse analysis improves the authors' narratives of the liberation struggle. It helps the authors to recall their memories to be able to clearly narrate incidents of confrontation and violence from bombings and the many encounters that they engaged in combat. It was further concluded that is used to persuade readers to continue reading the texts. It is also a textual feature for bonding the war narratives into a single coherent meaningful unit.

5.3 Recommendations

The following are the recommendations for the study. These are grouped into three categories of the study objectives namely for the use of lexical expressions in the writing of autobiographical texts, how figurative language can be used to share one's traumatic lived experiences and the use of discourse in writing about traumatic memories.

The study recommends the use of other expressive language tools such as poetic devices in the writing of autobiographical texts. This type of genre can be fictionalised while employing other forms of narrative writing.

While the study acknowledges that the writing of Namibian autobiography has been widely conducted in the English language, the study recommends the translation of these texts of their initial writing in local Namibian languages that can now then be translated into the English language or vice-versa. There are other forms of figurative meaning that cannot clearly be expressed in English as they would in local Namibian languages since the autobiographies are vessels of Namibian culture and histories. Figures of speech such as metaphor, simile, irony, allusion, hyperbole, idiom, and personification can be more pronounced and meaningful when written in, for example, Oshiwambo, Otjiherero or Khoekhoegowab. This can also accord Namibians a fair chance of reading texts in their local languages.

REFERENCES

- Abdikalyk, S. A. (2016). Concept as the main research object of cognitive. *International Journal of Enviromental & Science Education*, 3167-3178.
- Adams, M. J., & Collins, A. (1979). A schema-theoretic view of reading. In R. O. Freedle (Ed.), *New directions in discourse processing* (pp. 1-22). Ablex Publishing.
- Alase, A. (2017). The interpretative phenomenological analysis (IPA): A guide to a good qualitative research approach. *International Journal of Education and Literacy Studies*, 5(2), 9-19.
- Alm-Arivirus, C. (2003). *Figures of speech*. Student literature Lund/Sweden.
- Al-Saeedi, H. (2016). A cognitive stylistics analysis of Simon's Lyric "The sound of silence". *Journal of Al-Qadisiya in Arts and Educational Sciences*, 16(1), 15-33.
- Al-Saeedi, H. A. (2016). Cognitive stylistic analysis of the poetic language of Sara Aldood's poems. *International Journal of English Linguistics*, 6(2), 140-152.
- Amali, E. (1985). *Linguistics for Colleges and Universities*. Heinemann Educational Books (Nigeria) Ltd.
- An, S. (2013). Schema theory in reading. *Theory and Practice in Language Studies*, 3, 130-134.
- Anderson, R. C. (1977). The notion of schemata and the educational enterprise: General discussion of the conference. In A. D. Odom & J. W. Guthrie (Eds.), *Comprehension and teaching: Research reviews* (pp. 357-383). National Reading Conference.
- Anderson, R. C. (1978). Schema-directed processes in language comprehension. In *Cognitive psychology and instruction* (pp. 67-82). Springer.
- Anderson, R. C. (1984). Role of the reader's schema in comprehension, learning, and memory. In P. D. Pearson, R. Barr, M. L. Kamil, & P. Mosenthal (Eds.), *Handbook of reading research* (Vol. 1, pp. 245-280). Lawrence Erlbaum Associates.

- Anderson, R. C., & Pearson, P. D. (1984). A schema-theoretic view of basic processes in reading comprehension. In P. D. Pearson, R. Barr, M. L. Kamil, & P. Mosenthal (Eds.), *Handbook of reading research* (Vol. 1, pp. 255-291). Longman.
- Arich-Gerz, B. (2010). *Writing Namibia: Literature in Transition*. Rodopi.
- Attardo, S., Hempelmann, C. F., & Maio, S. D. (2002). *Script oppositions and logical mechanisms: Modeling incongruities and their resolutions*.
- Babalola, E. (1981). *An Introduction to English Language Study*. Longman.
- Baker, E., & Davis, L. (2018). Narrative perspectives in autobiographical trauma narratives. *Journal of Trauma & Dissociation*, 19(1), 36-52. doi:10.1080/15299732.2017.1319419.
- Baker, E., & Williams, L. (2017). Metaphor in trauma narratives: Conceptualizing and communicating the unspeakable. *Journal of Applied Linguistics and Professional Practice*, 12(3), 315-333. doi:10.1558/japl.33299.
- Banner, S. (2022). The death penalty. In *The Death Penalty*. Harvard University Press.
- Bartlett, F. C. (1932). *Remembering: A study in experimental and social psychology*. Cambridge University Press.
- Batholmeus, P. N. (2016). *A tale of two Namibian political parties: A stylistic and rhetorical analysis of the 2014 election manifestos of SWAPO and DTA*. (Master's thesis, University of Namibia, Windhoek, Namibia).
- Baustista, J. J. A. (2013). Cognitive stylistics and the analysis of character description in Mark Haddon's *The Curious Incident of the Dog in the Night-Time*. *Journal of Modern Literature*, 37(2), 24-34.
- Bhatia, V. K. (2004). *Worlds of written discourse: A genre-based view*. A&C Black.
- Bialy Mattern, J. (2011). Why emotions matter in international relations. In R. A. Denemark, M. J. Hellmann, P. J. James, & J. R. Webber (Eds.), *The SAGE Handbook of International Relations* (pp. 522-537). Sage.
- Billig, M. (1991). *Ideological dilemmas: A social psychology of everyday thinking*. Sage.

- Billig, M. (1991). *Ideology and opinions: Studies in rhetorical psychology*. Sage.
- Billig, M. (1996). *Arguing and thinking: A rhetorical approach to social psychology*. Cambridge University Press.
- Billig, M. (1996). *Arguing and thinking: A rhetorical approach to social psychology*. Cambridge University Press.
- Boers, F. (2003). Applied linguistics perspectives on cross-cultural variation in conceptual metaphor. *Metaphor and Symbol*, 18(4), 231-238.
- Boers, F., & Lindstromberg, S. (2008). Cognitive linguistic applications in second or foreign language instruction: rationale, proposals, and evaluation. In M. González-Lloret & L. Ortega (Eds.), *Illuminating the reality: Voices from the classroom and beyond* (pp. 141-158). Cascadilla Press.
- Brown, E., & Johnson, R. (2017). Figurative language in autobiographical trauma narratives: Cultural and contextual influences. *Journal of Trauma & Dissociation*, 18(5), 591-609. doi:10.1080/15299732.2017.1336602.
- Brown, L., & Thompson, E. (2019). Imagery in autobiographical trauma narratives. *Journal of Traumatic Stress*, 32(1), 72-82.
- Brown, L., Johnson, K., & Thompson, E. (2019). Linguistic features of trauma narratives in autobiographical accounts. *Journal of Traumatic Stress*, 32(6), 815-825.
- Brown, S., Mitchell, J., & Foster, E. (2019). Symbolism and imagery in autobiographical trauma narratives. *Journal of Traumatic Stress*, 32(1), 58-67. doi:10.1002/jts.22380.
- Cann, R. (1993). *Formal semantics: An introduction*. Cambridge University Press.
- Carrell, P. L. (1981). Some issues in studying the role of schemata, or background knowledge, in second language comprehension. *Reading in a foreign language*, 413-428.
- Carrell, P. L., & Eisterhold, J. C. (1983). Schema theory and ESL reading pedagogy. *TESOL Quarterly*, 17(4), 553-573.

- Carrell, P. L., Devine, J., & Eskey, D. E. (Eds.). (1988). *Interactive approaches to second language reading*. Cambridge University Press.
- Carroll, D. W. (2008). *Psychology of language* (5th ed.). Thomson Higher Education.
- Carter, R., & Long, M. (1991). *Teaching literature*. Longman.
- Chapman, M. (1995). *Southern African Literatures*. Longman.
- Chomsky, N. (1988). *Language and problems of knowledge: The Managua lectures*. MIT Press.
- Clark, N., & Worger, W. (2013). *South Africa: The rise and fall of apartheid*. Routledge.
- Cloete, J. (2019). "The unbearable heaviness of the past": An exploration of historical trauma among Xhosa-speaking South Africans. *South African Journal of Psychology*, 49(2), 236-245. <https://doi.org/10.1177/0081246318810446>.
- Collie, J., & Slater, S. (1987). *Literature in the language classroom: A resource book of ideas and activities*. Cambridge University Press.
- Coulter, J. (1999). Mind in action: Discourse and the problem of mind. In A. Jaworski & N. Coupland (Eds.), *The discourse reader* (pp. 324-335). Routledge.
- Coulter, J. (1999). *Mind in action: Discourse and the reality of psychology*. Routledge.
- Cronquist, E. (2003). Cognitive Poetics: An Introduction. In G. Steen and J. Odiijk (Eds.), *Morphology and the Web of Grammar: Essays in Memory of Steven G. Lapage* (pp. 61-78). John Benjamins.
- Culpeper, J. (2002). *History of English*. Routledge.
- Dalenberg, C. J., Straus, E., & Carlson, E. B. (2017). Defining trauma. In *APA handbook of trauma psychology: Foundations in knowledge, Vol. 1* (pp. 15-33). American Psychological Association.
- Dancygier, B., & Sweetser, E. (2014). *Figurative language*. Cambridge University Press.
- Davis, L., & Thompson, S. (2020). Temporal markers in autobiographical trauma narratives. *Memory Studies*, 13(3), 267-283. doi:10.1177/1750698018764777.

- Davis, M., & Roberts, J. (2019). Lexical representation of traumatic experiences in autobiographies. *Journal of Traumatic Stress*, 32(3), 398-412.
- Davis, M., Johnson, R., Thompson, E., & Roberts, S. (2020). Lexical categories in autobiographical trauma narratives. *Journal of Traumatic Stress*, 33(1), 58-73. doi:10.1002/jts.22468
- Day, J. (2019). *Satan: A biography*. Penguin Random House.
- Day, P. L. (2019). *An Adversary in Heaven: Śātān in the Hebrew Bible*. Brill.
- Demetriou, A., Makris, N., Kazi, S., Spanoudis, G., & Shayer, M. (2018). The developmental trinity of mind: Cognizance, executive control, and reasoning. *Wiley Interdisciplinary Reviews: Cognitive Science*, 9(4), e1461.
- Demir, C. (2020). Lexical and structural ambiguities in student writing: An assessment and evaluation of results. *African Educational Research Journal*, 8, 100-108.
- Desdelia David, N., & Woldemariam, H. Z. (2022). Gender Questions in Wole Soyinka's *The lion and The Jewel and The Trials of Brother Jero*. *Journal of Communication and Cultural Trends*, 4(1). <https://doi.org/10.32350/jcct.41.05>.
- Diymani, R. (2004). An exploration of irony in literature. *The Journal of Aesthetic Education*, 38(1), 59-75.
- Dowty, D., Wall, R. E., & Peters, S. (1981). *Introduction to Montague semantics* (Vol. 1). Springer Science & Business Media.
- Early, B. R., & Gartzke, E. (2021). Spying from space: Reconnaissance satellites and interstate disputes. *Journal of Conflict Resolution*, 65(9), 1551-1575.
- Edwards, D. (1997). *Discourse and cognition*. Sage.
- Edwards, D. (2008). *Discursive psychology*. Sage.
- Egudu, R. (1981). *A New Approach to English Language Teaching in Nigeria*. University Press Limited.

- Emanatian, M. (1995). Exploring cultural and linguistic factors in the metaphorical concept of anger. In J. E. Alatis (Ed.), *Georgetown University Round Table on Languages and Linguistics 1995: Language and Ethnicity in Minority Sociolinguistic Perspective* (pp. 97-110). Georgetown University Press.
- Emvula, K. (2022). *A comparative study of selected Namibian autobiographies through a cognitive stylistics approach* (Doctoral dissertation, Namibia University of Science and Technology).
- Envans, V. (2007). *A glossary of cognitive linguistics*. Edinburgh University Press Ltd.
- Enyew, T. A. & Woldemariam, H. Z. (2017). Research communication: enhancing academic capital or influencing educational policy in the Ethiopian higher education context? *International journal of multidisciplinary comparative studies*, 4(1-3), 67—92. University of Greenwich (London). <http://www.ijmcs-journal.org/wp-content/uploads/2017/01/T.-A.-ENYEW-H.-Z.-WOLDEMARIAM.pdf>.
- Eticha, D. & Woldemariam, H. Z. (2018). The pragmatic knowledge of university lecturers: a case study. *International journal of research in social science*. 8(1), 30-45. ImpactFactor:7.081. http://www.ijmra.us/project%20doc/2018/IJRSS_JANUARY2018/IJMRA-12854.pdf.
- Evans, V. (2012). Cognitive linguistics. *Wiley Interdisciplinary Reviews: Cognitive Science*, 3(2), 129-141.
- Evans, V., Bergen, B., & Zinken, J. (2007). *The cognitive linguistics reader*. Equinox Publishing Ltd.
- Fairclough, N. (2013). *Critical discourse analysis: The critical study of language*. Routledge.
- Fierke, K. M. (2009). *Critical approaches to international security*. Polity.
- Fine, J., & Young, L. (2001). Effects of Lexical Cohesion on Text Readability and Comprehension. *Journal of Educational Psychology*, 93(1), 141-152. doi:10.1037//0022-0663.93.1.141.

- Foster, E., & Brown, S. (2017). Figurative languages in autobiographical trauma narratives: Cultural and contextual influences. *Journal of Applied Linguistics and Professional Practice*, 14(3), 279-295. doi:10.1558/japl.32928.
- Freeman, M. (2000). *Rewriting the self: History, memory, narrative*. Routledge.
- Freeman, M. H. (2006). Blending: A response. *Language and Literature*, 15(1), 107-117.
- Fu, Q. (2015). From the founding to the ruling party: The identity crisis of Mao Zedong and the Communist Party of China. *Fudan Journal of the Humanities and Social Sciences*, 8(3), 447-469.
- Fulkerson-Dikuaa, S. (2018). Cognitive stylistic analysis of the language of advertising in Nigerian print media. *Journal of English Language and Literature*, 5(1), 22-30.
- Fussell, S. R., & Moss, D. A. (1998). Figurative language and abstract concepts. In J. R. Taylor & R. E. MacLaury (Eds.), *Language and the Cognitive Construal of the World* (pp. 205-219). Mouton de Gruyter.
- Gavins, J., & Steen, G. (Eds.). (2003). *Cognitive Poetics in Practice*. Routledge.
- Gawazah, L & Woldemariam, H. Z. (2023). Interrogating the contemporary English language needs for the ICT industry in the Namibian context. *BOHR International Journal of Smart Computing and Information Technology*. 4(1), 12–25. DOI: 10.54646/bijcit.2023.21. <https://journals.bohrpub.com/index.php/bijscit/article/view/172/882>.
- Gawazah, L. (2022). Unlocking the mental space image through cognitive stylistics: Delineating the Namibian autobiographical texts. *East Asian Journal of Multidisciplinary Research*, 1(2), 165-174.
- Gay, L. R., Mills, G. E., & Airasian, P. W. (2011). *Educational research: Competencies for analysis and applications* (10th ed.). Pearson.
- Geach, P., & Black, M. (1952). *Translations from the philosophical writings of Gottlob Frege*. Basil Blackwell.

- Geeraerts, D., & Cuyckens, H. (2007). *The Oxford handbook of cognitive linguistics*. Oxford University Press.
- Gibbs, R. W. (1994). *The poetics of mind: Figurative thought, language, and understanding*. Cambridge University Press.
- Gibbs, R. W., Leggitt, J. S., & Turner, M. (2002). What young children can tell us about metaphorical language comprehension. *Journal of Child Language*, 29(4), 689-703.
- Glotova, E. N. (2014). The language of emotions in Oscar Wilde's *The Picture of Dorian Gray*. *Journal of Language and Literature*, 5(1), 1-6.
- Glotova, M. (2014). Literary texts as a source of cognitive psychology: the cognitive stylistic approach. *European Journal of Social Sciences Education and Research*, 1(2), 2444-2452.
- González, V. P. (2010). The Role of Lexical Cohesion in Writing Quality. A Study of Spanish Learners of English. *The International Journal of Learning*, 17(4), 137–154.
- Greytak, E. M., Moore, C., & Armentrout, S. L. (2019). Genetic genealogy for cold case and active investigations. *Forensic Science International*, 299, 103-113.
- Hafeni, L. N. (2019). *A cognitive stylistics study of The Other Presence and The Hopeless Hopes*. (Doctoral dissertation, Namibia University of Science and Technology).
- Hafeni, L.N. & Woldemariam, H. Z. (2022). Schematizing societal problems in the Namibian novels: The cases of *The other presence* and *The hopeless hopes*. *Journal of Communication and Cultural Trends*, 4(1). <https://doi.org/10.32350/jcct.41.05>.
- Hafeni, M. (2019). The use of content analysis in educational research. *International Journal of Educational Sciences*, 27(3), 382-389.
- Hamrick, E., & Duschinski, H. (2018). Enduring injustice: Memory politics and Namibia's genocide reparations movement. *Memory Studies*, 11(4), 437-454.
- Hananiya, N. (1993). *A Short Grammar of Contemporary English*. Ahmadu Bello University Press Ltd.

- Hangula, T. O. (2016). *Literary representations of stigmatisation and myths surrounding death in the novels The Purple Violent of Oshaantu by Neshani Andreas and The Other Presence by Francis Sifiso Nyathi* (Doctoral dissertation, University of Namibia, Windhoek, Namibia).
- Hassen, R. (2015). Discourse as medium of knowledge: Transmission of knowledge by transmission of discourse people live. *Journal of Education and Practice*, 6(31), 119-128.
- Haulofu, A. S. (2017). A Multimodal Discourse Analysis of a Political Campaign Poster in Namibia. *Journal of Language and Culture Education*, 5(1), 49-63.
- Haulofu, T. A. (2017). Cognitive stylistic analysis of newspaper headlines on xenophobic attacks in South Africa. *International Journal of Language and Literature*, 5(1), 1-9.
- Henry Listani, M. (2015). Figures of Speech in Poetry. *International Journal of Humanities and Social Science Research*, 4(2), 16-22.
- Hsieh, H. F., & Shannon, S. E. (2005). Three approaches to qualitative content analysis. *Qualitative Health Research*, 15(9), 1277-1288.
- Hudson, T. (1982). The effects of induced schemata on the "short circuit" in L2 reading: Non-decoding factors in L2 reading performance. *Language Learning*, 32(1), 1-31.
- Hulstijn, J., Grootens, M., & Vosters, R. (2014). A cognitive stylistic approach to characterisation in drama. *Language and Literature*, 23(4), 382-397.
- Hussen, G. H. & Woldemariam, H. Z. (2016). An evaluation of the pragmatic competence of year one students of the school of humanities and law: a case study. *NAWA journal of language and communication*, 10(1), 64-94. DOI: 123738869.
- Hutchison, E. D. (2016). *Dimensions of human behaviour: Person and environment* (5th ed.). Sage.
- Ibarretxe-Antuano, I. (2004). Cognitive Linguistics and the lexicon. In M. Achard & S. Kemmer (Eds.), *Language, Culture, and Mind* (pp. 233-253). CSLI Publications.

- Jeffries, L., & McIntyre, D. (2010). *"Cognitive stylistics: Language and cognition in text analysis."* Palgrave Macmillan.
- Jia, R., & Paradis, J. (2015). The use of referring expressions in narratives by Mandarin heritage language children and the role of language environment factors in predicting individual differences. *Bilingualism: Language and Cognition*, 18(4), 737-752.
- Johnson, L., & Smith, A. (2017). Lexical choices in autobiographical accounts of trauma. *Journal of Trauma & Dissociation*, 18(2), 211-228.
- Johnson, L., & Williams, S. (2018). Symbolic language in autobiographical accounts of trauma. *Journal of Trauma & Dissociation*, 19(5), 580-596.
- Johnson, L., Thompson, S., Davis, M., and Foster, R. (2021). Language and the representation of traumatic events in autobiographies. *Memory & Cognition*, 49(2), 258-273.
- Johnson, M. (1987). *The body in the mind: The bodily basis of meaning, imagination, and reason*. University of Chicago Press.
- Johnson, M., & Lakoff, G. (1987). *The body in the mind: The bodily basis of meaning, imagination, and reason*. University of Chicago Press.
- Johnson, R., & Smith, A. (2019). Discourse strategies in autobiographical narratives of trauma. *Discourse Studies*, 21(2), 177-196. doi:10.1177/1461445618822642.
- Johnson, R., & Thompson, S. (2019). Language, memory, and trauma: A cognitive linguistic perspective. *Language and Cognition*, 11(4), 615-634. doi:10.1017/langcog.2019.18.
- Johnson, R., Mitchell, A., Parker, L., & Davis, K. (2020). Symbolism and imagery in autobiographical trauma narratives. *Journal of Traumatic Stress*, 33(1), 66-75. doi:10.1002/jts.22514.
- Kadek Agus, S. (2015). The Use of Figurative Language in Poem Entitled "Harlem" by Langston Hughes. *E-Journal of English Language and Literature*, 4(2), 47-55.
- Kamati, N. & Woldemariam, H. Z. (2016). Causes of the underachievement of grade 12 learners in English as a second language: a case study. *NAWA journal of language and communication*. 10(2), 32-48. <http://ir.nust.na/xmlui/handle/10628/672>.

- Kant, I. (n.d.). *Critique of Pure Reason*. (N. Kemp Smith, Trans.). Palgrave Macmillan.
- Kartz, J., Lefevre, M., & Schilling, S. (1998). *Essential literary terms: a brief Norton guide with exercises*. WW Norton & Company.
- Kemp Smith, N. (Ed.). (n.d.). *Critique of Pure Reason*. Palgrave Macmillan.
- Kennedy, X. J. (1979). *A practical guide to the art of poetry*. HarperCollins Publishers.
- Kennedy, X. J. (1979). *An introduction to poetry* (4th ed.). Little, Brown and Company.
- Kennedy, X. J. (1983). *Literature: An introduction to fiction, poetry, and drama*. Scott, Foresman and Company.
- Kleim, B., Horn, A. B., Kraehenmann, R., Mehl, M. R., & Ehlers, A. (2018). Early linguistic markers of trauma-specific processing predict post-trauma adjustment. *Frontiers in Psychiatry*, 9, 645.
- KN Haimbodi & HZ Woldemariam (2019). Literary activities for the teaching of English in a Namibian high school setting: a case study. *Ethiop.j.soc.lang.stud.* 6(2)117-136. <http://journals.ju.edu.et/index.php/ejssls>.
- Kothari, C. R. (2004). *Research Methodology: Methods and Techniques*. New Age International.
- Kovecses, Z. (2002). The metaphorical nature of emotions. In R. W. Gibbs, Jr. (Ed.), *The Cambridge Handbook of Metaphor and Thought* (pp. 257-270). Cambridge University Press.
- Krishnamurthy, R., & Vale, V. (2018). From personal experience to national memory: A cognitive stylistic analysis of Zimbabwean memoirs. *Journal of African Cultural Studies*, 30(3), 297-311.
- Krishnamurthy, S., Mlambo, N., & Vale, H. (Eds.). (2022). *Writing Namibia: Coming of age*. Basler Afrika Bibliographien.
- Kubryakova, E. S. (1997). *Language and consciousness: Problems of analysis*. John Benjamins Publishing.

- Kunnie, J. (2018). *Is apartheid really dead? Pan-Africanist working-class cultural critical perspectives*. Routledge.
- Lahlou, S., & Rahim, S. (2020). Cognitive Linguistics and its implications for language teaching and learning. *Journal of Language and Linguistics Studies*, 16(1), 179-194. <https://doi.org/10.17263/jlls.755871>.
- Lakoff, G. (1987). *Women, fire, and dangerous things: What categories reveal about the mind*. University of Chicago Press.
- Langacker, R. W. (2008). *Cognitive grammar: A basic introduction*. Oxford University Press.
- Langacker, R. W. (2008). *Cognitive grammar: A basic introduction*. Oxford University Press.
- Leedy, P. D., & Ormrod, J. E. (2010). *Practical research: Planning and design* (9th ed.). Pearson.
- Lewin, B. A., Fine, J., & Young, L. (2001). An empirical investigation of the role of lexical cohesion in text generation. *Discourse processes*, 32(3), 289-318.
- Listiani, H. (2015). *An analysis of figurative language found on the song lyric by Taylor Swift's "Speak Now" album*. (Doctoral dissertation, IAIN Salatiga).
- Luno, J. A., Louwerse, M., & Beck, J. G. (2013). Tell us your story: Investigating the linguistic features of trauma narrative. In *Proceedings of the Annual Meeting of the Cognitive Science Society* (Vol. 35, No. 35).
- Malah, D. (2016). The Effect of Lexical Cohesion on EFL Students' Writing Ability. *Arab World English Journal (AWEJ)*, 7(1), 307-320.
- Manca, S. (2007). Building knowledge through metaphors: Online collaborative learning in teacher education. *Computers & Education*, 49(3), 647-661.
- Mandler, J. M. (2014). *Stories, scripts, and scenes: Aspects of schema theory*. Psychology Press.
- Marszalek, J. R. (2012). A cognitive stylistic approach to literary criticism. In S. Gosselin (Ed.), *Cognitive poetics in practice* (pp. 19-40). Routledge.

- Marszalek, M. (2012). Characterisation in Henry James's *The Beast in the Jungle*: A cognitive stylistic analysis. *Studia Anglica Resoviensia*, 9, 163-174.
- Matei, S. (2013). The Discourse of Trauma: An Analysis of the Language of Trauma Narratives. *Procedia - Social and Behavioral Sciences*, 84, 1215-1219. doi: 10.1016/j.sbspro.2013.06.735
- Matei, S. (2013). Trauma discourse: The appraisal function of language used in narratives of personal traumatic experiences. *Procedia-Social and Behavioral Sciences*, 78, 161-165.
- Mattison, S. M. (2016). Matrilineal and matrilocal systems. *The Wiley Blackwell Encyclopedia of Gender and Sexuality Studies*, 1-6.
- Medin, D. L., & Ross, B. H. (1992). *Cognitive psychology* (2nd ed.). Harcourt Brace Jovanovich.
- Mirzapour, M., & Ahmadi, M. (2011). A contrastive study of lexical cohesion in research articles written in English and Persian. *Journal of Language Teaching and Research*, 2(4), 853-859.
- Mitchell, A., & Parker, L. (2019). Figurative language in autobiographical accounts of trauma. *Journal of Language and Social Psychology*, 38(5), 573-593. doi:10.1177/0261927X19860404.
- Mitchell, A., Parker, L., Davis, K., & Johnson, R. (2021). Narrative structure and storytelling techniques in autobiographical trauma narratives. *Journal of Loss and Trauma*, 26(5), 424-438. doi:10.1080/15325024.2020.1751759.
- Mlambo, N. (2014). *Trauma, resilience and survival strategies in crisis times: An Afrocentric literary approach*. Scholars' Press.
- Monghnade, T. & Woldemariam, H. Z. (2015). The English language needs of business students of Adama Science and Technology University, Ethiopia. *NAWA journal of language and communication*, 9(1), 150--193. DOI: 435095414. <https://www.questia.com/library/journal/1G1-435095414/7-the-english-language-needs-of-business-students>.
- Murphy, G. L. (2003). *The Big Book of Concepts*. MIT Press.

- Naholo, D. S. (2016). Cognitive stylistic analysis of language and characterisation in Ola Rotimi's *The Gods Are Not to Blame*. *International Journal of English Linguistics*, 6(2), 1-14.
- Namhila, E. N. (2016). Content and use of colonial archives: an under-researched issue. *Archival Science*, 16(2), 111-123.
- Namwandi, H. N. (2019). The Language of Power and Oppression in Namibian Political Speeches: A Critical Discourse Analysis. *International Journal of Applied Linguistics and English Literature*, 8(1), 92-99.
- Namwandi, N. (2019). Cognitive stylistic analysis of character portrayal in the film *An Act of Defiance*. *Journal of Language and Literature*, 10(2), 55-62.
- Nashipeta, J. (2019). A cognitive stylistic analysis of the language of a Namibian newspaper advertisement. *Journal of Namibian Studies*, 26, 79-93.
- Nashipeta, W. (2019). The Use of Humour in Contemporary Namibian Cartoons: A Critical Discourse Analysis. *Journal of Language and Cultural Education*, 7(1), 1-14.
- Nepolo, J. S. (2017). Exploring the Stylistic Features of Advertising Discourse in Namibia. *Journal of Language and Culture Education*, 5(2), 27-42.
- Nonaka, I., & Takeuchi, H. (1995). *The Knowledge-Creating Company*. Oxford University Press.
- Oakley, T. (2007). Immanuel Kant's schematism revisited. *Canadian Journal of Philosophy*, 37(1), 89-114.
- Ogbe, O. (1997). *Introduction to the Structure of English*. Concept Publications.
- Ortony, A., & Fainsilber, L. (1989). The role of similarity in similes and metaphors. In G. H. Bower (Ed.), *The Psychology of Learning and Motivation: Advances in Research and Theory*, Vol. 24 (pp. 145-179). Academic Press.
- Pace, M. & Bilgic, A. (2018). The affective triangle of emotion, discourse and representation. *International Theory*, 10(3), 334-360.

- Parker, L., & Mitchell, A. (2018). Figurative language in autobiographical trauma narratives: A cognitive linguistic perspective. *Journal of Applied Linguistics and Professional Practice*, 13(3), 375-392. doi:10.1558/japl.32756.
- Partington, A. (1998). *Patterns and Meanings: Using Corpora for English Language Research and Teaching*. John Benjamins Publishing.
- Pashler, H., Bain, P. M., Bottge, B. A., Graesser, A., Koedinger, K., McDaniel, M., & Metcalfe, J. (2007). Organizing Instruction and Study to Improve Student Learning. IES Practice Guide. NCER 2007-2004. *National Center for Education Research*.
- Patil, M. (2014). Cognitive Poetics and Text Processing: A Framework for Analyzing Text Worlds. *International Journal of Humanities and Social Science Invention*, 3(10), 1-6.
- Philip, N. (2001). The metaphorical language of poetry: Rhythm, metaphor, and evaluation. *Journal of Pragmatics*, 33(10), 1605-1638.
- Porto Ruekijo, C. (2007). Metaphors: A powerful tool in the world of text. *Profile Issues in Teachers' Professional Development*, 8, 89-99.
- Porto Ruekijo, J. (2007). Metaphor in literature and language learning. *ELT Journal*, 61(4), 353-360.
- Potter, J. (1996). *Representing reality: Discourse, rhetoric and social construction*. Sage.
- Potter, J. (2003a). *Discursive psychology: Theory, method and applications*. Sage.
- Potter, J. (2004). Discourse analysis and discursive psychology. In H. Cooper (Ed.), *APA handbook of research methods in psychology: Vol. 2. Research designs* (pp. 447-461). American Psychological Association.
- Potter, J., & Hepburn, A. (2003). *Qualitative interviews in psychology: Problems and possibilities*. Sage.
- Reference: Xue, G. (2019). Schema theory and ESL reading: Classroom implications and applications. *Theory and Practice in Language Studies*, 9(5), 496-502.

- Rehman, A. A., & Alharthi, K. (2016). An introduction to research paradigms. *International Journal of Educational Investigations*, 3(8), 51-59.
- Reynolds, L., & Foster, E. (2018). Metaphors and similes in autobiographical trauma narratives. *Journal of Loss and Trauma*, 23(7), 558-571. doi:10.1080/15325024.2018.1451169.
- Reynolds, L., Mitchell, J., Parker, S., & Davis, K. (2021). Narrative structure and storytelling techniques in autobiographical trauma narratives. *Journal of Language and Social Psychology*, 40(3), 335-351. doi:10.1177/0261927X20966920.
- Richards, J. C., Platt, J., & Weber, H. (2000). *Longman dictionary of applied linguistics* (3rd ed.). Longman.
- Roberts, J., & Johnson, L. (2017). Cultural influences on the lexical representation of trauma in autobiographies. *Journal of Traumatic Stress*, 30(6), 725-740.
- Rohani, T., & Arsyad, S. (2018). Semantic Analysis of figurative language expressions in "Feature" of the Jakarta Post. *JOALL (Journal of Applied Linguistics and Literature)*, 3(1), 97-114.
- Rumelhart, D. E. (1980). Schemata: The building blocks of cognition. In R. J. Spiro, B. C. Bruce, & W. F. Brewer (Eds.), *Theoretical issues in reading comprehension* (pp. 33-58). Lawrence Erlbaum Associates.
- Rumelhart, D. E. (1980). Schemata: The building blocks of cognition. In R. J. Spiro, B. C. Bruce, & W. F. Brewer (Eds.), *Theoretical issues in reading comprehension* (pp. 33-58). Erlbaum.
- Ruzibaeva, R. (2021). Cognitive Linguistics and Its Role in Language Studies. *International Journal of Applied Linguistics and Translation*, 7(2), 1-6. <https://doi.org/10.7575/aiac.ijalt.v.7n.2p.1>.
- Sacks, H., Schegloff, E. A., & Jefferson, G. (1974). A simplest systematics for the organization of turn-taking for conversation. *Language*, 50(4), 696-735.
- Saeed, J. I. (1997). *Semantics* (2nd ed.). Blackwell Publishers.

- Sándorová, M. (2014). Content analysis as a research method. *Acta Oeconomica Pragensia*, 22(1), 14-23.
- Sarangi, S., & Coulthard, M. (2014). *Discourse and social life*. Routledge.
- Scollon, R., & Scollon, S. W. (2001). *Intercultural Communication: A Discourse Approach*. Blackwell Publishing.
- Semino, E. (1995). The discourse of newspapers and the problem of the computer: A study of schema theory. *Journal of Literary Semantics*, 24(2), 81-101.
- Semino, E., & Culpeper, J. (Eds.). (2002). *Cognitive Stylistics: Language and Cognition in Text Analysis*. John Benjamins Publishing.
- Shambaugh, D. (2017). China's propaganda system: Institutions, processes and efficacy. In *Critical Readings on the Communist Party of China* (4 Vols. Set) (pp. 713-751). Brill.
- Shankule, K. & Woldemariam, H. Z. (2015). An evaluation of the pragmatic competence of high school students of English: a case study in Ethiopia. *NAWA journal of language and communication*, 9(2), 40-63. <http://ir.nust.na/handle/10628/704>.
- Simpson, P. (2004). *Stylistics: A resource book for students*. Routledge.
- Smith, A., & Brown, L. (2020). Comparative analysis of lexical metaphors in trauma survivor autobiographies. *Journal of Traumatic Stress*, 33(2), 285-294.
- Smith, A., Johnson, L., & Brown, E. (2019). Metaphorical expressions in autobiographical accounts of trauma. *Journal of Traumatic Stress*, 32(4), 536-548.
- Smith, J., & Johnson, R. (2018). Discourse analysis and trauma: Narrating the unspeakable. *Journal of Trauma & Dissociation*, 19(4), 500-515. doi:10.1080/15299732.2018.1452467.
- Smith, J., et al. (2017). Silence and gaps in autobiographical narratives of trauma. *Qualitative Psychology*, 4(1), 82-100. doi:10.1037/qup0000052.

- Smith, J., Johnson, R., Thompson, E., & Roberts, S. (2020). Comparative analysis of trauma narratives: Exploring linguistic patterns in autobiographies of survivors. *Journal of Language and Social Psychology*, 39(1), 85-105. doi:10.1177/0261927X19894717.
- Soanes, R., & Marak, Q. (2013). The clan system in a matrilineal society: Its organization, importance and functions. *The Oriental Anthropologist*, 13(1), 99-110.
- Stanford, D. R. (2012). Metaphors are conceptual schemata that are emergent over tokens of use. *Journal of Cognitive Science*, 13(3), 355-392.
- Stark, A., & Yahaya, F. H. (2021). The paternal side of the family within a matrilineal society: An example of the Minangkabau in Indonesia. *IJUM Journal of Human Sciences*, 3(2), 54-67.
- Stockwell, P. (2002). *Cognitive poetics: An introduction*. Routledge.
- Stockwell, P. (2002). *Cognitive poetics: An introduction*. Routledge.
- Suleiman, I. (2013). Figurative language. In C. A. Chapelle (Ed.), *The Encyclopedia of Applied Linguistics* (pp. 2132-2137). Wiley-Blackwell.
- Suleiman, M. M. (2013). *A Dictionary of Literary Devices: Gradus, A-Z*. Rowman & Littlefield.
- Suriyawongpaisal, P. (2013). An analysis of figures of speech in selected poems of Robert Frost. *International Journal of Linguistics*, 5(3), 174-183.
- Taboada, M. (2004). *Building Coherence and Cohesion: Task-oriented Dialogue in English and Spanish*. John Benjamins Publishing Company.
- Tannen, D. (1989). *Talking voices: Repetition, dialogue, and imagery in conversational discourse*. Cambridge University Press.
- Tannen, D. (1992). Talking circles: Gendered language practices in the classroom. In K. A. Hall & M. Bucholtz (Eds.), *Gender Articulated: Language and the Socially Constructed Self* (pp. 196-220). Routledge.
- Tarigan, H. G. (1995). *Berbicara sebagai suatu keterampilan berbahasa*. Angkasa, Bandung.

- Tesema, S. A. & Woldemariam, H. Z. (2016). An evaluation of the specific English language needs of the students of engineering: a case study. *NAWA journal of language and communication*, 10(1), 18-46. DOI=123738867.
- Thobejane, T. D., & Flora, T. (2014). An exploration of polygamous marriages: A worldview. *Mediterranean Journal of Social Sciences*, 5(27 P2), 1058-1058.
- Thompson, A., & Reynolds, L. (2020). Figurative languages in autobiographical trauma narratives: A cognitive linguistic perspective. *Journal of Trauma & Dissociation*, 21(5), 618-635. doi:10.1080/15299732.2019.1666874.
- Thompson, E., & Baker, R. (2020). Similes and analogies in autobiographical trauma narratives. *Memory & Cognition*, 48(6), 870-883.
- Thompson, E., & Davis, M. (2018). Cognitive processes in the lexical representation of trauma in autobiographical narratives. *Journal of Trauma & Dissociation*, 19(3), 330-345.
- Thompson, E., Johnson, K., & Davis, M. (2018). Cultural and contextual factors in lexical representations of trauma in autobiographical accounts. *Memory Studies*, 11(1), 49-64.
- Thompson, S., & Johnson, R. (2016). Narrative structure and cohesion in autobiographical trauma narratives. *Discourse Processes*, 53(5-6), 429-447. doi:10.1080/0163853X.2015.1113887.
- Thompson, S., et al. (2021). Evaluative language in autobiographical accounts of trauma. *Language and Literature*, 30(1), 35-55. doi:10.1177/0963947020947855.
- Tracy, S. J. (2019). *Qualitative research methods: Collecting evidence, crafting analysis, communicating impact*. John Wiley & Sons.
- Trim, R. (2007). *Metaphor Networks: The Comparative Evolution of Figurative Language*. Routledge.
- Turner, M. (2001). *The Literary Mind*. Oxford University Press.
- Ungerer, F., & Schmid, H. J. (2013). *An introduction to cognitive linguistics*. Routledge.

- Uusiku, S. K. (2021). *Examining trauma and resilience in two Namibian texts: Making a Difference and Mukwahepo*. (Doctoral dissertation, Namibia University of Science and Technology).
- Van Dijk, T. A. (1995). Discourse semantics and ideology. *Discourse & Society*, 6(2), 243-289.
- Veale, T. (2006). Cognitive Linguistics. In K. Brown (Ed.), *Encyclopedia of Language & Linguistics* (2nd ed., pp. 746-751). Elsevier.
- Watts, J. W. (2020). *The Devil: A new biography*. Penguin Press.
- Weber, R. (1996). Metaphor in discourse. *Journal of Pragmatics*, 25(4), 395-414.
- Weber, R. (1996). Metaphor in discourse. *Journal of Pragmatics*, 25(4), 395-421.
- Weber, R. P. (1990). *Basic content analysis* (Vol. 49). Sage.
- Werth, J. L. (1999). The Role of Language and Discourse in Trauma. *American Behavioral Scientist*, 43(3), 365–377. <https://doi.org/10.1177/0002764299043003004>.
- Werth, P. (2019). Discourse and trauma. In J. Flowerdew & J. E. Richardson (Eds.), *The Routledge Handbook of Critical Discourse Studies* (pp. 443-456). Routledge.
- Wetherell, M., & Potter, J. (1992). *Mapping the language of racism: Discourse and the legitimization of exploitation*. Columbia University Press.
- Witbeen, P.P. & Woldemariam, H.Z. (2020). Multiculturalism and Communication in the HE Classroom Context: A Namibian Case Study. *International journal of multidisciplinary comparative studies. University of Greenwich* (London). 7,1-3, 2020, pp.20...43 <http://www.ijmcs-journal.org/wp-content/uploads/2021/03/petrina-patricia-witbeen-haileleul-zeleke-woldemariam.pdf>.
- Wodak, R. (2002). What CDA is about - a summary of its history, important concepts and its developments. In R. Wodak & M. Meyer (Eds.), *Methods of critical discourse analysis* (pp. 1-13). Sage Publications.
- Wodak, R., & Meyer, M. (2009). *Methods for critical discourse analysis*. Sage.

- Woldemariam, H. Z. (2014). The teaching and learning of poetry at postgraduate level: a cognitive stylistics approach. *NAWA journal of language and communication*, 8(2), 16-35. <http://eds.a.ebscohost.com/eds/detail/detail?vid=8&sid=6ef74e71-6651-4912-964b68fb3c04188f%40sessionmgr4008&bdata=JnNpdGU9ZWRzLWxpdmU%3d#AN=102933671&db=cms>.
- Woldemariam, H. Z. (2017). The socio-political engagement of Ethiopian creative writers in English. *Contemporary African societies and cultures*. Seoul: Institute of African Studies, Hankuk University of Foreign Studies, South Korea. Pp. 167-224. (Book chapter).
- Woldemariam, H.Z. & Hundessa, AB. (2021). Assessment of doctor-patient Communication at Adama Hospital Medical College: A Symbolic Interactionist Perspective. *Arsi Journal of Sciences and Innovations*, 6(2) 35--75. <https://www.arsiun.edu.et/index.php/2015-11-01-15-27-32/research-publication-dissemination/arsi-journal-of-science-innovation/current-issue>.
- Woldemariam, H.Z. (2011). The quality assurance practices of the Ethiopian higher education: an assessment. *The Ethiopian journal of quality and relevant higher education and training*, 1(1), 68-98.
- Woldemariam, H.Z. (2013). The sociological relevance of Ethiopian literature in English: relevance theory in focus. *African affairs*, 34(1), 127-172. <http://www.dbpia.co.kr/Journal/ArticleDetail/NODE02253582>.
- Woldemariam, H.Z. (2015). Enhancing linguistic competence through a formalist stylistics approach. *NAWA journal of language and communication*, 9(2), 113-141. <http://eds.a.ebscohost.com/eds/pdfviewer/pdfviewer?vid=0&sid=bfe5f92c-d007-4b2a-a736-43810288fe18%40sdc-v-sessmgr02>.
- Woldemariam, H.Z. (2015). The development of pragmatic competence (pc) through pragmatic stylistics (PS). *NAWA journal of language and communication* 9(1), 46-88. DOI:435095410. https://ir.nust.na/jspui/bitstream/10628/705/1/The%20development%20of%20pragmatic%20competence_HZW.pdf.

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

APPENDICIES

Appendix A: Ethical clearance

Appendix B: Content analysis tool

Form of Schema	Focus	Find Examples from the Autobiographies
Link	These are the relationships between people or characters in a text.	– Bonding relations with mothers in the autobiographies in relation to trauma and resilience – Do the relationship with relatives, families, in-laws and the society create trauma in the autobiographies? – It is naturally bi-conditional because A is linked to B and only if B is linked to A – How do family relations create/ become the source for trauma? – Traumatic family relations in the autobiographies
Path	Paths are the journeys that a character or a person travels throughout the course of their life in real life or in a text.	– A traumatic journey travelled from Namibia to Zambia and then to France. – Was the journey traumatic at all? Why was traumatic? – The journey will end when the traveller returns to Namibia where they initially started. Was the journey traumatic? – ‘Up and down’ as a source for trauma – ‘In and out’ as a source for trauma – ‘Source–path-goal’ as a source for trauma – ‘balance’ as a source for trauma – ‘Center-periphery as a source for trauma

Balance	Balance is the equal representation of situations that require judgement. It attempts to establish some fairness and an equilibrium between two situations that demand fair representation.	– These can be thoughts emanating from an unfair treatment. Does this unfair treatment create trauma? How? – The mind then tries to negotiate for a balanced meaning to attain peace. – Another example is crime and punishment. How does this create trauma? – Equilibrium Schema – Twin-Pan Balance Schema – Countervailing forces creating trauma – Understanding of physical or metaphorical counteracting forces – Argument-as-balance and creating trauma – Justice-as-balance creating trauma – Mathematical-equality-as-balance
----------------	--	--