

Expounding the Nama-Herero genocide of 1904-1908: A cognitive metaphor approach

Linus Hafeni

Ministry of Education, Innovation, Youth, Sport, Arts, and Culture

Collen Sabao

University of Namibia

Haileleul Zeleke Woldemariam

Minister of Education, Innovation, Youth, Sport, Arts, and Culture

Abstract

*This study examined four Namibian Nama-Herero literary texts about the genocide in Namibia through the application of the cognitive stylistics theory as a framework for analysis. These are, namely, Lauri Kubuitsile's *The Scattering* (2016), Jaspar D. Utley's *Lie of the Land* (2017), Rukee Tjingaete's *The Weeping Graves of our Ancestors* (2017) and Zirk van den Berg's *Parts Unknown* (2018). The four novels were chosen because they present the Nama-Herero genocide, which took place from 1904-1908, where over 65,000 Ovaherero and 10,000 Nama people died in what is known as the first genocide of the twentieth century. The study promotes new discourses on cognitive stylistics studies of Namibian literary works. The study is significant to researchers and readers as it is a useful reference tool for students, politicians and researchers conducting studies in the field of cognitive stylistics. Cognitive linguistics argues that a particular situation in a literary text can be interpreted in different ways. Observations from nuanced readings of the texts indicated that themes in the selected texts largely centre on the natives' experiences of the genocide during this period of colonial occupation and encounter. This was achieved through the examination of literary creativity through the use of cognitive metaphor, genocidal trauma, and mental and physical oppression. It was concluded that reading, analysing and schematising genocidal fictional works can reflect a negative past for current world citizens to understand and adopt ways that can be used to prevent genocide.*

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

Introduction

The study sought to undertake a cognitive analysis of the Nama-Herero genocide in Kubuitsile's *The Scattering* (2016), Utley's *The Lie of the Land* (2017), Tjingaete's *The Weeping Graves of Our Ancestors* (2017) and Van Den Berg's *Parts Unknown* (2018) through the theoretical explications of cognitive metaphor. Through examining four Namibian fictional imaginaries from a cognitive metaphor perspective (Sperber & Wilson, 1986), the themes and styles of the four texts were explored to understand how cognitive tools and processes influence linguistic choices in the construction of collective memory and collective experience. One of the critical components in understanding the meaning of texts is context (Semino & Culpeper, 2002). Hamilton (2002) observes that there is a contextual line, which is concerned with historical or political issues that form the context in which a literary text is produced and consumed. In this case, critique operates from the outside in, through adopting the modern historicist viewpoint that meaning is just as text, and that these are also contemporary novels which intertextually re-image a metanarrative that focalises historical atrocities or genocide, achieving interpretive goals.

In light of this, four selected historical fictional “texts”, Lauri Kubuitsile’s *The Scattering*, Jasper D. Utley’s *The Lie of the Land*, Rukee Tjingaete’s *The Weeping Graves of our Ancestors* and Zirk van den Berg’s *Parts Unknown*, were analysed through the explications of cognitive stylistics, especially with regards to their re/constructions and re/presentations of the Herero-Nama genocide. Strauss (2011) defines genocide as violence that is extensive, group-selective and group-destructive (p. 5). Nandenga (2019), on the other hand, describes genocide as an act of brutality towards a targeted group, which is designed to destroy groups in specific territories under the perpetrators’ control (p. 1). Germany committed what is widely thought to be the first twentieth-century genocide in Namibia during its colonial rule - the genocide of the people of Herero and Nama (Melber, 2017). While the genocide was perpetrated more than 100 years ago, its profound effects are still important today. In the years following Namibia’s end of German colonial rule, the colonial amnesia of Germany towards the Herero and Nama population has been noticed, and their narratives have remained on the edge of the nation’s grand story (Abiatar, 2020).

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

Kössler (2018) further states that after stern rebuffs on the occasion of the visits of Chancellor Kohl in 1995 and President Herzog in 1998, the Herero People Reparations Corporation (HPRC) began to file lawsuits in the United States of America (USA) against German firms that had been involved in colonial ventures (p. 144). Tjitemisa (2020) argues that in January 2017, the Ovaherero and Nama people filed a class-action lawsuit in which they sued Germany for excluding them from current negotiations between the German and Namibian governments concerning the 1904-1908 genocide (p. 1). This study investigates how cognitive metaphors contribute to the understanding of genocidal memory in the four selected novels using Cognitive Metaphor Theory (CMT). The study attempts to answer the following research questions:

1. The study was guided by the following specific research question.
2. To what extent does cognitive metaphor contribute to the understanding of genocidal memory in the four selected novels?

The analysis of the selected texts contributes to the understanding of the linguistic contexts of events and their creativity that informs the manner in which narratives on the Herero and Nama genocide in Namibia are constructed and should be interpreted and understood. The research also hopes to promote new discourses on cognitive stylistic studies of Namibian literary works. This study, therefore, is of significance to researchers and readers through providing a useful reference tool for students, politicians and researchers conducting studies in the field of cognitive stylistics.

Literature Review

A literature review provides a framework for establishing the importance of the study as well as a benchmark for comparing the results with other findings (Creswell, 2014, p. 60). This part of the study, therefore, presents a review of literature conducted within the broad areas

of cognitive stylistics. The literature review is sectioned and formulated in line with the research question of the study, which is concerned with cognitive metaphors re/presentation of genocide in the selected texts. The chapter also explains the major explications and underpinnings of the theoretical frameworks within which the current study is couched – Cognitive Stylistics and Schema Theory.

Stockwell (2002) defines cognitive stylistics as “a sub-discipline that is found in the field of applied linguistics and that offers a novel method of thinking about literature that involves the application of psychology as well as cognitive linguistics” (p. 4-6). Cognitive stylistics is mainly developed from the works of Wilson, Sperber, Freeman, Steen and Burke (2003). Affected by other fields of studies such as psychology, cognitive psychology and cognitive linguistics, cognitive stylistics adapted many different theories developed by these disciplines (Mohammadzadeh et al., 2018). It mainly focuses on cognitive elements and concepts such as verbal irony, cognitive metaphor, image-schema, figure and ground, implicature, contextual effects and relevance. Krishnamurthy (2012) argues that such theories provide a set of frameworks in literature analysis and emphasise reading and understanding.

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

Gavin and Steen (2013) submit that cognitive stylistics affords a new approach of thinking about literature that involves the application of cognitive linguistics and psychology to the storybook texts. Furthermore, Stewart-Shaw (2016) states that “cognitive stylistics is a discipline that draws from cognitive science, cognitive linguistics, and literary studies to analyse texts” (p. 24). In the same vein, Canning (2017) emphasises that cognitive stylistics offers a range of frameworks for understanding what producers of literary texts ‘do’ with language and how they ‘do’ it. Less prevalent, however, is an understanding of how these same frameworks offer insights into what readers ‘do’ and how they ‘do’ it (p. 172).

There have been a number of studies conducted by different researchers and scholars (Al-Saeedi, 2016; Gawazah, 2020; Krishnamurthy, 2012; Woldemariam, 2014) in efforts to analyse different aspects of language and genres of literature using a cognitive stylistics approach. Among those aspects is metaphor. Metaphor, also known as conceptual metaphor in cognitive linguistics, has been considered part of figurative language that contrasts with literal, non-figurative language. In this view, metaphor is seen not as a literary form or as a deviation from some supposedly literal language, but rather as one of the building blocks of our thinking at both the level of language acquisition and language use (Maestre, 2000, p. 48). Al-Ali et al. (2016) submit that metaphor has been traditionally studied and analysed within the framework of rhetoric, literary works and literary studies, but it is also studied in cognitive linguistics. Considering the high value of lexical items, special attention is given to how the use of figurative language in general and metaphor, in particular, contributes to the projection and explication of fictional mind style (Glotova, 2014, p. 2446) in narrating literary works.

In Lakoff and Johnson’s (1980, p. 142) words, “the meaning a metaphor will have for me will be partly culturally determined and partly tied to my past experiences”. On the other hand,

Burmakova and Marugina (2014) observe that cognitive theorists identify metaphor as a process of mapping between two different conceptual domains: the target domain (the concept to be described by the metaphor), and the source domain (the concept drawn upon, or used to create the metaphorical construction). Fadaee (2011) argues that “a metaphor is an implied analogy which imaginatively identifies one thing with another. A metaphor is one of the tropes, a device by which an author turns, or twists, the meaning of a word” (p. 21). The meaning of the author comprises imagination and indirect ways of saying things. Metaphors cause confusion when the reader’s knowledge of the statement is overlooked. In addition, lizyenda (2018) states that in cognitive linguistics, a metaphor is not merely a figure of speech (p. 6). Metaphors can be something other than figures of speech. It is defined as the understanding of one conceptual domain in terms of another conceptual domain; “rather than to an individual metaphorical usage or a linguistic convention” (Grady, 2007). Metaphors deal with the way language has been indirectly used to convey the meaning. For instance, the authors of the genocide novels used a word such as ‘bushman’ in reference to the Nama people. Similarly, General Von Trotha is described as Thomas, meaning that General Von Trotha does not listen and that his orders concerning the Herero and Nama people were final. Military words were used in the selected novels to indicate that a genocide has been analysed in terms of a cognitive framework, whereby metaphors are of vital importance. Norgaard et al. (2010) affirm that:

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

Niekrenz et al. (2020) utilised the cognitive stylistics approach, specifically Rudolf Schmitt’s (2017) metaphor analysis, to study and analyse texts. They described metaphors as linguistically dense images that transfer terms from their original usage to a different context and describe actions and objects beyond their literal meaning.

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

Theoretical Framework

This study was guided by the Cognitive Metaphor Theory (CMT). lizyenda (2018) states that the cognitive or conceptual metaphor theory (CMT) has its origins in Lakoff and Johnson’s (1980, 2003) seminal publication, *Metaphors we live by*, and is one of the central areas of research in cognitive linguistics (Grady, 2007). CMT simply explains a metaphor as something that is expressed in terms of another for rhetorical effect. CMT is accordingly “positioning itself as ‘contemporary’, ‘conceptual’, and a major pillar of the cognitive linguistics paradigm and proceeds to argue for the relationship between linguistic metaphors and human cognition” (Tay, 2014, p. 52) and for that it best suits this study. The main principle of conceptual metaphor theory is that metaphor functions at the level of thinking (lizyenda, 2018, p. 35).

Metaphor, also known as conceptual metaphor in cognitive linguistics, has been considered part of figurative language that contrasts with literal, non-figurative language. In this view, metaphor is seen not as a literary form or as a deviation from some supposedly literal language, but rather as one of the building blocks of our thinking at both the level of language acquisition and language use (Maestre, 2000, p. 48). "The concept that becomes understood (the more abstract or unfamiliar concept) is the TARGET domain. The other concept, which somehow facilitates understanding or discussion of the target, is the SOURCE domain (the more concrete or familiar concept)" (Caruso, 2011, p. 1). Thus, one conceptual domain, the target, is understood in terms of another (the source) by mapping conceptual elements within the two domains (Iizyenda, 2018, p. 35).

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

Methodology

The study adopted the qualitative research design. The qualitative approach was used in order to gain a deeper understanding of the genocide as presented in Lauri Kubuitsile's *The Scattering*, Jaspar D. Utley's *Lie of the Land*, Rukee Tjingaete's *The Weeping Graves of our Ancestors* and Zirk van den Berg's *Parts Unknown*. This study used a qualitative, desktop research design whereby four recent novels set in Namibia during the Herero-Nama genocide were the centre of the study. No respondents were used, and no fieldwork was conducted during the study. Instead, the study concentrated on a literary analysis of the four selected texts. The study followed a qualitative approach whereby a content analysis instrument was used to collect the data.

The researcher selected four novels for the study using a purposive sampling method. Therefore, the novels were selected based on the fact that they are all narrating about the 1904-1908 Nama-Herero genocide and most importantly, because they both contain the theme of genocide. The four texts were selected because they were all set in Namibia during the Herero-Nama genocide. Due to the fact that these similarities are inherent, the study was able to meet its proposed research question through the use of the purposively selected samples. The qualitative content analysis data were interpreted through the theoretical framework of Cognitive Metaphor Theory [CMT] (Lakoff, 1980) for easy management of data. Findings were then extracted from the interpretation to formulate discussions, conclusions, and recommendations.

Findings

This section presents and analyses the data collected from the four texts under this study. The data is analysed in line with the objective of the study and guided by cognitive metaphor theory as a framework for analysis. The purpose of a cognitive stylistic analysis is to decode the meaning that is embedded in a text. This accords readers the opportunity to extract meaning from the printed matter if they understand it letter by letter and word by word (White, 2018).

Synopsis of “The Scattering” (Kubuitsile, 2016)

The Scattering is a text that tells the story of the migration of Africans in southern Africa in the 1900s as a result of colonialism. The story is about two families that were affected by displacement. The novel focuses on three women to highlight similarities in women's experiences as wives dealing with the aftermath of war. The lack of communication among the characters causes a lot of uncertainty, as communication is the central component of language. We will explain the impact of war on children and families in terms of the three generations and their struggles. This method provides a long-term view of the actions and reactions. Female characters have different personalities, but they all want the same thing: freedom. They have the same vision but approach it differently. This perspective helped us to find out how women's plight has multiple implications, each of which outweighs the next. The story emphasises people's suffering and pain, and their various coping mechanisms.

Synopsis of “The Lie of the Land” (Utley, 2017)

This text is set during the German-South West Africa (now Namibia) war of invasion between 1904 and 1908. The main character of the story, named Sam, embarks on a spying journey to South West Africa, where he is disguised as a linguist while his real identity is that of a British undercover investigator. He witnesses German soldiers on their mission to exterminate the Ovaherero population at the order of General Adrian Dietrich Lothar von Trotha. Von Trotha was sent to German-South West Africa at the admiration instigation of the German Kaiser after having massacred thousands of black African natives in German East Africa (present-day Burundi, Rwanda, Tanzania and part of Mozambique). Sam arrives shortly after the extermination order was issued, just as several prisoners of war are rounded up by German soldiers preparing to execute them. Sam recognises and rescues one of the prisoners as not Herero and thus unfit for extinction. Sam later deserted the army and fled with the prisoners into the wilderness. Sam and his prisoners benefit from survival skills because they must protect themselves. Sam knew it wouldn't last long, but life was better and more comfortable this way. They are ambushed, the prisoners are taken to the death camp, and Sam and the prisoners are forced to part ways when Sam re-joins the German army. Sam unexpectedly allowed his army to chase away the prisoners as if the military commander had read his mind. The commander did not want Sam to accept the offer because of the difficult terrain. Sam leaves the camp in search of prisoners and ends up on the Orange River, which borders both South West Africa and South Africa to the north and south. Sam meets a man who shows him magic. Sam meets a man who magically shows him the way to the death camp. Sam is eagerly instructed to find his way to the death camp. Due to the appearance and condition of the slaves, the death camp was poorly displayed. Sam looks for and finds prisoners, makes plans, packs them into wooden boxes, and smuggles them out of death camps. The prisoners were malnourished and had arrived too late for medical attention. While recuperating in an African village, Sam experiences a power outage and learns of the death of a pregnant prisoner. Sam returns to England to mourn the prisoner's death.

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

This story is told by one of the descendants of the Ovaherero ancestors, who were nearly exterminated by the German invading soldiers between 1904 and 1908. This was then termed a genocide believed to have already started before 1904. Mbakondja was raised by his grandmother because his father's whereabouts are unknown and his mother is said to have pursued his father. The presence of the Germans causes the unnecessary relocation of the Ovaherero people in order for the Germans to confiscate large tracks of land. Mubakonja is furious at the Germans' cruelty and the instability they have brought into the lives of the Ovaherero. He is a true warrior who was thought to have died in the war, and he discovers the existence of his father. Overt poverty, drunkenness, and helplessness were all visible in Otjimbingwe. The exiled Ovaherero and Damara, who converted to Christianity but

sacrificed their own culture and traditions, were miserable in their new home. There were indications of confusion and anxiety. The graveyard was no longer maintained and it resembled a meadow. Mbakondja organises and mobilises people to arm themselves in the face of the Germans. The move to organise the Herero army was difficult, and the Germans had cutting-edge cannons, thus making it difficult for the Herero to defeat the Germans and reclaim their land. Despite this, Mbakondja was able to build an army to fight the Germans. The German governor's intention to establish a military base in Okangui is known to Herero. Villagers fight back, and German generals arrive in Okangui with over 800 soldiers. Mubakonja's army was later pursued by German soldiers in Waterberg, sparking a war. German soldiers captured and lynched one of the Herero fighters. Mbakondja was injured during the war, but he and six other Herero fighters were able to flee. When the extermination order was issued, German soldiers poisoned the basin and pursued the remaining Herero who tried to flee to Botswana. The captured Herero was taken to a prison and forced to work as a slave while suffering various forms of dehumanisation. Mbakondja was dehydrated and had wounds, so he was unable to continue his escape to Botswana. Unfortunately, he was captured and killed by the German army.

Synopsis of “Parts Unknown” (Van den Berg, 2018)

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

Conceptual metaphors from the texts

There are many conceptual metaphors in the text *The Lie of the Land* (Utlely, 2017) that can be analysed as conceptual metaphors. For a piece of text to qualify as a conceptual metaphor in this study, it must have the characteristics of comparing two unlike entities, objects and ideas, to refer to human or non-human qualities. Another characteristic is that of using words to produce concise and vivid statements that are clear enough to convey a large amount of information in a creative way. They are also characterised as useful language tools for transferring knowledge among a group of language speakers and are used in everyday language. The “bull necked man” (Utlely, 2017, p. 4) is a cognitive metaphor that compares qualities of an animal and a human being. This metaphor describes the appearance of a German Reichskommissar named Göring during his interview with a British agent named Sam, as in the following short narrative.

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

The cognitive representation begins when a bull is compared to the qualities of man. A bull is an adult male ox that is commonly known for arrogance and for being dominant. It does

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

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

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

"The Lie of the Land" (Utley, 2017) is the title of the text examined in this section of the study. The lie of the land is a British metaphoric expression that refers to the existing condition of affairs, or how something is arranged. The literal meaning is how the land is laid out in terms of physical features that can be physically observed. In the context of this study, it describes the topography of the land or an assessment of the area of land before planning out, which implies the political terrain. There are two parties in conversation in this text, the Germans and the South West Africans. When Sam went to visit Reichskommissar Göring, he was not sure about what he was going to be told by Göring. He would soon discover that Göring highly regarded himself as the conqueror of the savage tribes in Africa. Politically speaking, "The lie

of the land” would further be characterised by German colonial forces descending on the Namibian shores to amass farmland, cattle and mineral wealth from the hands of the Ovaherero and Nama indigenous Namibian. They set up political laws and most of the time, used force to acquire wealth. After the Ovaherero resisted occupation, von Trotha went on to issue a proclamation of extermination.

Contribution of cognitive metaphor to genocidal literary creativity

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

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

Discussion

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

The study established that all four texts that were examined use metaphors: *The Scattering*, *The Lie of the Land*, *The Weeping Graves of Our Ancestors* and *Parts Unknown*. All these are conceptual metaphors that give the readers an overall idea and make them curious to want to know more details about the contents of the text. In agreement with Al-Ali et al. (2016) that a cognitive metaphor is a figurative language that contrasts with literal, non-figurative language. In this view, a metaphor is seen not as a literary form but as a deviation from some supposedly literal language. Furthermore, in agreement with Glotova, (2014), the study revealed that cognitive metaphor was used to project and expose the extent of the genocide killings that were committed by the Germans in the four literary texts.

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

opinion. One of the observations made in the study may have been the mental challenges of the person who instructed his soldiers to carry out the killings. As such, the military only kills at the instruction of their commander, who was General von Trotha in the case at hand. Some of the actions of the Germans may be considered mental problems (Hafeni, 2019) because of the manner in which the Germans killed Namibians. A German commander issued orders to hand the Herero people, "A soldier whipped the horses and the cart drove off, leaving the Ovaherero dangling". This type of action can only be carried out by people who hate other humans, which can also be associated with mental problems.

Conclusion

This study examined four genocidal fictional texts that reflect and narrate events of the Nama-Herero genocide that happened in the then-German South West Africa between 1904 and 1908. Although fictionalised, some of the events may reflect a true reality of what transpired during the genocide period. The purpose of this study was to evaluate themes and the literary style of language used in fictional texts. The four texts examined in this study were Kubuitsile's *The Scattering*, Utley's *The Lie of the Land*, Tjingaete's *The Weeping Graves of Our Ancestors* and Van Den Berg's *Parts Unknown* through the theoretical explications of cognitive stylistics.

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

References

- Abiatar, F. U. (2020). *Herero-Nama genocide as historical fiction: A new historical analysis of Mama Namibia, The Scattering, and The Lie of the Land* (Master's Thesis, Namibia University of Science and Technology). Ounongo Repository.
- Al-Ali, A., El-Sharif, A., & Alzyoud, M. S. (2016). The functions and linguistic analysis of metaphor in the Holy Qur'an. *European Scientific Journal*, 12(14), 167-174.
- Al-Saeedi, H. (2016). A cognitive stylistic analysis of Simon's lyric *The Sound of Silence*. *Journal of Al Qadisiya in arts and educational sciences*, 16(1), 15-33.
- Barlett, F.C. (1932). *Remembering: A study in experimental and Social Psychology*. Shanghai Foreign Education Publication.
- Boehmer, E. (2005). *Colonial and postcolonial literature: migrant metaphors*. OUP Oxford.
- Burke, M. (2005). How cognition can augment stylistic analysis. *European Journal of English Studies*, 9(2), 185-195.
- Burmakova, E. A., & Marugina, N. I. (2014). Cognitive approach to metaphor translation in literary discourse. *Procedia-Social and Behavioral Sciences*, 154, 527-533.
- Carrell, P. L. (1981). Culture-specific schemata in L2 comprehension. *Selected papers from the ninth Illinois TESOL/BE*, 123-132.
[https://www.scirp.org/\(S\(vtj3fa45qm1ean45%20vvffcz55\)\)/reference/referencespapers.aspx?referenceid=3125055](https://www.scirp.org/(S(vtj3fa45qm1ean45%20vvffcz55))/reference/referencespapers.aspx?referenceid=3125055)

- Caruso, S. (2011). *A corpus-based metaphor analysis of news reports on the Middle East 'Road Map' Peace Process*. Birmingham: University of Birmingham. Retrieved from www.birmingham.ac.uk/documents/collegeartslaw/corpus/.../2011/Paper-116.pdf
- Carver, T. & Picalo, J. (2008). *Political language and metaphor: interpreting and changing the world*. L, 2.
- Cetkovski, J. (2017). *Creative writing, cosmopolitanism, and contemporary American literature* (Doctoral dissertation, University of Oxford). <https://ora.ox.ac.uk/objects/uuid:25195a4a-ffbc-4580-afa8-2b7173e19cff>
- Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches*. (4th ed.). Sage Publications, Inc.
- Donnachie, I., & Hewitt, G. (2014). *Collins dictionary of Scottish history*. Collins.
- Fadaee, E. (2011). Symbols, metaphors and similes in literature: A case study of 'Animal Farm'. *Journal of English and Literature*, 2(2), 19-27.
- Gavins, J. & Steen, G. (2003). *Cognitive poetics in practice*. Routledge.
- 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.
- Glotova, E. (2014). The suffering minds: Cognitive stylistic approach to characterization in "The Child-Who-Was-Tired" by Katherine Mansfield and "Sleepy" by Anton Chekhov. *Theory and Practice in Language Studies*, 4(12), 2445-2454.
- Grady, J. (2007). Metaphor. In D. Geeraerts, & H. Cuyckens (Eds.), *The Oxford handbook of cognitive linguistics* (pp. 188-213). Oxford University Press.
- Hafeni, L. N. (2019). A cognitive stylistics study of *The Other Presence* and *The Hopeless Hopes*. (Master's thesis, Namibia University of Science and Technology). Ounongo Repository.
- Hamilton, C. (2002). Conceptual integration in Christine de Pizan's City of Ladies. *Cognitive stylistics: Language and cognition in text analysis*, 1-22.
- Hudson, T. (1982). The effects of induced schemata on the "Short Circuit" in L2 Reading: Non-decoding Factors in L2 Reading Performance 1. *Language learning*, 32(1), 1-33.
- Iizyenda, N. N. (2018). *Metaphors and meaning in the editorials of the New Era newspaper, 2016: A linguistic exploration* (Master's thesis, University of Namibia). <http://hdl.handle.net/11070/2335>
- Ijam, D. M. M., & Kazem, I. H. (2019). Image schemata in Allen Ginsberg's poems: A cognitive stylistic study. *Image*, 9(2), 41-59.
- Kandemiri, C. M., Mlambo, N., & Pasi, J. S. (2020). Literary Reconstructions of the 1904-1908 Herero Nama Conflict in Namibia. *Journal of African Languages and Literary Studies*, 1(3), 7-32.
- Krishnamurthy, S. (2012). Cognitive stylistics and Petit Recit: An examination of the narrative consciousness in *The God of Small Things*. *NAWA Journal of Language and Communication*, 6(1), 65-84.
- Kössler, R. (2008) Entangled history and politics: Negotiating the past between Namibia and Germany, *Journal of Contemporary African Studies*, 26(3), 313-339.
- Kubuitsile, L. (2016). *The Scattering*. Penguin.
- Lakoff, G. & Johnson, M. (1980). *Metaphors we live by*. Chicago University Press.
- Maestre, M. D. L. (2000). The business of cognitive stylistics: a survey of conceptual metaphors in business English. *Atlantis*, 22(1), 47-69.
- Melber, H. (2017). Genocide matters-negotiating a Namibian-German past in the present. *WienerZeitschrift für Kritische Afrikastudien*, 3(17), 1-24.
- Mohammadzadeh, B., Kayhan, H., & Dimililer, Ç. (2018). Enhancing disability awareness and empathy through children's literature about characters with disabilities: a cognitive stylistic analysis of Rodman Philbrick's *Freak the Mighty*. *Quality & Quantity*, 52(1), 583-597.

- Nandenga, A. N. (2019). *Reconstruction of atrocities through fiction in Namibia: an evaluation of Mari Serebrov's Mama Namibia and Lauri Kubuitsile's The Scattering* (Master's thesis, University of Namibia). <http://hdl.handle.net/11070/2586>
- Nørgaard, N., Busse, B., & Montoro, R. (2010). *Key terms in stylistics*. A&C Black.
- Oguche, R. F., & Omojuyigbe, A. O. (2022). A Paradigmatic Shift in Literature in Northern Nigeria: A Reading of Waiting for an Angel, Destinies of Life and Secrets of Silence (Poetic Thoughts). *Dutsinma Journal of English and Literature*, 5(1), 343-358.
- Ponterotto, D. (2014). *Text, context and cognitive metaphor*. Routledge
- Rumelhart, D.E. (1980). Schemata: the building blocks of cognition. In: R.J. Spiro (Ed.), *Theoretical Issues in Reading Comprehension*. Lawrence Erlbaum.
- Semino, E., & Culpeper, J. (Eds.). (2002). *Cognitive stylistics: Language and cognition in text analysis* (Vol. 1). John Benjamins Publishing.
- Sperber, D., & Wilson, D. (1986). *Relevance Theory, Communication and Cognition*. Oxford: Blackwell.
- Stockwell, P. (2002). *Cognitive poetics: An Introduction*. Routledge.
- Strauss, C. (2011). *Remaking Rwanda: State building and human rights after mass violence*. The University of Wisconsin Press.
- Tay, D. (2014). Lakoff and the theory of conceptual metaphor. In J. Taylor & J. Littlemore (Eds.), *Bloomsbury companion to cognitive linguistics* (pp. 49-60). Bloomsbury Publishing.
- Tjingaete, R. (2017). *The Weeping Graves of Our Ancestors*. Salem Press.
- Tjitemisa, K. (2020, September 28). We will continue fighting. *New Era*. <https://neweralive.na/posts/we-will-continue-fighting>
- Utle, J. D. (2017). *The Lie of the Land*. University of Namibia Press.
- Van den Berg, Z. (2018). *Parts Unknown*. Kwela Books.
- West, D.I.A. (2013). *Richards and the rise of cognitive stylistics*. Bloomsbury.
- White, G. (2018). Reading the graphic surface. In *Reading the graphic surface* (pp. 5-23). Manchester University Press.
- 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.