

Stylistic Imagery: The Use Of Vehicle In Similes And Metaphors In Eunice Ngongkum's *Arrows Of Treachery And The Mbatbalung Scar*

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ABSTRACT

Figures of speech are imaginative tools in ordinary communications used for explaining speech beyond its usual usage. Authors use figurative language for esthetic reasons and also, to make the reader see familiar things in a new way. This is most often used in the form of analogy to convey their message. This study analyses similes and metaphors which are the most common figures of speech in Ngongkum's *Arrows of Treachery and The Mbatbalung Scar*. It aims at analysing how the images of comparison used in the vehicles add more meaning to the overall meanings of the stories. The tenor, vehicle and ground concept and the semantic field theory are used to analyse the similes and metaphors. The study concludes that the author uses vehicles that are in context, known and understood by the audience. She makes use of hyponyms of superordinate terms like fanning, animals and birds, heat, geographical features and Christian references. In grouping the lexis the readers enjoy the aesthetic value and better understand the meaning of a texts.

Key words: simile, metaphor, tenor, vehicle, hyponym.

INTRODUCTION

Figures of speech are not literally true but are used to elaborate on a subject. Fadaee (2011, pp.19) explains that figures of speech are imaginative tools in ordinary communications used for explaining speech beyond its usual usage. Authors use figurative language for esthetic reasons and to make the reader see familiar things in a new way, and this is most often used in the form of analogy to convey their message. An analogy is the comparison of two things which in language can be done through simile and metaphor which are the most common figures of speech that share some common characteristics. For example, they both are used to make comparisons and often work by connecting two items which might not be otherwise connected. Richards, (1995, pp.105) describes simile and metaphor as having characteristics which can be used to help communicating a specific message more effectively and place emphasis on a particular point. These two are also used to enhance a description of something in order to enable it have a more powerful effect on the reader. By focusing on a writer's use of simile and metaphor, the readers see how these important stylistic features construct meaning in the mind of the reader. In other words, comparing two things has an effect on the reader because it helps create a picture in the mind of the reader by comparing familiar things with vaguer ones. Hussain (2014, pp.2) states that the word simile derived from the Latin word 'simile' meaning 'resemblance and likenesses' technically means the comparison of two objects with some similarities. And the word metaphor according to Fadaee (2011, pp. 21) derives from the word 'Metaphoria' which means 'to carry' compares two different phenomena which have some common characteristics.

Holman (1960, pp. 456) defines simile as 'a figure of speech in which a similarity between two objects is directly expressed.' He further explains that it is the comparison of two things essentially unlike on the basis of a resemblance in one aspect and that in a simile both tenor and vehicle are clearly expressed and are joined by an indicator of resemblance, 'like' or 'as.' Holman (1960, pp. 281) defines metaphor as 'an implied analogy which immediately identifies one object with another and ascribes to the first, one or more of the qualities of the second or invests the first with the emotional or imaginative qualities associated with the second. Holman (1960, pp. 282) argues that Aristotle praised the metaphor as 'the greatest thing by far' for the poet, and saw it as the product of his insight which permitted him to find the similarities in seemingly dissimilar things. Hussain (2014, pp. 2) considers that simile is fundamentally a figure of speech that requires overt reference to source and target entities and explicit construction connecting the simile unlike the metaphor that is covert. This overt comparison, explicit and precisely explains the objects and a simple method for conveying the beauty of a message which is used in poetry, prose and also usual conversation. It enhances effect and beauty in a piece of writing and is much less investigated than metaphor. It is a semantic figure; a mental process playing a central role in the way we think and talk about the world. Similes and metaphors communicate concisely, and efficiently function as cognitive tools. According to Roncero & Almeida (2014), Aristotle (in the *Rhetoric*) observed that a metaphor might differ from a simile only in the way it is put. Both relate in a topic (such as minds) to a vehicle (such as computers), but in contrast to metaphors, similes include a word such as 'like' before the vehicle, to yield copular expressions such as 'Minds are (like) computers.' However small, the differences between metaphors and similes and how they might be computed by language comprehension mechanisms, they have led to numerous studies aiming at understanding the nature of literal and figurative language.

Kirvalidze (2014) views the linguistic status of a simile as that of textual construct of pragmatic nature in which the target object is metaphorically determined via comparing it with another, heterogeneous object, fixed as an image in the speaker/writer's consciousness. From the point of view of pragmatics, the informative structure of a sentence is always addressee-oriented i.e. information is regarded as 'given' (theme) or 'new' (rheme) only from the addressee's view point. The 'given' is the latter, conveying even older information for it exists as an image in the consciousness of both the addresser and the addressee, constituting their social-cultural background knowledge. Therefore, the new information, representing the semantic nucleus of a simile is the comparison of its components which results in creating a new image of the subject matter. Comparison in simile and metaphor take into consideration all the properties of the two objects, which result in creating a new subjective image different from the original. Kirvalidze (2014) in his paper offers a three-dimensional linguosemiotic study of similes, which implies integral analysis of their semantic, syntactic, and pragmatic aspects. He concludes that one of the universal ways of the world's perception is the comparison of one object (a thing or an event) with another, aiming to point out their common and differential features that lead to further penetration into the essence of the target object, enabling it to be viewed from a new angle.

In a simile one compares one thing to another in order to make a point about the first thing. There are three elements to a comparison in simile (www2.anglistik.uni-freiburg.de/intranet/englishbasics/Style02.htm). First, the item you are interested in at the moment (the steak). In rhetoric, this is called the *primum comparandum*. Second, the item you are comparing the first item to (paper-mache), this is called the *secundum comparatum*. Then there is a third element which is the element of similarity, the common ground, between the

first item (the steak) and the second item (paper-mache), which is called the tertium item (or ground).

Taira & Kusumi (2011) compare the structure of the simile and the metaphor, describing the simile under a category of metaphoric nominal sentence which includes metaphors and similes. They explain that the metaphor is a declarative sentence that is composed of a topic and a vehicle only such as 'a word is a weapon' while a simile is a comparative sentence that is composed of a topic, a vehicle and a comparative word e.g. 'a word is like a weapon.' In the metaphor the topic shares an ad hoc category with is the vehicle while the simile is an expression that emphasizes similarities between the topic and the vehicle without assigning them to the same category. Accordingly, metaphor expresses categorical and identical relationships, while the simile expresses comparative by differentiated relationship between topic and vehicle. As regards their description similes can be handled in the same way as metaphors using the traditional elements of topic, vehicle and ground. Granger & Meunier (2008) on their part, argue that similes like metaphors are context-dependent, that is, the language user draws on elements and aspects of conceptual domains that are currently activated or potentially accessible in a given context. Accessibility is dependent on common ground and a number of other factors such as cultural background, education, age and personal experience. A semantic difference between similes and metaphors has to do with the fact that unlike similes, some metaphors can express correlations.

There is one notion that runs through in the analyses of similes and metaphor; the readers identify the two unlike things being compared, similarities between the two things that they think of as different and explain the significance of the comparison. How the comparison of two things that are not typically similar elucidates some idea, makes the idea clearer and helps the readers to see what is being described in a new way. It is in this light that this study analyses similes and metaphors in Eunice Ngongkum's *Arrow of Treachery* and *The Mbatbalung Scar*. This study therefore aims at analysing how the images of comparison used in the vehicles add more meaning to the overall meanings of the stories.

BACKGROUND TO STUDY

Eunice Ngongkum is an associate professor of African Literature and currently lectures at the University of Yaoundé 1, in the department of African Literature and Civilization. She published 'Manna of life Time and other stories in 2007 and in 2012 published *Wen Men Nte*, all collections of short stories. *Wen Men Nte* is a collection of 12 short stories with themes of power, money, treachery, marginalisation greed, love family life. This study examines two of these short stories, '*Arrows of Treachery*' and '*The Mbatbalung scar*', in which Ngongkum makes use of imagery comparing the situations in her stories to images in her environment, that will be understood by her audience.

Arrows Of Treachery

Arrows of treachery is a short story about Rose Umferm, who is a kind and charitable daughter, sister, cousin and niece. After her father's death, she proves her responsibility as an elder sister. She is intelligent and sacrifices her scholarship for her siblings schooling, but when her children are all grown up and she needs help, no one worries about her but care only about their immediate families. With slashes in salary and her two sons in universities abroad, Rose's creditors give her no peace. She needs four million FCFC to pay her debts but no one cares. Her siblings pretend they do not have money, so they cannot help. Syh, Rose's cousin in France, promises to give her money but when she arrives, she changes her mind and lets Rose wait for her in vain at the bank. Rose resolves to live for herself and her two boys.

The Mbatbalung Scar

The story about Innocentia and her father is told through a twenty-five year old man posted to Mbantbulang after graduating from the Higher Teachers College. Innocentia is brought up by her father after the death of her mother. Her father does all he can to make her grow in decency but the arrival of Lum, Bih and Ambang from the provincial capital, Kundza with beautiful clothes and stories of 'real life out there' (64) in Kundza, makes Innocentia want to be like them. Innocentia wants to get out of Mbantbalung at all costs, so Bih introduces her to the type of life they live in Kundza by getting her involved in a sexual relationship with Tche. Innocentia gets pregnant and abandons her father who is left with no other option in his mind but to commit suicide. This story scares the people of Mbantbalung and acts as a check against new ways of life that are opposed to Mbantbalung's customs and traditions.

CONCEPTUAL FRAME

Richards used the word tenor (Latin for connection) to refer to the person, place or thing being represented in a metaphor, while the metaphor's vehicle is what represents the tenor. As was first observed by Aristotle (in the *Rhetoric*), a metaphor might differ from a simile 'only in the way it is put.'

A terminology, introduced by the critic I.A. Richards, distinguishes between tenor and vehicle. Holman (1960, pp.281) holds that I.A. Richards' distinction between the tenor and the vehicle of the metaphor has been widely accepted and is very useful. Holman defines a tenor as the idea being expressed or the subject of the comparison, and the vehicle as the image by which this idea is conveyed or the subject that is communicated. Other terminologies distinguish between idea and image or target and source. An example is 'Mind in its purest play is like some bat that beats about in caverns all alone' The tenor is 'mind in its purest play' and the vehicle is 'bat/that beats about in caverns all alone.'

The tenor, which is the subject of speech and the vehicle, which is the thing with which the tenor is identified are viewed from the structure of the image. They both have a ground, the common feature of the tenor and vehicle, and the technique of identification-the type of trope and its lexical and grammatical peculiarities. The trope denotes the use of a word or phrase in an unusual figurative sense which has an interplay between the direct meaning and the transferred meaning. The transferred and the direct meanings are caught by the reader's mind simultaneously, because the run parallel, one of them taking precedence over the other. With the definition of the imagery, the trope, the simile and the metaphor, therefore, both simile and metaphor are tropes, used as imagery, creating images in the mind. Since similes and metaphors are composed of two parts: a tenor and a vehicle, with the only difference being that similes connect the two with the words "like or as" while a metaphor simply states a tenor is a vehicle, this study uses the tenor-vehicle analysis of the similes and metaphors in Ngongkum's short stories, *Arrows of Treachery* and *The Mbatbalung Scar*

Another theory used is the semantic field theory which investigates the lexical structure of vehicle as a semantic or a lexical field. Crystal (2003, pp. 157) describes it as a named area of meaning in which lexemes interrelate and define each other in specific ways. He gives an example of all lexemes that have to do with fruits, parts of the body, vehicle, buildings or colour. He goes ahead to bring out the difficulties semanticists face trying to relate the neatness of their analytical categories to the fuzziness of the real world. This notwithstanding Ngongkum's work makes use of some glaring lexis in the vehicle that can be grouped under hypernyms that are meaningful in context.

METHODOLOGY

The study analyses similes and metaphors in *Arrows of Treachery* and *The Mbatbalung Scar* by Eunice Ngongkum using the descriptive approach. The similes and metaphors are analysed following the tenor, vehicle and ground concept. This brings out the different images used and the effectiveness of these images in passing across Ngongkum's messages in both short stories. The distinctive use of the lexical semantic field of some lexis in the vehicle is highlighted and discussed.

ANALYSIS AND DISCUSSIONS

This study analyses and discusses the similes and metaphors in both short stories and examine the sense relation of hyponym and its effect on the meaning of the stories at the micro and macro levels.

Similes

The use of similes in *Arrows of Treachery* makes the meaning clearer by giving it a vivid picture. Ngongkum uses imagery extensively to show the difficulty Rose passes through. The vehicles she uses are effective in explaining her message.

Similes in Arrows of Treachery

When Rose's father dies she takes upon herself helping her siblings and even cousins. She does this with the scholarship she gets from school as a result of her intelligence. She has to do this because there is nowhere else to get money. This difficulty in having another source of income and the intensity of sacrifice she makes is vivid in the simile, 'depending on Papa's brothers was like getting help from a brook in the desert' (19). Ngongkum's audience know how difficult it is to find a brook in the desert. The vehicle expresses almost how impossible it is for Rose and siblings to get money.

After sponsoring her siblings and cousins in time of need, they grow up into salary earners, but refuse to help Rose financially. Ngongkum describes this as 'a family that turned out to be like the rocks of Jisen, hard and unfeeling' (19). Their attitude is compared to the attributes of the rock of Jisen. This hard and unfeeling attitude is fully expressed when Rose's mother supports Fang, Rose's brother, not to give money to Rose but focus on securing a job for his wife. The reality comes to Rose and as the author describes the shock, it is 'illumination struck like lightening' (20). She is exposed to the truth that is expressed as the light of lightening that brings fast flashes of light in the sky which happens during a thunderstorm.

The day of the rendez vous with Syh at the bank, Rose wakes up from bed with a dull splitting headache and that strange heartbeat (24) giving her a feeling that Syh will not fulfill her promise. She fights that negative thought by refusing the signals of disappointment. This is expressed vividly in the simile 'she shook her head as if to clear the confusion there, but it was like attacking a field of elephant grass with a blunt lance' (25). In the Cameroonian context, the elephant grass is tough, so very hard to cut, meaning, using the lance is an almost impossible task. This simile expresses the situation of need she is in, and the denial of the fact that Syh will not give the money. While at the bank 'she waited patiently for her sister, like someone gone to consult a renowned medical doctor.' (23). The renowned medical doctor will probably have many patients wanting to consult. The patients wait patiently for their turn because they are sure of the diagnosis and the prescriptions. So it is worth waiting patiently. The certainty of a renowned doctor vividly explains the need for the money her cousin, Syh, is to give her.

Rose finally concludes on her family when Syh calls and tells her she, Syh, has used the money to settle her mother and siblings. Rose is heartbroken to the extent that her 'ears did not have

the time to test the words as the tongue tastes food' (26). This means Rose does not ask any questions again with her hope dashed, she collapses to the ground. When she regains consciousness, she qualifies her people, the people she helps as 'so undependable like intermittent stream. Trusting in them is like going into the Sahara desert and perishing?' (26). The intermittent stream flows occasionally rather than continuously. This happens in a desert.

Similes in The Mbatbalung Scar

The readers are introduced to the scar of Mbatbalung through a young man of 25, who just graduates from the Higher Teachers' College. Taking into consideration the context in which Ngongkum is writing, Higher Teachers' College is a dream school for many Cameroonians. This is so because when they complete from this institution they are sure of a salary. Those who graduate from higher Teachers' College always wait with much zeal and expectation for where they will be posted to and when they will start receiving their salaries.

The successful end of studies by the 25 year old man is expressed in the smile 'he was happy to have finished his studies like a champion rejoicing to have run his course' (57). The use of the vehicle, 'champion' gives an image of the extreme happiness in the young man so as to better explain or to make the audience see the contrast in his reaction to where he is being sent to work. When he gets the information that he has been sent to work in Mbatbalung, that has no motorable roads, no electricity, no pipe borne water, and is landlocked 'the young man's enthusiasm is by now doused as water douses a burning fire and renders it cold' and 'his zeal flags like a pregnant woman's stomach falls immediately she gives birth' (59). This shows the contrast between happiness in completing his studies and disappointment of being posted to a landlocked village.

Bih coaxes Innocentia to go to bed with Tche by telling her 'You will be like a new Wintoh coming from the Fon's bridal chamber for the first time' (61). Traditionally it the new bride is proud of making the king happy and sleeping with him brings her up to the level of the king.

Innocentia's beauty is shown through the simile, 'Her voice was as smooth and mellifluous as the kebom music that was said to stir even corpses to life' (63). The voice roused something that could not be defined in men and so many men were already interested in her. This presentation of Innocentia prepares the audience for her demise and intensifies the reason for the story being told as a scar. Innocentia's acceptance to play along with Bih is described as 'Innocentia was treading dangerous ground like a bird darting into a snare little knowing it will cost it its life' (65).

In describing Innocentia's drunken state, 'Innocentia began to sway like a hut in the wind, hardly conscious of her surroundings' (66). After this incident, Pa Ngong, Innocentia's father, notice the changes in his daughter because 'she looked like a pear, ripe before harvest' (66). A pear ripe before harvest is a prematured pear. Innocentia, getting pregnant at her age is like the prematured pear. This makes the father 'wore despair like a dress for days.' Comparing the despair of Pa Ngong to a dress he wears, is giving the image of despair imprinted on him, because we always put on clothes. This explains the sadness Pa Ngong carries around. This despair leads to his 'wrath raging like the raging Ntsem Falls' (67). A raging fall gives the image of high tide Falls that flows with so much pressure.

When he discovers that Innocentia has packed out of the house 'he reeled from shock as he dropped unto her bed like a stone' (67) and 'he clutched her blanket hugging it as if it was his dear daughter.' The manner of dropping on her bed shows his disappointment and clutching

her blanket shows wrath because Pa Ngong 'let out a cry that shook the very foundation of Mbatbalung' (68). The smiles in *The Mbatbalung Scar* vividly contrasts the 25year old graduate's happiness with disappointment, and Innocentia's beauty and hope of decent life with her demise. Pa Ngong's despair is effectively portray through similes that help to make the reason for his story to be considered as a scar in Mbatbalung. The following table elaborates on the tenor, vehicle and ground of similes in both stories.

TECHNIQUE OF IDENTIFICATION	TENOR	VEHICLE	GROUND
Similes in Arrows of Treachery	Rose's father's brothers	Brook in the desert	unreliability
	Rose's family	Rock of Jisen	Hard and unfeeling
	Rose waiting for her cousin Syh	Waiting to consult a renowned doctor	Patience because there is need
	Rose's attempt to reason	Clearing a field of elephant grass with a blunt lance	An almost impossibility
	Rose's ears not having time to taste words	Tongue tasting food	No need trying to understand
	Rose's family	Intermittent streams	undependable
	Trusting in Rose's family	Going to the Sahara desert	No hopes
Similes in The Mbatbalung Scar	The young man finishing his studies	Champion rejoicing	Happiness
	The young man's enthusiasm	Water dousing a burning fire	coldness
	The young man's zeal	The stomach of a woman who has just given birth	shrinking
	Innocentia,s moaning	Mourning dove	Expression of regret and sorrow
	Innocentia after having sex with Tche	New Wintoh	Pride of a winner
	Innocentia's voice	Kebom music	Smooth and melliflous
	Innocentia's acts of making friends with Bih	Bird darting into a snare	Treading on dangerous grounds
	Innocentia's condition after drinking	Hut in the wind	Swaying as a sign of instability
	Innocentia's pregnant state	A pear ripe before harvest	Prematurely pregnant
	Pa Ngong's despair	A dress for days	The manner and length of despair
	Pa Ngong's wrath	Ntsem Falls	Intensity of wrath
Pa Ngong's manner of dropping on the bed	Stone	Fast, forceful and without caution	

Table 1.1 Tenor, vehicle and ground analysis of simile

Metaphors

Metaphors in Arrows of Treachery

In portraying Rose's goodness, attachment and dedication to her family, she is described as 'eyes to the blind and feet to the lame' (18), and later on her father's death in her secondary

school days 'proved she was Dorcas' (19). These vehicle help to illuminate her character as a very charitable person having excessive love and care for her family. Dorcas was a woman from Joppa in the Holy Bible from the book of Acts 9:36-42. She was a disciple of Jesus Christ who was full of good works and acts of charity. This character is so present in Rose that 'she will not hurt a fly.' Ngongkum goes on to explain that;

Even when the other party was in the wrong, this streak in her would find ways of assuming the wrong especially when volcanoes of mortification and justification were on the rise. The latent heat was what she dreaded most. She would rather be burnt than allow others burn. She was the ocean dousing their flames but none understood the broiling turmoil in her inside (17).

In the above excerpt the image of heat is used to describe the soft heartedness and tenderness in Rose. Volcanoes of mortification describes a disturbing situation, and Rose as the ocean dousing their flames, brings in her calm and intermediate role in quelling down tension in others but she has the tension in her. Even if she has problems, she tries to solve or give solutions to that of others.

The education of Rose's siblings after the death of their father is 'now hung in the balance' (19). This bad situation prepares the audience for the things Rose is to experience. She takes care of her siblings until they become salaried men and women, but she is 'the mule of the family meeting the needs of nieces, nephews, cousins, aunts, uncles and brothers,' while the others drank life to the lees' (19). A mule is an animal used especially for carrying load. In context it bears the burdens of all. While she works hard for the family, the other siblings 'drank life to the lees,' meaning they live their lives not caring about others and behaving as if they have no problems. In all this no one worries about Rose and her two sons. The author says 'no one cared for the milk-giving cow. Was there fodder? Was it healthy? Was it productive?' (19). The image of a cow that supplies the milk is used to show Rose's situation. They enjoy the milk but do not care if the cow is healthy. These show the nonchalant attitude and greedy nature of Rose's siblings. No one praises her efforts and even mama 'saluted her initial sacrifice with tears of gratitude' that 'championed continuing bondage' (20). 'Tears of gratitude' is a contrastive comparison, which connects the fact that good is not reciprocated, even when the doer of good asks for good. Mama will not let Rose's sibling help her so she remains in bondage. This is further expressed in 'so her sacrifice in those early days was now the albatross round her neck' (21). The albatross in this situation that causes problem portrayed through the image of the large seabird around her neck.

In the metaphor 'in a naïve show of childish trust, she had bared her heart to the arrows of treachery and her spirit now drank in the poison' (27) her anguish is express and if 'weighed and all her misery put on scales, they will surely outweigh the sands of the sea' (27). The good natured Rose suffers because she trusts her siblings and cousins and at the end confirms that she 'allowed my heart to be led by my eyes' and promises herself to forge on alone in the world, if 'the harvest of sacrifice for family'(27) is pain, misery and treachery.

Metaphors in The Mbatbalung Scar

After locating Mbatbalung geographically, and discovering that it a difficult place to live in, the young man begins to think and make calculations as to how to get out of a dark situation at dawn' (58). The difficult of living and working in Mbatbalung is represented as darkness. But in Mbatbalung 'there is a streak of light. Out of apparent gloom and darkness, a light comes' (59). A streak of light 'comes in Mbatbalung because the people are receptive and hospitable.

Ngongkum uses darkness to represent difficulties in life and light to represent happiness, successes and appointments.

Innocentia is described as 'the fruit of devoted parental attention' and as 'the baby who had blossomed overnight into a stunning beauty of fifteen' (62). She is compared to a flower that blossoms and her father later on describes her as a pear tree. In relation to this, Ngongkum describes the father's thoughts as, 'he knew he had tended the fruit tree well. He was now only waiting for the fruit to get ripe and whoever wanted to harvest could come and ask him in a proper manner' (66). The image of the pear tree being compared to Innocentia, describes a patient farmer waiting for harvest so he can sell his products and enjoy the proceeds. The image of the plant and the farmer is used again, in 'those who plough evil and those sow trouble must reap it' (67). At the end even the proceeds of the harvest of the pear is not his because accordingly the one who harvests has 'made off with the entire pear tree' (68). Since Innocentia has ran out of the house.

Lum, Bih and Ambang are described as girls who 'rode on the heights of the earth', because of their knowledge of kundza, and especially the way they dress and change dresses. This 'made many crave this honeyed life' (63). The three girls are given the image of those whose feel above every other person in Mbatbalung and the other girls in Mbatbalung look at them as living a fulfilled life, which is not the case. The following table elaborates on the tenor, vehicle and of the metaphor in both books.

TECHNIQUE OF IDENTIFICATION	TENOR	VEHICLE	GROUND
Metaphor in <i>Arrows of Treachery</i>	Rose's charitable acts	Eye to the blind	supportive
	Rose's charitable acts	Feet to the lame	supportive
	Anger and problems in her family	Volcanoes of mortification and justification	Disturbing situations
	Rose's intermediary role	Ocean dousing their flames	Cooler of tempers
	Rose's acts of support to the family	Mule of the family	Burden bearer
	Rose's charity and the unfeeling family	Milk-giving cow not cared for	Rose's responsibility as against her family's irresponsibility
	Rose's charitable acts	Dorcas	charitable
	Weight of Rose's anguish and misery	Sands of the sea	Degree of pain in Rose
	Payment of Rose's sacrifice of charity	Albatross round her neck	Burden
	Syh's unusual kindness	Wind of concern	doubtful
	Rose's bad experience	Harvest of sacrifice	Not yielding
	Syh promise to support Rose	Mother Teresa	Satirical kindness
Metaphor in <i>The Mbatbalung Scar</i>	The young man going to Mbatbalung	Dark situation	Difficult situation
	Difficulty staying in Mbatbalung	Gloom of darkness	Difficulties
	Innocentia	Pear tree	Nurturing and hoping for a good harvest
	The way Lum, Bih and Ambang ars behaving	Rode on the heights of the earth	Pride and superiority complex
	The girl's life-style	Honeyed life	Desired negative life-style
	Bih's life-style	Highway to the grave	Dangerous way
	Bih's life-style	A blind alley to the chambers of death	Dangerous way

Table 1.2 Tenor, vehicle and ground analysis of metaphor

Lexicosemantic Analysis Of Vehicle

Every interpretation of linguistic elements of texts is based on how language is used in text and context. Although the text is a semantic unit, meanings are realised through words. The theory of Semantic Field is a structural model for semantics. The basic assumption is that the lexicon is structured into semantic fields, which are semantic relations among concepts belonging to the same field. These concepts are very dense, while concepts belonging to different fields are typically unrelated. Hyponymy by Crystal (2003, pp. 166) describes what happens when we say 'An X is a kind of Y.' Trier the German linguist saw vocabulary as an integrated system of lexemes interrelated in sense, therefore the words of language can be classified into semantically related sets or fields. The relationship between the lexemes is that of the hypernym which is the superordinate term and the hyponym.

The messages in *Arrow of Treachery* and *The Mbatbalung Scar* are the sorrows Rose and Pa Ngong undergo through and the regrets of Innocentia. These sorrows are shown through lexis that can be grouped to give a clearer meaning to the overall themes of the stories. The vehicle used in similes and metaphors in the stories give vivid pictures of the experiences of Rose, Innocentia and Pa Ngong. The sense relation used by Ngongkum is hyponymy. They are lexical groupings like Christian references, animals, plants, the human body and heat that are used as vehicles in similes and metaphors. Even though some of the co-hyponyms might not be of the same class, the image is seen in the image Ngongkum is portraying in her stories.

Christian References

The biblical references come from reference from the book of Job in the Holy Bible, and Dorcas. Dorcas is a kind and charitable woman in Jopper in Saint Paul's letter of the Acts of the Apostles. Rose's kindness is compared to Dorcas' kindness and charitable acts. Syh, Rose's cousin, who promises to help Rose is sarcastically compared to Mother Teresa (a charitable Christian woman). This is because Rose is skeptical of Syh's promise to give her money but still waits for her because she has no one to hang on. Ngongkum uses references from the book of Job in the Holy Bible in the following similes and metaphors;

Rose's ears did not have the time to test the words as the tongue tastes food. Job 12:11

She was eyes to the blind and feet to the lame. Job 29;15

She had bared her heart to the arrows of treachery and her spirit now drank in the poison. Job 6:4

If her anguish could be weighed and all her misery put on scales, they will surely outweigh the sands of the sea. Job 6:1-3

The book of Job portrays the sorrows of Job when he is tempted by Satan. The reference to Job is a vivid example to portray Rose's sorrows meaningfully to the readers. In *The Mbatbalung Scar*, the author makes reference to Job 4:8 which reads "Those who plough evil and those who sow trouble must reap it."

Geographical Features

The lexico-semantic field of physical features used in the story plays an important role in the presentation of Rose's plight. These features used as vehicles in similes and metaphors are: a brook in the desert, rocks of Jisen, intermittent stream, Sahara desert' which portray the hardness of the hearts of Rose's family members, adding meaning to the understanding of the torture Rose undergoes. The use of 'volcanoes, sand of the sea, ocean' as vehicles of metaphors help in the understanding of Rose's character and pain. In *The Mbatbalung Scar*, vehicles of simile include 'Ntsem Falls and stone' which give a vivid representation of the wrath and despair of Pa Ngong.

Animals and birds

The reference made to animals and birds creates a very important fact in understanding both stories. In *Arrows of Treachery* Rose is referred to as the 'mule of the family' and 'the milk-giving cow' that no one cares whether it has fodder or not. Her sacrifice to the family is later on compared to an albatross on her neck, insinuation the burden she bears after taking care of her siblings. In *The Mbatbalung Scar* Innocentia's associations with Bih, Lum and Ambang is compared to 'a bird darting into a snare little knowing it will cost its life' (65) and in her regrets, her moaning is compared to "a mourning dove." These are creatures that the author is sure her audience know and use them in expressions the audience understand.

Farming

In *Arrows of Treachery*, Ngongkum makes a comparison to 'elephant grass, harvest of sacrifice', In *The Mbatbalung Scar*, Innocentia is the baby who had 'blossomed' and is the 'pear tree' that Pa Ngong, her father plants and nurtures but at the end does not harvest from. When Pa Ngong begins noticing changes in his daughter, his thoughts are;

she looked like a pear, ripe before harvest, How come? He knew he had tended the fruit tree well. He was now only waiting for the fruit to get ripe and whoever wanted it could come and ask him in a proper manner.

When he discovers Innocentia's pregnancy, Pa Ngong promises that those who 'plough' evil or 'sow' trouble will 'reap' it. There is a remarkable imprint on the image of planting and harvesting which act as vehicles, and is understood by the audience. The verbs that form the co-hyponyms are: harvest, blossom, ripe, plough, sow and reap, and the nouns are, grass, tree and fruit. The message Ngongkum passes across in these two short stories is that the farmer does not always harvest because Rose and Pa Ngong do not harvest from their good work and hard work.

Heat

The image of heat in *Arrows of Treachery* comes with lexis like 'volcanoes, flames, heat, desert, intermittent streams, broiling turmoil, burning fire.' These lexes all fall under heat and emphasize the selfishness of Rose's surrounding as against her charitable character. The presence of the desert and the occasional presence of water signifies dryness. Water is therefore considered as the source of abundance. If the family members are compared to 'a brook in the desert' and 'intermittent streams' and Rose is the ocean dousing volcanic flames, that means Rose's kindness is refreshing to the family. An intermittent stream and a brook in the desert insinuate dryness and heat. The absence of water is because of heat. The image of heat gives a vivid message of the tensed nature of events around Rose. The analysis of these lexico-semantic features yield further aesthetic and literary appreciation of the two stories.

CONCLUSION

A literary text, irrespective of its genre or trend, represents a unique and aesthetic image of the world, created by the author according to their communicative intention, that is, their individual vision of the world. A literary work, with similes and metaphors in it is thus and image of a target fragment of extra-linguistic reality. Similes and metaphors reflect the authors' artistic prowess through their aesthetic-philosophical and metaphorical vision of the world, and individual style of writing in general. The vehicle used in the similes and metaphors in Ngongkum's *Arrows of Treachery* and *The Mbatbalung Scar* are images close to and understood by the readers, and can be grouped using superordinate terms the give better understanding and appreciation to the stories. The vehicles in both stories show contrast in life, in what the characters do and hope for and what the actually receive. Just as Rose is caring and does much good, and receives a nonchalant and selfish attitude from all around her, so too Pa Ngong brings up his daughter in decency but harvests pain and shame.

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