



Learning about a Woman Queen in Africa: Njinga (1583-1663) as an Ecological Human Rights Defender and a Sister Against Turbulent Times of Racism and War: An Ecolinguistic Study

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Abstract: Njinga (1582 Ndongo-December 1663 Matamba) was a female black warrior from the Ndongo and Matamba Kingdoms of the Mbundu people known as Angola today where Portuguese is the official language of communication. She was criticized for assisting the Portuguese, being a cannibal, and contributing to the African slave trade. She could speak several languages. She was the daughter of King Kiluanji. However, according to a movie on her, she freed her country from Portuguese invaders during the turbulent times of war and racism, leading to slavery (see Graciano (director of the movie), 2013). In this study, her representations as a good strategist and a politician in the movie directed by Graciano (2013) and in the comics on her prepared and published by UNESCO (comic strip text by Serbin and Joubaud, 2014) will be compared from an ecocritical point of view as slavery and mining are also means of nature devastation, leading to turbulent times of pandemics, discrimination, and wars. Arran Stibbe's (2015 and 2021) ecological discourse analysis strategies will be used to divide sentences on Njinga's acts into three categories as those related to (1) destructive discourse, (2) ambivalent discourse, and (3) beneficial discourse in relation to environmental ethics, keeping in mind the Halliday's (1994) three language "metafunctions" categorized as (a) "ideational," (d) "interpersonal," and (c) "textual" (as cited in Gong and Liu, 2018).

Keywords: African Culture, Angola, Ecolinguistics, Female Rulers, Njinga

Afrika'da Bir Kadın Kraliçe Hakkında Bilgi Edinme: Ekolojik İnsan Hakları Savunucusu ve Çalkantılı Irkçılık ve Savaş Zamanlarında Bir Kız Kardeş Olarak Njinga (1583-1663): Ekolinguistik Bir Çalışma

Özet: Njinga (1582 Ndongo-Aralık 1663 Matamba), bugün Portekizce'nin resmi iletişim dili olduğu Angola olarak bilinen Mbundu halkının Ndongo ve Matamba Krallıklarından bir kadın siyah savaşçıdır. Portekizlilere yardım ettiği, yamyam olduğu ve Afrika köle ticaretine katkıda bulunduğu için eleştirildi. Birkaç dil konuşabiliyordu. Kral Kiluanji'nin kızıydı. Bununla birlikte, onunla ilgili bir filme göre, savaş ve ırkçılığın çalkantılı zamanlarında ülkesini Portekizli işgalcilerden kurtardı ve köleliğe yol açtı (bkz. Graciano (filmin yönetmeni), 2013). Bu çalışmada, Graciano'nun yönettiği filmde (2013) ve UNESCO tarafından hazırlanan ve yayınlanan çizgi romandaki (Serbin ve Joubaud'un çizgi roman metni, 2014) Njinga'nın iyi bir stratejist ve politikacı olarak temsilleri, kölelik ve madencilik de pandemilerin, ayrımcılığın ve savaşların çalkantılı zamanlarına yol açan doğanın tahribat aracı olduğu için ekokritik açıdan karşılaştırılacaktır. Halliday'in (1994) (a) "idealcı", (b) "kişilerarası" ve (c) "metinsel" olarak kategorize edilen üç dil "kullanım işlevlerini" akılda tutarak (Gong ve Liu'da belirtildiği gibi, 2018), Arran Stibbe'nin (2015 ve 2021) ekolojik söylem analiz stratejileri, Njinga'nın eylemlerine ilişkin cümleleri üç kategoriye bölmek için kullanılacaktır: (1) yıkıcı söylem, (2) kararsız söylem ve (3) çevre etiği ile ilgili yararlı söylem.

Anahtar Kelimeler: Afrika Kültürü, Angola, Ekolinguistik, Kadın Yöneticiler, Njinga

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1. Introduction

Njinga (baptized as Ana de Sousa (1582 Ndongo - December 17, 1663 Matamba)) was recognized as a cannibal or a savage native from Africa by some Europeans; however, she became the Queen of Ndongo and Matamba; thus, she opposed the thirteen Portuguese governors who controlled Angola between 1622 and 1663, maintaining her land's independence despite their constant attacks, and she formed crucial political-level connections with political entities bordering hers as well as the Dutch West India Company; Angola had been invaded by the Portuguese from 1575 through 1975, meanwhile, Njinga would battle with her own strategies; the Portuguese would catch African slaves and transport them to the Americas from Njinga's country; Europeans started to invade Africa in 1483 from Kongo; besides, "the first rulers of the kingdom selected Mbanza Kongo as the capital for both strategic and defensive reasons. Situated on a high plateau above a river, the city was well protected and had a good water supply as well as fertile land for farming in the river valley"; resourceful Kongo had a border with Ndongo; Mbanza Kongo belongs to Angola today; in Kongo, Afonso was the king between 1509 and 1543, and he promoted Catholicism among Africans, in addition, he made children study Portuguese and Latin; however, he was engaged in slave trade; "Matamba was located east of Kongo and Ndongo and extended eastward to the Kwango River in the region known today as Baixa de Cassanje"; the word of Angola comes from ngola, that is, "the title of the ruler of Ndongo" (Heywood, 2017, pp.1-8, p.75, pp.263-264).

Njinga was the daughter of Ngola Mbandi Kiluanji who passed away in 1617; her brother Ngola Mbandi took the throne, successively (Balducci and Serbin, 2014, p.7). She had two younger sisters: Mukambu and Kifunji, and her mother was an ex-slave before her marriage to her father; Portuguese had established a colony close to her native land Ndongo and were sending African slaves to South America (Havemeyer, 2012, p.4). Besides, a Jesuit mission was founded in Luanda in 1560 (Birmingham, 2015, p.xiii). Njinga was an excellent diplomat and governor. Regarding Njinga, who was sent to Luanda for a peace negotiation with the Portuguese governor by her brother Ngola Mbande in 1622, she was forced to sit on a rug, but looking into the eyes of the governor, she sat on one of her servants like a chair for declaring her equal status to the Portuguese, and especially to the men (Havemeyer, 2012, p.10). She would return some "European captives" for the recognition of her nation (Rodriguez-McRobbie, 2013, p.68). She agreed that she would have offered slaves from other tribes to the Portuguese governor, in case he had abandoned Ndongo (Havemeyer, 2012, p.12). In fact, she became a Catholic for preventing the Portuguese monopoly on the slave trade (Rodriguez-McRobbie, 2013, p.69). That governor, called João Correia de Sousa was her godfather (Havemeyer, 2012, p.13), her godmother was "her hostess" Ana da Silva, and

her Catholic name became Ana de Sousa, accordingly (Heywood, 2017, p.75 and Mann, 1996, p.84). Thus, she was thinking to emancipate Portuguese prisoners, if and only if the Portuguese governor had emancipated the African slaves, in fact (Havemeyer, 2012, p.14). Njinga had soldiers from the Imbangala tribe (Rodriguez-McRobbie, 2013, p.69). She got married to the rival Imbangala tribe's leader Kasanje to be respected; she terminated her relationship with him and conquered his Matamba with her male and female soldiers (Havemeyer, 2012, pp.20-21). Strategically, she collaborated with other tribes and the Dutch for becoming the Queen of Matamba; besides, she initiated the six-year-long negotiations with the Portuguese in 1648, but she had to recognize "Philip as ruler and the de facto rule of the Portuguese in Ndongo," while conserving her leadership in Matamba (Lewis, 2020). In Matamba, she gave up the Imbangala tradition of sacrificing humans and opened churches (Mann, 1996, p.88). After her death, her sister Barbara (Mukambu as explained by Graciano (2013)) replaced her (Lewis, 2020).

Concerning the theoretical background of this study, Halliday's (1994) three language "metafunctions" categorized as (a) "ideational" ("experiential" or "logical" (Gong, Liu, 2018)), (b) "interpersonal," and (c) "textual" (as cited in Gong and Liu, 2018) are applied to the discourses used in Serbin and Jouveaud (2014) and Graciano (2013). Therefore, a clause can be analyzed from ideational, interpersonal, and textual perspectives in terms of Halliday's (1994) theory. Halliday's approaches to ecolinguistics can be related to the language use in depicting environmental issues (Song, Tang, 2020, p.559). Therefore, language is a tool used to convince people positively or negatively. According to Song and Tang (2020), when experiential ideational expressions are pro nature protection, the discourse is eco-beneficial, but when some anti-experiential expressions exist, the discourse is eco-destructive; "if it is difficult to decide whether the clause directly reflects beneficial or destructive meaning, then we will just categorize it as an ambivalent clause"; feelings for a spot and the move individuals can make to that spot shall be "evaluated through the principles of benevolence and intimacy with nature": individuals can make "beneficial, ambivalent, and destructive" moves to different spots in nature for their divergent feelings (p. 560). Some try to convince others via possibilities. Thus, Halliday argues that the interpersonal function depends on modality that is about possibilities and probabilities, including terms such as "maybe," "perhaps," "possible," "sometimes," and "always" (Song, Tang, 2020, p.560). Regarding the textual function, the theme, thus the start point of the discussion continues with a rheme, thus the conclusive remarks that make the text beneficial, ambivalent, or destructive (Stibbe, 2021, p, 211; p.228 and Song, Tang, 2020, p.561). Thus, mental metaphors hidden in speech and text can be beneficial, ambivalent, and destructive. In terms of the foundations of ecolinguistics, in Lakoff and Johnson's (1980) conceptual metaphor theory, source domains, consisting of metaphorical concepts' peculiarities identify the target domain concepts; meanwhile, in

ecolinguistics, one encounters “source frames” associated with “target domains” (Stibbe, 2015, pp.64-65; Stibbe, 2021, p.46), as in the metaphorical expression “FOREST FIRES ARE NUCLEAR BOMBS” since a forest fire can destroy many countries as the trees have been killed after a nuclear bomb attack that is used as source frame defining a horrible forest fire as the target domain. Thus, in the source frame, one can see the effects of a nuclear bomb explosion such as the dead, the wounded, the extinction of species, radiation, dangerous air, et cetera that are associated also with the results of forest fires. Accordingly, the discourses indifferent to forest fires is eco-destructive, for instance, by encouraging picnicking without paying attention to its negative consequences, whereas the discourses involving measures to be taken against forest fires such as warnings and drone uses in the forests can involve eco-ambivalent messages; however, sentences depicting how the forests are protected against fires and their positive consequences are eco-beneficial. The metaphorical expressions are written in capital letters in this study, by the way.

According to Stibbe (2015), “a frame” appears as “an area of life,” forming social event frames including the details on these events through “manifestations” that construct metaphors (Stibbe 2015, p.17). Thus, metaphors may explain the effects of dangerous events. “Appraisal patterns” are related to the events’ negative and positive effects’ evaluation; “erasure” removes trivial details in the interpretation of an event; despite this, “salient” words make prevail crucial details (Stibbe 2015 and 2021, pp.16-17). Besides, “conviction” looks for the truth in clauses (Stibbe, 2015: 17). According to Windsor (2004), signs must be defined in accordance with the information they supply to a human being, not how they reflect static events, in order to be treated functionally in an ecological perspective.

Briefly, this study analyzes how Njinga was defending her country as a warrior, how she was against the destruction of nature by colonialists, how she tried to combat against slavery, and how she was performing her ancestral duties as a sister in the seventeenth century in eco-beneficial, eco-ambivalent, and eco-destructive discourses about her actions. Njinga’s family life was balanced alongside her patriotic ambitions in turbulent invasion times.

Regarding previous studies on African women, Thornton (1991) argues that Njinga became an exemplary female ruler in Angola through her foreign policy strategies. Besides, Miller (1975) mentions that Portuguese appreciate her as the Mbundu leader of Ngola and Matamba for her conversion into Catholic Christianity and adds that resources on her character are controversial, accusing her of promoting the slave trade. However, Pantoja (2020) explains that Njinga could become the governor Ngola in 1624 in Ndongo, although Portuguese led to her expulsion in 1626, however, she could become the leader in Matamba in 1631 and negotiated for peace with the Portuguese. In addition, Pantoja (2020) proposes also

that she has been a source of inspiration in myths in the American continent. This study of mine differs from those previous studies, analyzing the discourses on Njinga, as well as her attitudes and behavior in a movie and a book on her from an ecolinguistic perspective.

2. Aim and Method

The environmental discourse related to Njinga's victories are gathered from these two resources in this study with the aim of showing that Njinga was fighting for the environmental rights of her land:

- Graciano, S. [director]. 2013. *Njinga Rainha de Angola* [Video file]. Lisboa: NOS Audiovisuais, SA.
- Serbin, S. and Joubaud, E. (script and text); Balducci, A. and Serbin, S. (pedagogical text); Masioni, P. (illustrations). 2014. *Njinga Mbandi: Queen of Ndongo and Matamba. UNESCO series on women in African history [19]*. Paris: UNESCO.

3. Discussion and Findings

3.1 Metafunctions and Ecolinguistic Discourse

This section will analyze the ideational, interpersonal, and textual metafunctions in the discourses related to Njinga and ecolinguistic metaphors both in the book and the movie mentioned above in the data section.

3.1.1 Ideational Metafunction and Eco-beneficial and Eco-destructive Discourse

In relation to the ideational metafunction of language, it involves two linguistic issues as “transitivity and ergativity” (Ali, 2019, p.18). In transitivity, an “actor” and the “affected” by the acts of the “actor” exist during material processes, or the sensor that senses, hears, feels on her or his own during mental processes (Stibbe, 2021, pp.32-34). In transitivity, one of the following six processes may play a role: “material process, relational process, verbal process, behavior process, mental process, and existential process. Material process refers to the process involving physical actions, and it has an actor and a goal; mental process refers to mental process of thinking, imaging, liking, etc., and it has a senser and a phenomenon;

relational process is used to describe what kind of relation is between different things, and it has an attribute and a carrier; verbal process is a process of saying, and it has a sayer and a receiver; behavior process refers to the physiological activities like crying, breathing, listening, etc., and it has a behavior; existential process describes the a process of existing, and it always has an existent and an existential verb” (Gong, Liu, 2018, p.68, my correction). In this section, ecolinguistic metaphors related to these six processes that appear in sentences in the works related to Njinga’s environmentalism alongside her feelings (in relation with ergativity) are analyzed. Material processes require an actor, a process, and a goal to form a clause (Gong, Liu, 2018, p. 69). Both in the book by Serbin and Jouveaud (2014) and the movie by Graciano (2013), invaders appear as actors destroying lands with the goal of trading goods. In both works, wars bring the destruction of resources as carriers for being the main causes of nature destruction. In terms of relational processes, there is a “carrier”, a “process,” and an “attribute”; the verbal processes have a “sayer,” a speaker and a “receiver,” a listener (Gong, Liu, 2018, pp.68-70). In the movie (Graciano, 2013) and the book (Serbin, Jouveaud, 2014), the verbal processes occur in the orders of the Portuguese to the natives. In the behavior process, usual acts are depicted (Gong, Liu, 2018, p.73). In the book and the movie, invaders search for gold and precious stones, for instance. A mental process involves thinking; Njinga thinks about different strategies for becoming the queen. Regarding existential processes, there are farms and natural resources that we see in the movie as the background in the existent ambience. One can find metaphors related to these processes in both the book and the movie, analyzing the events depicted chronologically in both works. This study aims to decipher the ecological metaphors related to these processes.

The following statement posits that Njinga -as an actor- was an angel for the future of her country’s independence within a material process: “A key figure in African resistance to colonialism, Queen Njinga defined much of the history of seventeenth-century Angola. An outstanding strategist and skilful negotiator, she defended her country steadfastly until her death in 1663 at the age of 82” (Serbin, Jouveaud, 2014, p.10). Her ideas were based on the protection of nature as she would wear indigenous clothes as depicted in the movie by Graciano (2013); however, eco-beneficially, as an ecolinguistic metaphor, “A QUEEN IS A NATURE PROTECTOR/ANGEL,” but an invader as an actor is danger, and eco-destructively, as an ecolinguistic metaphor, “INVADERS ARE RAPISTS, THIEVES, AND SERIAL KILLERS” for destroying the lands, stealing natural products, and killing natives: “In 1560, after a long voyage, the Portuguese explorer Paulo Dias de Novais landed on the Ndongo coast, close to the mouth of the Kwanza River”; accordingly, invaders appear as force users entering lands belonging to others, and eco-metaphorically, “RIVERS ARE TREASURES” as they provide humans with water; however,

water can be sacred for invaders, too: “WATER IS A BLESSING” as it is used for baptizing people and one cannot live without drinking water; “Paulo Dias de Novais, accompanied by Portuguese Jesuits, traders and dignitaries, announced that he had been sent by the Portuguese Crown and requested to be presented to the King of Ndongo”; trade is an illusory term for native tribes; “ENCULTURATION IS ENVIRONMENTAL DANGER” in this statement as an ecolinguistic metaphor, as the one who utters it regards natives as non-believers and primitives who cannot use money to buy commercial goods, in fact: “Your Excellency, we wish to develop trade relations with your kingdom and to let you gain from our missionaries’ knowledge”; bribery was not welcome in Ndongo; when Njinga’s father, Ngola Kiluanje kia Ndambi, was ruling in Kabasa, the Portuguese could not influence him with gifts; “NATURE IS A MOTHER” and “NATURE IS A TREASURE” for the people of Ndongo who were talented in “trade, metalworking, animal husbandry and agriculture” (Serbin, Jouveaud, 2014, pp.12-15, my ecolinguistic analyses included). Njinga had gold, pearl, and shell earrings (Havemeyer, 2012, p.15). “INVADERS (ACTORS) ARE “ROBBERS” and “ENVIRONMENTAL DESTRUCTION IS A ROBBERY” are the ecological metaphors underlying this statement: “They took stock of the country’s wealth and, in particular, looked for gold and silver mines, much coveted by the Portuguese Crown for its mint”; the interpersonal metafunction between the Portuguese governor and the Ndongo’s king, thus Ngola Kiluanje kia Ndambi was based on a negotiation that he could combat against other kingdoms becoming the leader of an army; such a negotiation leads to the metaphor “ENVIRONMENTAL DESTRUCTION IS WAR” and “WARRIORS ARE BOMBS” since Paulo Dias de Novais came back to Ndongo with an army in 1575 to occupy and take the control of Ndongo as a “NATURE RAPIST, BOMBER, THIEF, AND SERIAL KILLER”; the Portuguese who got Ndongo called it “Angola” and established a port at São Paulo da Assunção de Loanda (Luanda); accordingly, “Portuguese migrants, namely missionaries, farmers and merchants, poured into Luanda, and other adventurers acquired land taken from Africans” (Serbin, Jouveaud, 2014, pp.15-18, my ecolinguistic analyses included). Thus, “AGRICULTURE IS RICHNESS,” “PRODUCTS ARE WEALTH,” and “INVADERS ARE THIEVES,” considering the lands lost in Ndongo where Njinga’s meals consisted of chickens, birds, and hares alongside crocodiles and rats, according to Havemeyer (2012, p.16). Based on the metaphor that “INVADERS ARE NATURE RAPISTS, BOMBERS, THIEVES, AND SERIAL KILLERS,” Serbin and Jouveaud (2014) explain, “The land had been ravaged. Famine was rife and slave-trading, so valuable to the Portuguese, had become impossible. They wished to negotiate a peace treaty” (p.25). Njinga who could speak Portuguese was the best possible negotiator in such a case. The half-brother of Njinga sent Njinga as a negotiator to meet Dom João Correia de Sousa, the Portuguese Governor for the negotiations; “NATURE DEVASTATION IS ENEMY MAKING” since the

Portuguese convinced some tribes to combat against other tribes in Africa: “The Mbalagas have destroyed everything” (Serbin, Jouveaud, 2014, pp.25-26, my ecolinguistic analyses included).

However, “THE SUN IS HOPE” for the future of countries, as Njinga was born on a sunny day in 1581 to the Mbundu tribe in the movie by Graciano (2013), thus, “THE DARKNESS OF THE NIGHT ARE STRATEGIES,” and “ARROWS STAND FOR THE POWER OF NJINGA.” In the movie by Graciano (2013), her father recommended her, “Think with your head, not with your heart.” Thus, “THE HEART IS A CONTAINER FOR EMOTIONS” and “THE MIND IS A CONTAINER FOR IDEAS AND STRATEGIES FOR THE ENVIRONMENT.” The tribe members cannot accept her as the queen easily as she is a woman, but her father was against insatiability and fury which can be hot liquid in the heart to cause abrupt inconsiderate violent acts (see Kövecses, 1990 for the body and emotion metaphors). However, Njinga is a symbol for nature, and “NATURE IS A MOTHER AND A LEADER.” Nature provides humans with foods, and when one harms nature, disasters occur. In Ndongo, “GOATS AND SHEEP ARE RICHNESS” since farming leads to a country’s prosperity. Besides, “THE RIVER IS LIFE” as Njinga’s half-brother murdered her son in a river, and Njinga’s counsellor killed his son in a river, Portuguese make Njinga’s sister got drown in the river, and Njinga escaped from the Portuguese, chasing her to kill her, by throwing herself into a fountain. As the farmers were captured to be sold as slaves, their country had lost its wealth as food production and safety are obligatory for countries’ survival. Besides, “TREES ARE HEALTH” and “PLANTS ARE MEDICINE” as Heywood (2017) explains, “In the low-lying coastal areas south of Luanda, including parts of Kisama, the climate was semi-arid and inhospitable. Here, however, the majestic and imposing *imbondeiro*, the baobab tree, was the lifeline of the local population, providing water, food, shelter, and medicine. The Kisama region was famous for large slabs of rock salt, which were mined and distributed to all parts of the country” (p.9). Therefore, the experiential ideational metafunctional eco-beneficial metaphors in the book and the film persuade us that nature protection is the basis for the survival of every country.

3.1.2 Interpersonal Metafunction

The interpersonal function is on the sustainability of social relations, and it is based on moods and residues (as cited in Ali, 2019, p.19). According to Stibbe (2015), a text shall evoke certain moods in relation to appraisal patterns that can be set by ecolinguistic metaphors (p.85). “SISTERS ARE BLESSINGS” in Njinga’s life, however, her brother was jealous enough about her to kill her son: thus, “BROTHERS ARE HAZARDS” metaphorically. “NATURE IS A MOTHER” with her nutrients, but

“MALE INVADERS ARE NATURE MURDERES” in the invasion of Ndongo. When Njinga’s father Mbandi Ngola Kiluanji, the King of Ndongo, passed away in 1617, her half-brother became the king (UNESCO, 2014, p.7); the murder of the son of Njinga is also a metaphor for humans’ devastation of nature that causes even the deaths of humans, thus, “LAND INVASION IS MURDER.” The Portuguese collaborated with another tribe whose people were known as “Mbangalas” (Serbin, Jouveaud, 2014, p.23) However, Njinga managed to become the leader of Matamba, fighting against the Portuguese with her women soldiers in the movie by Graciano (2013), and her spy was Kifunji; that is the reason for which the Portuguese kill her. Her sister Mukambu replaced her after her death as narrated both by Serbin and Jouveaud (2014) and Graciano (2013). Thus, if we consider the metaphor “NATURE IS A MOTHER,” thinking about a female nature, we can also say that “NATURE PROTECTION IS SISTERHOOD.” Njinga thought about the possibilities of being saved as a nation by communicating with her sisters: Kifunji could write letters without being caught, but she got caught, and Mukambu could be the next new leader of her country.

3.1.3 Textual Metafunction

The textual function is about the message to be given in speech or discourse: it consists of a “theme,” an initial point, and a “rheme,” an ending point for the transmitted message, and it has an “information structure” evolving from the “given” to the “new” (Ali, 2019, p.19). The theme of both the book and the film is Njinga’s strength and success, the rheme of the sentences are related to Njinga’s accomplishments. In fact, the book by UNESCO (2014) explains that she was against slavery: “As they found no gold or silver mines, the Portuguese decided to trade in slaves on a massive scale in order to supply labour for the new colony of Brazil” (Serbin, Jouveaud, 2014, p.19). This clause’s theme is that the Portuguese saw slaves as money instead of silver and gold, and metaphorically, the point to be understood from the rheme is that “NATURE DESTRUCTION IS SLAVE TRADE.” As we consider products raised by farmers, and the willingness of the invaders to make farmers slaves in other lands, these are ways of damaging natural resources since “NATURE IS A PERSON THAT NEEDS CARE AND ATTENTION.” “INVADERS ARE ATTACKERS AND CRIMINALS” trying to steal from foreign lands both in the movie (by Graciano, 2013) and the book by UNESCO (2014) which mentions that “she would never allow her kingdom to be subjugated by a foreign power” (Serbin, Jouveaud, 2014, p.21). Thus, “A little further on, Njinga was stupefied to find an enormous slave shed: before her very eyes, convoys of slaves were being sold and herded on to slave ships. In only a few years, Luanda had become one of the biggest slave-trading ports on the African continent. Before negotiations: Just before the negotiations, Njinga stood to one side, thinking

of the men, women and children on board the slave ships” (Serbin, Jouveaud, 2014, p.29). As she was sent to start negotiations with the Portuguese by her half-brother, both in the book and the film, she rejected to sit on a carpet to keep an eye-contact with the Portuguese governor and used one of her servants as a chair also to show her social status’ equality to those of the Portuguese present for the negotiations. Thus, “NATURE PROTECTION IS EQUALITY” as all the human beings must protect nature and “NATURE DESTRUCTION IS A WAR” since lots of fields, forests, and creatures are destroyed during wars. “A CARPET IS INFERIORITY” and “EYE-CONTACT IS SOCIAL EQUALITY FOR THE PROTECTION OF NATURE” metaphorically. Therefore, “Njinga communicated her wishes to her maid with a mere look: the maid immediately crouched on all fours in front of her so that Njinga could sit on her back” (Serbin, Jouveaud, 2014, p.31). If we think that Njinga got on her servant as if she had been riding a horse, we can interpret that “THE CITIZENS OF A NATION ARE THE REAL LEADERS,” “A HORSE IS A FRIEND,” “THE LEADER RIDES THE HORSE TO THE DIRECTION THE HORSE WISHES,” and “ONLY LEADERS CAN PROTECT NATURE AND ALL THE CREATURES.” All the citizens of a nation protect its natural resources by collaboration with their leaders. Therefore, “Njinga reached a twofold agreement: the withdrawal of Portuguese troops from Ndongo and recognition of its sovereignty. In return, she agreed to open trade routes to the Portuguese” (Serbin, Jouveaud, 2014, p.34). At the age of 40, she decided to get baptized in order to lead to the global recognition of her country; accordingly, she assumed the name Dona Ana de Sousa both in the book (by Serbin, Jouveaud, 2014) and the movie (by Graciano, 2013) as a strategy. This agreement was not kept by the Portuguese; Njinga killed her brother in the movie (by Graciano, 2013), but Serbin and Jouveaud (2014) mention that this death was “mysterious” (p.35); successively, Njinga became the queen of Ndongo, “NATURE PROTECTION IS A FIGHT,” too. She becomes a ngola and conquers Matamba both in the book (by Serbin, Jouveaud, 2014) and the film (by Graciano, 2013). She is successful at defending her land and its environment. Finally, “the Portuguese Crown renounced its claims to Ndongo in a treaty ratified in Lisbon by King Pedro VI on 24 November 1657” (Serbin, Jouveaud, 2014, p.37). In the movie (by Graciano, 2013), a messenger says, “The slave port is a prison in our lands.” Besides, in the film (by Graciano, 2013), “THE FOG AND BIRDS ARE THE DEFEAT FOR NJINGA’S BROTHER AND AN ALARM CALL FOR ENVIRONMENTAL PROTECTION,” “DANCING IS CELEBRATION,” “NJINGA’S SILENT HEART IS A STRATEGY TO PROTECT HER LANDS,” and “TO TAKE A STEP BACK TO MOVE FORWARD IS TO TAKE PRECAUTIONS” by solving a past issue for making a progress, according to Njinga. That is also valid for environmental protection since one must analyze the historical background of the species on a land to provide them with their needs. In the film (by Graciano, 2013), she confessed that she wished to protect

farms and rivers as every nation needs foods and water to survive. In the end, in the film (by Graciano, 2013), in Luanda, the Dutch defeated the Portuguese, and Njinga defended, “the place of a queen is next to her people,” thus as “NATURE DEVASTATION IS A WAR,” “ENVIRONMENTAL PROTECTION IS TEAM-WORK.”

4. Conclusion

Njinga appears even today as an exemplary female leader able to make strategic decisions as the founder of Angola. She protects nature and finds refuge in nature against the enemies. She thinks about her nation without hesitating to fight with the invaders. She raises awareness on natural resources and gender equality by raising women soldiers and fighting for becoming a queen defending her citizens' rights. Besides, Havemeyer (2012) suggests that there is not any evidence on the fact that Njinga murdered her half-brother and devoured his son's heart, however, she sold only criminals and war captives as slaves, while combatting for the freedom of her own tribe's slaves (p.28). Her baptism was also strategic: in 1660, the Pope accepted her as a member of the Catholic community, and she was consequently recognized as an official queen by the Portuguese (Thériault, 2019).

Consequently, the ecolinguistic metaphors make us understand how and why natural resources must be protected during wars, and the Hallidayan approach makes us conceive the causes of nature devastation during wars by analyzing sentences. Halliday's (1994) ideational, interpersonal, and textual metafunctions make us formulate ecolinguistic metaphors as in the theory suggested by Stibbe (2015 and 2021) and construct strategies for protecting natural resources during wars. Njinga's discourse was eco-beneficial, thinking about her strategies to protect her country, but the male warriors' discourse was eco-destructive or ambivalent in the film as they try to kill her, occupy her land, and exploit its natural resources and people as slaves. As well, in the book published by UNESCO (2014), Njinga is represented with an eco-beneficial discourse, and the invaders behave eco-destructively as long as they look for treasures, slaves, and commercial goods by destroying the lands of Ndongo and Matamba, especially when we consider the suggestion of Lynn White (1967) on the Biblical bases of the nature destruction, and he (1967) refers to the extinction of aurochs in Europe in 1627 due to hunting practices, Bacon's view that nature serves humans with the help of technological scientific developments before the 1850s, and workers that were sent to find “more potash, sulfur, iron ore, and charcoal,” and their acts that led to “erosion and deforestation” in the beginning of the fourteenth century (pp.1203-1204). Besides, he (1967) accuses Christian missionaries of deforestation by saying, “for nearly 2 millennia Christian missionaries have been chopping down sacred

groves, which are idolatrous because they assume spirit in nature” (p.1206). Considering all these ideas of White (1967) in addition to his approval for Saint Francis of Assisi’s appreciation for animals, one can perceive Njinga as a fighter for nature and its resources. Thus, metaphorically, “NJINGA IS THE MOTHER NATURE,” as the founder of a country, and her actions prove that women can be soldiers, enter the military, can be elected as presidents, and must study in reply to contemporary issues on women’s rights. In a prospective study, Njinga’s life can be analyzed from ecofeminist perspectives.

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Article Information Form

Author(s) Notes: This paper was first presented at the Social Science History Association’s 47th annual conference in Philadelphia in 2021, entitled “Crisis, Conjunctures, Turning Points: Theory and Method in Turbulent Times.” It was elaborated in accordance with the feedback received.

Author(s) Contributions: The article has a single author.

Conflict of Interest Disclosure: No potential conflict of interest was declared by the author.

Supporting/Supporting Organizations: No grants were received from any public, private or non-profit organizations for this research.

Ethical Approval and Participant Consent: Scientific, ethical and citation rules were followed during the writing process of the study titled “Gender Inequality: An Alien Practice to African Cultural Settlement”; No falsification has been made on the collected data, and the “Universal Journal of History and Culture” has no responsibility for all ethical violations that may be encountered, and all responsibility belongs to the authors.