CONCEPTUAL METAPHORS IN DHOLUO: A COGNITIVE LINGUISTIC APPROACH

BY

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A THESIS SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE AWARD OF THE DEGREE OF DOCTOR OF PHILOSOPHY (LINGUISTICS) OF THE FACULTY OF ARTS AND SOCIAL SCIENCES, DEPARTMENT OF LANGUAGES, LINGUISTICS AND LITERATURE, KISII UNIVERSITY

OCTOBER, 2018
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DEDICATION

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ABSTRACT

There has been an insatiable interest in the study of conceptual metaphors across languages. This has been prompted by the principal reason that for a long time, the traditional approach to the study of metaphors had taken centre stage with most scholars viewing metaphor as a decorative mechanism in which a word is used to replace another even though no new information is emanated. It was not until the revolutionary study of Lakoff and Johnson that scholars started exploring metaphor from a different perspective. Conceptual Metaphors pervade our speeches but we use them unconsciously because we are unaware of them. For this reason, they should be made overt because they are not only instrumental in meaning construction but are also rich subtle elements of language. This study was guided by four objectives: to prototypically categorize conceptual metaphors in Dholuo, to account for meaning construction in the blends of conceptual metaphors in Dholuo, to explain the schematic patterns that are instrumental for the comprehension of conceptual metaphors in Dholuo and to explain the socio-cultural implications of the images used in conceptual metaphors in Dholuo. Data was collected from forty eight respondents using a tape recorder. A total of three hundred and fifty metaphorical expressions constituted the sample size. Secondary data was derived from the researcher’s intuition as well as library study. The data for the study was qualitatively analyzed using some tenets of two theories namely: Conceptual Integration theory and Image Schema theory. Through these theories a more explicit, detailed account of the creativity of human language and thought was brought to perspective. The study adopted a descriptive research design. The findings of the study revealed that grouping by prototype is important since it provides an avenue where individuals make sense of their experiences and learn about the world around them through embodiment. In addition, prototype is the ideal level essential for classification because of cultural values attached to it and the comprehensive treatment that it accords different entities. The study further revealed that the blending processes of composition, completion and elaboration are essential in the construction of meaning of conceptual metaphors in Dholuo. Moreover, the basic image schemas are principal and they play a central role while subsidiary image schemas are peripheral and play a subordinate role. Finally, the study noted that animal metaphors that are used in reference to both men and women in the Luo society are sexist in nature and therefore disclose a reality of a social imbalance pitting the male against the female with the latter being brought out as subjugated and degraded and the former as elevated and dignified. The findings of the study would make a contribution to linguistics especially the discipline of Cognitive Linguistics which is relatively new and has therefore not been subjected to extensive research.
# TABLE OF CONTENTS

DECLARATION .................................................................................................................. ii
PLAGIARISM DECLARATION ......................................................................................... iii
DECLARATION OF NUMBER OF WORDS ......................................................................... iv
COPYRIGHT ...................................................................................................................... v
DEDICATION .................................................................................................................. vi
ACKNOWLEDGEMENT ................................................................................................... vii
ABSTRACT ....................................................................................................................... ix
TABLE OF CONTENTS ................................................................................................. x
LIST OF TABLES ................................................................................................................ xv
LIST OF FIGURES ............................................................................................................. xix
LIST OF APPENDICES ....................................................................................................... xxii
LIST OF ACRONYMS ....................................................................................................... xxiii

## CHAPTER ONE .............................................................................................................. 1

### INTRODUCTION........................................................................................................... 1

1.0 Background Information ...................................................................................... 1
1.1 Statement of the Problem ..................................................................................... 8
1.2 Research Objectives ............................................................................................ 8
1.3 Research Questions .............................................................................................. 9
1.4 Justification and Significance of the Study .......................................................... 9
1.5 Assumptions of the Study .................................................................................... 10
1.6 Scope and Limitations of the Study ................................................................ 11
1.7 Definition of Terms ............................................................................................ 13
1.8 Summary ............................................................................................................. 13

## CHAPTER TWO ............................................................................................................. 14

### LITERATURE REVIEW AND THEORETICAL FRAMEWORK .................................. 14

2.0 Introduction ........................................................................................................... 14
2.1 Categorization in Cognitive Linguistics ............................................................. 14
   2.1.1 Classical Categorization ............................................................................. 14
       2.1.1.1 Constraints of the Classical Model ................................................... 15
3.7.1 Procedure of Data Analysis .......................................................... 67
3.8 Ethical Considerations ................................................................. 71
3.9 Summary ...................................................................................... 71

CHAPTER FOUR .................................................................................. 72
DATA PRESENTATION, ANALYSIS, RESULTS AND DISCUSSIONS .......... 72
4.0 Introduction .................................................................................. 72
4.1 Prototypical Categorization of Conceptual Metaphors in Dholuo ........ 72
  4.1.1 Levels of Organization in Classification by Prototype .................. 73
    4.1.1.1 Body part conceptual metaphors ........................................ 74
    4.1.1.1.1 The eye ...................................................................... 74
    4.1.1.1.2 The Mouth ............................................................... 85
    4.1.1.1.3 The Tongue ............................................................. 91
    4.1.1.1.4 The heart ................................................................. 94
    4.1.1.1.5 The Head ............................................................... 105
    4.1.1.1.6 Buttocks ................................................................. 107
    4.1.1.2 Food related conceptual metaphors .................................. 114
    4.1.1.3 Animal related metaphors ............................................. 137
  4.2.1 Blends of food related conceptual metaphors in Dholuo .......... 148
  4.2.2 Blends of Body related Conceptual Metaphors in Dholuo ......... 187
  4.2.3 Blends of Animal related Conceptual Metaphors in Dholuo ..... 197
    4.2.3.1 Analogy Vital Relation ............................................... 209
    4.2.3.2 Positive Analogy based on the tangibility criterion .......... 210
    4.2.3.3 Positive Analogy based on the non-tangibility criterion .... 211
    4.2.3.4 Negative Analogy based on the Tangibility Criterion ......... 213
    4.2.3.5 Negative Analogy based on the Non-Tangibility Criterion 215
    4.2.3.6 Presence of an Entity ............................................... 216
    4.2.3.7 Compression of Analogy Vital Relations ....................... 217
    4.2.3.8 The Disanalogy Vital Relation .................................... 218
    4.2.3.9 The Cause-Effect Vital Relation ................................ 220
    4.2.3.10 Part-Whole Vital Relation ....................................... 222
    4.2.3.11 The Similarity vital relation ..................................... 224

xii
4.4 The socio-cultural implications of the images used in conceptual metaphors in Dholuo

4.4.1 Animal metaphors

4.4.1.1 Classification of animal metaphors

4.4.1.1.1 Animal metaphors used to refer to men positively

4.4.1.1.2 Animal metaphors used to refer to men negatively

4.4.1.1.3 Animal metaphors used to refer to women positively

4.4.1.1.4 Animal metaphors used to refer to women negatively

4.4.1.1.5 Animal metaphors that are used in reference to both men and women

4.4.2 Social-cultural implications of the animal metaphors used

4.4.3 Summary

CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

5.1 Summary of Findings

5.2 Conclusion

5.3 Recommendations

5.4 Areas for further research

BIBLIOGRAPHY

APPENDICES
Table 1.1: An incomplete record of Image Schemas ..................................................... 58
Table 4.1: The Conceptual Category of Consolation and the number of metaphorical expressions............................................................................................................... 75
Table 4.2: The Conceptual Category of Surveillance and the number of metaphorical expressions............................................................................................................... 76
Table 4.3: The Conceptual Category of Protection and the number of metaphorical expressions............................................................................................................... 77
Table 4.4: The Conceptual Category of Encouragement and the number of metaphorical expressions............................................................................................................... 77
Table 4.5: The Conceptual Category of unraveling a secret and the number of metaphorical expressions ........................................................................................................ 79
Table 4.6: The Conceptual Category of Confusion and the number of metaphorical expressions............................................................................................................... 80
Table 4.7: The Conceptual Category of Extreme Certainty and the number of metaphorical expressions ........................................................................................................ 80
Table 4.8: The Conceptual Category of Leering at women and the number of metaphorical expressions ........................................................................................................ 82
Table 4.9: The Conceptual Category of Keenness and the number of metaphorical expressions ............................................................................................................... 84
Table 4.10: The Conceptual Category of Support and the number of metaphorical expressions ............................................................................................................... 86
Table 4.11: The Conceptual Category of Disrespect and the number of metaphorical expressions ............................................................................................................... 86
Table 4.12: The Conceptual Category of Problems and the number of metaphorical expressions ............................................................................................................... 88
Table 4.13: The Conceptual Category of Undesirability and the number of metaphorical expressions ............................................................................................................... 89
Table 4.14: The Conceptual Category of Carelessness and the number of metaphorical expressions ............................................................................................................... 89
Table 4.15: The Conceptual Category of Negativity and the number of metaphorical expressions ............................................................................................................... 91
Table 4.16: The Conceptual Category of Desire and the number of metaphorical expressions ............................................................................................................... 92
Table 4.17: The Conceptual Category of Displeasure and the number of metaphorical expressions ............................................................................................................... 93
Table 4.18: The Conceptual Category of Joy and the number of metaphorical expressions ............................................................................................................... 94
Table 4.19: The Conceptual Category of Sorrow and the number of metaphorical expressions ............................................................................................................... 95
Table 4.20: The Conceptual Category of Anxiety and the number of metaphorical expressions ............................................................................................................... 96
Table 4.21: The Conceptual Category of Peace and the number of metaphorical expressions

Table 4.22: The Conceptual Category of Destruction and the number of metaphorical expressions

Table 4.23: The Conceptual Category of Growth and the number of metaphorical expressions

Table 4.24: The Conceptual Category of Revival and the number of metaphorical expressions

Table 4.25: The Conceptual Category of Concentration and the number of metaphorical expressions

Table 4.26: The Conceptual Category of Intelligence and the number of metaphorical expressions

Table 4.27: The Conceptual Category of Striking feature and the number of metaphorical expressions

Table 4.28: The Conceptual Category of Worry and the number of metaphorical expressions

Table 4.29: The Conceptual Category of Envy and the number of metaphorical expressions

Table 4.30: The Conceptual Category of Ugliness and the number of metaphorical expressions

Table 4.31: The Conceptual Category of Luck and the number of metaphorical expressions

Table 4.32: The Conceptual Category of Misfortune and the number of metaphorical expressions

Table 4.33: The Conceptual Category of Warning and the number of metaphorical expressions

Table 4.34: The Conceptual Category of Good nature and the number of metaphorical expressions

Table 4.35: The Conceptual Category of Unattractiveness and the number of metaphorical expressions

Table 4.36: The Conceptual Category of Stubbornness and the number of metaphorical expressions

Table 4.37: The Conceptual Category of Plumpness and the number of metaphorical expressions

Table 4.38: The Conceptual Category of Resilience and the number of metaphorical expressions

Table 4.39: The Conceptual Category of Carelessness and the number of metaphorical expressions

Table 4.40: The Conceptual Category of Loneliness and the number of metaphorical expressions
Table 4.41: The Conceptual Category of Adaptability and the number of metaphorical expressions .................................................................................................................. 121
Table 4.42: The Conceptual Category of Promptness and the number of metaphorical expressions .................................................................................................................. 121
Table 4.43: The Conceptual Category of Astuteness and the number of metaphorical expressions .................................................................................................................. 122
Table 4.44: The Conceptual Category of Determination and the number of metaphorical expressions .................................................................................................................. 122
Table 4.45: The Conceptual Category of Friendship and the number of metaphorical expressions .................................................................................................................. 123
Table 4.46: The Conceptual Category of Deceit and the number of metaphorical expressions .................................................................................................................. 123
Table 4.47: The Conceptual Category of Hate and the number of metaphorical expressions .................................................................................................................. 125
Table 4.48: The Conceptual Category of Detestation and the number of metaphorical expressions .................................................................................................................. 126
Table 4.49: The Conceptual Category of Trouble and the number of metaphorical expressions .................................................................................................................. 127
Table 4.50: The Conceptual Category of Resistance and the number of metaphorical expressions .................................................................................................................. 129
Table 4.51: The Conceptual Category of Harshness and the number of metaphorical expressions .................................................................................................................. 130
Table 4.52: The Conceptual Category of Carefree and the number of metaphorical expressions .................................................................................................................. 131
Table 4.53: The Conceptual Category of Amiability and the number of metaphorical expressions .................................................................................................................. 132
Table 4.54: The Conceptual Category of Vulnerability and the number of metaphorical expressions .................................................................................................................. 133
Table 4.55: The Conceptual Category of Adamance and the number of metaphorical expressions .................................................................................................................. 133
Table 4.56: The Conceptual Category of Desire and the number of metaphorical expressions .................................................................................................................. 135
Table 4.57: The Conceptual Category of Embezzlement and the number of metaphorical expressions .................................................................................................................. 136
Table 4.58: The Conceptual Category of Conservation and the number of metaphorical expressions .................................................................................................................. 137
Table 4.59: The Conceptual Category of Strength and the number of metaphorical expressions .................................................................................................................. 139
Table 4.60: The Conceptual Category of Courage and the number of metaphorical expressions .................................................................................................................. 139
Table 4.61: The Conceptual Category of Cowardice and the number of metaphorical expressions

Table 4.62: The Conceptual Category of Power and the number of metaphorical expressions

Table 4.63: The Conceptual Category of Assertiveness and the number of metaphorical expressions

Table 4.64: The Conceptual Category of Sturdiness and the number of metaphorical expressions

Table 4.65: The Conceptual Category of Impeccability and the number of metaphorical expressions

Table 4.66: The Conceptual Category of Efficiency and the number of metaphorical expressions

Table 4.67: The Conceptual Category of Respect and the number of metaphorical expressions

Table 4.68: Positive Analogy based on the tangibility criterion

Table 4.69: Positive Analogy based on the non-tangibility criterion

Table 4.70: Negative Analogy based on the tangibility criterion

Table 4.71: Negative Analogy based on the non-tangibility criterion

Table 4.72: Positive Analogy based on the non-tangibility criterion and indicative of the presence of an entity

Table 4.73: Conceptual metaphors in Dholuo in which the Disanalogy vital relation is registered.

Table 4.74: Conceptual metaphors in Dholuo that register the Cause-Effect vital relation

Table 4.75: Conceptual metaphors in Dholuo which register the Part-Whole vital relation

Table 4.76: Conceptual metaphors in which Similarity vital relation is registered

Table 4.77: Conceptual metaphors in Dholuo that register the Category vital relation

Table 4.78: Conceptual metaphors in Dholuo registering the Intentionality vital relation

Table 4.79: Conceptual metaphors in Dholuo registering the Uniqueness vital relation

Table 4.80: Conceptual metaphors in Dholuo registering the Representation vital relation
LIST OF FIGURES

Figure 2.1: Prototypical Categorization of an Animal ......................................................... 17
Figure 2.2: The Mental Spaces in the Conceptual Blend (Adapted from Fauconnier & Turner, 2002). ......................................................................................................................... 23
Figure 2.3: The cognitive representation of the conceptual metaphor ‘ANGER IS HEATED FLUID IN A CONTAINER.’ ........................................................................................................ 29
Figure 2.4: Mapping of the conceptual metaphor MAN IS AN ILLUMINATING OBJECT ................................................................................................................................. 31
Figure 3.1: The categories of the Analogy vital relation (Adapted from Gathiglia, 2014). ................................................................................................................................. 70
Figure 4.1: Representation of the conceptual metaphor EYE IS A LIMB ................. 78
Figure 4.2: Representation of the conceptual metaphor EYE IS AN ENTITY/OBJECT 81
Figure 4.3: Representation of the conceptual metaphor EYE IS LOCUS FOR APPROVED/DISAPPROVED BEHAVIOUR .......................................................... 83
Figure 4.4: Representation of the conceptual metaphor SEEING IS KNOWING ........ 85
Figure 4.5: Representation of the conceptual metaphor MOUTH IS A PERSON ...... 87
Figure 4.6: Representation of the conceptual metaphor MOUTH IS A LOCUS FOR DISAPPROVED BEHAVIOUR ................................................................. 91
Figure 4.7: Representation of the conceptual metaphor TONGUE IS A LOCUS OF DISAPPROVED BEHAVIOUR ................................................................. 94
Figure 4.8: Representation of the conceptual metaphor HEART IS A LOCUS OF EMOTIONS ................................................................................................. 97
Figure 4.9: Representation of the conceptual metaphor HEART IS A DESTROYABLE OBJECT ................................................................................................. 100
Figure 4.10: Representation of the conceptual metaphor HEART IS A LIVING .... 103
Figure 4.11: Representation of the conceptual metaphor HEARING IS UNDERSTANDING ................................................................................................. 105
Figure 4.12: Representation of the conceptual metaphor HEAD IS A SEAT OF INTELLECT ................................................................................................. 107
Figure 4.13: Representation of the conceptual metaphor BUTTOCKS ARE PEOPLE ................................................................................................. 111
Figure 4.14: Representation of the conceptual metaphor BUTTOCKS IS AN OBJECT/ENTITY ................................................................................................. 114
Figure 4.15: Representation of the conceptual metaphor PEOPLE ARE FOOD ........ 124
Figure 4.16: Representation of the conceptual metaphor PEOPLE ARE FOOD ........ 126
Figure 4.17: Representation of the conceptual metaphor INAPPROPRIATE BEHAVIOUR IS INEDIBLE FOOD ................................................................................... 129
Figure 4.18: Representation of the conceptual metaphor PERSONALITY IS FOOD ... 134
Figure 4.19: Representation of the conceptual metaphor MONEY IS FOOD ............ 137
Figure 4.20: Representation of the conceptual metaphor PEOPLE ARE ANIMALS...

Figure 4.21: The categories of the Analogy vital relation (Adapted from Gathigia, 2014).

Figure 4.22: Mapping of the conceptual metaphor ‘AGWENGE IS A TREASURED FISH.’

Figure 4.23: The cognitive representation of the conceptual metaphor ‘NEW ENTRANT’S STRATEGY IS AN EFFECTIVE FISHING METHOD’

Figure 4.24: The cognitive representation of the conceptual metaphor ‘INCUMBENT’S STRATEGY IS A POOR FISHING METHOD.’

Figure 4.25: The cognitive representation of the conceptual metaphor ‘ACQUIRING KNOWLEDGE IS QUENCHING THIRST.’

Figure 4.26: The cognitive representation of the conceptual metaphor ‘EATING IS WAR.’

Figure 4.27: The cognitive representation of the conceptual metaphor ‘UNDERSTANDING IS EATING.’

Figure 4.28: The cognitive representation of the conceptual metaphor ‘TONGUE IS AN OBJECT.’

Figure 4.29: The cognitive representation of the conceptual metaphor ‘EYE IS A CONTAINER FOR EMOTIONS.’

Figure 4.30: The cognitive representation of the conceptual metaphor ‘PEOPLE ARE ANIMALS.’

Figure 4.31: Conceptual interaction between breast (target domain) and plant (source domain) positive Analogy based on the tangibility criteria.

Figure 4.32: Conceptual interaction between heart (target domain) and positive emotions (source domain) positive Analogy based on the non-tangibility criteria.

Figure 4.33: Conceptual interaction between human being (target domain) and stubborn fish (source domain) negative Analogy based on the tangibility criteria.

Figure 4.34: Conceptual interaction between eating (target domain) and war (source domain) Negative Analogy based on the non-tangibility criteria.

Figure 4.35: Conceptual Interaction between love (target domain) and positive emotion (source domain) based on Non-tangibility criterion and Indicative of the Presence of an Entity.

Figure 4.36: Conceptual Interaction between Eating and the Disanalogy vital relation.

Figure 4.37: The Conceptual Interaction between Eating and the Cause-Effect vital relation.

Figure 4.38: Conceptual Interaction between a human being and the Similarity vital relation.

Figure 4.39: Conceptual Interaction between Human beings and the Category vital relation.

Figure 4.40: Conceptual Interaction between heart and the Intentionality vital relation.
Figure 4.41: Conceptual Interaction between vagina and Uniqueness vital relation ..... 231
Figure 4.42: Conceptual Interaction between Human beings and the Representation vital relation .................................................................................................................................................................................. 232
Figure 4.43: The CONTAINMENT basic image schema and its subsidiary image schemas ........................................................................................................................................................................................................................................ 242
Figure 4.44: Classification of animals ................................................................................................................................. 244
Figure 4.45: The OBJECT image schema and other dependent schemas (Adapted from Santibáñez, 2002) .................................................................................................................................................................................................................................................................................. 249
Figure 4.46: The PATH basic image schema and its subsidiary image schemas .......... 256
Figure 4.47: Types of motions (Adapted from Peña, 1999) ................................................................................................. 258
LIST OF APPENDICES

APPENDIX A: Map showing Migori County (Adapted from GoK, 2012)........331
APPENDIX B: Map showing Uriri Constituency (Adapted from GoK, 2012)....331
APPENDIX C: Raw Data ..............................................................................332
APPENDIX D: Vital Relations........................................................................343
APPENDIX E: Positive Analogy Based on the Non-Tangibility Criterion........345
APPENDIX F: Negative Analogy Based on the Tangibility Criterion..............346
APPENDIX G: Negative Analogy Based on the Non-Tangibility Criterion.......346
APPENDIX H: Positive Analogy Based on the Non-Tangibility Criterion
And Indicative of the Presence of an Entity..................................................347
APPENDIX I: Disanalogy Vital Relations .........................................................348
APPENDIX J: Cause-Effect Vital Relations.....................................................348
APPENDIX K: Part-Whole Vital Relations.......................................................349
APPENDIX L: Similarity Vital Relations .........................................................350
APPENDIX M: Category Vital Relations.........................................................350
APPENDIX N: Intentionality Vital Relations....................................................351
APPENDIX O: Uniqueness Vital Relations.......................................................351
APPENDIX P: Memo from the Registrar Research and Extension..................352
APPENDIX Q: Nacosti Permit........................................................................357
APPENDIX R: Publications............................................................................357
APPENDIX S: Plagiarism Report....................................................................352
LIST OF ACRONYMS

B-U: Boro-Ukwala

BNC British National Corpus

CIT: Conceptual Integration Theory

CMA: Conceptual Metaphor Analysis

GoK: Government of Kenya

ICM: Idealized Cognitive Mechanism

IST: Image Schema Theory

KNBS: Kenya National Bureau of Statistics

KSN: Kisumu South Nyanza

LM: Landmark

MIP: Metaphor Identification Procedure

NACOSTI: National Commission for Science Technology and Innovation

NASA: National Super Alliance

RT: Relevance Theory

TR: Trajector
CHAPTER ONE

INTRODUCTION

1.0 Background Information

This sub section begins by highlighting the purpose of the study which is crucial to the understanding of the concept of conceptual metaphor. The language in which data was collected is briefly described. This information is then followed by background to the study.

The aim of the study was to examine metaphorical expressions in Dholuo that are surface manifestations of underlying conceptual metaphors which arise from our embodied experiences. Since conceptual metaphors mirror knowledge and how the world is viewed from the perspective of a specific speech community, they help us to comprehend and appreciate individual as well as social realities. They also contribute to the understanding of the culture of a given community.

According to Greenberg (1995) Dholuo is a member of the Western Nilotic Branch of the larger Nilo-Saharan Language Family. It is spoken by the Luo community of Kenya and Tanzania. Speakers of Dholuo in Kenya are currently found in Homabay, Migori, Kisumu and Siaya counties. Cohen (1974) opines that Luo people are likely to have settled in the Luo Nyanza area around 1500-1555 AD. Those who settled around the lake engaged in artisanal fishing while those who settled away practiced wheat, sorghum, millet and maize farming.
There are two geographical dialects of Dholuo as postulated by Stafford (1967). These are the Trans Yala and South Nyanza dialects. A subsequent stratification by Oduol (1990) foregrounded the proposition that the dialects could be classified as Kisumu-South Nyanza (KSN) and Boro-Ukwala (B-U) dialects. Ochieng’ (2017) notes that Oduol’s mode of grouping is better than Stafford’s because it covers a wide area and reduces uncertainty which was evident in the classification done by Stafford. The latter had high geographical spillovers in the sense that some parts of the same location were argued to have two dialects. A case in point is where some parts of Gem had both Trans Yala and the South Nyanza dialects. The study adopted Oduol’s grouping and the data was collected using the Kisumu-South Nyanza dialect which is regarded as the standard (Oduol, 1990; Okombo, 1982). It is spoken in Kisumu, Homabay and Migori counties.

This study has its foundation in Cognitive Linguistics. According to Geeraerts (1997) cognitive linguistics is a category of linguistics whose main concern is the scrutiny of natural language. Its central focus is on language which is a tool for organizing, interpreting and relaying information. Cognitive linguistics takes into account the fact that when we involve ourselves in any language activity we unknowingly tap on massive cognitive and cultural resources (Fauconnier, 1997). Language, Fauconnier notes, is not a representative of meaning; rather it encourages the creation of meaning in specific environments characterized by cultural prototypes that are specific in nature as well as cognitive resources. This view concurs with Stadelmann (2012) who notes that meaning is in essence conceptual in nature and is a culmination of a variety of mental procedures of meaning creation: conceptualizations. It is assumed that for purposes of meaning
construction, interactants engaged in this process come up with cognitive spaces that are connected in different ways as conversation progresses.

Evans and Green (2006) extensively discuss three important ideas at the core of Cognitive Linguistics: embodiment, culture and experiential idealism. According to them, embodiment is key because it focuses on aspects of humans such as their bodies, their encounters, their cognitive composition and arrangement. Emphasis is put on the human body because it is the major source of conceptual metaphors.

Culture, another important element in cognitive linguistics is also vital. Lakoff and Johnson (1999) postulate that the interconnection between body and culture brings forth universal conceptual metaphors. These conceptual metaphors can be classified into primary and complex metaphors. Primary metaphors, Lakoff and Johnson note, are as a result of common bodily experiences shared by all humans. These metaphors are universal.

Complex metaphors on the other hand, are an incorporation of primary metaphors as well as cultural beliefs and assumptions. They are formed through the process of blending where different mental spaces are bound to establish meaning. These metaphors are culture specific because only certain bodily experiences are sieved through the cultural network of a given society (Lakoff & Johnson, 1999).

Gibbs (1999) observes that since culture is a source of conceptual metaphors, people who ascribe to a given culture have specific conceptual metaphors different from those who ascribe to another culture. This implies that cultural concepts and principles evident in a given language determine the types of conceptual metaphors inherent in that language.
Also, how people think and behave affect their cognitive classification bringing into perspective the notion of linguistic relativity.

Linguistic relativity is an important component of culture. Wolf and Holmes (2011) note that linguistic creativity consists of two main ideas: first, the meanings that speakers of a language attach to different words affect their perception, behaviour and conceptualization of the world around them; second, language affects the actions, reasoning and thought processes of individuals. This is made possible because each language has its own mechanisms through which it recognizes, codifies and visualizes reality. Experientialism or experiential idealism is the third vital aspect of cognitive linguistics. Zlatev (1997) opines that this philosophical theory is concerned with three elements that provide a foundation for the conceptualization of metaphors. The elements are the mind’s embodiment, the unconscious nature of thought and the metaphorical nature of abstract concepts.

Zlatev (1997) further argues that there is a reality in the world. Therefore, the duty of our cognitive and perceptual mechanisms is to help us understand this reality, adopt and use it effectively in our environments to survive as species. As consumers of language we need to focus on ourselves and on how we utilize language to project our views about the world and to fulfill our needs and desires in our socio-physical environments.

This study focused on conceptual metaphors an aspect of language which is significant in the conceptualization of the world. Palinkas (2006) posits that the word ‘metaphor’ is obtained from two Latin roots: meta which means ‘over’ or ‘across’ and pherein which means ‘to transfer’ or ‘to carry beyond.’ Hence in the exemplar of Cognitive Linguistics,
metaphors are discerned to be the mechanisms that aid in the comprehension of entities that are abstract, complex and unfamiliar through those that are concrete, simple and familiar (Negro, 2014).

Conceptual metaphors are vital since they help in comprehending the world. They are established through empirical procedures associated with thinking and acting. Lakoff and Johnson (1980) argue that the principle of conceptual metaphor is discerning and encountering one kind of thing in respect of another. The entities studied are divergent so are the actions performed nevertheless one entity is partly constructed, comprehended, executed and spoken about in terms of another.

Raffaelli and Katunar (2016) argue that since the publication of Lakoff and Johnson’s *Metaphors We Live By* (1980) conceptual metaphors have attracted a lot of interest in the discipline of Cognitive Linguistics. Research carried out on this concept has emanated from various approaches which include philosophical, cross-linguistic, grammatical, corpus, cognitive and psycholinguistic among others. Another motivation for the study of conceptual metaphors emanates from the fact that speakers metaphorically comprehend and construct every situation. This metaphorical formulation of situation consists of two parts: the first is made up of a corpus of metaphors that determine our view of a situation while the second is our ability to put to use these metaphors when conveying information about events or situations that language users find themselves in (Lakoff (1990). Deignan (2005) describes the interest in conceptual metaphors as being prompted by the fact that our language is ‘hardly metaphor free’ we think, act and reason metaphorically. Moreover, our understanding of many topics which are central to our existence are
filtered through metaphors. Therefore there is a need to study how metaphors are employed to conceptualize body parts, food and animals in Dholuo.

Deignan (2016) notes that substantive literature has shown that metaphorical expressions (linguistic metaphors) are the main type of proof given in aid of the availability of conceptual metaphors (see Lakoff & Johnson 1987; Lakoff, 1993; Rojas-Sosa, 2014). She however points out that despite the number of studies using this methodology relatively few writers have raised questions about the seemingly uncomplicated but very intuitive rigorous process of moving from the linguistic to the conceptual. This study ventured into this method of analysis fronted by Deignan. It used metaphorical expressions to establish conceptual metaphors which were then subjected to a specific theoretical and methodological framework.

Recent developments in the field of Cognitive Linguistics have majored on the representation of emotion concept through extensive studies that have been carried out (see Soriano, 2015; Gathigia, 2014; Ansah, 2010; Kövecses, 2005; Kövecses, 2000; Lakoff & Kövecses 1987; Ngamjitwongsakul, 2005; Pérez, 2008). These scholars have explained how different emotions are conceptualized using various methodological procedures and their impacts on viewpoints and persuasions. Since extensive studies have been carried out on the conceptualization of the domain of emotion in different languages as already noted, this study deviated and ventured into other domains of life not exhausted.

Ansah (2010) notes that there have been competing arguments in reference to the conceptualization of emotion across cultures. One school of thought is guided by the
principle that conceptualizations of basic emotions are universal across cultures because they have a bearing on the universal human typified perception. This school of thought is propagated by Kövecses (1995) and Lakoff and Johnson (1980) among others. The second school of thought claims that conceptualizations of emotion notions are culture-specific because they are socio-culturally contrived. This idea is advanced by scholars such as Ansah (2010) among others. The third school of thought which embraces a central ground and which has been fronted by researchers such as Maalej (2004), Kövecses (2005) and Gathigia (2014) argue that conceptualizations of emotion concepts across cultures may be universal and culture-specific at the same time. Ansah further notes that proof for the various discussions have come from many different languages and cultures and only a limited number from African languages and cultures. This observation means that research on conceptual metaphors in African languages is finite. This was another motivation for this study.

This study was informed by three theories two of which were principal that is, Conceptual Integration theory (Fauconnier & Turner, 2002) and Image Schema theory (Lakoff, 1987). Relevance (Sperber & Wilson, 2002) was an ancillary theory that complemented the Conceptual Integration theory. Conceptual Integration theory is a many space approach to the study of conceptual metaphors (Fauconnier & Turner, 2002). Gathigia (2014) posits that in this theory comprehending meaning entails taking into account the blending processes which result in an emergent structure that is vital for the comprehension and interpretation of conceptual metaphors. Image schema theory according to Mu (2006) discusses in detail the ways that meaning, comprehension and logicality come about from our bodily experiences. Different kinds of these schemas such
as CONTAINMENT (houses, vehicles, boxes) and PATH (movement from one location to another) among others are used in our daily interactions. These frameworks played a crucial role in the study of conceptual metaphors in Dholuo.

1.1 Statement of the Problem

Our communicative repositories are laced with conceptual metaphors. This is because the way we think, act, reason and our embodied experiences are metaphorical in nature. However, despite the presence of conceptual metaphors in our every day language use speakers of different languages use them unconsciously because they are unaware of them. For this reason, conceptual metaphors need to be made overt because they are instrumental in meaning construction and are rich subtle elements of language. In addition, limited research has been carried out on conceptual metaphors in Dholuo and how they are used to conceptualize perspectives of the Luo community. It is therefore on these bases that the study investigated how conceptual meanings are encoded in conceptual metaphors in Dholuo within a cognitive linguistics approach.

1.2 Research Objectives

The impetus of the study was to provide input towards the comprehension of conceptual metaphors in Dholuo. This study sought to attain the following objectives:

1. To prototypically categorize conceptual metaphors in Dholuo.

2. To account for meaning construction in the blends of conceptual metaphors in Dholuo.

3. To explain the schematic patterns instrumental for the comprehension of conceptual metaphors in Dholuo.
4. To investigate the socio-cultural implications of the images used in conceptual metaphors in Dholuo.

1.3 Research Questions

The following questions steered the attainment of the objectives listed above:

1. How are conceptual metaphors in Dholuo prototypically categorized?
2. How are metaphoric domains employed to construct meaning in the blends of conceptual metaphors in Dholuo?
3. To what extent are schematic patterns instrumental for the comprehension of conceptual metaphors in Dholuo?
4. What are the socio-cultural implications of the images used in conceptual metaphors in Dholuo?

1.4 Justification and Significance of the Study

Available literature demonstrates that substantial research has been conducted in Dholuo with the centres of attention being on Sociolinguistics, Morphology, Syntax, Phonology and Semantics (Ochieng’, 2012; Ochola, 2003; Oluoch, 2004; Suleh, 2013; Oduor, 2002; Owino, 2003; Yamo, 2014; Ochieng’ 2001 among others). However no known research has focused on a cognitive linguistic approach to the study of conceptual metaphors in Dholuo limited to human body parts, animals and food. This research thus plays a pivotal pioneering role in the study of conceptual metaphors in Dholuo taking into account the roles that culture and embodiment play in metaphorical conceptualizations. This study therefore provides a foundation on which similar studies can be grounded.

A few studies have been conducted on conceptual metaphors in African languages using the Conceptual Metaphor theory (Nokele, 2014; Machakanja 2006; Jaoko, 2016; Barasa & Oponde, 2017; Kodak & Anudo, 2017; Akuno et. al, 2018). However, no scholar has
conducted research on conceptual metaphors in Dholuo limited to human body parts, animals and food using the Conceptual Integration theory. This was another fact that informed the study.

The study is important in a number of ways. First, it contributes literature to socio-interactional cognitive linguistics thereby advancing this research enterprise. Second, it contributes knowledge to cognitive semantics which deals with language, human experience and embodied cognition. Third, it is instrumental especially for those who are interested in learning Dholuo as a foreign/second language. This is so because conceptual metaphors provide large corpora of frequently used vocabulary items which learners can make use of. Also by learning a language, one does not just benefit from the vocabulary and the grammar but also the history and culture of that particular language group which is crucial. Fourth, the findings of this study shed light to scholars interested in conducting research on conceptual metaphors in different languages using different cognitive linguistics theories with the aim of contributing knowledge to the discipline of cognitive linguistics. This study thus makes valuable contributions to knowledge in regard to embodiment, culture, Dholuo Language and cognitive linguistics. Last, it enriches the literature in translation studies since metaphors are key tools of translation on different topics or discourses.

1.5 Assumptions of the Study

To attain the aforementioned objectives, the study proceeded on the following assumptions:
a) That there are different prototypical categories of conceptual metaphors in Dholuo.

b) That there are blends that account for meaning construction in the conceptual metaphors in Dholuo.

c) That schematic patterns are instrumental in the comprehension of the conceptual metaphors in Dholuo.

d) That images used in the conceptual metaphors in Dholuo have socio-cultural implications.

1.6 **Scope and Limitations of the Study**

The study falls within the scope of Cognitive Linguistics and it provides primary data drawn from Dholuo which was analysed within the frameworks of Conceptual Integration Theory advanced by Fauconnier and Turner (2002), Relevance theory (Sperber & Wilson, 1985) and the Image Schema theory by Johnson (1987). The Study confined itself to conceptual metaphors relating to the human body, animals and food. This confinement was motivated by Kövecses (2002) who found that the most dominant original groups for mappings that are metaphorical in nature include those associated with the HUMAN BODY, ANIMALS, PLANTS, FOOD and FORCES.

Human body parts were chosen because Evans and Green (2006) note that human body is the major source of conceptual metaphors. Animals were chosen since the way human beings behave in their environments is typically similar to how animals behave. Moreover, Lakoff and Turner (1989) postulate that human beings rank closer to animals in the Great Chain of Being classified as follows: Human beings > animals > plants >
complex objects > natural physical things. This chain elaborates connections that hold between different elements occupying various positions along this ranking system. Hence, each level is characterized by having attributes that define those at the lower levels but also include additional unique traits. Food metaphors on the other hand, were examined because of the prominent significance of food in our lives as a means of nourishment and pleasure.

Dholuo has two dialects that is Kisumu-South Nyanza (KSN) and Boro-Ukwala (B-U) dialects (Oduol, 1990). This study was restricted to the former dialect because it has the majority of speakers of the language. Also data that was collected was restricted to the tape conversations. It is from such conversations that metaphorical expressions used to develop conceptual metaphors in Dholuo were obtained.

The study limited itself to two principles of relevance theory since its purpose was to complement the Conceptual Integration theory. The study was interested in the tenet of lexical broadening and the use of context in the comprehension and interpretation of meaning. As for the Conceptual Integration theory all the tenets were utilized in the analysis of the conceptual metaphors in Dholuo. The Image Schema theory was used only to the extent in which it vividly described varied schematic patterns that emanated from conceptual metaphors in Dholuo. The study limited itself to the use of a tape recorder as main instrument in the collection of primary data. Only metaphorical expressions derived from the taped conversations were analyzed.
1.7 Definition of Terms

**Conceptual metaphor**: this is the comprehension of an unknown domain with regard to another that is known.

**Cognitive linguistics**: this is a branch of linguistics which focuses on knowledge that is linguistic in nature and which forms part of thought, experiences and reasoning.

**Conceptual domain**: this is the logical organization of human experience which aids in perceiving the mental spaces in a conceptual metaphor.

**Image schemas**: these are recurring schematic patterns which structure our bodily experiences and arise from linguistic domains such as paths, links, containers and forces.

**Mental spaces**: they are tiny conceptual packets linked to each other and formed as we ponder and speak for reasons of comprehension and operation.

**Metaphor Identification Procedure**: is a detailed research tool used to identify lexical units that are instances of metaphors in written and spoken discourses.

1.8 Summary

This chapter gave the background of the study, statement of the problem, research objectives, questions and assumptions. It further explained the rationale and justification of the study as well as the scope and limitations. Lastly, it gave definitions of operational terms.
CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.0 Introduction

In this chapter, an extensive literature review was carried out. The Chapter begun by providing information on the essence of categorization, levels of categorization as well as significance of such categorization. It also gave detailed information on blending, vital relations, image schemas, as well as socio-cultural implications of conceptual metaphors in Dholuo. From the literature review, the gaps that the study intended to fill were clearly spelt out. Detailed descriptions of the theories that guided the study were also given.

2.1 Categorization in Cognitive Linguistics

Lakoff (1987) posits that categorization is a vital concept in cognitive linguistics. This view is supported by Evans and Green (2006) who observe that categorization is crucial because it accounts for knowledge representation and linguistic meaning. There are two main models of categorization used in linguistics studies: classical and prototypical models.

2.1.1 Classical Categorization

This mode of classification is considered traditional by cognitive linguistics scholars. The proponents of this model like Mathewson (2012) argue that things are in the same category only if they share a set of mandatory and adequate conditions. These conditions are referred to as ‘mandatory and adequate’ because they are independently mandatory but not jointly adequate to denote a class. To explain what this category entails
Mathewson notes that there are certain conditions that must be fulfilled for an entity to belong to a given class. For example, for an entity to belong to the class BACHELOR it must fulfill certain conditions which are: it is not married, it is male, it is an adult. Although each of the conditions stated is mandatory for explaining the class in question, none of them is independently adequate because ‘unmarried’ could also stand for a SPINSTER while male could stand for HUSBAND.

2.1.1.1 Constraints of the Classical Model

Different scholars have pointed out some of the weaknesses of classical model of categorization. Evans and Green (2006) acknowledge that there is a problem identifying a definite set of requirements that are both mandatory and adequate to explain a category. This they attribute to the fact that an element will own or fail to own the ‘correct’ features of class membership. They also claim that there is difficulty in deciding how to set the boundaries that define a given category.

Another weakness is noted by Mathewson (2012) who argues that the classical model of categorization only takes into account entities that are concrete that is, those that are familiar and simple in nature and not those that are abstract, unfamiliar and complicated. Yet, a model of categorization must account for both. It is therefore on the basis of these weaknesses that this study used the prototype model of categorization as opposed to this one.

2.1.2 Categorization by Prototype

This model of categorization was unveiled in order to address weaknesses of classical model. Rosch et al. (1976) state that in this model, classification is done according to
They argue that grouping by prototype enables individuals make sense of their experiences and also learn about the world through embodiment. Embodiment emphasizes on the body as the main source of conceptual metaphors. It is the domain from which metaphorical mappings are carried out.

According to Evans and Green (2006), categorization by prototype is based on two tenets: the tenet of cognitive economy and that of perceived world structure. The former tenet notes that human beings may gain a lot of information about their surroundings using minimum cognitive effort and resources. This principle calls for grouping of elements with the same attributes in one category thereby maintaining economy in cognitive representation (Evans & Green, 2006). The latter tenet notes that the world around us has a form that is interdependent. This implies that elements which correlate are classified in the same category (Evans & Green, 2006).

The prototype model brings about a system of categorization that has two aspects: vertical and horizontal. Of these aspects, this study is interested in the vertical one which relates to the point of an all inclusive specific class. The vertical aspect deals with the point at which an element is on the vertical axis. This means that the higher up an element is the more comprehensive it is. Inclusivity entails the elements that are engaged in a particular category. To illustrate this dimension, Evans and Green (2006) give a prototypical categorization of animals. They note that if an entity such as a DOG is used it has a connection with another entity such as MAMMAL. The latter belongs to a different class that is above that of a dog in terms of hierarchy. It also incorporates more members than the class DOG. The class COLLIE however, is found at a lower level along the vertical axis and has fewer members.
This class is less inclusive than that of DOG. This prototypical classification can be diagrammatically illustrated in Figure 2.1 as follows:

MAMMAL - Superordinate level (more inclusive)

  DOG – Basic level (optimal)

  COLLIE - Subordinate level (least inclusive)

Figure 2.1 Prototypical Categorization of an Animal

Evans and Green (2006) further note that there is a level of comprehensiveness that is most favourable for human beings. This level is at the middle (between the most and the less inclusive levels). In using the animal example above, the optimal level is the one associated with the category DOG. Classes higher up the rank which give limited details are called superordinate while those at the lowest level of the rank which give more details are called subordinate. Classes in the middle where the members of a prototype share features that are common are called basic.

2.1.2.1 Characteristics of Prototype

Geeraerts (1994) states the characteristics of prototype as follows:

(a) Prototype categories show a form where members of a family exhibit similarities. That is, their semantic form displays a group of arranged and prevailing meanings.

(b) Prototypical classes display levels of class membership; this means that some members exhibit most features of a given class while others exhibit few features. The implication is that there are those members that are more representative of a given class than others.
(c) Prototypical categories cannot be described by using just one group of bases.

(d) Prototypical categories exhibit obscurity at peripheral regions.

2.1.2.2 Constraints of the Prototype Model

Laurence and Margolis (1999) note that the challenge of ignorance and error is a drawback to prototype model. This is so because this model does not give adequate explanations on prototype structure to enable one decide whether an entity belongs to a given category or not because of the absence of a clear-cut procedure. To explain this weakness, they give an example of the category GRANDMOTHER defined as one who is aged, has glasses and is grey haired. Based on these descriptions therefore, an aged woman who wears glasses and whose hair is grey may be wrongly referred to as belonging to this class.

On the contrary, members of a given category may fail to be included in that category because they do not portray qualities that characterize the category in question. Another criticism brought forth by Laurence and Margolis (1999) is missing prototypes problem. In this case, there is a minimal possibility in describing the prototype of those categories that are varied and those that are unconfirmed because they are not taken care of by prototype model.

This study borrowed from prototypical mode of classification in categorizing conceptual metaphors in Dholuo. The main tenets of prototype model (cognitive economy and the family-resemblance structure among others) were put to use. Of concern to this study was the basic level of categorization since it is the most abstract and inclusive level at which it is feasible to develop mental images.
2.1.3 Categorization of Conceptual Metaphors

In the study of metaphorical conceptualization of anger, fear and sadness in English, Esenova (2011) comes up with various metaphorical expressions from which different conceptual metaphors of emotions such as anger, fear and sadness are developed. To elaborate on conceptual metaphor of anger for instance, the study established that speakers of English conceptualize voice, an entity that does not have physical boundaries, as a container and anger as a fluid or substance held in it. Voice in this case is compared to a container, an element that has an interior, exterior and boundary because human beings have a likelihood of forcing imaginary boundaries on different entities that may not be characterized by real boundaries that are physical or otherwise.

Another finding of this study (Esenova, 2011) is that human beings experience emotions in two different ways that is, as uniform mental phenomenon and as part of a complex emotional experience. The study further established that most source domains that occur with emotions are not limited to emotions but expand to other domains. To support this claim, the study investigated the HORSE source domain and found out that the application of this domain goes beyond the scope of target domain of emotion into a great number of non-emotional concepts that characterize humans’ and non-human qualities as well.

Esenova’s study informed this one on source domains essential in comprehending target domains as well as ontological correspondences which arise between the two domains that assist in the formation of different conceptual metaphors. It also helped in
understanding image schemas that play a principal role in giving vivid descriptions of images portrayed in conceptual metaphors.

The point of departure however for Esenova’s and this one is firstly on the method of classification. While Esenova (2011) employed classical model of categorization in which fear, sadness and anger are classified as emotion metaphors, this study used prototype model of classification. Secondly, Esenova’s study looks at the scope of various source domains in relation to the target domain of emotion while this study is not interested in the scope of source domains but on conceptual metaphors limited to human body parts, food and animals. Thirdly, data that was used in Esenova’s study was in English language and was elicited from dictionaries, British National Corpus (BNC) and the internet. On the contrary, data that was used in this study is in Dholuo language and it was elicited from everyday discourses of respondents as they go about their daily activities. Lastly, while Esenova (2011) used Conceptual Metaphor Theory in analyzing data on emotion metaphors of anger, fear and sadness, this study based its analysis on a framework that comprises three theories: Conceptual Integration, Image Schema and Relevance.

Another study in which conceptual metaphors are categorized is the one done by Gathigia (2014) who argues that one proposition can be described using a variety of metaphorical expressions. He establishes nine conceptual metaphors of love in Gikũyũ. Out of these, he notes that LOVE IS A PHYSICAL FORCE conceptual metaphor elicits the highest number of resemblance metaphors in Gikũyũ. He further examined how the variables of age, gender, level of education and religion influence conceptualization of metaphors of
love in Gikũyũ. He established that of these variables gender comes out as the most prominent.

While Gathigia’s study is based on love metaphors in Gikũyũ, it differs from this study which is interested in conceptual metaphors limited to human body parts, animals and food in Dholuo. Also, the two studies differ in the sense that Gathigia has used classical model of categorization while this one has used prototypical model. Another point of departure is in regards to the tenets of CIT that the two studies have examined. Gathigia’s examined the tenet of vital relations while this one has investigated optimality principles, blending networks, vital relations as well as blending processes to describe the relationship that exists among four mental spaces found in CIT, as well as interpreting cognitive metaphorical processes that abound in conceptual metaphors. The point of convergence for the two studies is that Gathigia’s informed this one on the tenet of vital relations to discuss the nexus between input spaces and interpret cognitive metaphorical processes involved.

Al-Jahdali (2007) in her study of idioms of body parts in the Hijazi dialect of Arabic, examines the relationship between body and culture and how this interplay contributes to the construction and comprehension of meaning. The study is crucial to this one because it deals with human body parts and the idiomatic expressions related to them while the current one deals with conceptual metaphors of human body parts. Both studies agree that embodiment and culture are two important aspects which aid in understanding of our experiences as well as our cognitive world. The study also informed this one on methodological procedures such as conceptual categorization, coding, classification and translation of data that was collected. The two studies however differ on some issues for
instance, while Al-Jahdali’s collected data of body parts in Arabic language the current one collected data in Dholuo. Also, the former was interested in idiomatic expressions limited to human body parts only while the latter was interested in conceptual metaphors limited to human body parts, food and animals.

2.2 Conceptual Blend

The link between mental spaces in the conceptual network brings forth a blend. Blending is a simple operation which yields several alternatives. It is undertaken on two input spaces to produce a third space, known as the blended space. This space contains matched information from input spaces as well as additional information that is referred to as emergent structure. The fourth space which is generic connects input spaces and it has information that is typical to these spaces (Fauconnier & Turner, 2002).

Input spaces on the other hand, project elements selectively such that only a few entities are transferred to the merge. The generic and blended spaces are connected: the blended space contains specific generic form. These two spaces also contain a form that is complex for the first two spaces that is input space one and two (Fauconnier & Turner, 2002).

According to Fauconnier and Turner (2002), emergent structure is an independent entity. It is new information which is produced with the aid of three blending procedures namely: elaboration, completion and composition (see section 1.10.1). The blend which is an integration of mental spaces can be graphically represented in Figure 2.2 as follows:
Fauconnier and Turner (2002) note that the mental spaces represented in the Figure 2.2 represent well defined physical and social scenes and situations where attention is focused on a few outstanding elements therein. There are several assumptions in regard to mental spaces. The first is that a mental space is governed by a meaning assigning domain and that specific attributes of mental spaces are determined by semantic frames responsible for structuring micro features of a scene, such as assigning roles and sequencing of events. The second is that mental spaces are built up in real time and as cognitive constructs they deal with issues affecting individuals in a real life situation. The third is that a given mental space can accommodate changes that are taking place as a result of events that are unfolding in the space without the creation of an extra mental space. The final is that all mental spaces in a network are accessible to consciousness.
That is, the participants of a given discourse can consciously access the contents of all mental spaces in the conceptual network (Coulson & Oakley, 2002).

Mappings in a conceptual network are varied depending on several factors. Fauconnier (1997) discusses three main types of mapping: pragmatic function, projection and schema mappings. Pragmatic function mapping entails two relevant domains which are mapped onto each other on the basis of the role that they play pragmatically. For instance, authors are associated with the materials they write. This type of plotting plays a vital role in shaping our knowledge foundation and provides ways of identifying elements of one domain through their complements in the other. In language use, pragmatic function plotting allows an element to be identified in terms of its counterpart in the projection. For example, in a hospital setting a nurse may use the name of a disease that a patient is suffering from to identify him or her. In this way, the patient is associated with that ailment. Some examples of this kind of mapping are metonymy and synecdoche.

Projection mappings on the other hand, involve partial structuring of one domain in terms of another. In this case, we talk and think about a domain (target) by using the structure of another domain (source). Schema plottings function when a general delineation is used to form a situation in the context. This study borrowed from two of these mappings that is projection and schema mappings since it was also interested in studying blending processes that occur in conceptual metaphors as well as cross domain mappings that take place though people are unaware of them. Moreover, it sought to establish elements projected from inputs to other spaces through selective projection. Also, it established schematic patterns that arise from conceptual metaphors of human body parts, animals and food.
2.2.1 Blending Networks

Blending networks are essential because they are responsible for innovativeness in the way we think. Fauconnier and Turner (2002) propose four different kinds of networks: simplex, mirror, single scope and double scope. These networks occur on a continuance of growing intricacy with double scope networks being the most complicated. Simplex networks on the other hand are the least complicated and they give a link in which one input space provides a common frame while the other, values.

Fauconnier and Turner give an example of a culturally ingrained family frame in expounding the latter network. The participants (a couple) occupy input spaces and are assigned values that are unframed. Once integration takes place, the blended space would then contain a family with the value of ‘Peter’ completing the function of ‘Mary’s husband.’ Family frame thus gives form to values that were initially unframed. Therefore plotting occurring between input spaces is a frame-to-value association. The arising attributes of simplex blend leads to emergence of new roles such as that of ‘Mary’s husband bringing to the fore Role-Value vital relation.

The next operation on the merging continuance from the less to the more complicated is mirror network. In this type, all mental spaces share the same organizing form. Blended space provides detailed information as compared to other mental spaces because it has an abundant form (Staedlmann, 2012).

The third network, a single scope network, has input spaces which are combined with a conflicting frame structure such that only one of the organizing frames is transferred to the blended space but the other is forsaken. To illustrate this operation, Fauconnier and
Turner (2002) use the boxing CEOs example. In this example, two CEOs who are in a business competition are conceived as though they are in a boxing match.

Opponents in such a match receive blows from each other, are knocked out or may recover from a blow. These operations can be likened to what goes on in the business arena. At times the business may be doing badly and at other times it may pick with sales going up. Therefore, business which is the unfamiliar and abstract domain is understood in terms of boxing which is the familiar and concrete domain. Hence boxing and business organizing frames clash with only one of them (boxing frame) being projected to the blend and the other being neglected. The frame that is projected to the blend provides topology.

A ‘source domain’ in single scope blend gives the foundation upon which ‘target domain’ is comprehended in the resulting blended space. Single scope blends infer unsymmetrical frame collisions in which the form of one frame helps in comprehending that of the other (Lakoff & Johnson, 1980).

The fourth network is double scope which is grounded on cultural achievements. This network is what makes human beings unique. They are similar to single scope networks because they also have frames that collide. However, they differ since all organizing frames for double scope network are transferred to the merge. Also, inputs engage in selective projection such that not all elements of input spaces are transferred to the blended space. Partial structures of input spaces yield an emergent structure which is found in neither of the inputs (Fauconnier & Turner, 2002).
Fauconnier and Turner (2002) exemplify double scope network by using same sex marriage illustration in which notions of traditional marriage is placed in input one and those of homosexual unions in input two. Traditional marriage is the source domain while the homosexual domestic partnership is the target domain. Then through selective projection, some traits of traditional marriage and those of homosexual domestic partnership are transported to the blended space. Also found in this space will be supplementary information in which homosexual couples are awarded social recognition that they had formally been denied. Out of these blending networks, double scope type was useful to this study since it provided a platform on which the researcher established detailed accounts of bit by bit constructions of meaning that emerge from conceptual metaphors in Dholuo.

Extensive research has been carried out on conceptual metaphors and the operations of conceptual blends. In analyzing conceptual metaphors, two approaches are employed: Top-Bottom approach and Bottom-Top approach. In the former, the researcher starts with a conceptual metaphor. Once this is done, metaphorical expressions are derived from the conceptual metaphor while in the latter the researcher first comes up with metaphorical expressions from which a conceptual metaphor is formulated. Both approaches were employed in the analysis of conceptual metaphors in Dholuo that were collected from respondents.

According to Croft and Cruse (2004) the conceptual metaphor ANGER IS HEATED FLUID IN A CONTAINER has the following set of ontological correspondences:
Ontological correspondences bring together entities of one mental space and those of another. Epistemic correspondences, on the other hand, are connections linking elements in one domain and those in the other. Epistemic correspondences for the conceptual metaphor ‘ANGER IS A HEATED FLUID IN A CONTAINER’ are as follows: excessive heating of fluid in a container increases the pressure employed thereby leading to eruption of the container in which the fluid is stored. An outburst on the other hand is the product of losing control. Just the way an eruption causes damage to a container and is perilous to bystanders, so is an outburst which is detrimental not only to the person who experiences it but also to those to whom it is extended. Moreover, eruptions can be averted by applying adequate force and counter pressure while outbursts can be repressed by force of will. For dangers of expulsion to be reduced, there has to be monitored release of pressure. Similarly, for dangers of anger to be limited there has to be monitored ways in which it is discharged. Fixed counterpart mappings of this conceptual metaphor can be summarized as follows:

<table>
<thead>
<tr>
<th>Input 1 (Source domain)</th>
<th>Input 2 (Target domain)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Container</td>
<td>Body</td>
</tr>
<tr>
<td>Heated fluid</td>
<td>Anger</td>
</tr>
<tr>
<td>Heated scale</td>
<td>Anger scale</td>
</tr>
<tr>
<td>Pressure in container</td>
<td>Experienced pressure</td>
</tr>
<tr>
<td>Agitation of bodily fluid</td>
<td>Experienced agitation</td>
</tr>
<tr>
<td>Limits of container’s resistance</td>
<td>Limits of a person’s ability to suppress anger</td>
</tr>
<tr>
<td>Explosion</td>
<td>Loss of control</td>
</tr>
</tbody>
</table>
The conceptual metaphor is cognitively represented in Figure 2.3

**Figure 2.3:** The cognitive representation of the conceptual metaphor ‘ANGER IS HEATED FLUID IN A CONTAINER.’
This study just like Croft’s and Cruse’s explained mental spaces in the conceptual blend. However, it differed from Croft’s and Cruse’s since it also explained the following tenets of the Conceptual Integration theory: Blending processes, blending networks, optimality principles as well as vital relations.

Awuor and Anudo (2016), in their examination of metaphors used to depict masculinity and femininity in Dholuo Benga Music, use Conceptual Integration theory to discuss metaphors that help to represent men and women in the Luo community. Through the songs of celebrated Luo Benga maestro D.O. Misiani, they found out that the musician portrays his women subjects using negative metaphors. They are portrayed as witches and as people who rely on men to achieve success since the Luo society paints them as a weaker sex. Men on the other hand, are described using positive metaphors. Through such metaphorical expressions, men are brought out as having power over their subjects as well as their environments. This elevation of the males is idealized in the Luo patriarchal society. From metaphors, it is evident that language serves as a tool that promotes gender discrimination.

Awuor and Orwa (2016) give an illustration of a metaphor used to refer to a man in one of the songs sung by D.O. Misiani. The metaphorical expression *Aduma is a star* is represented using ontological correspondences as follows: the metaphorical expression *Aduma is a star* is elucidated in terms of direct transfer from familiar domain of star onto unfamiliar domain of man (Aduma) directed by a sequence of fixed counterpart plottings: ‘Aduma onto star,’ ‘heavenly body onto human being,’ ‘directing travellers onto litigating on behalf of clients,’ ‘shines on things onto emerges victorious in cases’ and

30
‘brightens the way onto resolves clients’ cases.’ These fixed counterpart mappings can be summarized as follows:

<table>
<thead>
<tr>
<th><strong>Input 1 (source domain)</strong></th>
<th><strong>Input 2 (Target domain)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Star</td>
<td>Man (Aduma)</td>
</tr>
<tr>
<td>Heavenly body</td>
<td>Human being</td>
</tr>
<tr>
<td>Guiding travellers</td>
<td>Representing clients</td>
</tr>
<tr>
<td>Glows in places</td>
<td>Triumphs in cases</td>
</tr>
<tr>
<td>Illuminates the way</td>
<td>Solves clients’ problems</td>
</tr>
</tbody>
</table>

**Generic space**  
**Blended space**

<table>
<thead>
<tr>
<th>Subjects</th>
<th>Subjects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classification</td>
<td>Classification</td>
</tr>
<tr>
<td>Action</td>
<td>Action</td>
</tr>
<tr>
<td>Role</td>
<td>Role</td>
</tr>
<tr>
<td>Obligation</td>
<td>Obligation</td>
</tr>
<tr>
<td>Emergent structure</td>
<td>MAN IS AN ILLUMINATING OBJECT</td>
</tr>
</tbody>
</table>

The blend of the metaphorical expression *Aduma is a star* can be cognitively presented in Figure 2.4.

*Figure 2.4:* Mapping of the conceptual metaphor MAN IS AN ILLUMINATING OBJECT.
Awuor’s and Anudo’s (2016) study informed this one on one of the tenets of CIT which is blending process in which the four mental spaces are represented as an integrated unit. The point of divergence between the two studies nonetheless is that while Awuor and Anudo (2016) base their analysis on just one tenet of CIT, this study examined blending networks, blending processes, optimality principles and vital relations. It sought to use both resemblance metaphors and metaphorical expressions as the basis on which conceptual metaphors are developed unlike Awuor and Anudo (2016) who make use of resemblance metaphors only.

2.2.2 Vital Relations

Another tenet of Conceptual Integration theory that was examined is vital relation. Fauconnier and Turner (2002) posit that vital relations are multiple relationships that exist in mental spaces. They crop up repeatedly in compressions under the blend. According to Džanić, (2007) vital relations can be classified as follows:

(i) Change: This is a basic vital relation that connects one entity to another. Even though mental spaces transform, this vital relation can be availed within a sole mental space (Džanić, 2007).

(ii) Identity: This is the most basic vital relation which is a product of complicated, unconscious work. Even though mental spaces contain different elements, they are linked with connections of distinctive identity and objective similarity (Džanić, 2007).

(iii) Time: This is a vital relation that is connected to memory, change, continuity, simultaneity and non-simultaneity. It is also significant in the understanding of causation (Džanić, 2007).
(iv) Space: This is a vital relation that brings mental spaces which are characterized by different conceptual mappings into a sole concrete space within the blended space (Džanić, 2007).

(v) Cause and effect: This is a vital relation that links one entity as a cause with another that acts as its effect. Cause is projected in input space one while Effect in input space two. For example, a fire in a fire place is connected by cause-effect vital relation. In this situation, two input spaces are needed. Logs that are burning occupy one input space while ashes that are as a result of burning logs occupy the other input space. The cause-effect relation comes about because fire causes the logs to burn and ashes are the effects of such burning.

Closely related to this vital relation are the relations of time (one space is later than the other) in which case burning comes before the result which is ashes, space (they are in the same place) whereby the action (burning) and the result (ashes) are in the same place, change (the logs become ashes through translation of burning) and cause-effect (fire causes change and existence of ashes). This input vital relation makes use of expressions like *in order, due to, as a consequence* among others (Džanić, 2007).

(vi) Part-whole: This is a vital relation that according to Džanić (2007) merges part-whole mappings across spaces into one. This vital relation can be exemplified by using parts of the body. For example a face is transferred from one input space while the whole person is transferred from the other. The part (face) is merged with the whole (the person).
(vii) Representation: This is a vital relation in which one input is a representation of the other input. In the blend, there is a representation link which connects two elements the one represented and the one representing it. These two elements are typically compressed into uniqueness (Džanić, 2007).

(viii) Role: This is an ever-present vital relation. Within the coherent web, one element which acts as role is linked to another considered its value. The role occupies one input space while its value occupies another (Džanić, 2007).

(ix) Analogy: This is the most pervasive vital relation. Figar (2013) notes that analogy is a collation of elements that from the surface value are divergent but which possess certain features that are similar. Through this vital relation, we are able to understand things that are totally different in structure, appearance and even functions by establishing and examining relations between them on account of information we already have. The Analogy and Disanalogy vital relations often work together.

(x) Disanalogy: This is a vital relation that is pegged on Analogy. It is concerned with showing relationship between two things that are completely different (Figar 2013).

(xi) Property: This is an inner space vital relation that connects some elements with their attributes. For example, a saint has the attribute of divinity while a murderer has the one of culpability. Merging does purse an outer-space vital relation into an inner space vital relation of property in the blend (Džanić, 2007).
(xii) Similarity: This is an inner space vital relation whose principal role is to link entities with attributes that they share. Human beings have perceptual mechanisms for perceiving similarity directly. This direct perception of similarity is a human scale scene (Džanić, 2007).

(xiii) Category: This is an inner space vital relation that connects entities with the group they are affiliated to. Blending can purse outer space vital relations such as Analogy into Category in the blend (Džanić, 2007).

(xiv) Intentionality: This is a vital relation that subsumes a class of vital relations related to different mental attitudes and configurations aimed at content. Intentionality is crucial because our thoughts, feelings and actions are based on relations. For instance, when something occurs, we have two choices for framing occurrences either as an intentional or unintentional happening based on words used to communicate the message. For example, when we say he died of cancer the happening is portrayed as unintentional but when we say, cancer took him there is some aspect of intentional framing in this message (Džanić, 2007).

(xv) Uniqueness: This vital relation obtains automatically for elements in the blend. It is significant because most vital relations purse into uniqueness in the blend (Džanić, 2007).

The vital relations discussed in this research were crucial to the study of conceptual metaphors in Dholuo since they informed this study on the tenet of vital relations. The current study was interested in finding out which of these vital relations were manifested in different conceptual metaphors in Dholuo and which ones were not. It sought to
examine types of compressions that take place in vital relations since compression is a key aspect of CIT and meaning construction process.

2.3 Image Schemas

According to Johnson (1987) image schemas are defined as recurrent schematic patterns which are conceptual in nature and which play a special cognitive function. The scholar describes some of the image schemas as well as their compositions and qualities as follows:

(i) CONTAINMENT

Bodily Encounter: we view our bodies as containers in which varied products are stored.
Structural elements: An INTERIOR, a BOUNDARY and an EXTERIOR

(ii) PART-WHOLE

Bodily Encounter: the whole is made up of parts that can be manipulated.
Structural elements: a WHOLE with constituent PARTS and a CONFIGURATION

(iii) SOURCE-PATH-GOAL

Bodily Encounter: a solid motion which has an initial and end point coupled with a sequence of points in between the initial and end points.
Structural elements: a SOURCE, a DESTINATION, a PATH and a DIRECTION along the path.

(iv) LINK

Bodily Encounter: there is a bond between two elements. These bonds vary depending on the relationship between the elements.
Structural elements: two entities A and B with a connecting LINK

(v) CENTER-PERIPHERY

Bodily experience: we view our bodies and other entities as having pivots and margins
Structural elements: An ENTITY, a CENTER and a PERIPHERY
(vi) BALANCE

Bodily experience: movement calls for application of balance to inhibit an entity from stumbling or falling.

Structural elements: two related entities A and B and a FULCRUM

Johnson’s (1987) study informed the present study on the tenets of Image schema theory as well as methodological approaches to the comprehension of image schemas exhibited in conceptual metaphors. The two studies differ in the sense that while Johnson (1987) gives a description of image schemas and their structural components, this study was interested in finding out functions that image schemas play in the construction of meaning in conceptual metaphors in Dholuo. Secondly, it established if there is interplay between various image schemas. Thirdly, it sought to find out whether or not all image schemas (CONTAINEMENT, LINK, SOURCE-PATH-GOAL, PART-WHOLE, CENTER- PERIPHERY and BALANCE) are realized by conceptual metaphors in Dholuo and if they have been clearly expressed.

In the study of love metaphors in modern Thai songs, Ngamjitwongsakul (2005) argues that the unfamiliar concept of love can be comprehended in terms of familiar image schemas such as CONTAINER, PART-WHOLE, SOURCE-PATH-GOAL and LINK. This study notes that CONTAINER image schema is relevant since love is felt through the heart, an organ in the human body, which is compared to a container because it stores emotions in the same way a container stores substances. PART-WHOLE image schema is evident since the heart, an organ that houses emotions like love, is part of the whole (person’s body) thereby bringing about fusion of part-whole mappings across spaces into one entity.
Ngamjitwongsakul (2005) further notes that SOURCE-PATH-GOAL SCHEMA describes the journey of love which starts from some point and goes through several stages after which a goal is fulfilled or where the relationship is abandoned for failure to meet set goals. In this sense therefore, SOURCE is the point where the relationship starts while PATH refers to challenges that lovers experience as they nurture their relationship and GOAL is the last stage where they either fulfill desires of their hearts or abandon the relationship altogether. The study also explored LINK schema in which the bond between the lovers is explained. Different links that exist between two people who are in love are elaborated.

Ngamjitwongsakul (2005) informed the current study on methodological procedures undertaken to establish image schemas in conceptual metaphors. As already mentioned, these image schemas are vital in enabling individuals understand their thoughts, experiences as well as cognitive processes. The difference between Ngamjitwongsakul’s (2005) study and this one is on theoretical frameworks that provide basis upon which discussions of conceptual metaphors are carried out. While the former employs tenets of Conceptual Metaphor theory (Lakoff & Johnson, 1980) in the analysis of love metaphors in modern Thai songs, the latter employed the tenets of CIT in examining conceptual metaphors in Dholuo that are limited to human body parts, animals and food. Conceptual Metaphor theory of Lakoff and Johnson (1980) is a two-space approach since it has two mental spaces that is source and target domains while CIT, which was employed in this study in analysing conceptual metaphors in Dholuo with the intention of discussing cognitive processes as well as meanings, is a four-space approach.
Otieno et al. (2017) explored PATH image schema and the role it plays in conceptual formation of metaphors in political discourse in Kenya. They interrogated four elements that make up PATH image schema as postulated by Lakoff (1987) and Johnson (1987) using relevant metaphorical expressions derived from the context of politics. They found out that all image schemas exhibit a bipolar trait in which positive and negative associations are granted. Additionally, the study found out that PATH image schema builds a relationship between concrete domain of journey and abstract domain of politics.

The study informed this one on the concept of schematic patterns that form the foundation of cognitive system as well as methodological procedures that aid in identifying and analysing image schemas. Of these schemas, there are basic ones from which subsidiary ones are derived. The study however differs from this one in a number of ways: firstly, while the study uses the Conceptual Metaphor theory initiated by Lakoff and Johnson (1980), this study employed Image Schema theory by Johnson (1987) to aid in identification as well as explanation of image schemas that permeate conceptual metaphors in Dholuo. This theory was crucial not only in understanding imagistic domains that give rise to image schemas but also in explaining attributes of image schemas and how they contribute to construction of meaning in conceptual metaphors in Dholuo.

Secondly, while the study by Otieno et al. (2017) only explored PATH image schema this study unravelled different types of image schemas found in conceptual metaphors in Dholuo. Thirdly, Otieno et al. (2017) discussed image schemas from metaphorical expressions used in political discourse. This study examined image schemas from
metaphorical expressions as well as resemblance metaphors used in varied discourses of respondents.

2.4  Socio-cultural Implications of the Images used in Conceptual Metaphors

Language is a channel through which information is communicated to a given recipient or groups of individuals. It is a powerful instrument that can be used to either strengthen or ruin relationships that exist among people, communities and nations. Therefore, the way it is used influences how people view themselves in relation to others, their thought processes as well as their perspectives about life.

2.4.1  Language as a Social Phenomenon

Being an important aspect of social life, language is the main means through which cultural knowledge is imparted. In addition, it is through language that an individual gets a glimpse of what goes on in the mind of another person. Language is a tool that plays a key role in a number of activities such as those geared towards self and society (Krauss & Chiu, 1997). To be able to investigate socio-cultural implications of images portrayed by conceptual metaphors in Dholuo, social functions of metaphors need to be brought to perspective.

2.4.2  Social Functions of Metaphors

Metaphors are crucial in everyday discourse for instance, they enable us understand abstract ideas by using concrete ones that we are familiar with. They thus play several functions in society. To begin with, metaphors wield power as such they play the role of assisting people resolve complex matters to be able to make decisions that are well
informed. Moreover, they have deep rooted influences on how we construct meaning and behave with regards to important affairs that affect the society in one way or another (Boroditsky & Thibodeau, 2011).

Since metaphors are ever-present in our daily lives, Hellsten (2002) opines that they play the role of providing a platform on which different systems commune. To elaborate on this role, the conceptual metaphor LOVE IS JOURNEY is used. In this metaphor, life is viewed in terms of a journey in different scenarios such as politics, business, and science among others. Therefore conceptual metaphor plays an intermediary role between different cognitive sub systems found in society.

Charteris-Black (2004) postulates that metaphors are dynamic in nature and that when a metaphor is employed the speaker invites the hearer so that the two engage in an act that is interpretive. The hearer must therefore strive to conquer the friction that comes in between what is said and what is meant and when he/she succeeds then the speaker and the hearer have jointly embarked on the act of creating meaning. Metaphor has the effects of ‘highlighting and hiding’ and these effects boarder on the role of metaphor as a persuasive tool. This function is crucial to the study in the sense that there are some conceptual metaphors which give prominence to a certain trait when used in reference to a given gender because of societal expectations. This kind of behaviour has socio-cultural consequences because of emotions that are likely to be generated by such kind of stereotyping.
2.4.3 The Luo as a Patriarchal Society

The Luo is a patriarchal society. Murtiningsih et al. (2017) opine that patriarchal cultures make distinctions in duties played by men and women as well as the importance attached to them and positions they occupy in both private and public domains. There are two types of patriarchy as explained by Bondai et al. (2012): private and public. In the former, man is the head of the family and he controls women under his jurisdiction by virtue of power that his position bestows upon him. In the latter, women are subjects to men especially in their places of work. That is, they are dominated by men outside the households.

In patriarchal societies like the Luo, men are elevated and held in high esteem. Metaphors used to refer to them portray them in a positive light. Women on the contrary, are not only socially and culturally subjugated but also linguistically. Hence metaphors used to talk about them portray them in a negative manner. Through such metaphors, men collectively perpetuate their dominance and their ideological dispositions continue to be entrenched in the Luo society. This study borrowed from Murtiningsih et al. (2017) and Bondai et al. (2012) on the concept of patriarchy and how it influences relations between men and women. This study investigated the imagery (animal imagery) used in conceptual metaphors in Dholuo and implications their usage have on relationships between men and women in the Luo society.

2.4.4 Socio-cultural Implications of Language used in Patriarchal Societies

Bondai et al. (2012) aid in understanding the relationship that exists between men and women in patriarchal societies and how language reinforces such a relationship. They
talk about language used about women and language used by women. They note that the former is decorated with derogative terms. In this category, are words which paint women negatively though the activities that they undertake to warrant such kinds of adulteration are the same ones men indulge in. In such instances, women are condemned and rebuked by society while men are not. The language used by women on the contrary, is controlled in the sense that since women play an instrumental role in socialization of children, they are very cautious in terms of the words they employ in their conversations. This care is taken in order not to go against societal expectations. Men on the other hand, use language regarded as taboo and display aggressive tendencies in their talk.

Bondai et al. (2012) informed this study on positions occupied by both men and women in patriarchal societies and language used to strengthen such positions. It also brought to the fore socio-cultural implications of images used in reference to either gender. The point of departure between the study and this one nonetheless is that while the former deals with linguistic sexism that is rife in the syntax and semantics of ChiShona language in Zimbabwe, this one is interested in conceptual metaphors in Dholuo in which some images used may assist in advancing linguistic sexism. It also sought to establish socio-cultural consequences of such a language use.

Balraj and Jan (2012) in their study of the representation of women in selected Malaysian hip hop lyrics, expose linguistic sexism rampant in songs in general and in hip hop in particular. They found out that women are represented negatively using metaphors and nouns. They note that in some of these songs women are portrayed as childish beings in need of frequent guidance. This is a misrepresentation expressive of the association of women with children.
Women are compared to devils and witches in some instances an indication that they should be avoided by being kept at bay because of the unbecoming behaviour that they display. In other instances, women are compared to objects at the mercy of those who manipulate them to fulfill their selfish interests. Balraj and Jan (2012) conclude that sexist language instills a sexist attitude in its users. Therefore individuals should take it upon themselves to sieve expressions they employ in order to inculcate a gender free language.

The point of convergence between the study (Balraj & Jan 2012) and this one is that both of them are interested in the use of metaphors to represent males and females and how such representation or misrepresentation affects either gender. The point of divergence however is that while Balraj and Jan (2012) use data from selected Malaysian hip hop lyrics this study used data from conversations of Dholuo speakers as they go about their daily activities.

Ndungo (2008) argues that the way women are portrayed in patriarchal societies mirrors engraved societal formats of operation expected of them. She notes that the Gĩkũyũ society views women as inferior to men in regard to their physical and intellectual capabilities and also because of the fact that men drive social, economic and political landscapes of the society. She further stipulates that language used in reference to women rarely portrays them in a positive light and even if it does there are still traces of subjugation attached to such portrayal. She posits that society propels male dominance and inferiority of women through ideological tools such as proverbs, oral narratives and songs. She therefore advices women to be in the forefront in fighting against stereotypical
roles assigned to them which have downgraded them to positions that are inferior and exploited.

Ndungo (2008) informed this study on effects of language used by members of society in reference to men and women and how either gender behaves in connection with the dictates of language used. The point of divergence however for the two studies is that while Ndungo’s examines images used to represent women in Gĩkũyũ through the medium of oral literature this study is interested in conceptual metaphors in Dholuo and how these metaphors portray both men and women as well as effects of such depictions.

Barasa and Opande (2017) examine the use of animal metaphors in constructing women. They state that such constructions emphasize certain doctrines founded in the cultural fabric of society. In relation to the comparison of women with animals, their study found out that women are likened specifically to small and insignificant animals. In some instances, animals to which they are compared are edible implying that the purpose of women is to satisfy male hunger (in this case the sexual hunger). Nonetheless, their significance is only appreciated because of services they render but once consumers are satisfied, service providers cease to matter.

Barasa and Opande’s study informed this one on a number of issues. First, it provided detailed information on treatment of women in two dominant cultures in Kenya as a road map to operations of patriarchal cultures of which Luo is part. Second, it gave varied examples of animal metaphors used to represent women in both Bukusu and Gusii cultures thereby acting as an eye opener to subjugation that women are exposed to in these two communities which may be replicated in Luo community. Third, it exposed
inferior positions that women are assigned in matters economic, social and cultural in patriarchal communities. The study reminds us that sexism is not just a language affair but a large-scale manifestation that is rife in different spheres of life.

The point of departure between the study and this one is on theoretical frameworks employed to assist in explaining how different metaphorical expressions represent men and women in different cultures. Barasa and Opande (2017) used Conceptual Metaphor theory (Lakoff & Johnson, 1980) and Feminist Critical Discourse Analysis (Fairclough & Wodak, 1997) while this study used Conceptual Integration theory (Fauconnier & Turner, 2002), Relevance theory (Sperber & Wilson, 1985) and Image schema theory (Johnson, 1987). Also data used in the study by Barasa and Opande (2017) was elicited from Lubukusu and EkeGusii proverbs respectively while this study elicited data from Dholuo metaphorical expressions and resemblance metaphors.

2.5 Theoretical Framework

The main theory employed to analyze linguistic data was the Conceptual Integration theory (Fauconnier & Turner, 2002). However, some tenets of the Image Schema theory (Johnson, 1987) were employed to aid in the vivid descriptions of various metaphorical expressions. In addition, the tenet of cognitive principle of relevance as envisaged by the proponents of relevance theory (Jean-Baptiste & Sperber 2004; Wilson & Sperber 2002) was also brought to perspective in the discussions of the metaphorical expressions.

2.5.1 Conceptual Integration Theory (CIT)

Džanic (2007) posits that the Conceptual Integration theory (CIT) initiated by Fauconnier and Turner (2002) and advanced by Coulson and Oakley (2002) provides awareness into
the way we view, comprehend and reason about our world. This theory deals with language and perception since it incorporates clarifications of linguistic innovation with those of other language attributes, in addition to diverse products of human inventiveness. It also explains the combination of knowledge coming from well defined sources onto a single, self reliant and logical unit, the blend. Conceptual integration makes it possible for one to derive meaning from concepts that are different.

The mental spaces are the elementary units of cognitive arrangements in this theory. They are defined as conceptual packets that are designed as we ponder or speak for purposes of enabling us understand our actions. The mental spaces are devised in such a manner that they separate the new pieces of information within the metaphorical representation.

There are four mental spaces: two input spaces, a generic and a blended space. These mental spaces are connected to each other and can be adjusted as thought and conversation evolve (Fauconnier & Turner, 2002).

The mental spaces contain different information; each space has information on a different aspect of the conceptual metaphor but all of them provide bits of information which together are geared towards understanding of metaphor. The input spaces are similar to the source and target domains as exemplified in Lakoff’s and Johnson’s Conceptual Metaphor Theory (1980). The input spaces give rise to selective projection. This means that not all elements from the inputs are transferred to the blend. The input spaces are connected by means of a generic space which incorporates attributes common to the inputs. The blended space contains harmonized information from input spaces as well as an emergent structure that is an additional piece of information. This piece of
information is not contained in either inputs and is regarded as the meaning of the conceptual metaphor (Coulson & Oakley, 2002).

Coulson and Oakley (2002) note that the emergent structure is the product of three merging procedures: composition, completion and elaboration.

(i) Composition is a merging procedure in which correspondence from one mental space is attributed to an element (s) from other spaces.

(ii) Completion is a merging procedure that occurs when information in the long term memory is harmonized with construction in the blend. This process raises an additional composition and when this happens the merge is said to be coherent.

(iii) Elaboration is a merging procedure that has a relationship with completion. During elaboration, connections to the inputs are preserved.

The blending processes are crucial since they aid in comprehending the meaning of the conceptual metaphor. The blending processes of all conceptual metaphors in Dholuo were revealed in the analysis of those metaphors.

Another tenet of the CIT that was brought to perspective is vital relations. According to Coulson and Oakley (2005), vital relations are structures which generate compressions in the merge and they show relationships among the multiple input spaces. Vital relations are important because they help us understand our world. There are different types of vital relations which are examined comprehensively in the literature review.

Fauconnier and Turner (2002) postulate that relationships within the integrated network are clarified using a group of optimality principles. Under such principles, the blend functions most efficiently thereby making the conceptual network less arbitrary. Also, fulfilling one of these principles does not spontaneously involve fulfilling another. The
principles include: integration, metonymic tightening, topology, web, good reason and unpacking.

Integration: this principle states that the merge is treated as a cohesive unit and can only be utilized as such.

a) Web: this principle states that although all elements in input spaces are important they are not all transferred to the merge so, in the event that the merge is manipulated, the web of appropriate mappings to the input spaces need to be maintained.

b) Unpacking: this principle states that the merge can allow reorganization of the entire network in such a manner that materials in the merged space can be transferred back to the target and source domains where they initially originated.

c) Topology: this principle states that all elements found in the blended space must have a relationship with elements found in the other mental spaces.

d) Good reason: this principle states that all elements in the conceptual integration network must be linked. This means that whatever is found in the merged space must come from input space one and two except the emergent structure which is the only additional information that does not originate from the input spaces. Also, all the elements in the merged space have roles to play.

e) Metonymic tightening: this principle advocates for the reduction in distance between elements that are related metonymically and which are transferred to the merge. This principle is applicable to metonymy and not metaphors and was thus not applied.
This theory helped present the sub-mappings of conceptual metaphors in Dholuo in different mental spaces. It also enabled this study to identify and account for the underlying cognitive processes in conceptual metaphors used by the Luo community.

As a theory, CIT is beneficial in a number of ways: first, it provides answers to many problems in cognitive theory (Gibbs, 2000). Second, it is not only broad but also powerful. It is broad in the sense that it has a variety of tenets like the blending processes, optimality principles, blending networks as well as vital relations.

It is also powerful in the sense that it operates in the imaginative establishment of meaning in, metaphor, counterfactuals, analogy, concept combination, comprehension of grammatical construction and many other semantic and pragmatic phenomena (Fauconnier & Turner, 2002). Third, apart from catering for both conventional and novel metaphors since it is more advanced, it is a tool that is crucial for the adaptation of knowledge to the experience of ordinary people. Fourth, the theory gives detailed explanations about varied cognitive activities as well as linguistic meaning (Turner, 2003).

CIT just like Conceptual Metaphor theory is faithful to the cognitive economy tenet which notes that human beings can gather comprehensive information about their environment using minimal cognitive effort and resources (Evans & Green, 2006). One of the weaknesses of this theory according to Harder (2003) is that it introduces unnecessary complications in simple and straightforward linguistic operations. The researcher overcame this weakness by using language that is simple and easy to understand coupled with illustrations that readers can identify with.
2.5.1.1 The Cognitive Principle of Relevance

This study was not interested in the Relevance theory per se but in the tenet of cognitive relevance. This tenet was crucial in the comprehension, analysis and interpretation of metaphorical expressions which are surface manifestations of underlying conceptual metaphors. According to Jean-Baptiste and Sperber (2004), relevance is an attribute of inputs to cognitive processes. These inputs include external stimuli (for example utterances) and internal representations (for example memories or conclusions from inferences that may then be used as premises for further inferences). An input is rendered relevant to an individual when processing it in a context of previously available assumptions bringing forth positive cognitive effects, that is, refinements to the individual’s knowledge that could not be attained from processing either the context on its own, or the new input on its own. Relevance is what makes an input worth processing since it brings to perspective both the cognitive effect and mental effort (Jean-Baptiste & Sperber 2004).

An input is relevant to an individual only when its refining leads to production of a positive cognitive effect. Cognitive effects are achieved when a speaker’s pronouncements enhances or opposes an assumption in existence by joining it with new information to bring forth new cognitive implications. In addition to cognitive effects, cognitive effort is inherent in the definition of relevance (Wilson & Sperber, 2002). According to Tendahl and Gibbs (2008), there is normally a compromise between cognitive effort and effects that make a hearer put an effort in increasing effects while decreasing efforts. The product of substantial effort is an input of little relevance. Since
relevance is determined in terms of cognitive effects and processing effort, the outcome is summed up as follows:

a. Other factors being constant, significant positive cognitive effects result in significant congruity of an input.

b. Other factors being constant, significant processing efforts spent result in insignificant congruity of an input.

Jean-Baptiste and Sperber (2004) give an illustration of how the relevance of alternative inputs might be compared in terms of effort and effect. They note in the example that they give that, in an event that one wants to take the next train to Bordeaux and a dependable informer gives the following responses:

a. The next train to Bordeaux is at 3.24pm

b. The next train to Bordeaux is after 3pm.

c. The next train to Bordeaux is 36 minutes before 4pm.

All the three statements would be relevant to the one seeking information however (a) would be more relevant than either (b) or (c). Statement (b) would be more relevant than (c) for reasons of cognitive effect: (b) entails (c) and thus produces all the deductions obtainable from (a) moreover, the additional deductions have practical effects for the planning of the trip. Statement (a) would be more relevant than (c) for reasons of processing effort: even though (a) and (c) are logically equivalent and therefore produce exactly the same cognitive effects, these effects are easier to obtain from (a) than from (c) which requires an additional effort of calculus with no extra benefit whatsoever (with regard to the state contemplated). More generally, when similar amounts of effort are needed by two alternative inputs, the effect factor is conclusive in determining degrees of
relevance and when similar amounts of effect are attainable, the effect factor is conclusive (Jean-Baptiste & Sperber, 2004).

Another important concept that was brought to account in the interpretation of the metaphorical expressions was the context of utterance. According to relevance theorists, the context in which an utterance is uttered is important for it to be understood, analyzed and interpreted. When an utterance is uttered, the hearer will look for implications which would make it relevant. This brings to perspective the *ad hoc concept* which refers to a communicated idea that can only be obtained in a given context through the process of pragmatic inference. *Ad hoc concepts* are presented in capital letters with an asterisk (Wilson, 1999). To illustrate the *ad hoc* concept, Omollo (2014) uses the animal metaphor *my husband is a hyena*. He notes that for this utterance to be relevant the hearer will look for its implications. This involves taking into account the fact that the idea conveyed by the word ‘hyena’ is dissimilar from the dictionary meaning of the word. Therefore, the concept HYENA will be loosened to the *ad hoc concept* HYENA*. Once this is done, the hearer will eventually look for encyclopaedic entries about hyenas to enable him/her understand the utterance. The encyclopaedic information about hyenas which will be taken note of includes the following:

a. They are wilds animals.

b. They live in the forest.

c. They feed on flesh (both fresh and rotten).

d. They are viewed as gluttonous.

e. They are said to be cowardly/fearful.

From the pointers availed by the encyclopaedic information and the environment in which the expression is conveyed, Omollo (2014) argues that the hearer is able to deduce
the speaker’s deliberate meaning. He notes that depending on the context of the utterance, the hearer may rule out (a-c) which leaves him/her with the following qualities: gluttonous or cowardly from which the relevant meaning can be inferred. The relevance of an utterance therefore is pegged to a greater extent on contextual assumptions. 

Relevance theory is brought on board in this study because it deals to a great extent with resemblance metaphors which are instantiations of metaphorical expressions in cognitive linguistics. Since these expressions are taken as surface manifestations of underlying conceptual metaphors (Lakoff & Johnson, 1980), they were useful in building varied conceptual metaphors which is the essence of this study.

Wilson and Sperber (2002) argue that human beings have a tendency to maximise relevance because of the way their cognitive system has evolved. This universal tendency is thus described in the cognitive principle of relevance which states that human cognition tends to be geared towards the maximisation of relevance.

### 2.5.2 The Image Schema Theory (IST)

The basis of the conceptual system is image schemas which are a representation of systematic patterns derived from domains that are imagistic such as forces, containers, balance, path and links that manifest themselves repeatedly in a variety of incorporated domains (Lakoff, 1987; Johnson, 1987). Several metaphorical constructions are grounded on image schemas and this grounding is done on the basis of the principle of invariance.
Lakoff (1990) posits that according to this principle there should be a systematic correspondence of the interiors of conceptual network. The source domain of a metaphor has to be preserved so as to be uniform with the form of the target domain.

Various characteristics define image schemas. Kreszowski (as cited in Otieno et al., 2017) opines that all image schemas exhibit a bipolar property of giving positive or negative associations. This axiological quality is attributable to the vibrancy evidenced in the process of metaphorization which is key in the formation of concepts based on relevant schemata. To elaborate on this bipolar property, Otieno et al. (2017) give examples of metaphors that politicians use in referring to themselves as well as their political adversaries. In such instances, politicians accord themselves a positive self representation and give their opponents a negative other-representation thereby bringing to the fore the subsidiary UP and DOWN schema which is crafted from the main one which is the VERTICALITY schema.

Image schemas are also internally complex in the sense that they are made of a few related parts. In addition, they are very versatile and this versatility is pronounced in the many changes they encounter in different contexts that are experiential in nature (Hampe, 2005). Image schemas are preconceptual in origin. They are the premise upon which the conceptual system is hinged (Johnson, 1987).

Evans and Green (2006) explain other qualities of image schemas. They posit that image schemas are inherently meaningful. They are patterns which come about as a result of our interactions with the world. From these interactions, we get experiences that yield knowledge structures that enable us to make predictions. Image schemas are also
representations that are obtained from experience and which are analogue in nature. This means that they are not represented using symbolic images such as words or pictures but in the form of holistic sensory experiences like memory. To simplify this quality for ease of comprehension, they use the analogy of driving a car. In this analogy, they opine that one cannot learn how to drive a car by simply reading a driving manual or by listening to tips given by a driving instructor since the two give limited leads to the process of driving. The best way of learning how to drive is having a sense of how a car operates and experiencing how the activity is done firsthand. Thus, learning is a complicated procedure in which we internalize a set of connected sensorimotor routines.

Image schemas are dynamic: they undergo changes in which case one image schema is transformed to another one. Lakoff (1987) gives an example to illustrate this trait. He opines that a COUNT image schema which entails individual elements that can be counted or studied individually can be transformed into a MASS image schema that entails an entity that can be recognized as internally homogenous. For example, in describing the grammatical behaviour of nouns, count nouns could be changed to mass nouns and vice versa thereby providing linguistic evidence about the existence of a COUNT-MASS image schematic change.

Image schemas can occur in bundles of associated schematic patterns which form a network as opined by Evans and Green (2006). They exemplify this attribute using the FORCE schema which is a culmination of a number of related schemas as follows: the first is the COMPULSION schema which results in movement that is occasioned by an external force. The second is the BLOCKAGE schema which comes about because barriers withstand force. The third is the COUNTERFORCE which comes about when
two elements which have equal force meet. The fourth is DIVERSION which takes place when one element which is moving comes into contact with another. The fifth is the REMOVAL OF RESTRAINT which comes about as a result of the transfer of a barrier that prohibits force thereby allowing the release of energy. The sixth is ENABLEMENT in which the performance of a task is dependent on the energy that one possesses or lack of it. The last is ATTRACTION which comes about when one element is drawn to another because of the force applied upon it.

Velasco (2001) gives an example to enable one understand the concept of image schemas. In this example, an expression in which an individual shows uncertainty about the option that seems better when faced with a situation in which he/she must make a decision. Based on this example, *I don’t know which way to go*, Velasco opines that the PATH schema needs to be activated. Different image schemas have different attributes. For example, according to Lakoff (1987) the PATH schema is made up of four structural elements: source, a destination, a direction, a number of adjoining points which link the origin and the target. Based on the example given by Velasco (2001), a few observations can be made: the person who makes a decision is understood in the context of a moving entity, making a decision is likened to choosing a direction of movement and the different options that are available to the one charged with the duty of making a decision are compared to the different destinations.

The Image Schema Theory (IST) was vital to this study in two dimensions. First, it aided in giving vivid descriptions of images portrayed by various conceptual metaphors used in different contexts in the Luo community. Second, image schemas assist linguistic scholars comprehend how abstract entities are explained using a variety of concrete
entities that are well known and common in understanding human experience. Third, since image schemas also have ancillary schemas as noted by Santibáñez (2002), IST was at the forefront in revealing basic image schemas and their subordinates. An incomplete record of image schemas is presented in Table 1.1.

Table 1.1: An incomplete record of Image Schemas

<table>
<thead>
<tr>
<th>Category</th>
<th>Schemas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Space</td>
<td>UP-DOWN, FRONT-BACK, LEFT-RIGHT, NEAR-FAR,</td>
</tr>
<tr>
<td></td>
<td>CENTRE-PERIPHERY, CONTACT, STRAIGHT, VERTICALITY</td>
</tr>
<tr>
<td>Containment</td>
<td>CONTAINER, IN-OUT, SURFACE, FULL-EMPTY, CONTENT</td>
</tr>
<tr>
<td>Locomotion</td>
<td>MOMENTUM, SOURCE-PATH-G OAL</td>
</tr>
<tr>
<td>Balance</td>
<td>AXIS BALANCE, TWIN-PAN BALANCE, POINT BALANCE, EQUILIBRIUM</td>
</tr>
<tr>
<td>Force</td>
<td>COMPULSION, BLOCKAGE, COUNTERFORCE, DIVERSION, REMOVAL OF RESTRAINT,</td>
</tr>
<tr>
<td></td>
<td>ENABLEMENT, ATTRACTION, RESISTANCE</td>
</tr>
<tr>
<td>Unity/Multiplicity</td>
<td>MERGING, COLLECTION, SPLITTING, ITERATION, PART-WHOLE, COUNT-MASS, LINK(AGE)</td>
</tr>
<tr>
<td>Identity</td>
<td>MATCHING, SUPERIMPOSITION</td>
</tr>
<tr>
<td>Existence</td>
<td>REMOVAL, BOUNDED SPACE, CYCLE, OBJECT, PROCESS</td>
</tr>
</tbody>
</table>

Adapted from Evans and Green (2006)
2.5.3 Summary
This chapter dealt with literature review extensively. In the review, various concepts were extensively discussed and the researcher explained their contributions to this study. Concepts that were examined included: categorization in cognitive linguistics and how it was applicable to conceptual metaphors, conceptual blends, blending networks, blending processes, optimality principles, vital relations and Image schemas that keep recurring in our cognitive systems. In addition, literature on socio-cultural implications of images used in conceptual metaphors was reviewed. Finally, a detailed explanation of the theoretical framework that informed the study was provided.
CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

This chapter discussed the methodological processes undertaken to conduct the research. It is divided into eight parts namely: research design, research site, study population, sample size and sampling techniques, data collection procedures, data analysis and ethical considerations.

3.1 Research Design

The research design which was used was descriptive in nature. Kerlinger (1973) posits that descriptive studies encompass several processes such as classification, analysis, comparison and interpretation of data. These processes are key in developing significant principles of knowledge from which solutions to vital problems are derived.

The research design enabled the researcher categorize metaphorical expressions prototypically and analyze them on the basis of the tenets of conceptual integration and resemblance theories in order to establish different conceptual metaphors which help us understand the reality of the world. The conceptual metaphors were further subjected to some principles of Image schema theory to help in describing schematic patterns arising from varied domains and which exhibit relations between motor and sensory experiences. In addition, the concept of resemblance metaphor was used to explain the similarities between human beings and the animals that are used to refer to them metaphorically. This
was done with the intention of establishing identities assigned to the males and females in the Luo society and the implications of such identities.

3.2 Research Site
The targeted research site was Migori County. It is in this County that the accessible site (Uriri Sub County) was selected for study. Uriri Sub County was chosen because it is mainly rural and a majority of the population use Dholuo as the language of every day communication. According to the Kenya National Bureau of Statistics (2009), Uriri Sub-County has five County assembly wards namely: East Kanyamkago, West Kanyamkago, Central Kanyamkago, North Kanyamkago and South Kanyamkago. Out of these County assembly wards, two (South and East Kanyamkago) were eliminated because of the following reasons: South Kanyamkago comprises Kamsaki, Bware, Got Uriri and Lwala sub-locations. Bware and Kamsaki are partly inhabited by the Maragoli community as such there is maximum contact between speakers of Dholuo and those of Lulogooli hence these two languages are likely to affect each other in terms of vocabulary and other aspects of language.

East Kanyamkago on the other hand, comprises Thim Jope and Arambe sub-locations. These two are partly inhabited by Luo and Maragoli communities. Therefore, Dholuo and Lulogooli are likely to influence one another just like the case of South Kanyamkago. Based on this influence this County assembly ward was also ruled out. With these two County assembly wards out, the remaining three (West, Central and North) were considered ideal because a majority of these population used Dholuo as the language of everyday communication thus they were able to provide a corpus of fully integrated
words in the language. Moreover, inhabitants of these three regions had limited contact with people who spoke other languages that could influence their vocabulary.

### 3.3 Study Populations

Two types of population used in this study were the population of the participants and that of metaphorical expressions in Dholuo. The target population of the participants constituted all the native speakers of Dholuo in Uriri Sub County. Nevertheless, the accessible population of the study was Dholuo native speakers in the three purposively selected county assembly wards (West, Central and North).

The second population was that of metaphorical expressions in Dholuo. The target population elicited from the respondents was one thousand metaphorical expressions. Out of these, I purposively sampled seven hundred metaphorical expressions limited to human body parts, animals and food. Then, I randomly sampled half of this population (three hundred and fifty expressions limited to human body parts, animals and food) and used this data in the study (see appendix C). This sample was deemed representative.

Rundblad (2015) notes that the inevitability for a sample that is representative emanates from two issues: first no one can test the whole population since even the smallest one would take too long to enrol and test. Second, most researchers seek general conclusions that are applicable to a population and not just a few individuals. Secondary data obtained from books, journals, theses/dissertations and dictionaries were also employed and this information helped the researcher understand different concepts, the underlying principles that guided the study and the interpretation of conceptual metaphors in Dholuo.
3.4 Sampling Technique and Sampling Size

This section dealt with the method used in obtaining the sample size. Sampling techniques that were used were purposive, simple random sampling and stratified random sampling methods. Uriri Sub County is made up of five county assembly wards. Through purposive sampling, three County assembly wards (West, Central and North) were sampled because they had characteristics desirable for the study. Simple random sampling was also employed to obtain the number of respondents used in the study. In this method, a sample is derived from a population where individuals have equal opportunities and they are selected solely by chance (Mutai, 2014). The three county assembly wards that were purposively sampled have a total of ten sub locations. West Kanyamkago county assembly ward has three sub locations, Central Kanyamkago county assembly ward has four sub locations while North Kanyamkago county assembly ward has three sub locations. Through simple random sampling, three sub locations (one from each of the county assembly wards purposively sampled) were selected for the study. This number was deemed representative. The sub locations were treated as three strata from where respondents were obtained through simple random sampling.

Sixteen respondents were obtained from each sub location thus totaling to 48 respondents. In each sub location, with the help of the Assistant chief, the researcher got two hundred individuals who had equal chances of being selected into the study. Then, the researcher wrote the words ‘yes’ and ‘no’ on different small pieces of paper with the ‘yes’ being sixteen and ‘no’ being one hundred and eighty four. These papers were then folded and mixed up and the individuals instructed to pick one paper each. Those who picked ‘yes’ were included in the study and those that picked ‘no’ were excluded. The
sample size (48 respondents) was considered suitable because Ritchie Lewis and Elam (2003) posit that qualitatively inclined samples should lie under ‘fifty.’ Milroy (1987) also argues that huge representations may not be essential for studies that are linguistic in nature as they may be unnecessary thereby posing growing data handling challenges with reduced analytical returns. Moreover, Rubin (1987) concurs by positing that according to distribution principle, a larger sample would not necessarily give varied interesting data. Nonetheless, such a big sample would reach a level of saturation.

3.5 Data Collection Procedures
Before collecting primary data, the researcher obtained a letter of introduction from the School of Postgraduate Studies, Kisii University. The researcher then sought authority to carry out research from the National Commission for Science Technology and Innovation (NACOSTI). Permission was also solicited from the County commissioner as well as the County Director of Education (Migori County). The researcher moreover held an instructor’s workshop with all participants to brief them on what the study was all about. The researcher also explained the issues to be investigated during the research to the research assistants. They were also trained on how to use the recording instrument and how to apply metaphor identification procedure (MIP). Research assistants performed roles such as taking notes and audio taping sessions.

Data for the study was collected using a tape recorder as the main instrument. Naturally occurring conversations were tape recorded. Field notes were also taken by the researcher and the assistants who helped in data collection. The tape recorder was chosen majorly because according to Wagner (2005), audio recording is critical since it provides significant data for social, linguistic and cultural analysis either on their own or when
converted to a written transcript. In addition, a tape recorder reduces chances of collecting data selectively. The researcher can play the recorded information over and over to be able to thoroughly study and critically examine it (Mugenda & Mugenda, 1999). The researcher tape recorded conversations carried out among respondents on various topics and thereafter played it back in order to identify syntagms that were of interest to the study (metaphorical expressions limited to human body parts, food and animals). Identification was done using MIP and the researcher’s intuition in some instances. Tape recording duration was forty five minutes for each session and it was done in the homesteads of the respondents.

3.6 Trustworthiness
Research procedure in any field of study should have a truth value and the steps involved in conducting it should be meticulous to reinforce the assertions made by the researcher. The terms used to denote trustworthiness are different. Kumar (2014) observes that quantitative researchers use the terms external validity, internal validity, objectivity and reliability whereas qualitative researchers use the terms credibility, transferability, dependability and confirmability. This being a qualitative research the terms used in such a research was applicable.

3.6.1 Credibility
Trochim and Donelly (2007:149) note that ‘credibility involves establishing that the results of qualitative research are believable from the perceptive of the participant of the research.’ Kumar (2004) notes that since qualitative research studies discuss people’s viewpoints, encounters, emotions and credence, participants are in the best position to determine whether or not the research results mirror their perspectives and sentiments precisely. Credibility can be achieved in two ways firstly it is evaluated by the degree of
the participants’ agreement when the results of the research are presented to them for the purposes of corroboration, consistency, endorsement and assent. Secondly, it is achieved through comprehension of research objectives, initial reading of a section of pertinent data and prudent selection of a sample of the phenomenon under study (Macnamara, 2005). To attain credibility, I made use of the guidance provided by my supervisors during the entire research process. I also ensured that I meticulously understood the objectives as well as the purpose of the study. I carefully selected the sample data (metaphorical expressions in Dholuo limited to human body parts, animals and food) from the taped conversations of the respondents.

3.6.2 Transferability
‘This refers to the degree to which the results of the study can be generalised or transferred to other contexts or settings’ (Trochim & Donelly 2007:149). Kumar (2014) observes that the concept of transferability can be attained if the researcher describes in detail the procedure adopted so that other researchers interested in conducting similar studies can duplicate. To attain transferability, I described the study in a clear and detailed manner taking into account the methodological procedures of collecting, coding, analysing and interpreting the conceptual metaphors in Dholuo. This was done to enable the readers identify with the findings.

3.6.3 Dependability
According to Trochim and Donelly (2007:149), ‘dependability is concerned with whether we could obtain the same results if we could observe the same thing twice.’ Kumar (2014) notes that dependability is similar to the concept of reliability. It can be attained if a detailed procedure of how the research was conducted is given to enable other researchers interested in similar studies copy the process. To attain dependability, I
presented the data to four native speakers of Dholuo for the purposes of grammaticality judgement. I gave them a checklist with possible meanings elicited from the metaphorical expressions.

3.6.4 Confirmability
This is the degree to which the results could be confirmed or corroborated by others’ (Trochim & Donelly 2007: 149). Kumar (2014) notes that confirmability can only be viable if the procedures used to conduct the research are systematic. To attain confirmability, I preserved the metaphorical expressions from the taped conversations they way they were given by the various respondents to ensure that my intellectual biases do not distort the collection, coding and interpretation of the data. I also paraphrased the recurrent themes in the metaphorical expressions in the form of conceptual categories.

3.7 Data Analysis
Mugenda and Mugenda (1999) argue that data analysis is the procedure of bringing sequence, composition and meaning to the multitude of details collected. It attempts to make broad statements on how groups or themes of data are connected. Data for the study was in the form of words, phrases and clauses and these were analyzed based on the tenets of Conceptual Integration, Image Schema and Relevance theories.

3.7.1 Procedure of Data Analysis
Data was analyzed with respect to the four specific objectives of the study. For objective one, metaphorical expressions in Dholuo were identified using Metaphor Identification Procedure (MIP) developed by Crisp et al. (2007) and the researcher’s intuition. The role of MIP as noted by Steen et al. (2010) is to determine whether a given linguistic expression is metaphorical in the context in which it is used. Steen (1999) notes that Metaphor Identification Procedure aids in ensuring an organized and comprehensive
collection of metaphorical expressions from a large body of discourse. MIP as a tool is beneficial because its application is flexible to many research contexts and it is also relatively simple to use (Skinnemoen, 2009).

Using MIP, I listened to each tape recorded conversation in order to come up with a broader elucidation of the message conveyed. I identified all the lexical units in the text that was listened to. I then established the meaning of each lexical unit identified. This I did taking into account the information that preceded and succeeded the lexical unit. Moreover, I found out whether this lexical unit had a contextual meaning on top of the elementary meaning that I had initially established. In the event that the contextual meaning was different from the elementary meaning, I decided whether these two meanings contrasted but could be comprehended in comparison with each other. If the two meanings were connected by some structure of resemblance then I marked the lexical unit as metaphorical.

After identifying metaphorical expressions, they were transcribed, openly coded and translated. Rusk et al. (2007) notes that open coding is the initial close, line-by-line or word-by-word examination of the data for the purpose of developing provisional concepts. According to Al-Jahdali (2007), translation is important because the two languages involved (the language in which data was collected that is Dholuo and the language of study which is English) are distinct in linguistic and cultural senses. Moreover, English is the language used in scientific publication thus its use provides readers who do not understand a given native language the opportunity to read and comprehend research undertaken in that language. Analysis was then carried out in
accordance with the theoretical framework developed by Fauconnier and Turner (2002) and Wilson and Sperber (2002).

The analysis for objective two commenced by mentioning metaphorical expressions used to develop conceptual metaphors. Each conceptual metaphor was then subjected to conceptualization process where the known entity was projected to the unknown by use of analogies that are related to the former and its corresponding features to create morphological combinations that are used to refer to the target (Opande & Mecha, 2016).

Characteristics of the source domain were listed in input space one and those of the target domain in input space two. The two input spaces which advance selective projection were linked through the generic space. Common features of inputs one and two were projected to the fourth space known as the blended space. In this space, additional information referred to as the emergent structure was also included. This information was presented in the form of fixed counterpart mappings and a blend graphically presented. The emergent structure is as a result of three blending processes namely: composition, completion and elaboration. These three processes were explained in detail. It is these procedures that account for meaning construction in conceptual metaphors. In essence they aid in interpreting such metaphors so that abstract concepts are comprehended.

Analysis for the vital relations was done on the basis of discussions brought forth by Fauconnier and Turner (2002). Metaphorical expressions were used to develop conceptual metaphors from which varied vital relations were brought forth. Classifications of the main vital relations were based on those developed by Džanić (see section 2.2.2). As for the sub types of Analogy vital relation which was the most
common, they were classified using the procedure developed by Gathigia (2014). In this grouping, Analogy vital relation is classified into different classes depending on whether it is inspired by tangibility or non tangibility and the basis of negativity or positivity as shown in figure 3.1. Once this was done, conceptual interactions between the target domains (human body parts, food and animals) and the different vital relations were diagrammatically presented.

![Figure 3.1: The categories of the Analogy vital relation (Adapted from Gathigia, 2014).](image)

Analysis for objective three was done as follows: metaphorical expressions were used to show the schematic patterns that act as source domains which aid in the interpretation of abstract concepts. These image schemas were then classified using the multiple techniques (see section 2.3) borrowed from the classifications by Johnson (1987) and Peña (2000). These Image schemas were interpreted on the basis of the tenets of Image Schema theory (Johnson, 1987).

Analysis for objective four was done by listing the metaphorical expressions used in reference to men and women. This was done in order to reveal concealed and possibly unpremeditated intents of language users. The classification used was adopted from Aliakbari and Faraji (2014) with slight modifications. This grouping is presented as follows: Animal metaphors used to refer to men positively; Animal metaphors used to
refer to men negatively; Animal metaphors used to refer to women positively; Animal metaphors used to refer to women negatively and Animal metaphors used to refer to men and women. The attributes of these animals that were comparable to those of men and women were discussed and then the socio cultural implications of these identities explained. The cognitive principle of relevance was used in the interpretation of these metaphorical expressions.

3.8 Ethical Considerations

Informed consent of respondents was sought before commencement of the study. Participants assent to be audio taped was also requested for in order to steer clear of those recordings that infringe the privacy of respondents and abrade the confidence built between the researcher and respondents (Mugenda & Mugenda, 1999). They were also informed that the raw data would be shredded after analysis then electronically erased.

3.9 Summary

This chapter discussed in detail methodology that the researcher used in interpreting human body parts, animal and food conceptual metaphors used in different contexts in the Luo community. The chapter put into focus research design, research site, study populations, sampling technique and sample size, data collection procedures, data analysis and ethical considerations.
CHAPTER FOUR

DATA PRESENTATION, ANALYSIS, RESULTS AND DISCUSSIONS

4.0 Introduction
This chapter begun by discussing prototypical categorization of conceptual metaphors limited to human body parts, food and animals. It proceeded to expound the blends of different conceptual metaphors, investigate vital relations evident in different conceptual metaphors as well as relationships that exist among them and to examine optimality principles which aid in effective running of the blends as well as blending processes and networks. Image schemas that give descriptions of conceptual metaphors in Dholuo to enable the reader comprehend the cognitive processes at play were also investigated. Lastly, imagery used in conceptual metaphors and their socio-cultural implications were critically examined. All these analyses were done based on the guiding principles of the theoretical framework explained in chapter two (see section 2.5). The findings of the study were then discussed and conclusions drawn.

4.1 Prototypical Categorization of Conceptual Metaphors in Dholuo
For this objective the metaphorical expressions that had been identified using Metaphor Identification Procedure and the researcher’s intuition were transcribed, translated and figurative meanings given. Transcriptions were enclosed in slanted slashes and written in italics. Translations were enclosed in quotation marks while figurative meanings were underlined. Conceptual metaphors that were developed from the metaphorical expressions were listed. Then using the procedure designed by Al-Jahdali (2007)
conceptual categories were established and explained. In this method, recurrent themes emanating from the metaphorical expressions are discussed. These themes are referred to as categories and they are used to conceptualize ideas mentioned in the expressions. The categories developed depend on the researcher’s interpretation of a metaphorical expression since language is a dynamic entity. The categories are discussed for their relative degree of reliance on culture and other factors. Finally, diagrammatic summarization of prototypical categories for each conceptual metaphor is given. Conceptual metaphors are written in capital as suggested by (Lakoff & Johnson, 1980).

4.1.1 Levels of Organization in Classification by Prototype

Rosch et al. (1976) postulate that human beings construct notions existent in their real or perceived realms in classes with a view of creating schemes of classification which are evident in their perceptions as a result of the connections that they have with their surroundings. Prototypical classification brings to perspective three levels: superordinate, basic and subordinate levels. Superordinate category is the most inclusive level. A basic level category which is also called an archetype is not an entity in the world but a conventional image linked to the class.

Lakoff (1987) states that the prototype level is the most appropriate for classification because of the following reasons: people assign names to entities willingly at this rank; entities are given names that are simplified at this rank; classes at this rank have considerable ethnic importance; and things are easily recalled at this rank and discerned comprehensively. A subordinate category on the other hand, is the least inclusive.

Based on Rosch’s and Lakoff’s arguments about classification by prototype, conceptual metaphors in Dholuo that are limited to human body parts, food and animals were
grouped using prototype model in the following way: at the superordinate level is a given type of metaphor (body part, food-related, animal-related) then at the basic level is a conceptual metaphor and at the subordinate level, different metaphorical expressions that are instantiations of the conceptual metaphor represented at the basic level. The study categorized the body part conceptual metaphors (see section 4.1.2) followed by those that are food related (see section 4.1.3) and finally animal related ones (see section 4.1.4).

4.1.1.1 Body part conceptual metaphors
The body is the main source of conceptual metaphors as postulated by Kövecses (2006). This assertion is supported by Ma and Liu (2008) who posit that the body is a universal source domain since body parts are similar. Machakanja (2006) also concurs by postulating that human beings experience their environments and understand their world by means of their bodily experience. Consequently, different cultures reflect similar embodied thinking patterns. The study examined some of the productive parts of the body such as the eye, head, mouth, nose, chest, heart, hands and buttocks.

4.1.1.1.1 The eye

According to Al-Jahdali (2007) the eye is the faculty of sight and it is through it that we perceive elements in our surroundings. The eye acts as a channel that enables us keep details in the organ that has the power of retention. It is a mechanism through which we comprehend our world and the events that take place in it. Thus our eyes play a central role in our expansion of knowledge and cognition. EYE IS A LIMB is a conceptual metaphor derived from several metaphorical expressions. From this metaphor, we get
divergent conceptualizations of the eye such as surveillance, consolation and protection among others.

Consider the metaphorical expressions in 1 and 2 below:

(1) /ting’ wang’i ne ruoth/ “lift your eye to the Lord”
   carry your eye to God Seek solace in God

(2) /baa wang’i e polo/ “throw your eyes in heaven”
   throw your eye in heaven seek heavenly intervention.

The two metaphorical expressions (1&2) yield the conceptual metaphor EYE IS A LIMB. From them, we come up with a conceptual category of consolation which is presented in Table 4.1.

<table>
<thead>
<tr>
<th>Conceptual category</th>
<th>Number of Metaphorical expression</th>
</tr>
</thead>
<tbody>
<tr>
<td>Consolation</td>
<td>2</td>
</tr>
</tbody>
</table>

In the metaphorical expression ‘lift your eye to the Lord,’ (refer to 1) the source domain of eye enables us to understand the abstract concept of consolation. This metaphorical expression could also be used as a form of encouragement to a person who is in distress to look up to the heavens (God’s abode) and find solace in Him. In this metaphorical expression, the eye is seen as an appendage that can be lifted or lowered. The second metaphorical expression is also used in a biblical sense. For instance, one can say that ‘I threw my eyes to the heavens because that is where my help comes from.’ This metaphorical expression is also used as a form of encouragement to believers to seek the
face of the Lord at all times. These two expressions (1 and 2) put emphasis on concentration.

Al Jahdali (2007) observes that when you focus on something you actually take a position that moulds your perspective on the matter. This study is in agreement with this assertion because when the eye concentrates on a target (in this case the heavens), it influences the viewpoint of a person. Those who subscribe to Christianity believe that solutions to their problems are found in heaven because that is where God is.

Another metaphorical expression that is used to bring forth the conceptual metaphor EYE IS A LIMB is:

(3) /Aketo wang’a/ “I have put my eye”

I have put eye I have adopted a wait-and-see-attitude

This metaphorical expression brings out the conceptual category of surveillance which is presented in Table 4.2

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Surveillance</td>
<td>1</td>
</tr>
</tbody>
</table>

Eye is a source domain that enables us to understand the abstract entity of surveillance in the metaphorical expression ‘putting my eye’ (refer to 3 above). Survey entails looking at something or someone keenly for a given period of time to see how it/he/she behaves in different situations. For example, a parent may have unsuccessfully cautioned his/her child about consequences of bad company. Therefore such a parent may decide to keep quiet, wait and see what will befall such a stubborn child.
“cover your eyes.”

Cover your face take care of your eyes by covering them.

The metaphorical expression (refer to 4) brings forth the conceptual category of protection which is presented in Table 4.3.

Table 4.3: The Conceptual Category of Protection and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Protection</td>
<td>1</td>
</tr>
</tbody>
</table>

Eye is used as a source domain that enables us to comprehend the abstract entity of protection in the metaphorical expression ‘cover your eyes’ (see 4). An eye is a crucial but delicate part of the body. If not properly taken care of, it may fail to function effectively. Similarly, in the event that it is damaged an individual’s operations will be interfered with. This expression (refer to 4) could be used in different instances. For example, it could be used as a warning to passengers who are travelling on a dusty road to cover their eyes against dusty particles. In another instance, it could be used as a warning to a person to cover his/her eyes as a way of protecting himself/herself from viewing a horrible or indecent act.

“It is very difficult however tighten your face”

Difficult very however tighten your eyes Put on a brave face.

This metaphorical expression (refer to 5) brings forth the conceptual category of encouragement presented in Table 4.4.

Table 4.4: The Conceptual Category of Encouragement and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Encouragement</td>
<td>2</td>
</tr>
</tbody>
</table>
In this expression (see 5), eye is used as a known domain that enables us understand the unknown entity of encouragement. People may face challenges in their undertakings some of which may influence their lives positively or negatively. Such challenges are important because experiences that people get from them help to shape people’s perspectives about life. These challenges also aid in character building.

The metaphorical expression (refer to 5) is also used to encourage people not to give up because of the problems that they are facing at a given time. With determination and hard work, they can emerge successful in their endeavours. From these expressions (refer to 1-5), an eye is seen as an off-shoot of the body which can be manipulated to suit the situation of an individual. Out of the five metaphorical expressions discussed above, the prototypical one is the third because the central function of the eye is to provide vision. The others are extended uses because they have a far-fetched connection with the eye. The prototypical categorization of the conceptual metaphor EYE IS A LIMB is diagrammatically presented in Figure 4.1.

Body part metaphor- Superordinate level

**EYE IS A LIMB** – Basic level

Subordinate level

Ting’ wang’i  baa wang’i  ket wang’i  um wang’i  rid wang’i

“Lift your eye” “throw your eye” “put your eye” “cover your eye” “tighten your eye”

*Figure 4.1: Representation of the conceptual metaphor EYE IS A LIMB*
Another conceptual metaphor is EYE IS AN ENTITY/OBJECT. From this metaphor, varying conceptualizations of the eye are brought forth. Consider the following metaphorical expression:

(6) /macha wang’e sokore/ “that one’s eyes are penetrating”

That one eyes penetrating peeping beyond the boundaries.

This metaphorical expression (refer to 6) highlights the conceptual category of unravelling a secret. This category is presented in Table 4.5.

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unravelling a secret</td>
<td>1</td>
</tr>
</tbody>
</table>

In the metaphorical expression (refer to 6), eye is a source domain which assists in comprehending the abstract entity of unravelling a secret. It plays the main role of perception because through it we are able to see things which are located in different places. Since the eye does not have a veil, we view even those things that we may not be permitted to see. The eye therefore takes us beyond acceptable viewing.

Consider the following metaphorical expression:

(7) /neye kaka wang’e muoch/ “see how his/her eyes are popping out”

See how his/her eyes bursting Used to describe a person who is not settled.

This metaphorical expression (refer to 7) brings forth the conceptual category of confusion. Eye is a source domain that helps us understand confusion which is an abstract entity. This conceptual category is presented in Table 4.6.
Table 4.6: The Conceptual Category of Confusion and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Confusion</td>
<td>1</td>
</tr>
</tbody>
</table>

When one is in a state of confusion, he/she does not know what to do or how to behave. Confusion brings about disorientation and it may make one behave in a manner that is not expected of him/her. In this situation, the facial expression exhibited gives a clear picture of the state in which one is. Eyes are wide open and it is as if they want to pop out of their sockets. Darting eyes could also bring out the disturbed nature of an individual.

(8) /wengeni bith/ “you have sharp eyes”

Eyes sharp your vision is very clear.

In the metaphorical expression (refer to 8), the source domain of eye aids in comprehending the abstract entity of extreme uncertainty which is presented as a conceptual category in Table 4.7.

Table 4.7: The Conceptual Category of Extreme certainty and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Extreme certainty</td>
<td>1</td>
</tr>
</tbody>
</table>

The image of what an individual sees sticks in his/her memory. This person has a firsthand account of what has been seen as compared to one who hears about it from another person. The metaphorical expression (refer to 8) could be used where there are conflicting reports about an event that has been witnessed from a distance. Confirmation by an individual with a very clear vision will put an end to the doubts
that may have been cast as a result of the reports. Of the metaphorical expressions (6-8), the prototype is the eighth because it brings to perspective the principal function of the eye while the others bring forth extended usage. The prototypical categorization of the conceptual metaphor EYE IS AN ENTITY/OBJECT is presented diagrammatically in Figure 4.2.

The conceptual metaphor EYE IS A LOCUS FOR APPROVED/DISAPPROVED BEHAVIOUR is another metaphor in which divergent conceptualizations of the eye are brought forth. Consider the following metaphorical expression:

(9) /wuode wang’e tar/ “his son’s eyes are leering
    his son eyes are leering     His son has roving eyes.

Eye acts as a familiar domain that helps in understanding the unfamiliar entity of leering at women. The conceptual category of leering at women is presented in Table 4.8. Figure 4.2 is a representation of the conceptual metaphor EYE IS AN ENTITY/OBJECT.

Body part metaphor, Superordinate level

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<table>
<thead>
<tr>
<th>EYE IS AN ENTITY/OBJECT - Basic level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subordinate level</td>
</tr>
<tr>
<td><code>Wang’ masokore</code></td>
</tr>
<tr>
<td><code>wang’ mabith</code></td>
</tr>
<tr>
<td><code>Wang’ mamuoch</code></td>
</tr>
</tbody>
</table>
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“Penetrating eyes” “Sharp eyes” “Bursting eyes”

*Figure 4.2: Representation of the conceptual metaphor EYE IS AN ENTITY/OBJECT*
Table 4.8: The Conceptual Category of Leering at women and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leering at women</td>
<td>1</td>
</tr>
</tbody>
</table>

Eyes are brought forth as organs that make one go astray. This is because once the eye sees something/someone that attracts it, a message is sent to the brain communicating this affection. Once this information is processed, the eye maintains contact with object of its desire. This metaphorical expression (refer to 9) points to lose morals that the one being referred to has. Among the Luo, immorality is an attribute that is castigated and those who engage in it are admonished. An immoral person veers off the ‘straight path’ (likened to one sexual partner) that he/she is expected to take as dictated by regulations of society and ventures into several paths (likened to several sexual partners). The expression (see 9) can also bring forth another conceptual metaphor STRAYING IS DETESTED.

(10) *inyakono olombo wang’a*  “that lady has attracted my eyes”

That lady attracted my eyes  that lady is beautiful.

This metaphorical expression (see 10) brings out the eye as a source domain which helps in comprehending the abstract entity of attraction. When one is attracted to someone/something, the person gazes at the object of his/her attraction. Attraction makes one fix his/her eyes at one point as he/she keenly observes traits of the target that has drawn his/her attention. Eye thus develops a physical contact between itself and the target. This expression can yield another conceptual metaphor SEEING IS LIKING.
Wandering eyes bring forth the notion of stealing. Therefore the prototype is theft of property and not of women since the latter is an extended usage that comes about as a result of the widened conceptual space. Attraction mentioned in the tenth metaphorical expression comes about as a result of wandering eyes. Prototypical categorization of the conceptual metaphor EYE IS A LOCUS FOR APPROVED/DISAPPROVED BEHAVIOUR is presented diagrammatically in Figure 4.3.

Body part metaphor- Superordinate level

\[ \text{EYE IS A LOCUS FOR APPROVED/DISAPPROVED BEHAVIOUR} \]

Basic level

\[ \text{Subordinate level} \]

- Wenge matar
- Wenge molombi

“eyes that stray”
“eyes that get attracted”

*Figure 4.3: Representation of the conceptual metaphor EYE IS LOCUS FOR APPROVED/DISAPPROVED BEHAVIOUR*

The conceptual metaphor SEEING IS KNOWING exhibits divergent conceptualizations of the eye. Consider the following metaphorical expression:

(11) *nen mos we rikni* / “see slowly do not be in a hurry”

see slowly do not hurry be observant.

From this metaphorical expression (refer to 11), eyes which act as a source domain aid in understanding the abstract entity of keenness. This expression highlights the conceptual category of keenness which is presented in Table 4.9.
Table 4.9: The Conceptual Category of Keenness and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Keenness</td>
<td>1</td>
</tr>
</tbody>
</table>

A keen individual is one who does not miss out on details. He/she takes note of even those traits that may be considered inconsequential and therefore ignored in the course of observation but which may be crucial in explaining the target being observed.

(12) /apimo pii mchele gi wang’al/

“I have measured water for cooking rice using my eyes.”

I am adept at cooking.

The metaphorical expression (refer to 12) brings forth the conceptual category of skill.

Being skilled at something means having the know-how that is necessary to handle or to operate it. In the expression (see 12), there is a person who is skilled at cooking and does not need to use a measuring equipment to assist him/her know the right amount of water needed to boil rice.

Consider the following metaphorical expression:

(13) /timbeni oyawo wang’al/

“your deeds have opened my eyes”

your deeds have opened my eyes I am enlightened.

This expression (refer to 13) brings forth the conceptual category of enlightenment.

When eyes are opened, one is able to see what happens clearly and is able to draw his/her conclusions based on what has been observed. But when eyes are closed, one’s vision is impaired and this may also affect the quality of conclusions drawn. Openness of eyes imply alertness and thoughtfulness. The expression (see 13) could be used in reference to a person who may have developed a negative opinion or attitude about another based on
what he/she may have heard about this person. However, when the two individuals interact and the one who had a formed opinion realizes that he/she had been wrong all along, he/she will change his/her attitude towards this individual. This expression is also motivated by the conceptual metaphor SEEING IS KNOWING. The prototype of the metaphorical expressions (11-13) is the eleventh one which brings forth the central role of the eye: observation. The other two relay extended functions of the eye that are far-fetched. Prototypical categorization of this conceptual metaphor is presented diagrammatically in Figure 4.4.

Body part metaphor- Superordinate level

↓

SEEING IS KNOWING- Basic level

↓

Subordinate level

Wenge maneno mos                      wenge mapimo e wang’e
“keen eyes”                            “accurate eyes”

*Figure 4.4: Representation of the conceptual metaphor SEEING IS KNOWING*

4.1.1.2 The Mouth

Another body part that attracts several divergent conceptualizations is the mouth. From the conceptual metaphor MOUTH IS A PERSON different metaphorical expressions are brought to perspective. These expressions reveal that the mouth is associated with people in the Luo community the reason why it is given human attributes. Consider the following metaphorical expression:

(14) *ldhogi okonyi* / “your mouth has helped you”,

Your mouth has helped you                  we are dependent on the mouth.
From this metaphorical expression, the conceptual category of support is brought forth. It is presented in Table 4.10.

Table 4.10: The Conceptual Category of Support and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Support</td>
<td>1</td>
</tr>
</tbody>
</table>

A mouth acts as a source domain that aids in understanding the abstract entity of support. The metaphorical expression (refer to 14) is used to relay one of the main functions of the mouth: support. The mouth helps us disseminate knowledge, relay information, express our feelings about someone or something and to defend the principles that we believe in and live by. We are thus dependent on the mouth to be able to undertake activities that require us to engage in talk.

(15) /tu or no lo mi yo dhogi chayi/ “sickness can make your mouth despise you.”

Sickness can make your mouth despise you You lack appetite.

This expression (refer to 15) highlights the conceptual category of disrespect which is represented in Table 4.11.

Table 4.11: The Conceptual Category of Disrespect and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disrespect</td>
<td>2</td>
</tr>
</tbody>
</table>

Disrespect may set in when one’s status in society falls. When this happens, a person is despised or degraded since he/she is no longer held in high regard. Sickness is one of the causes of disrespect among the Luo because when one falls ill he/she loses appetite and is not able to eat well. Hence the mouth despises such an individual because he/she is not able to feed it with the delicacies that it is craving for.
Another metaphorical expression that is used in the conceptual category of disrespect is:

(16) /neye kaka dhoge ojemone/ “look at how his/her mouth has landed him/her in trouble”

Look how his/her mouth has put him/her in problem careless talk may land one in trouble.

In this expression (see 16), mouth is portrayed as an organ that is disrespectful because it lands its owner in trouble. This disrespect may come about as a result of too much talk, talking without verifying information being communicated to other people or even peddling falsehoods. These are some of the activities that the mouth can engage in which may land one in trouble. For respect to be maintained, one needs to be wary of what he/she says because the kind of information uttered can either build or destroy relationships. Of the metaphorical expressions (14-16), the fourteenth is the prototype because we depend on the mouth for several things. For example, different parts of the mouth facilitate speech and we also use it to transport food to other parts of the body among other functions. Prototypical categorization of the conceptual metaphor MOUTH IS A PERSON can be presented diagrammatically in Figure 4.5.

Body part metaphor- Superordinate level

MOUTH IS A PERSON- Basic level

Subordinate level

Dhoga okonya Dhogi ochayi Dhoge ojemone

“my mouth is helpful” “your mouth is disrespectful” “his/her mouth has landed me in trouble”

*Figure 4.5: Representation of the conceptual metaphor MOUTH IS A PERSON*
The conceptual metaphor MOUTH IS A LOCUS FOR DISAPPROVED BEHAVIOUR is another metaphor that brings out different conceptualizations of the mouth. Consider the metaphorical expression that follows:

(17) /dhogi bɔr/ “your mouth is long”
    your mouth is long you are a troublemaker.
This expression (see 17) highlights the conceptual category of problems which is illustrated in Table 4.12.

Table 4.12: The Conceptual Category of Problems and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Problems</td>
<td>1</td>
</tr>
</tbody>
</table>

The source domain of mouth helps in conceptualizing the abstract entity of problems. A person who has a long mouth is likely to put other people in trouble. In a classroom situation for instance, a child who likes reporting others to the class teacher because of the offences that they have committed could be described as having a long mouth. Also, an individual who eavesdrops in a conversation and then discusses with another party what he/she has heard could also be referred to as having a long mouth. A long mouth is a trait that is commonly associated with women in the Luo community since it is believed that they are the ones who engage in talk that is trivial in nature.

Another metaphorical expression is as follows:

(18) / dhogi tek/ “your mouth is hard”
    Your mouth is hard you do not own up to mistakes.
This expression (refer to18) brings forth the conceptual category of undesirability which is presented in Table 4.13.
Table 4.1: The Conceptual Category of Undesirability and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undesirability</td>
<td>1</td>
</tr>
</tbody>
</table>

The mouth acts as a source domain that enables us to comprehend the abstract entity of undesirability. An individual with a ‘hard’ mouth is one who says something but upon realizing that whatever he/she has said can land him/her in trouble, blatantly denies ever uttering such words. When cornered, such individuals contest allegations levelled against them and insist that they were misquoted. In some instances, they try to justify their utterances in a bid to defend themselves. This kind of mouth is undesirable because instead of promoting cohesion it brews conflict.

Consider the following metaphorical expression:

(19) *Nyakono wuoyo yolo/* "that lady talks uncontrollably."

That lady talks without limits She talks too much

In this expression (see 19), mouth is used as a source domain which aids in understanding carelessness an abstract entity. The conceptual category of carelessness is presented in Table 4.14.

Table 4.14: The Conceptual Category of Carelessness and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carelessness</td>
<td>2</td>
</tr>
</tbody>
</table>

When one talks without limit, one is likely to say things that should not be talked about. The Luo society expects individuals to observe restraint in what they do and say. In order to operate effectively, there are a set of rules, values and norms that are stipulated in the fabric of this society and which are supposed to guide behaviour of members of the

89
community. Talking carelessly is harmful and must be avoided at all costs because it is a recipe for chaos. Thus people should exercise control in their talks and should conduct themselves with decorum.

Another metaphorical expression is as follows:

(20) /Dhoge nam/ “her mouth is a lake”

Her mouth is a lake she engages in limitless talk.

In this expression (refer to 20), the conceptual category of carelessness is brought forth. A lake is a large water body which is inhabited by various organisms. If one possesses a mouth that is lake-like, it means that information that comes out of it is a lot and is diverse in nature. This mouth could disseminate information that is encouraging, discouraging, praising, insulting, blessing and cursing among others because the owner does not have control over it. Because of the nature of this kind of mouth, it is unenviable. One of the main uses of a mouth is that it aids in speech hence the prototype is the twentieth expression. When the notion of usage is extended as it is done in metaphorical expressions (17&18), conceptual distance is widened between the prototype and the extensions. The prototypical categorization of the conceptual metaphor MOUTH IS A LOCUS FOR DISAPPROVED BEHAVIOUR is presented diagrammatically in Figure 4.6.
Body part metaphor - Superordinate level

MOUTH IS A LOCUS OF DISAPPROVED BEHAVIOUR - Basic level

Subordinate level

Dhok matek  Dhok mabor  Dhok mayolo  Dhok manam

“Hard mouth”  “Long mouth”  “Uncontrollable mouth”  “A lake-like mouth”

Figure 4.6: Representation of the conceptual metaphor MOUTH IS A LOCUS FOR DISAPPROVED BEHAVIOUR

4.1.1.1.3 The Tongue

The tongue is another crucial body part that is instrumental for speech production and chewing food. There are divergent conceptualizations brought to perspective by the conceptual metaphor TONGUE IS A LOCUS FOR DISAPPROVED BEHAVIOUR.

Consider the following metaphorical expression:

(21) /jiaduong’no lewe kech/  “that old man has a bitter tongue”

That old man his tongue is bitter that old man’s tongue unleashes negativity.

The metaphorical expression (see 21) brings forth the conceptual category of negativity which is presented in Table 4.15.

Table 4.15: The Conceptual Category of Negativity and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Negativity</td>
<td>1</td>
</tr>
</tbody>
</table>

91
The source domain of tongue assists in understanding negativity which is an abstract entity. In the metaphorical expression (refer to 21), tongue is brought out as a medium through which negativity is promulgated. When tongue acts as a channel of conveying negativity, it releases information that may be meant to bring down an individual and make him/her appear worthless. For example, it may be used to pronounce curses, convey information that is intended to discourage another person or even denigrate him/her. Such a tongue brings out the contemptuous nature of its owner towards his/her target.

Another metaphorical expression is exemplified as follows:

(22) *Inyathino lewe chwadre/* “that child has a craving tongue”

That child’s tongue beats itself that child has a craving tongue.

This expression brings to perspective the conceptual category of desire which is presented in Table 4.16.

*Table 4.16: The Conceptual Category of Desire and the number of metaphorical expressions*

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Desire</td>
<td>1</td>
</tr>
</tbody>
</table>

The source domain of tongue aids in understanding desire which is an abstract entity. Through the conceptual category of desire, another conceptualization of tongue is propagated. When a tongue is labelled as craving, it means that it wants to consume food especially sweet ones every time. This longing may drive one out of control making him/her want to live beyond his/her means. To fulfill this desire, the one who has the craving may be tempted to steal. The attribute of craving or yearning for something is thus discouraged among the Luo.

Consider the following metaphorical expression:
Your tongue is hot, you don’t keep quiet.

In this metaphorical expression (see 23), tongue as a source domain aids in comprehending the abstract entity of displeasure. The conceptual category of displeasure is presented in Table 4.17.

Table 4.17: The Conceptual Category of Displeasure and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Displeasure</td>
<td>1</td>
</tr>
</tbody>
</table>

Through the metaphorical expression (refer to 23), an annoying attribute of the tongue is highlighted. A person who has a hot tongue is one who does not keep information relayed to him/her to himself/herself. Once such a message is received, it is circulated immediately regardless of the consequences that it may have on the recipients. A person who has such kind of a tongue is avoided. He/she cannot be trusted with any piece of information because he/she lacks the qualities of discretion and responsibility. Of the metaphorical expressions (21-23), the prototype is the twenty first because it brings to the fore a principal function of the tongue which is tasting. A tongue craves for food that is delicious. The other metaphorical expressions bring forth extended uses of the tongue. Prototypical categorization of the conceptual metaphor TONGUE IS A LOCUS FOR DISAPPROVED BEHAVIOUR can be presented diagrammatically in Figure 4.7
Body part metaphor - Superordinate level

TONGUE IS A LOCUS OF DISAPPROVED BEHAVIOUR - Basic level

Subordinate level

Lep maliet  Lep machwadore  Lep mabor  Lep makech

“Hot tongue” “Craving tongue” “Long tongue” “Bitter tongue”

Figure 4.7: Representation of the conceptual metaphor TONGUE IS A LOCUS OF DISAPPROVED BEHAVIOUR

4.1.1.1.4 The heart

The heart is another very important body organ that attracts several metaphorical expressions from which conceptual metaphors are developed. These metaphors bring forth different conceptualizations of the heart. Consider the following metaphorical expression:

(24) /chunye oil/ “his/her heart is happy”

His/her heart happy he/she is delighted

Heart is a source domain that assists in understanding the abstract entity of joy. The conceptual category of joy is presented in Table 4.18.

Table 4.18: The Conceptual Category of Joy and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joy</td>
<td>1</td>
</tr>
</tbody>
</table>
People strive to be happy in their lives. This can only be achieved when contention is minimized among those who relate in one way or another. People attain joy from different fronts for some, their contentment is defined by bonds that they have established with family and friends, for others their cheer is grounded in the relationships that they have nurtured with a supernatural being in accordance to the doctrines that they subscribe to while for others it is achieved through the successes that they have had in life. The metaphorical expression (refer to 24) may be used to describe a person who is delighted because of something that has happened to him/her.

Another metaphorical expression that brings a divergent conceptualization of the heart is:

(25) /wachno omiyo chunya lit/ “that information has made my heart painful”

That information has made my heart painful I am sad.

From this expression, the conceptual category of sorrow is brought to perspective. This category is presented in Table 4.19.

Table 4.19: The Conceptual Category of Sorrow and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sorrow</td>
<td>1</td>
</tr>
</tbody>
</table>

Several factors make people sad. For some, it could be caused by the death of a loved one or his/her sickness. For others, it could be caused by failure in an assignment or operation while for others it could be because of losing something that is precious to them. In the metaphorical expression ‘that information has made my heart painful,’ the sadness that this person experiences is as a result of the information that has been relayed to him/her.
The nature of this information coupled by its timing and the state in which the recipient is in could have contributed to the sorrow that he/she is experiencing.

Consider the following metaphorical expression:

\(26\) /chunya ridre/ “my heart is beating fast”

My heart is beating fast  I am anxious/fearful.

This expression (refer to 26) brings forth the conceptual category of anxiety presented in Table 4.20.

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anxiety</td>
<td>1</td>
</tr>
</tbody>
</table>

Anxiety breeds panic and confusion. When one is anxious, he/she may engage in an impulsive behaviour whose consequences may be felt when sobriety sets in. The metaphorical expression (see 26) could be used in reference to an individual who is nervous. Several things may make one become anxious for example, waiting for results of an exam or diagnosis among others. Anxiety may give room to various health complications such as heart related diseases or disorders. These diseases affect performance of an individual and if not treated may have diverse effects on the individual.

Another metaphorical expression that brings a divergent conceptualization of the heart is:

\(27\) /chunya okwe onge gima chanda/ “my heart is peaceful I am not disturbed

My heart is peaceful nothing disturbing me  I am at peace.
This expression (27) highlights the conceptual category of peace which is presented in Table 4.21.

Table 4.21: The Conceptual Category of Peace and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peace</td>
<td>1</td>
</tr>
</tbody>
</table>

The heart is a source domain that aids in understanding the abstract entity of peace. Peace is a sign of contentment and the person experiencing it is in a relaxed state of mind. The metaphorical expression (refer to 27) could be used when one is happy. The Luo society promotes peaceful coexistence because of the positive impacts that peace has on individuals and communities. Of the metaphorical expressions (23-27), the twenty seventh is the prototype this is because emotions occur in a continuum. At one extreme are positive ones and at the other are negative ones while at the core is the emotion peace. The emotions at the extreme ends are pegged on this principal one and their uses are secondary. The prototypical categorization of the conceptual metaphor HEART IS A LOCUS FOR EMOTIONS is presented diagrammatically in Figure 4.8 as follows:

Body part metaphor- Superordinate level

HEART IS A LOCUS OF EMOTIONS- Basic level

Subordinate level

Chuny mamor  Chuny ma okuyo  Chuny ma ridore  Chuny ma okwe

“A happy heart”  “A sad heart”  “A nervous heart”  “A peaceful heart”

Figure 4.8: Representation of the conceptual metaphor HEART IS A LOCUS OF EMOTIONS
A heart is an organ that should be taken care of because it is delicate. As a container, the heart stores emotions of different types. Some of the emotions stored are bad (sorrow, anger) while others are good (love, joy). If the bad ones are left to accumulate and not vented out using appropriate means they are likely to destroy this container.

Consider the following metaphorical expression:

(28) *inego chunye* / “you have killed his/her heart”

You have killed his/her heart you have discouraged him/her.

This expression (28) brings forth the conceptual category of destruction presented in Table 4.22.

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Destruction</td>
<td>4</td>
</tr>
</tbody>
</table>

A heart acts as the source domain that enables us to comprehend the abstract entity of destruction. The heart could be destroyed in different ways for example, through illness, what is consumed or negative information among others. The metaphorical expression (refer to 28) could be used in an instance where an individual has been discouraged from venturing into an activity. It could also be used when a person breaks an engagement that he/she had with his/her partner. When one’s heart is ‘killed,’ the victim may feel frustrated and if the situation is not handled with care this individual may suffer from certain life threatening conditions as a result of stress caused by the frustrations that he/she has experienced.

Another metaphorical expression in which the conceptual category of destruction is manifested is:
(29) *lwacho ochuvo chunya* / “that information has pierced my heart”
that information has pierced my heart

that information has caused me pain.

The heart can be destroyed through ‘piercing’ it. The kind of words used or the actions carried out could be contributing factors to the piercing of the heart hence the pain caused to an individual. When the heart is pierced, it is destabilized and the tranquility that one once enjoyed is lost.

Another metaphorical expression in which the category of destruction is highlighted is:

(30) *lichido chunya* / “you have made my heart dirty”
You have made dirty my heart

you have discouraged me.

This expression (30) is used to refer to an individual who is discouraged. When one is discouraged, he/she no longer has the enthusiasm to perform a given task. Discouragement is likened to dirt in this instance.

Consider the following metaphorical expression:

(31) *Ogoyo chunyi kod wachne* / “he/she has beaten your heart with his/her message”
He/she has beaten your heart with his/her message

His/her message has demoralized you.

This metaphorical expression (refer to 31) is used to exemplify the conceptual category of destruction. Beating someone may lead to injuring him/her in the process. The pain that is inflicted in the body as a result of this action may hinder one from operating normally. Similarly, a ‘beaten’ heart is made defective because of the effects of beating. This metaphorical expression (31) is used to refer to a person who is discouraged. Even if the individual in question decides to perform an activity, he/she will not do it whole-heartedly because he/she feels dejected.
The metaphorical expressions that have been explained (28-31) are variations of negative emotion. Of these, the thirtieth is the prototype. It is the marked form from which the others derive their meanings. Prototypical categorization of the conceptual metaphor HEART IS A LOCUS FOR EMOTIONS is presented diagrammatically in Figure 4.9.

Body part metaphor- Superordinate level

\[ \text{HEART IS A DESTROYABLE OBJECT- Basic level} \]

Subordinate level

- *Nego chuny*
- *Chuoyo chuny*
- *Chido chuny*
- *Goyo chuny*

“Killing the heart” “Piercing the heart” “Making the heart dirty” “Beating the heart”

*Figure 4.9: Representation of the conceptual metaphor HEART IS A DESTROYABLE OBJECT*

Living organisms have several attributes some of which are as a follows: they grow, thrive, die and respond to their environment among others. The heart possesses some of these attributes as evidenced in the following metaphorical expression:

(32) *nyathino odhero pidh chunye mondo onyuny/* “that child is thin the heart

That child is thin grow his/heart so that needs to be grown so that he/she he/she flourishes can become healthy”

That child is unhealthy.

The heart is used as a source domain that helps us understand the target domain of growth. The conceptual category of growth is presented in Table 4.23
Table 4.23: The Conceptual Category of Growth and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Growth</td>
<td>1</td>
</tr>
</tbody>
</table>

The Luo believe that a human heart has the ability to grow like a plant. A healthy body is proof of a healthy heart while an unhealthy one could be a sign of a ‘fallen’ heart. Such a heart is likened to a withered plant that may eventually die. In the traditional Luo setting, an individual with such kind of heart was taken to a herbalist who specialized in the act of ‘growing’ hearts. Treatment entailed drinking a concoction among other procedures. The victim was made to plant a symbolic legume after treatment. If this legume germinated, the heart was also believed to have ‘grown.’

Consider the following metaphorical expression:

(33) /chunya otho/ “my heart is dead”,

My heart is dead I am discouraged.

A heart, a living organism, may be described as dead. The source domain of heart assists in the comprehension of the abstract entity of death. When an entity dies, it loses its ability to perform functions. This metaphorical expression could be used to refer to an individual who may have lost hope because of failing to achieve a given goal that he/she had set for himself/herself.

Another metaphorical expression that brings a divergent conceptualization of the heart is:

(34) /Wachno oduogo chunya/ “that message has revived my heart”

That message has brought back my heart that message has given me hope.
This metaphorical expression (34) is one in which the heart is used to help us understand the abstract concept of revival. The conceptual category of revival is presented in Table 4.24.

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revival</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 4.24: The Conceptual Category of Revival and the number of metaphorical expressions

Living organisms such as plants or even animals can be revived in different ways. For plants it could be done through weeding, watering or even applying fertilizer to rejuvenate them making them appealing to the eyes. Similarly, when animals are taken good care of, by giving them a balanced diet, treating them when they are sick among other procedures, their growth and development becomes rapid and they look healthy. On the same note, a rejuvenated heart is one that is brought back to life. For example, if a person is on the verge of giving up and then something which gives him/her hope is done, this person’s heart is rejuvenated.

In a different context, a student who may not have been in good health during an examination would be very worried about the outcome of that examination. If on receiving the exam results, the student realizes that despite the setbacks that he/she had during the examination period he/she has passed with flying colours such a student can be said to have a heart that is revitalized.

Living organisms go through different stages the key ones being life and death. As such the thirty fourth metaphorical expression is the prototype because it is the marked form from which the others derive their meanings. The prototypical categorization of the
conceptual metaphor HEART IS A LIVING ORGANISM is presented diagrammatically in Figure 4.10.

Body part metaphors- Superordinate level

HEART IS A LIVING ORGANISM- Basic level

Subordinate level

*Pidho chuny*  *Nego chuny*  *Duogo chuny*

“Growing the heart”  “Killing the heart”  “Reviving the heart”

**Figure 4.10: Representation of the conceptual metaphor HEART IS A LIVING ORGANISM**

The ears are important organs of the body that play the principle role of hearing. The conceptual metaphor HEARING IS UNDERSTANDING attracts divergent conceptualizations of the ear. Consider the following metaphorical expression:

(35) /chik iti/  “pay attention”

Set your ear be attentive.

In this metaphorical expression (35), the conceptual category of concentration is brought forth. This category is presented in Table 4.25

**Table 4.25: The Conceptual Category of Concentration and the number of metaphorical expressions**

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concentration</td>
<td>3</td>
</tr>
</tbody>
</table>
The source domain of ear assists in understanding the abstract entity of concentration. The metaphorical expression (refer to 35) is used to urge people to take note of what they are being told. Paying attention is an important step in message comprehension. Those who fail to do so may not understand the message communicated to them.

Another metaphorical expression that brings a divergent conceptualization of the ear is:

(36) \textit{Winjo ga wach/} “Always take heed of the information relayed to you”

Hear always information be alert

In this metaphorical expression (36), the conceptual category of concentration is brought to perspective. The speaker implores the recipient to listen to what he/she is being told.

Consider the following metaphorical expression:

(37) \textit{Iywayo ite?/} “I am removing wax from your ears”

I am removing wax from your ears I am enlightening you.

The category of concentration is highlighted in this metaphorical expression (37) which is used to create awareness on an issue. It could also be used when a suggestion that may assist a person achieve a goal is given. The achievement of such a goal is only possible if the person to whom the information is conveyed concentrates on the message.

Consider the following metaphorical expression:

(38) \textit{Iywayo ite?/} “Have you pulled his/her ear?”

Have you pulled his/her ear? Have you cautioned/ warned him/her?

This expression (38) does not involve physical pulling of the ear but it is used to caution a person against involving himself/ herself in a dubious act or with people of questionable character. It could also be used when one is offering advice to another person. Just like other expressions, the person who is being cautioned or advised must
take a keen interest in what he/she is being told. Since the main function of the ear is hearing, it is from this that we get the prototype. This expression (refer to 35) is the marked form from which the others derive their meanings. The other expressions (36-38) are extended uses which come about as a result of broadened conceptual space. Prototypical categorization of the conceptual metaphor HEARING IS UNDERSTANDING is presented diagrammatically in Figure 4.11.

Body part metaphor - Superordinate level

HEARING IS UNDERSTANDING - Basic level

Subordinate level

Ywayo it  Golo odok e it  Winjo wach
“Pulling one’s ear” “Removing wax from one’s ear” “Taking heed of information”

*Figure 4.11: Representation of the conceptual metaphor HEARING IS UNDERSTANDING*

### 4.1.1.1.5 The Head

Knowledge is stored in the head and this is the body part connected with our ability to reason. The conceptual metaphor HEAD IS A SEAT OF INTELLECT attracts metaphorical expressions that bring forth various conceptualizations of the head. One such expression is:

(39) *wich e dhano/* “head is a person”

Head is a person  the head is the source of brilliance/smartness.
This expression (39) brings forth the conceptual category of intelligence. This category is presented in Table 4.26.

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intelligence</td>
<td>3</td>
</tr>
</tbody>
</table>

The source domain of head aids in comprehending the abstract entity of intelligence. The Luo believe that the ability to reason is what distinguishes a human being from an animal. The entity that is responsible for intelligence is stored in the head. Consequently, an individual who is not able to reason intelligently is regarded as one without a head.

Another expression that highlights the category of intelligence is:

(40) /wiye bith/  “his/her head is sharp

His/her head is sharp  he/she is brilliant.

This expression (40) is used to refer to an individual who is quick-witted. One who possesses this attribute is respected among the Luo. If there is a crisis and a solution is needed, such a person’s counsel is sought.

Consider the following metaphorical expression:

(41) /Wive ler/  “his/her head is clean”

His head is clean  He/she is intelligent.

This expression (41) brings forth the category of intelligence. It could be used to refer to one who has a sharp memory, is astute and knowledgeable. Of these metaphorical expressions (40–41), the prototype is the fortieth because it is the marked form.

Prototypical categorization of the conceptual metaphor HEAD IS A SEAT OF INTELLECT can be presented diagrammatically in Figure 4.12.
4.1.1.6 Buttocks

Another body part that elicits a variety of conceptual metaphors in the Luo community is buttocks. The female buttocks attract more attention than the male’s. Odhiambo (2015) observes that a woman’s body is sexually objectified in the Luo community. By making reference to Okatch Biggy’s songs, she posits that parameters used to define attractive women are curvaceous figures, good legs, big buttocks, big eyes and well maintained hair.

The conceptual metaphor BUTTOCKS ARE PEOPLE attracts a variety of metaphorical expressions from which divergent conceptualizations of buttocks are realized. Buttocks are source domains which help in understanding the abstract entity of striking feature. Since buttocks are likened to people among the Luo, a part-whole relationship is brought forth.
Consider the following metaphorical expression:

(42) /Adhiambo/ “name of a female who is born in the evening”

Name buttocks

This expression (see 42) highlights the conceptual category of striking feature which is presented in Table 4.27.

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Striking feature</td>
<td>2</td>
</tr>
</tbody>
</table>

The genesis of the reference to female buttocks as Adhiambo was in a song Adhiambo Rosy originally sung by Gabriel Ong’ayo of Kaudha Twins Band in the 1970s (Personal communication, February 10, 2018). It chided village girls who overstayed their welcome whenever they visited boyfriends. The visit was supposed to be discreet and brief. In 2000, Musa Juma of Limpopo International produced a remix of this song (Personal communication, February 10, 2018). In the remix, Juma praises Adhiambo’s generosity for instance she sponsored their trips to Busia, Ugunja and Kapuonja among other locations. During these trips, Adhiambo showered the singer with a lot of love for example, she always took good care of him and ensured that he did not lack anything. In the song, Juma goes on to describe Adhiambo’s physical beauty. What mesmerizes the singer in connection with this lady’s beauty is her buttocks, a body part that he elaborately and uniquely describes hence the association of buttocks (big ones) with the name Adhiambo.
The second expression that highlights the category of striking feature is:

(43) /nyokoth/ “daughter of Okoth”

Daughter of Okoth buttocks

The origin of this expression is in a myth (Personal communication, March 5, 2018). A story is told of a very beautiful lady whose father was called Okoth. One of the striking features that this lady had was her unusually big bottom. When she got married, this attribute awed her in-laws and the villagers thus the connection of buttocks with this lady (daughter of Okoth). Females are fond of using the expression ‘let me put nyokoth down’ in reference to sitting. This expression (refer to 43) is another instance in which part-whole relationship is manifested.

Consider the following metaphorical expression:

(44) /siandane rego/ “his/her buttocks are grinding”

His/her buttocks are grinding he/she is worried.

This expression (44) brings forth the conceptual category of worry. This can be presented in Table 4.28.

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Worry</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 4.28: The Conceptual Category of Worry and the number of metaphorical expressions

Worry may make one panic and become fearful at the same time because of the uncertainty in the outcome of one’s actions. The metaphorical expression (44) could be used to refer to an individual who is anxious because of the consequences of actions that he/she may have engaged in.
Another metaphorical expression that brings a divergent conceptualization of buttocks is:

(45) /siandago thiano/ "those buttocks are daring"

Those buttocks are daring gyrating buttocks

In this expression (45), the conceptual category of envy is brought to perspective. This category is presented in Table 4.29.

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Envy</td>
<td>1</td>
</tr>
</tbody>
</table>

The source domain of buttocks assists in comprehending envy which is an abstract entity. The expression (45) is used in reference to buttocks that are big and gyrate as one walks. This movement is likened to telling those who either envy or admire the one who is in possession of such buttocks that there is nothing they can do but feed their eyes at this centre of attraction. In the Luo community, a lady who is in possession of such buttocks is considered beautiful.

Consider the following metaphorical expression:

(46) /nyakono siandane odhi wuoth/ “that lady’s buttocks have gone on a journey.”

That lady her buttocks have gone on a journey she is ugly.

In this metaphorical expression (46), the conceptual category of ugliness which is presented in Table 4.30 is highlighted.

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ugliness</td>
<td>1</td>
</tr>
</tbody>
</table>
The source domain of buttocks aids in the comprehension of the abstract entity ugliness. Among the Luo, big buttocks are a sign of beauty. Thus a woman who does not have this quality is considered ugly. The expression (see 46) is used to refer to a lady who has a flat backside. Since her buttocks are small and not easily noticeable, it is as if they are not where they are supposed to be therefore members of the Luo community say that such buttocks have travelled. Of the metaphorical expressions (42-46), the marked form which is the prototype is the main function of buttocks which is sitting (refer to 43). The conceptual space is created as a result of extending the notion of usage. Prototypical categorization of the conceptual metaphor BUTTOCKS ARE PEOPLE is presented diagrammatically in Figure 4.13.

Body part metaphor - Superordinate level

BUTTOCKS ARE PEOPLE - Basic level

Subordinate level

Sianda ma thiano Nyokoth Adhiambo Sianda ma rego Sianda ma odhi wuoth
“Daring buttocks” “Daughter of Okoth” “Grinding buttocks” “buttocks that have gone on a journey”

*Figure 4.13: Representation of the conceptual metaphor BUTTOCKS ARE PEOPLE*

Metaphorical expressions used to describe different types of buttocks yield the conceptual metaphor BUTTOCKS IS AN OBJECT/ENTITY. From this metaphor, divergent conceptualizations of buttocks are brought forth.

Consider the following metaphorical expression:
This expression (47) is one in which the source domain of buttocks helps in understanding the abstract entity of luck. This category is presented in Table 4.31.

Table 4.31: The Conceptual Category of Luck and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Luck</td>
<td>1</td>
</tr>
</tbody>
</table>

The Luo believe that a lucky person is one whose buttocks are soft. This softness has nothing to do with the texture. The expression (see 47) is used in reference to an individual who is fortunate. Such a person seldom experiences hurdles in his/her endeavours. Every activity undertaken is done with ease and brought to completion successfully. Soft buttocks could also be used in reference to one considered a good omen. For instance in the traditional Luo setting, it was believed that if a person with soft buttocks was the first to buy goods from a trader, this business person would receive many customers that day thereby realizing huge sales.

Other metaphorical expressions (see 48 & 49) that bring divergent conceptualizations of buttocks are:

(48) /siandani kech/ “your buttocks are sour”

Your buttocks are sour an unlucky person

(49) /siandane tek/ “His/her buttocks are hard”

His/her buttocks are hard an unlucky person

These expressions (48 & 49) are those in which the conceptual category of misfortune is highlighted. This category is presented in Table 4.32.
Table 4.32: The Conceptual Category of Misfortune and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Misfortune</td>
<td>2</td>
</tr>
</tbody>
</table>

The source domain of buttocks enables us understand the abstract entity of misfortune. An unfortunate individual is one whose life is characterized by misery. The expressions (refer to 48 & 49) are used in the Luo society to refer to individuals who are unlucky. These people are engulfed in misfortunes and they never emerge victorious in any venture. To them, success is an elusive concept. Also, such individuals are regarded as bad omen because of afflictions that characterize their lives.

Consider the following metaphorical expression:

(50) *lid siandani* / “tighten your buttocks”

Tighten your buttocks encouragement for one to put more effort in a venture.

In this expression (50), the conceptual category of warning is brought forth. This is presented in Table 4.33.

Table 4.33: The Conceptual Category of Warning and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Warning</td>
<td>1</td>
</tr>
</tbody>
</table>

Buttocks act as a source domain that assists in comprehending warning which is an abstract entity. The expression (50) could be used as a warning to an individual to prepare for a strenuous task or challenge. For such a person to succeed, he/she must put in more time, effort and commitment to that particular course. This level of sacrifice is likened to tightening of buttocks. It could also be used to encourage someone that even though the
venture that lies ahead is demanding, with proper planning and hard work success is guaranteed. Of these metaphorical expressions (47-50), the prototype is the forty seventh. It is the marked form from which others derive their extended uses. Prototypical categorization of the conceptual metaphor BUTTOCKS IS AN OBJECT/ENTITY is presented diagrammatically in Figure 4.14.

Body part metaphor - Superordinate level
BUTTOCKS IS AN OBJECT/ENTITY - Basic level

Subordinate Level

Sianda mayom    Sianda makech    Sianda matek    Sianda moridi
“Soft buttocks” “Sour buttocks” “Hard buttocks” “Tightened buttocks”

Figure 4.14: Representation of the conceptual metaphor BUTTOCKS IS AN OBJECT/ENTITY

4.1.1.2 Food related conceptual metaphors
Food is a productive domain that facilitates understanding of different abstract domains such as human affairs which are exhibited in describing personal traits and socio-cultural values. Since food could be sweet and tasty or bitter and distasteful, a human being is conceptualized in terms of food. Positive traits of human beings are conceptualized in terms of delicious food while bitter food is used to conceptualize traits that are frowned upon (Faycel, 2012). The conceptualization proposed by Faycel cuts across different cultures since this phenomenon is also demonstrated in the Luo society. There are a variety of food in this community such as fish, meat, vegetables, edible insects and sweeteners such as honey among others that are used to conceptualize human beings.
The conceptual metaphors in which food is used as a source domain among the Luo include: PEOPLE ARE FOOD, HATE IS BITTER/TASTELESS FOOD, PERSONALITY IS FOOD, INAPPROPRIATE BEHAVIOUR IS INDELIBLE FOOD and MONEY IS FOOD among others. The conceptual metaphor PEOPLE ARE FOOD is used to reveal human attributes. Faycel (2012) postulates that the taste of delicious food provides an experiential model for conceptualizing human traits. On the contrary, the unpalatable nature of certain types of food represent an active feature in people’s understanding of moral attributes. The conceptual metaphor PEOPLE ARE FOOD exhibits divergent conceptualizations of food.

Consider the following metaphorical expression:

(51) *līyom ka budho*  “you are as soft as a pumpkin”

Soft like a pumpkin you are good natured.

In this metaphorical expression (51), the conceptual category of good nature is brought to perspective. This category is presented in Table 4.34.

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Good nature</td>
<td>1</td>
</tr>
</tbody>
</table>

The source domain of food helps in conceptualizing the target domain of good nature. Among the Luo, pumpkin is a plant that is held in high regard because of its benefits. According to Karanja et al. (2013), a pumpkin is a plant that is replete with nutrients and is also health-giving. In addition, its seed oil is endowed with different types of fatty acids. Pumpkin seed is a valuable source of edible oil. Apart from the pumpkin seeds, the
fruit once cooked can be used for breakfast or as a whole meal. It is especially recommended for weaning babies or for invalids because of its soft texture. Among the Luo, pumpkin fruits can also be used to make drinking containers called *agwata*. These containers are specifically used for serving porridge and also for drawing water. Pumpkin leaves are also consumed as vegetables. The expression (see 51) could be used literally to refer to the skin texture of an individual. On another level, it could be used to refer to a person who is good natured. Such a person could be generous, hospitable and ready to assist others. It could also be used to refer to a person easy to deal with that is, an individual who does not complicate matters.

Another metaphorical expression that brings a divergent conceptualization of food is:

(52) / *nyako cha raracha ka a lod atipa*/ “that girl is as ugly as *atipa* vegetable”

That girl is ugly like *atipa* vegetable that girl is ugly.

This expression (52) is one in which the conceptual category of unattractiveness is brought forth. This is represented in Table 4.35.

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unattractiveness</td>
<td>1</td>
</tr>
</tbody>
</table>

The source domain of food assists in conceptualizing the abstract entity of unattractiveness. *Atipa*, a wild vegetable found in the Luo community, is not pleasing to the eye. It is not delicious and no amount of spices will improve its taste.
Majority of the Luo practice subsistence farming in addition to other forms of economic activities (Ochieng’, 2009). Those living around the lake and rivers engage in artisanal fishing. Fish is a staple food among the Luo and it is an important source of protein among other nutrients. Since people relate with things that they see and interact with in their environments, the Luo use different types of fish to describe various individuals. Consider the following metaphorical expression:

(53) *macha okoko*/ “that one is Marbled Victoria squeaker”

That one is Marbled Victoria Squeaker that one is stubborn/rough/high handed.

This expression (53) brings to perspective the conceptual category of stubbornness which is presented in Table 4.36.

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stubbornness</td>
<td>1</td>
</tr>
</tbody>
</table>

The familiar domain of fish is used in the conception of the unfamiliar domain of stubbornness. The metaphorical expression (see 53) could be used in reference to a person who has the following traits: stubborn, rough in his/her dealings with others, arrogant, high-handed and solitary. Marbled Victoria squeaker fish is stubborn in the sense that it is a type of fish that is difficult to catch or kill. Among the Luo, a stubborn individual is one who does not take heed of pieces of advice given to him/her. This kind of person is not easily swayed or manipulated. Once he/she has taken a decision or stand, he/she sticks by it regardless of the consequences.

Marbled Victoria squeaker fish is also considered arrogant. The Luo believe that it looks down upon other fish regardless of their size. An individual who is arrogant has no
respect for authority or fellow human beings. He/she is full of himself/herself and he/she tramples on other members of the society. This fish is also solitary it does not mingle with others because it attacks them with its sharp fins. Even fishers fear it because of these fins. Consequently, marbled Victoria squeaker fish is metaphorically referred to as /wuon pala/ “the owner of the knife” by virtue of its sharp fins. Those who fish it have rough and cracked palms. The sharp nature of its fins brings out its rough quality. A solitary person on the other hand, prefers to be left alone. He/she does not socialize with others thus the conceptual metaphor A PERSON IS A HEADSTRONG FISH.

Consider the following metaphorical expression:

(54) /mamano chwe ka mbuta/ “that mother is as fat like a Nile perch”

That mother is fat like a Nile perch She is plump.

This expression (54) is one in which the conceptual category of plumpness is manifested.

This category is presented in Table 4.37.

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plumpness</td>
<td>1</td>
</tr>
</tbody>
</table>

The source domain of fish helps in conceptualizing the target domain of Nile perch. A Nile perch is the biggest fish in Lake Victoria. The expression (refer to 54) elicits varied interpretations based on the context in which it is used. For example, a woman who was as fat like a Nile perch was held in high esteem in the traditional Luo setting. Her husband commanded respect among his peers for taking good care of her. Her mother-in-law was also praised for providing a favourable environment for her daughter-in-law to flourish. During social gatherings such as marriage negotiations, such a woman was
paraded by her in-laws as a way of showing her off to their future in-laws that they (her husband’s family) are capable of taking good care of women they marry. Therefore, the prospective in-laws should rest assured that their daughter will be taken care of properly. This expression (refer to 54) could also be used in a negative way. A fat woman is considered lazy by virtue of her body size. She is assumed to be dirty thus not able to take care of herself and her surrounding.

Another metaphorical expression that brings a divergent conceptualization of fish is:

(55) /en mumi/ “he/she is Mud fish”
He/she is mudfish he/she is resilient/ careless/foolish

This expression (55) highlights the conceptual category of resilience which is presented in Table 4.38.

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Resilience</td>
<td>1</td>
</tr>
</tbody>
</table>

The source domain of fish aids in comprehending the abstract entity of resilience. A Mud fish is a very delicious type of fish. Being a patriarchal society, the Luo use positive attributes of mud fish to refer to males and negative ones to refer to females (Personal communication, February 10, 2018). An individual referred to as a mud fish may have the following traits: resilient/ careless/ solitary/ foolish/ adaptable to different environments among others. A mud fish is regarded as resilient because it is able to withstand difficulties especially during the period when it hibernates in mud waiting for water levels to rise. A resilient person on the other hand, is one who does not give up
despite the challenges that he/she is going through. Such people press harder when the going gets tough till they achieve what they want.

The metaphorical expression also highlights the conceptual category of carelessness which is presented in table 4.39.

Table 4.39: The Conceptual Category of Carelessness and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carelessness</td>
<td>1</td>
</tr>
</tbody>
</table>

The familiar domain of fish conceptualizes the unfamiliar domain of carelessness. A Mud fish is also careless. This is because instead of staying in the deep waters it stays on shallow waters making it vulnerable to predators. Careless people on the other hand do not think about the consequences of their actions or even decisions. They also do not take care of the things in their custody.

Another conceptual category that is manifested is that of loneliness. It is presented in Table 4.40.

Table 4.40: The Conceptual Category of Loneliness and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loneliness</td>
<td>1</td>
</tr>
</tbody>
</table>

The source domain of fish is used to aid in conceptualizing the target domain of loneliness. Mud fish enjoys its own company. As already noted, solitary individuals keep to themselves. They avoid social gatherings and interact minimally with others.
The conceptual category of adaptability is also highlighted. This is presented in Table 4.41.

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adaptability</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 4.41: The Conceptual Category of Adaptability and the number of metaphorical expressions

The source domain of fish assists in comprehending the abstract entity of adaptability. A mud fish is very adaptable and this is evidenced by its ability to adjust to different environments depending on the prevailing circumstances. For example, when water levels go down, a mud fish hibernates in mud and when levels rise it moves to a water point. People who adjust to different environments are considered flexible. Such people are able to cope in different surroundings and make use of the resources available in such places.

Another metaphorical expression that brings a divergent conceptualization of fish is:

(56) /Njenjore ka omena/ “he/she is as swift as Lake Victoria sardine”
Swift like Lake Victoria sardine he/she is prompt.

In this metaphorical expression (56), the conceptual category of promptness is brought forth. This is presented in Table 4.42.

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Promptness</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 4.42: The Conceptual Category of Promptness and the number of metaphorical expressions
Lake Victoria sardine is a very tiny but highly nutritious type of fish. It comes in handy for poor families around the lake because it is not only readily available but also affordable. In the Luo community, it is women who are mainly referred to as Lake Victoria sardine since this fish is looked down upon just the same way women are subjugated and demeaned (Anudo & Orwa, 2016; Barasa & Opande, 2017. Lake Victoria sardine is very swift in movement and because of this trait it is not easily caught by predators. A swift individual on the other hand is prompt in his/her engagements. He/she completes assignments in good time thereby fulfilling set objectives.

Another conceptual category exhibited by Lake Victoria sardine is astuteness which is presented in Table 4.43.

\textit{Table 4.43: The Conceptual Category of Astuteness and the number of metaphorical expressions}

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Astuteness</td>
<td>1</td>
</tr>
</tbody>
</table>

The source domain of fish aids in conceptualizing the target domain of astuteness. Lake Victoria sardine is shrewd in nature the reason why it is not easily caught by fishers. An individual who is shrewd in his/her dealings does not give room for manipulation. Such a person knows what to do in order to get the object of his/her desire.

The conceptual category of determination is also highlighted. This is presented in Table 4.44.

\textit{Table 4.44: The Conceptual Category of Determination and the number of metaphorical expressions}

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Determination</td>
<td>1</td>
</tr>
</tbody>
</table>
The source domain of fish aids in understanding the abstract entity of determination. Despite its size, Lake Victoria sardine is determined in nature. This is so because it feeds on dead prey that is larger than its size. Individuals who are determined do not give up. They endure till they accomplish goals that they have set for themselves despite numerous hurdles that might come their way.

Through the source domain of fish, the conceptual category of friendship is exhibited. This category is presented in Table 4.45.

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friendship</td>
<td>1</td>
</tr>
</tbody>
</table>

Through the source domain of fish helps in conceptualizing the target domain of friendship. Lake Victoria sardine is a sociable fish. Because of its playful nature, it mingles with other types of fish. Just like this fish, sociable beings enjoy the company of others. They catch up with friends, relatives and acquaintances any time an opportunity presents itself.

Another conceptual category that is manifested is that of deceit. This is presented in table 4.46.

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deceit</td>
<td>1</td>
</tr>
</tbody>
</table>

Through the source domain of fish, we are able to comprehend the abstract entity of deceit. Lake Victoria sardine is sly in nature. It manoeuvres and eats food that is used to entice it but dodges the bait. Just like this fish, sly individuals dupe others in order to get
what they want regardless of the pain that they may inflict on their victims in the process. They are conniving in nature. Once they identify their targets, they become friendly to them in order to win their trust. As soon as their mission is fulfilled, they disappear from the lives of their victims.

The main function of food is nourishment. Different types of food have varied textures for instance there are those that are soft, some are slushy while others are crispy. Of the metaphorical expressions (51-56), the fifty first one is the prototype. The others are extensions. Prototypical categorization of the conceptual metaphor PEOPLE ARE FOOD is presented diagrammatically in Figure 4.15.

Food metaphor, Superordinate level

PEOPLE ARE FOOD

Subordinate level

Mbuta  rach ka alod atipa  Yom ka budho  Mumi  Okoko

“Nile perch” “as ugly as atipa vegetable” “Soft like pumpkin” “Mud fish” “Marbled Victoria squeaker”

Figure 4.15: Representation of the conceptual metaphor PEOPLE ARE FOOD

When a person hates an idea or another person, he/she does not consider the idea or the person in question worthy. In the same way, when food to be consumed is tasteless
people eat it without enthusiasm. No one looks forward to such a meal because it is unappealing to the eye and also unappetizing. A variety of metaphorical expressions that yield the conceptual metaphor HATE IS BITTER OR TASTELESS FOOD are highlighted.

Consider the following metaphorical expression:

(57) *lawayo ojogore gi lak* /“sour herb and teeth detest each other” /

Sour herb is tired of each other with teeth two people once intimate are fed up with each other.

In the metaphorical expression (57), the conceptual category of hate is manifested. This category is presented in Table 4.47

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hate</td>
<td>1</td>
</tr>
</tbody>
</table>

The taste of sour herb is displeasing to the mouth and causes the teeth develop sensitivity to both hot and cold drinks. The teeth may also develop bluntness such that one may experience difficulties in biting. In a similar way, an individual who is loathed is likened to a sour herb. This metaphorical expression (refer to 57) could be used to describe the relationship between a mother in-law and her daughter in-law, ex-lovers and co-wives among others. The attributes of resentment and envy are at the centre of such relationships. In the case of co-wives for instance the fight is for the love and attention of the husband.

Consider the following metaphorical expression:

(58) *ijoga ka rabond odhigo* /“I am fed up with you like *Musa* sp.” /

I dislike you like *Musa* sp I hate you.
This expression (58) brings forth the conceptual category of detestation which is presented in Table 4. 48.

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Detestation</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 4.48: The Conceptual Category of Detestation and the number of metaphorical expressions

The source domain of sour herb is used to conceptualize the target domain of detestation.

This expression (58) could be used to convey resentment that a person may have towards another. *Odhigo* (*Musa sp*) is flavourless banana which also makes one’s stomach rattle once consumed thereby making the consumer uncomfortable the reason why it is detested. Of the two metaphorical expressions (refer to 57-58) used to express hate, the fifty seventh is the prototype. It is the marked form from which others derive their extended uses. Prototypical categorization of the conceptual metaphor HATE IS BITTER/TASTELESS FOOD is presented diagrammatically in Figure 4.16.

Food metaphor- Superordinate level

```
Food metaphor
----------------
HATE IS BITTER/TASTELESS FOOD
```

Subordinate level

```
Awayo ojogore gi lak
Ijoga ka odhigo
```

“The teeth detest sour herb”

“I am fed up with you like *Musa sp*”

Figure 4.16: Representation of the conceptual metaphor PEOPLE ARE FOOD

When people engage in improper behaviour, they perform actions that go against the norms of society or engage in talks that are contrary to societal expectations. Such
individuals are compared to indelible food in the Luo society. Indelible food is displeasing to the eye and unpalatable. An indelible type of food that is used by the Luo to metaphorically refer to an individual who exhibits inappropriate behaviour is *tama* (green grams which doesn’t become soft regardless of the amount of heat used or the time used to cook it).

Consider the following metaphorical expression:

(59) *macha tama* “that one is hard green grams”

That one is hard green grams that person is troublesome.

This expression (59) is one in which the conceptual category of trouble is highlighted. This is presented in Table 4.49.

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trouble</td>
<td>2</td>
</tr>
</tbody>
</table>

The source domain of green grams is used to conceptualize the target domain of trouble. *Tama* is a type of green gram that during cooking remains as hard as it was before being exposed to heat. As such, one cannot consume it. An individual who is metaphorically referred to as *tama* is one who is troublesome. Such a person goes against rules that guide members of a given society, does the opposite of what is expected of him/her and doesn’t listen or take in any piece of advice given to him/her. In a school setting for instance, a student who is metaphorically referred to as *tama* is one who is a trouble maker. He/she is indisciplined, doesn’t follow instructions and doesn’t concentrate in class. If reprimanded for wrong doing, such a student quickly forgets the reasons for punishment and repeats the mistake forgetting it had initially landed him/her in trouble. In some instances, such a person does a worse mistake. Because they do not work on changing
their behaviour, society gives up on them. Like *tama*, they maintain their trouble-making nature despite efforts to change them for the better.

Another metaphorical expression that brings a divergent conceptualization of food is:

(60) /Macha kuon bel wedewo/ “that one is sorghum ugali do not bother”

That one is sorghum ugali don’t bother that one is obstinate.

This expression (60) demonstrates the category of trouble. The source domain of *ugali* in this case is used in the conception of the target domain of trouble. *Ugali* cooked from sorghum flour easily forms a hard crust once left in the air to cool the reason why the Luo refer to it as *simiti* (cement). The hardness of sorghum *ugali* may make an individual who consumes it suffer from constipation thereby experiencing difficulties when he/she goes to relieve himself/herself. In addition, this type of ugali is tasteless and unpresentable. Because of its taste, it is unpalatable especially when eaten with vegetables without other accompaniments like fish or meat. Individuals who are metaphorically referred to as sorghum *ugali* are obstinate. They are troublesome and do not heed to wise counsel.

Stubborn people involve themselves in engagements that could land them in trouble. They believe in themselves and because of this they look down upon others and refuse to listen to them. For example, they may engage in dubious undertakings and if someone tries to caution them to be wary of such deals, they do not take heed. It is only after such a deal goes sour that they realize their mistakes.

Stubbornness is a trait that is detested by the Luo. It is considered inappropriate behaviour since people who exhibit it find themselves in problems of varying magnitude. Their predicaments are used as examples to children who misbehave of what is likely to befall them if they do not mend their ways.
Another conceptual category that is brought forth is resistance. It is presented in Table 4.50.

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Resistance</td>
<td>1</td>
</tr>
</tbody>
</table>

Individuals referred to as *tama* (refer to 59) are unyielding. Despite the degree of persuasion one uses on them on a given matter, such people have fixed minds and views. Their word on a given matter is usually final and anybody who goes against their decisions is considered an enemy. Of the metaphorical expressions (59-60), the prototype is the fifty ninth. The other has an extended use with a bearing on the central one.

Prototypical categorization of the conceptual metaphor INAPPROPRIATE BEHAVIOUR IS INEDIBLE FOOD is presented diagrammatically in Figure 4.17.

Food metaphor - Superordinate level

\[
\text{INAPPROPRIATE BEHAVIOUR IS INEDIBLE FOOD - Basic level}
\]

Subordinate level

\[
\text{Macha tama} \quad \text{Wiye tek ka kuond bel}
\]

“This one is *tama*”  “He is tough headed like sorghum *ugali*”

*Figure 4.17: Representation of the conceptual metaphor INAPPROPRIATE BEHAVIOUR IS INEDIBLE FOOD*
Different personalities are conceptualized using different types of food in the Luo community. Among the food used are pepper, porridge and meat among others. Consider the metaphorical expression:

(61) /aromo gi apilo kasomone ne nyathine/  “I have met pepper admonishing her child
I have met pepper when reading for her child       The parent is harsh.

The conceptual category of harshness is highlighted in the metaphorical expression (61).

This is presented in Table 4.51.

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harshness</td>
<td>1</td>
</tr>
</tbody>
</table>

Pepper is a type of food that has nutritional and medicinal benefits. A person who is metaphorically referred to as pepper among the Luo is one who is cruel/harsh. People normally feel uneasy in the company of those who are cruel because of the way such people treat others. For example, if one does a mistake, a cruel person does not give the victim room to explain himself/herself. The latter only sees damage that the wrong doer has caused and spells out a punishment that should be undertaken because of the wrong doing. Cruel people do not show compassion. At times, they get blinded by their cruelty that they fail to reason.

A cruel person is a stern individual. He/she expects those working under him/her, for example, to take their duties seriously. A cruel person detests laziness, unaccountability and irresponsibility. He/she does not hesitate to point out his/her displeasure about someone or something. Just the same way pepper is harsh to the tongue, so is a cruel person to another.
Porridge is a type of food that is easy to eat owing to its smooth texture. Consider the metaphorical expression (62):

(62) /Akinyi en nyuka malalore/ ‘Akinyi is porridge which has soft texture, sweet, and appropriate temperature
Akinyi is porridge that is gulped

Akinyi is carefree.

In this expression (62), the conceptual category of easy-going is highlighted. This is presented in Table 4.52.

Table 4.52: The Conceptual Category of Carefree and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Easy-going</td>
<td>1</td>
</tr>
</tbody>
</table>

The source domain of porridge aids in conceptualizing the target domain of easy-going. When a suggestion is fronted to one who is easy going, he/she accepts it without question. Moreover, when requested to perform a task this individual abandons what he/she was previously doing and embarks on this new assignment. At times an easy going person involves himself/herself in a project not because there is a reason for such a venture but because it is the ‘in thing’ that is, what everyone else is undertaking. An easy going person therefore is one who is swayed. He/she has a credulous personality. The Luo discourage a carefree attitude and postulate that people should be able to give reasons for their actions or decisions and they should also be accountable for whatever ventures they engage in.
Porridge that is prepared and served for a baby is usually at room temperature. The Luo use the cool nature of a baby’s porridge to refer to human nature. There are several metaphorical expressions that give divergent conceptualizations. Consider the following:

(63) *okwe ka nyuk nyathi/* “he/she is as cool as a baby’s porridge”

Cool like porridge for a child He/she is endearing.

This metaphorical expression (63) brings forth the conceptual category of amiability which is presented in Table 4.53.

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amiability</td>
<td>1</td>
</tr>
</tbody>
</table>

The source domain of porridge aids in comprehending the abstract entity of amiability. A cool person is a warm, likeable and welcoming character. In such a person’s company, people feel at ease. The warmth exhibited by such a person makes him/her fun to be with moreover, such an individual avoids conflicts at all costs. He/she is good natured and always willing to lend a hand when a need arises. An amicable person has a larger-than-life personality. He/she puts the interest of others first and does not tire providing services to those in need.

Another type of food that is used to explain human nature is meat. From this type of food several metaphorical expressions that give different conceptualizations can be realized. For example, consider the following metaphorical expression:

(64) *Onyango ringe mit kengo* “Onyango’s meat is sweet to cut into small pieces”

Onyango his meat is sweet to cut into small pieces Onyango is susceptible.
The conceptual category of vulnerability is highlighted in this expression (see 64). This category is presented in Table 4.54.

Table 4.54: *The Conceptual Category of Vulnerability and the number of metaphorical expressions*

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vulnerability</td>
<td>1</td>
</tr>
</tbody>
</table>

The expression (refer to 64) could be used to describe a person who is susceptible to attacks and rumours. This kind of person frequently becomes the subject of gossip and when these allegations reach him/her, he/she is greatly distressed. He/she is defenseless and is at the mercy of his/her attackers who enjoy seeing him/her suffer. Such kind of a person has a weak personality. Another metaphorical expression that brings a divergent conceptualization of meat is:

(65) \textit{maa ringe kech kik iteml} “this one’s meat is bitter don’t try”

This one’s meat is bitter don’t you try this one is unwavering.

The conceptual category of adamance is highlighted in this metaphorical expression (65). This is presented in Table 4.55.

Table 4.55: *The Conceptual Category of Adamance and the number of metaphorical expressions*

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adamance</td>
<td>1</td>
</tr>
</tbody>
</table>

The source domain of meat helps in conceptualizing the target domain of adamance. The metaphorical expression (refer to 65) could be used as a warning to a person to keep off the affairs of another. The expression ‘bitter meat’ is used to describe an individual who is firm and determined. This is a person who stands his/her ground, defends
himself/herself against accusations and stands up against critics and those who find pleasure talking about others. When one gossips about him/her, he/she does not let the incident pass but puts this person to task to prove his/her claims. This individual may go to an extent of seeking legal redress on the issue. This person comes out as one with a strong personality. Of these metaphorical expressions (61-65), the sixty third is the prototype. It is the marked form from which others derive their extended uses. Prototypical categorization of the conceptual metaphor PERSONALITY IS FOOD can be presented diagrammatically in Figure 4.18.

Food metaphor- Superordinate level

PERSONALITY IS FOOD- Basic level

Subordinate level

Mamacha apilo   ololore nyuka   yom ka nyuka   ringe mit/ ringe kech

“That mother is pepper” “he/she is like gulped porridge” “as soft as porridge” his/her meat is Bitter/sweet”

Figure 4.18: Representation of the conceptual metaphor PERSONALITY IS FOOD

Money is another entity that is compared to food in a number of ways. It is a scarce commodity as such, people struggle to get it. In order to get money, one needs to engage in an activity that will generate it. Similarly, food is insufficient and people tussle for it. Also, one needs to engage in some activity to be able to get money to purchase food.
Several metaphorical expressions are used to conceptualize money in terms of food. Consider the following metaphorical expression:

(66) /lan gi rich pesa/ “I have thirst for money”

I have thirst for money I yearn for money.

The conceptual category of desire is highlighted in this expression (66). This category is presented in Table 4.56.

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Desire</td>
<td>1</td>
</tr>
</tbody>
</table>

The source domain of water assists in comprehending the abstract entity of desire. Water is a prime component of the human body. Its existence in substances, chambers and partitions of our body make it a critical element. Water plays a variety of roles; for instance, it is the channel through which all carriage networks operate, it regulates body temperature and it is a lubricant for joints among other functions (Jèquier & Constant, 2010). Thirst is compared to the need for money. Just as water is essential for the well-being of an individual, money is also necessary. Without it one becomes grounded. The desire for money just like that of food could drive one into engaging in activities some of which may be dangerous.

Another metaphorical expression that brings a divergent conceptualization of food is:

(67) /arado pesacha tee/ “I have crushed all that money”

I have crushed that money all I have misused that money.
In this expression (67), the conceptual category of embezzlement is highlighted. This category is presented in Table 4.57.

Table 4.57: The Conceptual Category of Embezzlement and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Embezzlement</td>
<td>2</td>
</tr>
</tbody>
</table>

The familiar entity of food is used in the conception of the unfamiliar entity of embezzlement. Food is crushed to break it into smaller particles for ease of consumption and ingestion. On the contrary, crushing money has a negative implication of misuse. Just the way we hunger for food so do we hunger for money. Crushing money is used to imply that the money denomination is broken down to smaller denominations as fast as individuals spend it. When crushed, money gets wasted and cannot be recovered. Most people get money and spend it carelessly without thinking about the future.

Another metaphorical expression that brings a divergent conceptualization of food is:

(68) /irego pesa/       “you are grinding money”

You are grinding money        you are misusing money.

This expression (68) also entails the concept of misappropriation. Money is exhausted within a short period of time. Consider the following metaphorical expression:

(69) /Tind pesano/      “use that money sparingly”

Use that money a little by a little        be economical.

In the expression (69), the conceptual category of conservation is brought forth. This is presented in Table 4.58.
Table 4.58: The Conceptual Category of Conservation and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conservation</td>
<td>1</td>
</tr>
</tbody>
</table>

The source domain of money aids in conceptualizing the target domain of conservation. When money is used sparingly, it is conserved for future use. Since money just like food is scarce, it needs to be used economically. This requires one to prepare a budget and strictly follow it so that only goods and services budgeted for are taken care of. Of these metaphorical expressions (66-69), the prototype is the sixty ninth. It is the marked form from which others derive their extended uses. Prototypical categorization of the conceptual metaphor MONEY IS FOOD can be presented diagrammatically in Figure 4.19.

Food metaphor - Superordinate level

```
MONEY IS FOOD - Basic level
```

```
Subordinate level
```

```
Rich pesa       Rado pesa       Tindo pesa       Rego pesa
“Thirst for money” “Crushing money” “Conserving money” “Grinding money”
```

Figure 4.19: Representation of the conceptual metaphor MONEY IS FOOD

4.1.1.3 Animal related metaphors
There is a close relationship between animals and human beings as evidenced in the Great Chain of Being (Lakoff & Johnson, 1980; Lakoff & Turner, 1989; Kövecses, 2002). This sequence indicates the link that joins elements to one another in the
At the highest rank of the chain are HUMANS followed by ANIMALS then PLANTS. The plants are closely followed by INTRICATE ITEMS. Last in rank are PURE CONCRETE ELEMENTS. In sum, human beings represent the highest order and natural physical things represent the lowest order as follows:

Human beings > animals > plants > intricate items > pure concrete elements.

From this basis, the Great Chain determines relationships holding between different orders of the hierarchy. Hence, each rank has attributes that stipulate the ones beneath and incorporate an additional unique attribute. Human beings are likened to animals because of the similarities that they possess. For instance the way human beings behave is similar to the behaviour exhibited by animals. Animals that are commonly used to describe human beings are both domestic and wild. A hyena is one such example.

According to Jansen (2004), a hyena is regarded as Africa’s most common carnivore. Though it is considered a coward and an apprehensive animal, a hyena can display tendencies of valiance. It inhabits grasslands and sub deserts among other regions. Hyenas are ordered into sectional septs where members protect their habitats from invaders.

Both positive and negative connotations of hyena are used to describe different traits of human beings and social values. There are a variety of metaphorical expressions in which human beings are conceptualized in terms of hyenas in the Luo setting.

Consider the following example:

(70) / mano ondiek mang ’ang’a/ “ that one is a daring hyena
That one is hyena that is daring/defiant that one is a courageous person.
This expression (70) is one in which the conceptual category of courage is exhibited.

This is presented in Table 4.59.

**Table 4.59: The Conceptual Category of Strength and the number of metaphorical expressions**

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strength</td>
<td>1</td>
</tr>
</tbody>
</table>

The source domain of hyena aids in conceptualizing the target domain of strength. A hyena signifies strength in the Luo community. Being a patriarchal society, strength is associated with men. Thus this positive connotation is assigned to males. For example a man who initiates a project, works on it and brings it to completion single handedly could be referred to as a hyena. Another who works hard and provides for those in his care could also be referred to as a hyena. Additionally, a physically strong man is also referred to as a hyena.

Another conceptual category which is exhibited by the expression (see 70) is courage.

The source domain of hyena helps in conceptualizing the target domain of courage.

This is presented in Table 4.60.

**Table 4.60: The Conceptual Category of Courage and the number of metaphorical expressions**

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Courage</td>
<td>1</td>
</tr>
</tbody>
</table>

A hyena is considered bold among the Luo. Courage just like strength is regarded as an attribute of men in this community. A man who doesn’t fear voicing his
displeasure about a wrong-doing by an individual or even an organization is referred to as a hyena.

Hyenas attract negative connotations as well. Consider the following metaphorical expression:

(71) /Ma jaluro ko ondiek/ “this one is as fearful as a hyena”
This one is fearful like hyena  this one is a coward.
The conceptual category of cowardice is brought to perspective in this expression (71). This category is presented in Table 4.61.

Table 4.61: The Conceptual Category of Cowardice and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cowardice</td>
<td>1</td>
</tr>
</tbody>
</table>

The source domain of hyena helps in comprehending the abstract entity of cowardice. Cowards are individuals who are faint-hearted. They back off from a project or undertaking as soon as they come across an impediment. They therefore give up easily because of their apprehensive nature.

Another animal that is metaphorically used to conceptualize human beings in the Luo community is a buffalo. This animal is also used in reference to only men. A buffalo is a strong, aggressive, fierce and robust animal. Consider the following metaphorical expression:

(72) /jowi odonjo wene pap owagi/ “the buffalo has arrived give him room to
Buffalo has come in leave for him field to talk address the audience”
He has dominance over the audience.
The conceptual category of power is highlighted in this expression (see 72). This is presented in Table 4.62.

Table 4.62: The Conceptual Category of Power and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Power</td>
<td>1</td>
</tr>
</tbody>
</table>

The familiar domain of buffalo is used to understand the unfamiliar domain of power. Strength has a correlation with power; a man who is referred to as a buffalo is physically well built and his posture intimidating. Because of the power that he wields, his domineering presence overawes others who let him have his way in situations.

Another conceptual category that is exhibited by the metaphorical expression (refer to 72) is assertiveness. This category is presented in Table 4.63.

Table 4.63: The Conceptual Category of Assertiveness and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assertiveness</td>
<td>1</td>
</tr>
</tbody>
</table>

A buffalo is an aggressive animal and an aggressive individual is likened to it. Such a person doesn’t let opportunities pass by. He is a risk taker and will always go out of his way to invest in an activity even if the stakes involved in it are so high.

The conceptual category of sturdiness is also highlighted in this expression (see 72). This category is presented in Table 4.64.

Table 4.64: The Conceptual Category of Sturdiness and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sturdiness</td>
<td>1</td>
</tr>
</tbody>
</table>
A man metaphorically referred to as a buffalo is hardy. He does not shy away from criticisms regardless of their nature. Even if the negative ones go overboard, he still puts on a brave face. Moreover, he puts all his energies in the activities that he performs and no amount of intimidation, name calling or even harassment will dampen his spirits or affect his resolve in achieving his goals.

Another animal that is used to conceptualize human beings is a cow that has given birth. Consider the following metaphorical expression:

(73) *Mano dwasi* “that is a cow that has given birth”

That one is a cow that has given birth she is exemplary.

This expression (73) is one in which the conceptual category of impeccability is exhibited. This category is presented in Table 4.65.

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Impeccability</td>
<td>1</td>
</tr>
</tbody>
</table>

The source domain of cow is used to conceptualize the target domain of impeccability. *Dwasi* is an all round animal. Thus a woman metaphorically referred to *dwasi* is all round. She takes care of her family, provides for their needs and proffers a comfortable environment for them in the form of a cozy home. To sum up, *dwasi* is a source of life and livelihood.

The metaphorical expression (refer to 73) also highlights the conceptual category of productivity. This is presented in Table 4.66.
Table 4.66: The Conceptual Category of Efficiency and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Efficiency</td>
<td>1</td>
</tr>
</tbody>
</table>

The source domain of cow aids in comprehending the abstract entity of efficiency. *Dwasi* is used metaphorically to refer to a woman who is productive. This woman is hardworking and independent. She fends for her family by engaging in different activities such as farming, business or any other economic venture. She performs her duties with enthusiasm thereby excelling in what she does.

The conceptual category of respect is also brought forth in this metaphorical expression (see 73). This category is presented in Table 4.67.

Table 4.67: The Conceptual Category of Respect and the number of metaphorical expressions

<table>
<thead>
<tr>
<th>Conceptual Category</th>
<th>Number of Metaphorical Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Respect</td>
<td>1</td>
</tr>
</tbody>
</table>

The source domain of cow is used to comprehend the target entity of respect. A woman who is metaphorically referred to as *dwasi* (refer to 73) is one who is held in high regard in the Luo community. She performs her motherly and wifely duties effectively. When her in-laws visit, they are also attended to. Her co-wives count on her for different things such as pieces of advice on matters that are family-related or otherwise.

In the contemporary Luo community, *dwasi* is a woman who has moved out of the societal shell that binds her to the stereotypical roles assigned by society. The society no longer dictates to her what she should or should not do. She is a woman who knows her potential and is doing everything within her means to realize it. She is a mouth piece of the down trodden and the discriminated. She is also at the forefront in helping other
women in their fight for emancipation. Of the metaphorical expressions (70-73), the prototype is the seventy first. It is the marked form from which others derive their extended uses. Prototypical categorization of the conceptual metaphor PEOPLE ARE ANIMALS is presented diagrammatically in Figure 4.20.

From these discussions the study noted that the body is the main source domain from which metaphorical mappings are carried out. This argument is supported by the total number of metaphorical expressions which are instantiations of conceptual metaphors developed from different parts of the body. This number was the highest as compared to those related to food and animals. This finding is in agreement with Machakanja (2006) who notes that human beings encounter their surrounding through their bodies and therefore elucidate the world with reference to their bodily experiences. Kövecses (2002) also claims that embodiment accounts for universality of conceptual metaphors. Lakoff and Johnson (1980) also support this assertion by arguing that the operation of our bodies is vital for the construction of our conceptual systems.
The study further noted that items that are prototypically categorized in the same group correlate. This tenet of correlational structure assists human beings in establishing categories. This finding is in concord with one of the traits of prototype identified by Geeraerts (1989). The study noted that conceptual categories involve prototypes which are organized by taxonomic relations such that at the highest level of the hierarchy is the superordinate, followed by the basic at the mid level and subordinate at the lowest level. This observation is supported by Evans and Green (2006) who discuss two aspects of prototypical categorization namely: horizontal and vertical. They use the entity ‘animal’ to elaborate on the vertical aspect and they conclude that it involves organization by rank which constitutes three levels that is superordinate, basic and subordinate. The first level is all inclusive while the last is not.

The study also found out that culture plays a significant role in the analysis of metaphorical expressions and interpretation of conceptual categories. This view is supported by Maalej (2004) who affirms that the role of culture in the conceptualization of different concepts cannot be underestimated. This perspective is also shared by Ansah (2010) who uses the cultural prototype theory in highlighting the role that culture plays in the conceptualization of emotion notions. Al-Jahdali (2007) also posits that the reciprocity between culture and the body subscribes to the establishment and understanding of meaning.

4.1.1.4 Summary

This objective dealt with prototypical categorization of metaphorical expressions in Dholuo that are limited to human body parts, animals and food. Metaphorical expressions
were used to develop conceptual metaphors and conceptual categories were established from these expressions. Diagrammatic summarization of prototypical categories for each conceptual metaphor was given and the findings explained.

4.2 **Meaning construction in the blends of conceptual metaphors in Dholuo**

In this objective, the researcher was interested in developing blends from conceptual metaphors using relevant tenets of CIT and RT that have been explained in detail in chapter two. The blending processes that aid in construction of emergent structures, optimality principles that assist in the effective running of the blends and the type of blending networks developed from conceptual metaphors were discussed. Finally, vital relations that show the relationships among mental spaces in different conceptual metaphors were accounted for. The analysis commenced by mentioning metaphorical expressions used to develop conceptual metaphors. Each conceptual metaphor was then subjected to conceptualization process where the known entity was projected to the unknown by use of analogies that are related to the former and its corresponding features to create morphological combinations that are used to refer to the target (Opande & Mecha, 2016).

Characteristics of the source domain were listed in input space one and those of the target domain in input space two. The two input spaces which advance selective projection are linked through the generic space. Common features of inputs one and two are projected to the fourth space known as the blended space. In this space, additional information referred to as the emergent structure is also included. This information is presented in the form of fixed counterpart mappings and a blend is graphically presented. The emergent structure is as a result of three blending processes namely: composition, completion and
elaboration. These three processes are explained in detail. It is these procedures that account for meaning construction in conceptual metaphors. In essence they aid in interpreting such metaphors so that abstract concepts are comprehended.

As for vital relations, analysis was done on the basis of discussions brought forth by Fauconnier and Turner (2002). Metaphorical expressions were used to develop conceptual metaphors from which varied vital relations were brought forth. Classifications of the main vital relations were based on those developed by Džanić (2007) (see section 2.2.2). As for the sub types of Analogy vital relation which was the most common, they were classified using the procedure developed by Gathigia (2014). In this grouping, Analogy vital relation is classified into different classes depending on whether it is inspired by tangibility or non tangibility and the basis of negativity or positivity as shown in figure 4.21. Once this was done, conceptual interactions between the target domains (human body parts, food and animals) and the different vital relations were diagrammatically presented. Fauconnier and Turner (2002) mention that the first letter of a vital relation is capitalized.

![Diagram of Analogy vital relation categories]

*Figure 4.21: The categories of the Analogy vital relation (Adapted from Gathigia, 2014).*
4.2.1 Blends of food related conceptual metaphors in Dholuo

Food is a pervasive entity in all the cultures of the world. Because of its universality, varied metaphorical expressions associated with different types of food, methods of preparation and consumption among others are brought to perspective. These expressions are different instantiations of conceptual metaphors that are food related and which aid in comprehending different aspects of the way of life of the Luo.

Conceptual network provides an avenue in which meaning can be formulated from varied entities which do not have any associations and similarities on the surface. The blend is a culmination of four spaces. The first two mental spaces yield the fourth through the process of discriminatory prediction. The third space contains collective ideas of the input spaces (Coulson & Oakley, 2002; Fauconnier & Turner, 2002). The following are some conceptual metaphors that are food related.

1. A PERSON IS A TREASURED FISH
   This is a conceptual metaphor in which a person is compared to a Nile perch. In the Luo community, a Nile perch is a type of fish that is valued for its nutritional benefits and economic value. When a person is referred to as a Nile perch, some encyclopaedic attributes associated with this fish are transferred to the person since a metaphor is a matter of comprehending one entity with reference to the other (Lakoff & Johnson 1980). Consider the following metaphorical expression:

   (74) An Agwenge wuod silibia, mbuta opuonjo mon toko “I am Agwenge the son of Sylvia, the Nile perch has taught women how to serve.” This metaphorical expression was used by one of the respondents who wanted to contest for the post of Member of
Parliament for Uriri constituency. He used this expression when selling his manifesto to a group of people who had paid him a courtesy call at his home. He noted that if given an opportunity to serve the people of Uriri constituency he would make education accessible to all and improve its quality. He would also provide quality and affordable healthcare through partnerships with other stakeholders. In addition, he would create employment opportunities for the youth and improve the agricultural sector to boost food production. This metaphor was used to mean that when elected Agwenge would be an inclusive leader who would take care of the interests of his constituents.

*Comparison of the Nile perch with the benefits promised by the aspiring Member of Parliament*

While research has shown that consumption of Nile perch improves an individual’s intelligence (Baskin, 1992), the politician promises to improve the quality of education making it accessible to all. Nile perch boosts the immunity of those who consume it (Baskin, 1992). This politician likens himself to it in the sense that he intends to improve health services in the hospitals by employing adequate staff and also ensuring that there are sufficient drugs in those facilities. In this way, people’s health issues will be sorted out, diseases that pose threats to individuals will also be dealt with hence improving the longevity of those concerned. Nile perch is a readily available food this can be compared to the politician who promises to be readily available to his constituents should they give him an opportunity to serve them.

A Nile perch is fleshy and so people can eat it to their satisfaction this can be likened to the politician who will also wear many hats should he be elected as the Member of
Parliament. Since Agwenge is compared to a Nile perch, the latter will occupy the familiar domain and the former unfamiliar one in the conceptual blend. The conceptual metaphor is understandable in respect of unmediated prediction from the input space of Nile perch directed by a sequence of established projections: ‘Agwenge’ projects onto ‘Nile perch,’ ‘human being’ onto ‘fish,’ ‘warm blooded mammal’ onto ‘cold blooded vertebrate,’ ‘lives on land’ onto ‘lives in water,’ ‘feeds on plants and animals’ onto ‘feeds on flesh and plant matter.’ The fixed counterpart mappings of this conceptual metaphor are summarized as follows:

<table>
<thead>
<tr>
<th>Input 1 (source domain)</th>
<th>Input 2 (Target domain)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nile perch</td>
<td>Politician (Agwenge)</td>
</tr>
<tr>
<td>Fish</td>
<td>Human being</td>
</tr>
<tr>
<td>Cold blooded vertebrate</td>
<td>Warm blooded mammal</td>
</tr>
<tr>
<td>Lives in water</td>
<td>Lives on land</td>
</tr>
<tr>
<td>Feeds on flesh and plant matter</td>
<td>Feeds on plants and animals</td>
</tr>
<tr>
<td>Dominates fisheries in the lake</td>
<td>Dominates his competitors in regard to the projects to be developed for the benefit of the electorate</td>
</tr>
</tbody>
</table>

**Generic space**                     **Blended space**

- Subjects ⬅️ Subjects
- Classification ⬅️ Classification
- Habitat ⬅️ Habitat
- Food ⬅️ Food
- Strength ⬅️ Strength
- Emergent structure ⬅️ AGWENGE IS A TREASURED FISH
The fixed counterpart mapping is represented diagrammatically in Figure 4.22 as follows:

**Generic Space**

**Blended Space**

*Figure 4.22: Mapping of the conceptual metaphor ‘AGWENGE IS A TREASURED FISH.’*
The Blending Processes

The conceptual metaphor AGWENGE IS A TREASURED FISH takes into account three blending processes that give rise to its meaning. These blending processes are as follows: composition, completion and elaboration.

**Composition**

In composition, there is a specific projection of the significance frame from both the source (Nile perch) and target (Agwenge) domains. Nile perch is vital because of the benefits that can be obtained from it. Apart from nutritional benefits, its by-products such as bones and bladder among others are useful. From the Nile perch, foreign exchange is earned. It is also a source of livelihood for artisanal fisheries. Agwenge on the other hand, is a promising contestant. He is a visionary leader who has his constituents at heart.

**Completion**

In completion, Nile perch is compared to Agwenge in a variety of ways. For instance, Nile perch improves the lives of those who harvest it for commercial purposes or those who consume it. For the former, they get an income that they use to improve their lives. For the latter it, it is a rich source of protein and Omega fatty acids that are essential for the body (Baskin, 1992). Agwenge, just like a Nile perch, is a channel through which people can earn income and obtain quality services. This will be made possible because he intends to address the problem of unemployment and also improve health and education sectors in the constituency.

Availability is another factor that the two entities that are being compared (Agwenge and the Nile perch) share. Despite the fact that some ecological factors have led to the
decrease in the fish catch, there are some varieties of Nile perch that are still readily available. Agwenge also promises to avail himself to his constituents when need be and to help them sort out issues that affect them in one way or another.

Size is another trait that Agwenge and Nile perch share. Physically, the Nile perch is a big fish that can feed several people. Agwenge on the other hand, will carry out different duties which are all geared towards the betterment of his constituency. For example, he will play a watchdog role in ensuring that the Constituency Development Committee carries out their mandate in a transparent and accountable manner. The politician will also be in the fore front in ensuring that the constitutional rights of his constituents are not infringed upon among other duties. For the politician, the size aspect comes about in relation to the several responsibilities that he intends to undertake.

**Elaboration**

In elaboration, there are different types of fish in the Luo community which are metaphorically used to refer to different people found in this community. A Nile perch, for example, is an aggressive fish. It preys virtually on all types of fish except Marbled Victoria squeaker. In areas that it inhabits, it takes control and very few species of fish survive in such habitats. It is domineering and this trait is attributed to its massive size.

Human beings that are likened to Nile perch behave more like it. They do not let opportunities pass them by and they do everything in their capacity to excel. For instance, because of their financial muscle, they bully their way into getting contracts thereby pushing away small entrepreneurs out of business so that they dominate. In other
instances, human beings with the Nile perch ‘tendency’ may flex their physical muscles when need be. This behaviour makes other people fear them.

**Optimality Principles**

There are optimality principles that have been satisfied by the conceptual metaphor AGWENGE IS A TREASURED FISH. The first principle is that of unpacking. In this principle, elements in the blended space can be transferred back to input one and two where they initially belonged. It is only the emergent structure that remains in the blended space because it has a different organizing frame from the two input spaces as it does not originate from either of the input spaces. In the blended space for example, we have subjects which when taken back to the input spaces (one and two) become Nile perch and human being (Agwenge) respectively. Another element in the blended space is classification which translates to cold blooded vertebrate and warm blooded mammal in input one and two respectively. Habitat is another element found in the blended space which when transferred back to input one and two where it initially originated translates to lives in water in input one and lives on land in input two. Food in the blended space translates to feeds on flesh and plant matter in input one and feeds on plants and animals in input two.

In topology, elements in the blended space have a relationship with those in the generic space and this relation is further extended to elements in the input spaces. For example, the element food in the blended space has a relation with food in the generic space which is further related to flesh and plant matter in input one and plants and animals in input two. The principle of good reason has also been satisfied since all elements in the four mental spaces are important and contribute to effective running of the blend. The
integration principle is also satisfied since the blend is an integrated unit in which the four mental spaces are interconnected.

For this conceptual metaphor, the web principle has not been satisfied. This is because for the web principle to be fulfilled there has to be selective projection that is some elements from the two input spaces fail to be projected to the blended space. However in this case, all the elements have been projected to the blended space.

**Blending Network**

This conceptual metaphor is a double space network because the organizing frame of input one and that of input two clash. Moreover, frames for both inputs are projected to the blended space which also contains additional information in the form of an emerging composition.

2. **POLITICAL STRATEGIES ARE FISHING METHODS**

This conceptual metaphor was established from the conversation between two informants who were discussing about two main candidates contending for the Uriri parliamentary seat during the 2017 general election. They referred to their favourite candidate as *mapara* and the incumbent as *odhi oduogo*. They argued that mapara had an unmatched development record. For example, together with his friends he built Got Olweru hospital, donated two hundred beds to Olweru Girls’ high school and built two classrooms at Agoko primary school among other development projects. The respondents accused the incumbent of not fulfilling pledges that he made when he was elected, failing to bring to completion some of the projects that he had initiated alleging that there was limited time but promising to complete them if re-elected. The terms
mapara and odhi oduogo are methods of fishing but in this context they are used metaphorically. The attributes of these fishing methods are as follows:

**Mapara**

This type of fishing method is characterized by the following traits: fishers use long hooks which are set in deep waters; bait to entice fish is put on hooks and then traps are laid; from time to time, fishers check the hooks to find out if fish have been caught; if that happens, the fish are removed and put in the boat to be later on preserved in a container; hooks are set once more and the procedure is repeated till a bountiful harvest is achieved. This could take around two weeks; fishers do not go back home. Rather, they spend their nights in the boats.

**Odhi oduogo**

This type of fishing is characterized by the following traits: fishers do not go into deep waters of the lake; food to entice fish is put on every hook and then set in the water; hooks are pulled and fish is removed from those that have caught fish; fishers go back home at the end of the exercise the reason why it is called odhi oduogo (has gone and come back).

NEW ENTRANT’S STRATEGY IS AN EFFECTIVE FISHING METHOD is a conceptual metaphor in which mapara is the source domain while the new entrant is the target domain. In this fishing method, a long hook which is set in deep waters is used. This can be compared to the new entrant who has a track record of development spanning several years. When fishers set out to fish, they carry a lot of food that is used to lure fish to hooks to ensure that harvest is bountiful. This is compared to the several development
projects that the new entrant has accomplished and the reason why the informants argue that he is a better candidate.

These projects act as ‘baits’ used to endear the candidate to the electorate. In this method (mapara), fishers carry ice that is used to preserve the already harvested fish because they are likely to stay in the lake for a long period of time. Ice could be likened to the oversight role that the new entrant intends to carry out if elected to ensure that projects undertaken are done satisfactorily and those contractors who do not live up to expectations are either stopped from continuing with the work or warned to ensure that tax payer’s money is not wasted. Since ice is white, the new entrant wants to be ‘clean’ and this could be achieved by ensuring that there is transparency and accountability. To achieve accountability, this leader could sensitize the electorate on the need to own projects and to ensure that upon completion, they are used appropriately and taken good care of.

In mapara, fishers go back home only when the fish vessel is full of the catch. This could be compared to the fact that it is only when the projects are completed and are functional does a leader have the moral authority to ask voters to elect him/her for a second term in office. This conceptual metaphor is understandable in respect of unmediated prediction from the input space of politician directed by a sequence of correlative transformations: ‘politician’ projects onto ‘fishing method,’ ‘human being’ projects onto ‘a process,’ ‘proper consultations done’ projects onto ‘long hooks set in deep waters,’ ‘many projects completed’ projects onto ‘a lot of food used to lure fish,’ ‘thorough and regular supervisions to be done’ projects onto ‘elaborate fishing process,’ ‘oversight role to be carried out effectively’ projects onto ‘ice used to
preserve fish’ and ‘transparency and accountability is promised’ maps onto ‘ice is white.’ Fixed counterpart mappings of this conceptual metaphor are summarised as follows:

<table>
<thead>
<tr>
<th>Input 1 (source domain)</th>
<th>Input 2 (Target domain)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fishing method (<em>mapara</em>)</td>
<td>Politician (new entrant)</td>
</tr>
<tr>
<td>A process</td>
<td>Human being</td>
</tr>
<tr>
<td>Long hooks set in deep waters</td>
<td>Proper consultations done before initiation of projects</td>
</tr>
<tr>
<td>A lot of food carried to lure the fish</td>
<td>Many projects completed to lure the electorate</td>
</tr>
<tr>
<td>Elaborate fishing process</td>
<td>Thorough and regular supervision to be done on constituency projects</td>
</tr>
<tr>
<td>Ice is used to preserve the catch</td>
<td>Oversight role to be carried out effectively to prevent misuse or embezzlement of funds.</td>
</tr>
<tr>
<td>Ice is white</td>
<td>New entrant promises to be ‘clean’ and ensure transparency and accountability in the use of public funds.</td>
</tr>
</tbody>
</table>

**Generic space**

<table>
<thead>
<tr>
<th>Subjects</th>
<th>Subjects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classification</td>
<td>Classification</td>
</tr>
<tr>
<td>Description</td>
<td>Description</td>
</tr>
<tr>
<td>Method</td>
<td>Method</td>
</tr>
<tr>
<td>Requirements</td>
<td>Requirements</td>
</tr>
<tr>
<td>Process</td>
<td>Process</td>
</tr>
<tr>
<td>Appearance</td>
<td>Appearance</td>
</tr>
</tbody>
</table>

**Blended space**

Emergent structure → **NEW ENTRANT’S STRATEGY IS AN EFFECTIVE FISHING METHOD.**
The fixed counterpart mapping is diagrammatically represented in Figure 4.23 as follows:

**Figure 4.23**: The cognitive representation of the conceptual metaphor ‘NEW ENTRANT’S STRATEGY IS AN EFFECTIVE FISHING METHOD’
The Blending Processes

NEW ENTRANT’S STRATEGY IS AN EFFECTIVE FISHING METHOD is a conceptual metaphor that takes into account three blending processes namely: composition, completion and elaboration.

Composition

In composition, there is a specific projection of the efficiency frame from both the source (mapara) and the target (new entrant) domains. The description of mapara as a fishing method reveals that it is a productive process because of the bumper harvest that it yields. This kind of harvest is realized because of the effort that fishers put in place such as setting hooks in deep waters, regularly checking hooks, emptying and resetting them again as well as carrying enough bait to be used to lure fish.

Completion

In completion, the new entrant is compared to the fishing method mapara in many ways: this fishing method is an elaborate one and equipment used are functional just the same way the new entrant tables an intricate process that he will employ to ensure that he delivers on promises made to the electorate. For instance, from the discussions of the two informants, they mention that the new candidate promised that he will carry out proper consultations before initiating any projects and once agreements have been reached, he will embark on the process of developing them. He will also conduct regular and thorough supervisions on the work being carried out to ensure that those he represents get the best.
Another way in which this fishing method could be likened to the new entrant is that the former is a continuous process that is, once hooks have been emptied of the catch, they are once again set into deep waters and the process goes on till fishers fill the vessel. The new entrant also promises to continue delivering services to the electorate till the development index of the constituency escalates. This he plans to achieve by continuing to implement projects that will be beneficial to the electorate and which will also improve their lives.

**Elaboration**

In elaboration, there are different types of leaders just as there are different fishing methods. A *mapara* type of leader is a good one. First, this kind of leader consults before making decisions. He/she involves all stakeholders in his/her projects and values their inputs. Second, he/she promotes team work because he/she knows that success is achieved when people work together. Last, he/she leads by example. In the case of the new entrant, he has developed different parts of the constituency for example, he has bought beds for a girls’ boarding school, built tuition blocks for a primary school among others. Hence, when he talks of initiating more projects the electorate takes his word because they have seen what he has done and they have confidence that when given an opportunity he can do a lot because he is a committed individual.

**Optimality Principles**

There are optimality principles that are fulfilled in the conceptual metaphor NEW ENTRANT IS AN EFFECTIVE FISHING METHOD. The first principle to be satisfied is the integration principle because the blend is an integrated unit as such all mental spaces are integrated. The second one is unpacking. In this principle, elements in the
fourth space can be returned to the input spaces where they initially originated. For example, **method**, an element in the blended space, when taken back to the input spaces translates to **long hooks set up in deep waters** in the source domain and **proper consultations done before initiation of projects** in the target domain. Another element found in the blended space is **requirements**. When this element is taken back to the source and target domains, it translates to **a lot of food carried to lure fish** and **many projects completed to please the electorate** respectively.

In topology, elements in the blended space are linked to those in other mental spaces. For example, **classification**, an element found in the blended space, has a connection with **classification** found in the generic space and by extension a link to **process** and **human being** which are found in input one and two respectively. Another principle that is fulfilled by this conceptual metaphor is that of good reason. All elements found in the blended space have roles to play and in so doing, they ensure that the blend functions effectively. The web principle has not been satisfied by this conceptual metaphor. This is so because the web gives rise to selective projection meaning that some elements in the input spaces, even though important, fail to be projected to the blended space because they do not match. But in this conceptual metaphor, all elements match and are therefore all projected to the blend.

**Blending Network**

The conceptual metaphor **NEW ENTRANT’S STARATEGY IS AN EFFECTIVE FISHING METHOD** is a double-scope network. This is because organizing frames of input one and two clash. In addition, the organizing frame of the blend contains matched
information from input space one and two and an emergent structure which is not projected from either inputs.

In the second conceptual metaphor INCUMBENT’S STRATEGY IS A POOR FISHING METHOD, a poor fishing method (odhi oduogo) is the familiar entity and the incumbent is the unfamiliar one. In this type of method, fishers do not go into deep waters. This could be compared to the superfluous manner in which the incumbent handles problems that the constituents face. For instance, instead of finding lasting solutions to problems of unemployment, the incumbent may be giving people handouts. He may also have failed to equip technical institutes in the constituency where the youth could learn a trade.

The manner in which the incumbent may have managed some of the resources bestowed upon him by virtue of his office may have been unsatisfactory. For instance, he may have failed to play his oversight role like finding out whether the Constituency Development Fund has been used in a transparent and accountable manner and whether the funds have been used for the purposes for which they were meant. He also initiated some projects but failed to bring them to completion. This he did in order to hoodwink the electorate into voting for him again in the guise that he needed more time to complete the projects hence the use of the term odhi oduogo.

In this method of fishing (odhi oduogo), little effort is put and so a bountiful harvest is not achieved. This could be likened to the few projects that have been developed by the incumbent during his tenure. Some of those projects may have been shoddily done yet millions of tax payers’ money may have been spent with some resources finding their way into the pockets of the leader and his cronies.
In *odhi oduogo* method of fishing, fishers do not wait till the fishing vessel is full before departing from the lake. This could be equated to failure by the incumbent to give his all to the constituents. He may not have fulfilled most of the needs of the electorate as is expected of him and so the people may have been disillusioned as a result. The conceptual metaphor INCUMBENT’S STRATEGY IS A POOR FISHING METHOD is understandable in respect of unmediated predictions from the input space of politician directed by a sequence of correlative transformations: ‘politician’ projects onto ‘fishing method,’ ‘human being’ onto ‘process,’ ‘few projects’ onto ‘little effort,’ ‘unavailability of the leader’ onto ‘inadequate catch,’ ‘poor supervision’ onto ‘apathetic process,’ ‘fishers do not wait for the vessel to get filled,’ onto ‘incumbent does not complete projects. Fixed counterpart mappings of this conceptual metaphor are summarized as follows:

<table>
<thead>
<tr>
<th>Input 1 (source domain)</th>
<th>Input 2 (Target domain)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fishing method (<em>odhi oduogo</em>)</td>
<td>Politician (the incumbent)</td>
</tr>
<tr>
<td>A process</td>
<td>Human being</td>
</tr>
<tr>
<td>Little effort</td>
<td>Few projects</td>
</tr>
<tr>
<td>Inadequate catch</td>
<td>Unavailability of the leader hence needs of constituents not catered for</td>
</tr>
<tr>
<td>Apathetic process</td>
<td>Poor supervision leading to loss of public funds and shoddily done work</td>
</tr>
<tr>
<td>Fishers do not wait for the fishing vessel to be filled with fish</td>
<td>Incumbent does not complete projects. They are initiated to hoodwink the constituents</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Generic space</th>
<th>Blended space</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subjects</td>
<td>Subjects</td>
</tr>
<tr>
<td>Classification</td>
<td>Classification</td>
</tr>
<tr>
<td>Description</td>
<td>Description</td>
</tr>
</tbody>
</table>
Emergent structure → INCUMBENT’S STRATEGY IS A POOR FISHING METHOD.

Fixed counterpart mapping is diagrammatically represented in Figure 4.24.

**Figure 4.24:** The cognitive representation of the conceptual metaphor ‘INCUMBENT’S STRATEGY IS A POOR FISHING METHOD.’
The Blending Processes

The conceptual metaphor THE INCUMBENT IS A POOR FISHING METHOD takes into account three blending processes that give rise to its meaning. The processes are as follows: composition, completion and elaboration.

Composition

In composition, there is a specific projection of the inefficiency frame from both the source (*odhi oduogo*) and the target (the incumbent) domains. From the description of *odhi oduogo* as a fishing method, the catch that fishers get is small. This is so because fishers themselves put little effort in the fishing process moreover, there is lack of zeal on their part hence the exercise is conducted poorly. There is inefficiency in the process as more time is wasted and by the time they depart from the lake, the fishing vessel is not full.

Completion

In completion, the incumbent is compared to the method *odhi oduogo* in several ways: firstly, fishers use minimal effort and so the catch that is gotten from the exercise is small. The incumbent on the other hand, does not perform his roles effectively. Because of his weaknesses, several people under his watch take advantage and do shoddy jobs. They also embezzle funds meant to finance projects. Kenyan politicians are fond of initiating a couple of projects to run concurrently but they do not bring them to completion leading to wastage of resources (Personal communication, March 5, 2018). These uncompleted projects are later on used as campaign tools meant to hoodwink the electorate into giving their initiators another chance in office.
**Elaboration**

In elaboration, there are different types of leaders just as there are different types of fishing methods. First, there are *hands on* kind of leaders. For such leaders, when an opportunity to serve their subjects presents itself, they take it up and immerse themselves in the responsibilities entrusted to them. They also lead by example. For instance, they will consult their subjects on their needs and form committees in which proposals drafted in regard to different projects will be discussed. Decisions will be arrived at in accordance to the priorities and then work on these projects will commence. As work is going on, a hands on leader will incorporate his/her subjects into the projects so that they own them.

Second, there are leaders who are *hands off*. These leaders may have very good plans for their subjects on paper but such plans are never brought to fruition. Such leaders normally use their proxies to sell their visions and agenda and make use of the same individuals to carry out responsibilities that these leaders themselves are supposed to undertake. Also, such kinds of leaders fail to be answerable to their subjects and when things go wrong they blame it on their real and perceived enemies. They may initiate projects but very few get completed. When the political atmosphere does not favour them, they fail to render services to those who oppose them even though it is the constitutional right of such persons to get services regardless of their political leanings.

**Optimality Principles**

There are some optimality principles that are fulfilled by the conceptual metaphor INCUMBENT IS A POOR FISHING METHOD. The first one to be fulfilled is the integration principle which states that the blend operates as an integrated unit whose parts
are linked to each other. For example, input one and two are linked by means of the third space. Matched ideas from the first two spaces are then projected to the blended space. Thus the elements in the mental spaces (with an exception of the emergent structure) have a connection.

The principle of unpacking is also fulfilled. This is because the blend allows for reorganization of the whole system such that elements in the blended space can be taken back to input one and input two where they initially occupied. For example, in the blended space we have the element **attribute** which when taken back to the input spaces where they initially originated from translates to characteristics of the fishing method in this case **employment of minimal effort** in input space one and characteristics of the incumbent in this case **completion of few projects** in input space two. Another element in the blend is **classification** which when taken back to input spaces become a **process** and **human being** in input space one and two respectively. In topology, there is a connection between elements found in the blended space and those found in the generic as well as the input spaces. For example, the element **description** that is found in the blended space has a link with **description** that is found in the generic space as well as an **apathetic process** in input space one and **poor supervision which leads to loss of public funds and shoddy work done** in input space two.

The principle of good reason has been satisfied because all elements found in the blend play varied roles that are important in its effective operation. From the fixed conceptual mappings, there are elements in the input spaces which have not been projected to the blended space. These elements are fish in input space one and failure in input space two. These elements are not projected because they fail to match. Fish is a positive product of
the fishing exercise since even if the quantity harvested is small, benefits obtained from it are necessary for the well being of an individual. However, failure, the end-product of choosing incompetent leaders, is negative. This is because failure is attached to things like shortcomings among others. Therefore, the web principle has been satisfied because even though all the elements found in the input spaces are important, they are not all projected to the blend. In sum, the conceptual metaphor INCUMBENT IS A POOR FISHING METHOD satisfies all the optimality principles.

**Blending Network**

This conceptual metaphor is a double-scope system in which the structuring framework of input one and two clash. The organizing frame of the blended space contains harmonized ideas from the first two mental spaces as well as an extra idea which is found in neither of these mental spaces.

3. ACQUIRING KNOWLEDGE IS QUENCHING THIRST

Newman (1997) argues that eating is multifaceted. It is the need of food which compels one to ingest. This activity is commenced by one who is hungry. It begins by intake of some sturdy-like material into the mouth with the aid of hands. The next process is chewing the nourishment making use of teeth, tongue, and roof of the mouth. The pieces of food are then transported into the intestines and stomach through a procedure of consumption. Inside the stomach, food undergoes drastic transformation through the process of digestion.

Drinking is chronicled in the same way. There is thirst which prompts one to have the desire to take some liquid. This is followed by swallowing and finally digestion of the liquid in the stomach. While there is great variety in the kinds of liquids one may drink,
water is especially salient as a liquid which all humans drink. Similarities between eating and drinking therefore involve intake, swallowing and digestion of substances which nourish the body and an accompanying sensory effect on enjoyable gustation (Newman, 1997). The drinking process can be explained using the metaphorical expression that follows:

(75) *An gi rich somo sigand Luo* “I have a thirst for reading a Luo narrative.” From this expression, we can conceive a conceptual metaphor ACQUIRING KNOWLEDGE IS QUENCHING THIRST.

The conceptual metaphor mentioned is explainable in terms of unmediated predictions from the input space of quenching thirst directed by a sequence of established correlative transformations in which ‘arousing the mind’ is mapped onto ‘thirst,’ ‘reading Dholuo narratives’ is mapped onto ‘intake of fluids,’ ‘reading Luo narrative and appreciating the cultural beliefs and practices explained therein’ is mapped onto ‘mastication,’ ‘memorizing the customs and the historical achievements of the Luo’ is mapped onto ‘swallowing,’ ‘studying the cultural practices, attitudes and thought processes in order to fully comprehend them’ is mapped onto ‘digestion,’ ‘having knowledge of the Luo narratives which leads to appreciation of diversity of cultures’ is mapped onto ‘nourishment’ and ‘studying Luo narratives is a pleasure’ is mapped onto ‘enjoyable gustation.’ Fixed counterpart mappings of this conceptual metaphor are summarized as follows:
<table>
<thead>
<tr>
<th><strong>Input space 1 (Source domain)</strong></th>
<th><strong>Input space 2 (Target domain)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Thirst</td>
<td>Arousing the mind</td>
</tr>
<tr>
<td>Intake of fluids</td>
<td>Reading Dholuo narratives</td>
</tr>
<tr>
<td>Mastication</td>
<td>Reading the Luo narratives and</td>
</tr>
<tr>
<td></td>
<td>appreciating the cultural beliefs and</td>
</tr>
<tr>
<td></td>
<td>practices explained therein</td>
</tr>
<tr>
<td>Swallowing</td>
<td>Memorizing the customs and the</td>
</tr>
<tr>
<td></td>
<td>Historical achievements of the</td>
</tr>
<tr>
<td></td>
<td>Luo.</td>
</tr>
<tr>
<td>Digestion</td>
<td>Studying the cultural practices, attitudes</td>
</tr>
<tr>
<td></td>
<td>and thought processes in order to fully</td>
</tr>
<tr>
<td></td>
<td>comprehend them.</td>
</tr>
<tr>
<td>Nourishment</td>
<td>Having knowledge of the Luo narrative</td>
</tr>
<tr>
<td></td>
<td>leads to appreciation of the diversity of cultures.</td>
</tr>
<tr>
<td>Enjoyable gustation</td>
<td>Studying Luo narratives is a pleasure.</td>
</tr>
</tbody>
</table>

**Generic space**

<table>
<thead>
<tr>
<th>Subjects</th>
<th>Subjects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Steps involved in quenching thirst</td>
<td>Steps involved in acquiring Knowledge</td>
</tr>
<tr>
<td>Outcome of drinking a fluid</td>
<td>Outcome of reading a narrative</td>
</tr>
<tr>
<td>Emergent structure</td>
<td>ACQUIRING KNOWLEDGE IS QUENCHING THIRST.</td>
</tr>
</tbody>
</table>
Fixed counterpart mapping is diagrammatically represented in Figure 4.25.

**Generic Space**

**Blended Space**

*Figure 4.25: The cognitive representation of the conceptual metaphor ‘ACQUIRING KNOWLEDGE IS QUENCHING THIRST.’*

**The Blending Processes**

The conceptual metaphor ACQUIRING KNOWLEDGE IS QUENCHING THIRST takes into account three blending processes namely: composition, completion and elaboration.
Composition
In composition, there is a specific projection of the intake frame from both the source (quenching thirst) and the target (acquiring knowledge) domains. The drinking process is elaborately explained starting with the desire to consume a substance that is in liquid form and ending with digestion of the substance devoured. When food is consumed, consumers get satisfaction. Food helps to protect the body, provide energy and fight disease causing organisms that may be found in the body among other functions.

Completion
In completion, acquiring knowledge is equated to quenching thirst. For instance, when one is thirsty he/she desires to take some liquid to quench his/her thirst. In the same way, when one desires to get information, he/she must read a given material be it a book, journal article, periodical, magazine or newspaper among others to obtain information thus, drinking is likened to reading.

Swallowing the substance drank could be likened to memorizing material read (in this case a Luo narrative) with the intention of internalizing and storing it where it can be retrieved in future. Once a liquid is consumed, the consumer becomes nourished and is able to function effectively. This can be compared to acquisition of knowledge (in the Luo narrative). Once knowledge is acquired, it could be disseminated to others in need of it for example literary scholars. This knowledge enables consumers to understand the customs, beliefs and practices of the Luo. Armed with such kind of information, the consumer may decide to adopt those customs that are progressive and discard retrogressive ones. A scholar may also compare this culture to others previously read about with an intention of appreciating diversity.
Elaboration

In elaboration, the process of knowledge acquisition among the Luo is described using different metaphorical expressions. For example, the Luo talk of *nyono buk* ‘stepping on a book.’ This metaphorical expression depending on the context in which it is used could refer to a highly educated individual or it could mean comprehending material read exceptionally well. When one steps on a given surface repeatedly, he/she leaves a mark on that surface. In the same way, when an individual reads a material severally he/she becomes familiar with it and this leads to a deeper understanding of the concepts discussed therein. *Baro buk* ‘dividing a book’ is another metaphorical expression that is used to show that an individual has thoroughly studied a given concept from the material read. This individual can thus be regarded as an authority in that area of study. The division process is likened to in-depth study of material and maximum absorption of content in order to get knowledge.

(76) *Nyoche opukore* ‘his/her mixture of cooked maize and beans has spilled’ is a metaphorical expression in Dholuo used to refer to an individual who went to school but faced challenges. In the traditional Luo community, children who went to school would carry *nyoyo* (mixture of cooked maize and beans). This meal would spill on certain occasions for example, when one was running or playing. When this happened, the individual would be left with nothing to feed on. Similarly, school life had its challenges and only those who had the will to face these challenges would acquire knowledge. The faint-hearted would drop out in the process.
Chamo buk ‘eating a book’ is a metaphorical expression used in reference to one who has acquired knowledge. An individual who is regarded as having ‘eaten’ a book is one who is versed with knowledge presented in that book. Eating in this instance is compared to reading. Eating leads to satisfaction in the same way reading leads to acquisition of knowledge.

**Optimality Principles**

The following optimality principles have been satisfied by the conceptual metaphor ACQUIRING KNOWLEDGE IS QUENCHING THIRST. The principle of integration has been fulfilled since the blend functions as a coherent unit and can only be utilized as such. The second principle to be satisfied is that of good reason. In this conceptual metaphor, all elements in different mental spaces have roles to play in the successful running of the blend. The third principle is that of unpacking. In it, matched information from input spaces which has been transferred to the blended space can be returned to the input spaces where they initially came from. For example, the element **outcome of the process** that is found in the blended space could be returned to the input spaces (one and two) where it is represented as **enjoyable gestation** and **enjoyable studying of the narratives** in inputs one and two respectively.

Another principle that has been satisfied is that of topology. In this principle, the elements in the blended space are connected to those in the generic space as well as those in the input spaces. For example, the element **steps involved in acquiring knowledge** is connected to **the steps involved in quenching thirst** which is further connected to **mastication, swallowing, digestion and nourishment** in input space one and **reading, memorizing, studying and acquisition of knowledge** in input two respectively. One
principle (the web) however, is not satisfied by this conceptual metaphor because all elements in the input spaces match and are thus projected to the blended space. Yet, the web principle advocates for selective projection where some elements that fail to match are not projected.

**Blending Network**

The conceptual metaphor ACQUIRING KNOWLEDGE IS QUENCHING THIRST is a double-scope system in which the structuring framework of the two input spaces collide and emergent structure which is found in the blended space is the only new information not projected from either of the inputs.

4. **EATING IS WAR**

This conceptual metaphor was established from the following metaphorical expressions:

(78) *Yako chiemo* ‘grabbing food’, (79) *dhawo gi chiemo* ‘fighting with food’, (80) *beto kuon* ‘slashing ugali’, (81) *laro mogo* ‘scrambling for food’, (82) *ii kod mogo* ‘wrestling with ugali’, (83) *bwaso kuon* ‘pinching unusually bigger balls of ugali’ among others. In the conceptual metaphor EATING IS WAR, war occupies the source domain while eating the target domain. Two or more people, institutions or countries engage in war in the same way people engage in eating.

Wars are motivated by disputes just as eating is motivated by hunger. In war, various weapons are used and their sophistication differs just as various cutleries are used in eating and their advancement varies. When we engage in war, we expect different outcomes such as getting resources, taking control of territories, death, loss of lives.
and property among others. In the same way, when we engage in eating we get energy and become nourished as well. War leads to instances of violence while eating leads to satisfaction. War takes various forms namely: arguments, physical fights, and use of military equipment to mention but a few just the same way eating takes different forms namely: chewing and drinking among others.

The conceptual metaphor EATING IS WAR is understandable in respect of unmediated predictions from the input space of war directed by a sequence of established correlative transformations: ‘Eating’ is mapped onto ‘war,’ ‘one or more individuals engage in it’ is mapped onto ‘involves two or more,’ ‘motivated by hunger’ is mapped onto ‘motivated by disputes,’ ‘uses varied cutleries’ is mapped onto ‘uses varied weapons,’ ‘energy, nourishment’ is mapped onto ‘resources, death e.t.c,’ ‘satisfaction’ is mapped onto ‘violence,’ ‘chewing, drinking’ is mapped onto ‘arguments, physical disputes.’ This information could be presented in fixed counterpart mappings as follows:

<table>
<thead>
<tr>
<th>Input 1 (source domain)</th>
<th>Input 2 (Target domain)</th>
</tr>
</thead>
<tbody>
<tr>
<td>War</td>
<td>Eating</td>
</tr>
<tr>
<td>Involves two or more</td>
<td>one or more individuals engage in it</td>
</tr>
<tr>
<td></td>
<td>People, organizations, or countries</td>
</tr>
<tr>
<td>Motivated by disputes</td>
<td>Motivated by hunger</td>
</tr>
<tr>
<td>Uses varied weapons</td>
<td>Uses varied cutleries</td>
</tr>
<tr>
<td>Resources, death, damage to property</td>
<td>Energy, nourishment</td>
</tr>
<tr>
<td>Violence</td>
<td>Satisfaction</td>
</tr>
<tr>
<td>Arguments, physical disputes, military</td>
<td>Chewing, drinking</td>
</tr>
<tr>
<td>Equipment</td>
<td></td>
</tr>
</tbody>
</table>

**Generic space**

- Subjects

**Blended space**

- Subjects
The fixed counterpart mapping is diagrammatically represented in Figure 4.26.

**Figure 4.26: The cognitive representation of the conceptual metaphor ‘EATING IS WAR.’**
The Blending Processes

The conceptual metaphor EATING IS WAR takes into account three blending processes: composition, completion and elaboration.

Composition

In composition, there is a specific projection of the struggle frame from the source (war) to the target (eating) domains. Eating and war have been portrayed as actions in which some element of force is applied by those who carry them out.

Completion

In completion, eating is compared to war in a variety of ways. For example, styles employed in eating are reminiscent of those employed in fighting. People grab, fight, struggle and pinch food. These are the same methods employed in fighting. People may fight for the following reasons: to get access to limited resources, to protect their boarders and even to stamp their authority. Similarly, food is a scarce commodity therefore people use different means such as fighting to get it. The two entities (eating and fighting) may have far reaching consequences. For example, fights could lead to loss of lives in the same way lack of eating could also lead to loss of lives because the victims may starve to death.

Elaboration

In elaboration, different eating styles are brought to perspective. Yako chiemo ‘grabbing food’ is a style in which partakers consume the food greedily. They may do so with the intention of hindering others from joining the eating process or punishing the meal provider especially if he/she is a selfish person who rarely invites others to his/her house.
Dhawo gi chemo ‘fighting with food’ is a style in which the consumer sees food as an opponent in a fight. As such, the consumer will employ every technique in his/her possession to win this ‘war.’ He/she will pinch, scoop or even gulp food in order to finish it just the same way a person will use different tactics such as slapping, kicking, punching and subduing in order to overpower his/her opponent and bring him/her down during a fight.

**Optimality Principles**

The following optimality principles have been fulfilled: unpacking, topology, integration, good reason and web. In unpacking, materials in the fourth space can be transferred to input one and two where they originated from. For example, the element participation when taken back to the input space where it initially came from, translates to involves two or more people, organizations or countries in input space one and one or more individuals engage in it in input space two. Another element that can be transferred to input space one and input space two where they initially occupied is the element motivation which when taken back to input space one and two translates to motivated by disputes and motivated by hunger in input space one and two respectively.

In integration, there is a connection between elements found in all mental spaces because the network is a consolidated one. In topology, elements in the blended space are linked to those in the generic space as well as those in the input spaces. For example, the element equipment found in the blended space is linked to equipment found in the generic space which is by extension linked to the element use of varied weapons in input space one and use of varied cutleries in input space two. The principle of good reason has also
been satisfied. All elements in this conceptual network are essential in the successful running of the blend.

The web principle has also been satisfied because there is selective projection of elements from the input spaces to the blended space. In this conceptual metaphor, elements violence (input space one) and satisfaction (input space two) have failed to be projected to the blended space because they do not match. Violence is a negative occurrence which is a product of war and it may lead to loss of lives and property. Satisfaction on the other hand, is a positive occurrence because it makes an individual energized. In addition, satisfaction is a product of eating. Hence, all the optimality principles are satisfied by the conceptual metaphor EATING IS WAR.

**Blending Network**

The conceptual metaphor EATING IS WAR is a double scope system in which the structuring framework of input space one clashes with that of input space two. Moreover, the organizing frame of the blended space contains harmonized ideas from the two input spaces as well as an extra one which is not derived from any of the input spaces.

5. **UNDERSTANDING IS EATING**

Another conceptual metaphor is UNDERSTANDING IS EATING. In this metaphor, the source domain which is used to comprehend the target domain is eating while the target domain is understanding. Hungering for food can be likened to hungering for knowledge. In eating, there is a relationship between the eater and the solid-like substance to be eaten.
In knowledge acquisition on the other hand, there is a relationship between the seeker and the concept to be acquired. Eating involves the use of hands, mouth, teeth and tongue while acquiring knowledge involves the use of eyes, hands and brain. Food is stored in the stomach while knowledge is stored in the brain. Eating takes place in steps that is mastication, swallowing, digestion and nourishment. Knowledge on the other hand, takes place in the following steps: reading, analysis, comprehension and acquisition. Lakoff and Johnson (1980) assert that conceptualization of the metaphor UNDERSTANDING IS EATING provides us with an opportunity to understand psychological process that we cannot directly conceive.

The conceptual metaphor UNDERSTANDING IS EATING is understandable in respect of unmediated predictions from the input space of eating directed by a sequence of established correlative transformations: ‘understanding’ onto ‘eating,’ ‘hunger for knowledge’ onto ‘hunger for food,’ ‘relation between the seeker and the concept to be acquired’ onto ‘relation between the eater and the solid-like substance to be eaten,’ ‘involves the use of eyes, hands and brain’ onto ‘involves the use of hands, mouth, teeth and tongue,’ ‘knowledge is stored in the brain,’ onto ‘food is stored in the stomach’ and ‘takes place in steps such as reading, analysis and comprehension among others’ onto ‘takes place in steps such as mastication, swallowing and digestion among others.’ This information is represented in fixed counterpart mappings as follows:

<table>
<thead>
<tr>
<th>Input 1 (source domain)</th>
<th>Input 2 (Target domain)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eating</td>
<td>Understanding</td>
</tr>
<tr>
<td>Hunger for food</td>
<td>Hunger for knowledge</td>
</tr>
<tr>
<td>Relation between the eater and</td>
<td>Relation between the seeker and</td>
</tr>
<tr>
<td>Solid-like substance to be eaten</td>
<td>the concept to be acquired.</td>
</tr>
</tbody>
</table>
Involves the use of hands, Involves the use of eyes, hands
Mouth, teeth and tongue and brain
Food is stored in the stomach Knowledge is stored in the brain
It takes place in steps that is mastication, Takes place in steps that is
Swallowing, digestion and nourishment reading, analysis, comprehension,
synthesis and acquisition of knowledge

<table>
<thead>
<tr>
<th><strong>Generic space</strong></th>
<th><strong>Blended space</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Subjects</td>
<td>Subjects</td>
</tr>
<tr>
<td>Motivation</td>
<td>Motivation</td>
</tr>
<tr>
<td>Relationship</td>
<td>Relationship</td>
</tr>
<tr>
<td>Parts of the body</td>
<td>Parts of the body</td>
</tr>
<tr>
<td>Container for storage</td>
<td>Container for storage</td>
</tr>
<tr>
<td>Process</td>
<td>Process</td>
</tr>
<tr>
<td>Emergent structure</td>
<td>UNDERSTANDING IS EATING.</td>
</tr>
</tbody>
</table>

The fixed counterpart mapping is diagrammatically represented in Figure 4.27 as follows:
Figure 4.27: The cognitive representation of the conceptual metaphor ‘UNDERSTANDING IS EATING’

The Blending Processes

The conceptual metaphor UNDERSTANDING IS EATING takes into account the blending processes of composition completion and elaboration.

Composition

In composition, specific projection of the consumption frame from the input spaces is brought to perspective. Understanding and eating are processes in which people consume knowledge and food respectively. This is made possible because when one reads a given
material and comprehends it, he/she consumes the information conveyed in that material. Similarly, eating also involves consumption of food.

**Completion**

In completion, similarities between understanding and eating are brought out. Both processes take place in stages. For instance, the stages of eating are as follows: mastication, swallowing, digestion and nourishment while those of understanding are as follows: reading, analysis, comprehension and acquisition of knowledge. There is contact between a process and the person who engages in it. For example, there is contact between food and the one who eats it just as there is contact between reading and the one who does it.

**Elaboration**

In elaboration, there are factors that must be taken to account for one to understand material read. First, the reader must be physically and emotionally fit and this entails being in the right state of mind since when one is sick or troubled by something he/she may not be in a position to concentrate on the material being read. Second, the reading environment should be conducive. This means that it should be free from any form of distraction that may impede comprehension from taking place. Noise is a barrier to reading therefore, the reader should ensure that the reading environment is quiet (Warfa & Anudo 2018). The room in which reading is taking place should also be well lit and properly ventilated. Third, for comprehension of material being read to take place, the reader should employ appropriate reading techniques among them taking notes as he/she reads. These notes will come in handy during revision time. Last, as the reader engages in the reading process he/she should ask himself/herself
pertinent questions that relate to information being read and try to find answers to these questions in the process. In this way, the reader will know whether comprehension has taken place or not.

**Optimality Principles**

The conceptual metaphor UNDERSTANDING IS EATING satisfies four principles namely: integration, topology, unpacking and good reason. It however fails to satisfy the web principle. In integration, the conceptual network is a blended unit and can only be manipulated as such. The topology principle has been satisfied because elements in the blended space are linked to those in the generic space as well as those in the input spaces. For example, the element *relationship* in the blended space is linked to *relationship* in the generic space which is further linked to *the relation between the eater and the substance to be eaten* in input space one and *the relation between the seeker and the concept to be acquired* in input space two.

The good reason principle has been satisfied because all elements in the four mental spaces play vital roles in ensuring that the blend runs effectively. The unpacking principle has also been satisfied since elements found in the blended space can be taken back to the input spaces where they occupied initially. For instance, the element *container for storage* which is found in the blended space translates to *stomach* in input space one and *brain* in input space two. Nonetheless, this conceptual metaphor fails to satisfy the web principle because all elements from both input spaces have been projected to the blended space. This goes against the web principle which advocates for selective projection.
Blending Network

The conceptual metaphor UNDERSTANDING IS EATING just like the others previously discussed is a double scope network. The organizing frame of the blended space is richer than those of the two input spaces because it contains matched information from the input spaces and an emergent structure which is an independent entity not derived from the two input spaces.

4.2.2 Blends of Body related Conceptual Metaphors in Dholuo

Kövecses (2002) opines that the body is probably the most palpable and well known entity in our private universe. The world over, it is frequently implored in the visualization and elucidation of mental processes, feelings and life impact (Gaby, 2008). The following are some body parts used in metaphorical conceptualizations.

6. TONGUE IS AN OBJECT

In the conceptual metaphor TONGUE IS AN OBJECT, we use our knowledge of an object to understand a tongue. An object has outer, inner parts and boundaries (Johnson, 1987) while the tongue is made up of sections such as tip, body and root (Stone et. al., 2016). Objects come in multiple dimensions for instance we have two, three and four dimensional objects. The tongue on the other hand, is a multifunctional tool for instance it is used for tasting, chewing, swallowing and speaking. There are objects of different types and shapes some are round, oval, rectangular, triangular among others and they are also made of different materials for example, wood, plastic, metal and flesh to mention a few. There are also different types of tongues namely: heavy, light, sharp and crushing among others. The tongue is made of flesh and blood while an object can be made of wood, sisal, glass, rubber among other materials.
The conceptual metaphor TONGUE IS AN OBJECT is understandable in respect of unmediated predictions from the input space of object directed by a sequence of established correlative transformations: ‘tongue’ is mapped onto ‘object,’ ‘has tip, body and root’ is mapped onto ‘has inner, outer parts and boundaries,’ ‘tongue is a multifunctional tool’ is mapped onto ‘objects come in multiple dimensions,’ ‘there are different types of tongues’ is mapped onto ‘there are different types of objects’ and ‘made of flesh and blood’ is mapped onto ‘made of different materials.’ This information can be presented in fixed counterpart mappings as follows:

<table>
<thead>
<tr>
<th>Input 1 (source domain)</th>
<th>Input 2 (Target domain)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Object</td>
<td>Tongue</td>
</tr>
<tr>
<td>Has an inner, outer parts and boundaries</td>
<td>Has the tip, body and root.</td>
</tr>
<tr>
<td>Objects come in multiple dimensions</td>
<td>The tongue is a multifunctional tool</td>
</tr>
<tr>
<td>For instance in two, three or four dimensional</td>
<td>for example, it is used in chewing, tasting, swallowing and speaking.</td>
</tr>
<tr>
<td>Objects are of different shapes</td>
<td>There are different types of tongues</td>
</tr>
<tr>
<td>Made of different materials e.g wood,</td>
<td>Made of flesh and blood</td>
</tr>
<tr>
<td>Sisal, rubber, clay, glass</td>
<td></td>
</tr>
</tbody>
</table>

**Generic space**

<table>
<thead>
<tr>
<th>Subject</th>
<th>Description</th>
<th>Types</th>
<th>Materials</th>
<th>Emergent structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject</td>
<td>Description</td>
<td>Types</td>
<td>Materials</td>
<td>TONGUE IS AN OBJECT</td>
</tr>
</tbody>
</table>

Fixed counterpart mappings are diagrammatically represented in Figure 4.28.
**Figure 4.28**: The cognitive representation of the conceptual metaphor ‘TONGUE IS AN OBJECT.’

### The Blending Processes

The Conceptual metaphor TONGUE IS AN OBJECT takes into account three blending processes of composition, completion and elaboration.
Composition

There is an entity frame that is projected from both input space one (object) and input space two (tongue). As an entity, a tongue is made up of different parts for example, tip, root and body while an object that it is likened to, is made up of inner, outer parts and boundaries.

Completion

In completion, the tongue is compared to an object in many ways. For instance, an object plays different roles just as the tongue does. The former can be used to taste substances among other roles. The latter on the other hand, can be used to store various goods or elements.

Elaboration

In elaboration, the Luo describe different types of tongues. For instance, there is (84) lep mapek ‘a heavy tongue.’ A person who possesses such a tongue does not talk much in other words he/she does more of listening than talking. This kind of individual takes his/her time before making comments on a given issue. The second type of tongue is (85) lep mayot ‘a light tongue.’ One who possesses such a tongue is very talkative hence regarded as loose mouthed. When this person hears a given piece of information, he/she spreads it fast without bothering to establish the truth in it. Such a person does not keep secrets and in most cases his/her tongue lands him/her in trouble. Nonetheless, because he/she always wants to be the first person privy to confidential information he/she continues perfecting the art of spreading rumours which he/she spices with lies in order to make it appealing to the audience that it is intended for.
(86) *Lep maliet* ‘a hot tongue’ is another type of tongue which has similar characteristics as a light one. A person who possesses a hot tongue doesn’t keep information conveyed to him/her. The ‘hotness’ of the tongue ‘burns’ the information the reason why it is dispensed with as soon as possible.

**Optimality Principles**

There are optimality principles that have been satisfied by the conceptual metaphor TONGUE IS AN OBJECT. The first is the integration principle which states that the blend functions as united system and must therefore be utilized as such. The second is that of good reason. In this conceptual metaphor, all elements in different mental spaces have roles to play in the smooth running of the blend. The third principle to be satisfied is that of topology which states that elements in the blended space are connected to those in the generic as well as input spaces. For example, the element *types* in the blended space is connected to *types* in the generic space. This element is further linked to *objects are of different shapes for example, rectangular, circular, square and oval* in input space one and *there are different types of tongues for example, sharp, crushing, heavy and light* among others in input space two.

The fourth principle is that of unpacking. In this principle, elements in the blended space are returned to input space one and two where they initially originated from. For instance, when the elements *material* found in the blended space is returned to input space one and two it translates to *wood, sisal, rubber, clay and glass* in input space one and *flesh and blood* in input space two. The fifth principle to be satisfied is that of web. This principle states that even though all elements are significant in the running of the blend they are not all projected to the blended space. In this conceptual metaphor, there are elements which do not match as such they are not projected to the blend. These elements are description
in input space one in which objects come in different dimensions and function in input space two where the tongue is described as a multifunctional tool that is used for several functions including chewing, swallowing and speaking. This conceptual metaphor therefore satisfies all the optimality principles.

**Blending Network**

The conceptual metaphor TONGUE IS AN OBJECT is a double scope network. This is so because the organizing frames of input one and that of input two clash. Also, the organizing frame of the blended space is more detailed since it has additional information (emergent structure) which is derived from neither of the inputs.

7. **EYE IS A CONTAINER FOR EMOTIONS**

The conceptual metaphor EYE IS A CONTAINER FOR EMOTIONS helps in comprehending the eye using the attributes of a container thus container occupies the source domain (input space one) while eye the target domain (input space two). Containers come in different shapes and sizes for example there are small, big, oval rectangular, triangular, circular containers among others. The eyes are also of different sizes (big or small) and different types for example, sleepy, hawkish, protruding, bright, squinting and deep set among others. While a container is made up of different parts like lid, opening, walls and floor, eye on the other hand, is made up of pupil, iris, lens, cornea and retina among others. Just as there are containers of different colours like white, green, blue, purple, gold, silver among others, eyes also have different colour ranges. There are some that are red, blue, green, amber brown and others grey.

Containers are used for different purposes for instance, there are those used for storing, others for transporting while others for preserving or holding goods for some time. The
eye also plays different roles for example its main role is vision. Apart from that, it is used to store different emotions like love, anger, joy, sadness among others.

The conceptual metaphor EYE IS A CONTAINER FOR EMOTIONS is understandable in respect of unmediated predictions from the input space of container for emotions directed by a sequence of established correlative transformations: ‘eye’ is mapped onto ‘container,’ ‘comes in different sizes and types’ is mapped onto ‘comes in different shapes and sizes,’ ‘has parts such as pupil, iris, lens e.t.c’ is mapped onto ‘has parts like lid, walls, floor, opening e.t.c,’ ‘comes in different colours’ is mapped onto ‘comes in different colours’ and ‘carries emotions and fluids’ is mapped onto ‘carries goods in different states.’ This information could be presented in fixed counterpart mappings as follows:

<table>
<thead>
<tr>
<th><strong>Input 1 (source domain)</strong></th>
<th><strong>Input 2 (Target domain)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Container</td>
<td>Eye</td>
</tr>
<tr>
<td>Comes in different shapes and sizes for example, oval, circular, triangular and sizes such as big, small.</td>
<td>Comes in different sizes and types for example there are big and small eyes and different types such as hawkish, bright, dull, squinting, protruding e.t.c</td>
</tr>
<tr>
<td>Has parts e.g lid, walls, floor, opening e.t.c</td>
<td>Has parts such as pupil, iris, lens, cornea, retina e.t.c</td>
</tr>
<tr>
<td>Comes in different colours e.g gold, silver, red e.t.c.</td>
<td>Comes in different Colours e.g red, blue, amber e.t.c</td>
</tr>
<tr>
<td>Carries goods in different states e.g solid, Liquid and gaseous.</td>
<td>Carries emotions and fluids</td>
</tr>
</tbody>
</table>
The fixed counterpart mapping is diagrammatically represented in Figure 4.29.

Figure 4.29: The cognitive representation of the conceptual metaphor ‘EYE IS A CONTAINER FOR EMOTIONS.’
The Blending Processes

EYE IS A CONTAINER FOR EMOTIONS is a conceptual metaphor which takes into account the blending processes of composition, completion and elaboration.

Composition

In composition, there is a specific projection of the carrying frame that is projected from input space one (container for emotions) and input space two (eye). Eye and a container are two entities which are charged with the responsibility of storing substances in different states.

Completion

In completion, the eye is likened to a container for emotions because of the similarities that the two entities exhibit. Just the way a container is made up of different parts, so is the eye. Also, there are different types of containers designed to carry different types of goods and substances just the way there are different types of eyes which also carry different emotions. Both entities (eye and container) need to be properly taken care of to be able to sufficiently perform their roles.

Blending

In blending, there are different types of emotions expressed by different types of eyes in the Luo culture. For example, (87) *wenge makwar* ‘red eyes’ may express sadness depending on the context in which they are used. One’s eyes could turn red as a result of crying hence red eyes carry sad emotions.

(88) *Wenge mamorore* ‘blurry eyes’ could express surprise, fear or bewilderment depending on the context in which they are used. Such eyes therefore carry a mixture of
feelings which border on joy, sorrow or surprise. Emotions that are carried by the eyes may influence the type of eyes displayed at a given point in time. For example, when emotions of fear or surprise are expressed (89) *wenge mayuore* ‘shy looking eyes’ are displayed while when emotions of curiosity are expressed (90) *wenge masokore* ‘penetrating eyes’ are unveiled. In addition, when emotions of joy or bewilderment are expressed (91) *wenge manuol* ‘composed eyes’ are displayed.

**Optimality Principles**

Several optimality principles have been satisfied by the conceptual metaphor EYE IS A CONTAINER FOR EMOTIONS. The first principle is that of unpacking in which elements in the blend can be returned to input space one and input space two where they initially came from. For example, the element *parts* in the blended space when taken back to input one and two where it originated translates to *lid, walls, floor and opening* among others in input space one and *pupil, iris, lens, cornea and retina* among others in input space two. On the same note, the element *colours* that is found in the blended space when taken back to the input one and two where it initially occupied translates to *gold, silver, red, blue, purple and white* in input space one and *red, blue, brown, amber, green and grey* in input space two.

The next principle to be fulfilled is that of integration. This conceptual metaphor is an integrated unit since all elements in the conceptual network are linked. Moreover, this network can only be manipulated as an integrated unit. The principle of topology has also been satisfied in the sense that elements in the blended space are connected to those in the generic as well as input spaces. For instance, the element *commodities* which is found in the fourth space is linked to *commodities* found in the third space which is by extension
connected to *goods in different states like solid liquid and gaseous* in input one and *emotions and fluids* in input two.

The principle of integration has also been satisfied because the blend is united and can only be utilized as a cohesive unit. The conceptual metaphor EYE IS A CONTAINER FOR EMOTIONS fails to satisfy the web principle because all the items in the first two spaces have been projected to the fourth space yet this principle advocates for projection that is selective.

**Blending Network**

The conceptual metaphor EYE IS A CONTAINER FOR EMOTIONS is a double scope network that contains organizing frames of input one and two that collide. It also contains an organizing frame of the blended space which includes harmonized ideas from the input spaces as well as an emergent structure. The next section deals with metaphorical conceptualizations that are animal related.

### 4.2.3 Blends of Animal related Conceptual Metaphors in Dholuo

Kövecses (2002) postulates that animal metaphors are pervasive in most languages because the entity animal is an exceptionally fruitful familiar domain. According to Fontecha and Cátalan (2003), a variety of attributes characterize animal metaphors. Two of these are crucial for this study. The first is that animal metaphor has its basis on the GENERIC IS SPECIFIC metaphor. This conceptual metaphor advocates for mapping generic information from a known domain to a specific delineation in an unknown one. The second one is that animal metaphor is founded in our experience with people and animals.
The conceptual network is such that there are mappings that take place among mental spaces. Animal is the familiar domain while a human being is the unfamiliar one. The former domain aids in conceptualizing the latter. The attributes allocated to the source and target (input one and two respectively) are projected to the generic space. Corresponding information from input one and two is transferred to the blended space. In this space, there is additional information which is the meaning of the conceptual metaphor.

8. PEOPLE ARE ANIMALS

The conceptual metaphor PEOPLE ARE ANIMALS is used in reference to human beings who possess traits that are similar to those of animals. A leopard is one of the wild animals that is used to refer to individuals among the Luo. According to Jansen (2004), a leopard is a taciturn, shrewd and difficult to track down carnivore. It has the ability to execute prey larger than itself. It is capable of adapting to different habitats like the dense bush in rocky surroundings and riverine forests. It has a spotted coat that provides perfect camouflage. Moreover, it keeps a low profile when it stalks prey.

A leopard is an animal with powerful jaws as well as strong muscles. It is an agile and powerful swimmer. It only becomes aggressive when defending territories from intruders (Jansen, 2004). A leopard feeds on a variety of prey for instance, deer, antelope, cattle, zebras, warthog among others. It depends on its acute sense of hearing and vision for hunting. Leopards have smooth, thick, pretty fur which has been used for ritual garbs and coats. The tail, claws and whiskers are prevalent as charms (Jansen, 2004).
After the annulment of the presidential results in the August 2017 elections (Asamba, 2017) two informants who are National Super Alliance (NASA) supporters in a conversation between them referred to senior counsel James Orengo as (92) *macha kwach* (that one is a leopard). Comparing an individual to an animal means that these two entities have similar characteristics. Several characteristics of the leopard have been mentioned but only those that are relevant to Orengo were listed. It is these relevant traits that make the expression worth processiong. In addition, the relevant traits are a matter of both cognitive effect and mental effort. The source domain in this case is a leopard while the target domain is human being (Orengo). Orengo is comparable to a leopard in a variety of ways for example a leopard only becomes aggressive when defending territories from intruders this is likened to the abrasive politics that Orengo engages in only when the situation demands. For example, in one instance, he put pressure on Samuel Kivuitu, a former chair of the Independent Electoral Commission of Kenya, at the Bomas of Kenya during the announcement of presidential results in the disputed presidential elections of 2007, in which Mwai Kibaki, the flag bearer of the Party of National Unity was declared president (Kenya Today, 2012).

A leopard feeds on a variety of prey. This attribute is comparable to the different types of cases of varying magnitude that Orengo handles in court. For example, he represented NASA coalition in the August (2017) presidential petition, he has also represented members of parliament and other elected leaders charged with different types of offences ranging from misuse of funds, to hate speech as well as in petitions challenging their election victories among other high profile cases.
A leopard is secretive and elusive this is comparable to the discreet nature of Orengo. Being a lawyer, his profession demands confidentiality in regard to information relayed to him by his clients. The leopard employs tact in dealing with other predators for example once it kills its prey, it carries it to a higher ground or takes it to a tree where other predators like the lion cannot reach it. This trait could be likened to the tact that Orengo employs in dealing with the cases that he handles as well as the way he dealt with the Moi regime when he was a political activist. In the latter case, he was a key strategist in the opposition and he played a lead role in bringing down the walls of resistance against multiparty politics in Kenya (Obonyo, 2014).

The leopard is courageous (Jansen, 2004). This is evidenced in its capability to kill prey larger than itself. Orengo just like a leopard is also courageous. He does not shy off from fighting against what he considers dictatorship, an attribute that has seen him rub authorities the wrong way making him spend a considerable time in detention. Also, when the Supreme Court upheld Kenyatta’s victory in the repeat presidential election of 2017, Orengo threatened to swear in Raila Odinga on the same day that Uhuru Kenyatta’s swearing in would take place.

The leopard is regarded as shrewd (Jansen, 2004). This trait is likened to the intelligent nature of Orengo. He is a brilliant lawyer and was the lead counsel in the petition that NASA filled in the Supreme Court challenging the election of Uhuru Kenyatta in the August 2017 general elections. During the hearing of the case, he gave witty and contrived responses. Moreover, he was a very consummate debater in parliament when he served as a member of parliament for Ugenya constituency, a trait that he has carried on to the senate where he is the senator for Siaya County.
We get many products from the leopard for instance, its fur is used for ceremonial robes and coats while its tail, claws and whiskers are used as amulets (Jansen, 2004). This attribute could be likened to the fact that Orengo wears many hats. He is a leading lawyer, an activist of high repute, a senator for Siaya County and also one of the pillars of NASA. A leopard has a firm grip on its prey this trait may be compared to the firm nature of Orengo. He sticks to the principles that he believes in and is not compromised.

The leopard is also elusive (Jansen, 2004). This trait is likened to the elusive nature of Orengo. After Uhuru Kenyatta had been declared the winner of presidential election in the August 2017 elections by the Independent Electoral and Boundaries Commission, Orengo and other leading luminaries in the NASA team kept the Jubilee party guessing at their next course of action (Leftie, 2017). To everyone’s surprise, Orengo together with a battery of lawyers representing NASA filed a petition seeking nullification of the presidential election just a few hours before the grace period for such a petition elapsed. He also played cat and mouse games with the police during his days as a political activist. This he did with the intention of evading the traps that had been laid for him during the opposition rallies in which he was the master planner (Wanga, 2016). The explanations provided in the analysis of the attributes of Orengo with regard to those of the leopard show that there were greater cognitive effects achieved by processing this external stimuli (the utterance of the respondents). Thus there was a greater relevance of the input to the listener of this utterance at that particular time. The maximisation of relevance for this particular comparison was
made possible because of the way the cognitive system of human beings has evolved (Wilson & Sperber, 2002).

The conceptual metaphor PEOPLE ARE ANIMALS is understandable in respect of unmediated predictions from the input space of animals directed by a sequence of established correlative transformations as follows: ‘Orengo’ is mapped onto ‘leopard,’ ‘human being’ is mapped onto ‘animal,’ ‘opportunistic person’ is mapped onto ‘opportunistic animal,’ ‘abrasive only when the situation demands’ is mapped onto ‘aggressive only when defending territories,’ ‘handles cases of different types and magnitudes’ is mapped onto ‘feeds on a variety of prey,’ ‘secretive person’ is mapped onto ‘secretive animal,’ ‘employs tact in dealing with cases and situations’ is mapped onto ‘employing tact in dealing with other predators,’ ‘courageous person’ is mapped onto ‘courageous animal,’ ‘shrewd individual’ is mapped onto ‘the shrewdest of the big carnivores,’ ‘wears many hats such as lawyer, senator activist e.t.c’ is mapped onto ‘has elements such as fur, tail, whiskers e.t.c’ and ‘firm in his undertakings’ is mapped onto ‘firm grip on its prey.’ This information can be summarized in fixed counterpart mappings as follows:
<table>
<thead>
<tr>
<th><strong>Input 1 (source domain)</strong></th>
<th><strong>Input 2 (Target domain)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Leopard</td>
<td>Orengo</td>
</tr>
<tr>
<td>Animal</td>
<td>Human being</td>
</tr>
<tr>
<td>Opportunistic animal</td>
<td>Opportunistic person</td>
</tr>
<tr>
<td>Aggressive only when defending territories</td>
<td>Abrasive only when the situation demands.</td>
</tr>
<tr>
<td>Feeds on a variety of prey</td>
<td>Handles cases of different types and magnitudes</td>
</tr>
<tr>
<td>Secretive animal</td>
<td>Secretive person</td>
</tr>
<tr>
<td>Employs tact in dealing with Other predators</td>
<td>Employs tact in dealing with cases and situations</td>
</tr>
<tr>
<td>Courageous animal</td>
<td>Courageous person</td>
</tr>
<tr>
<td>Shrewdest of all the big carnivores</td>
<td>Shrewd individual</td>
</tr>
<tr>
<td>Has elements such as fur, tail and whiskers</td>
<td>Wears many hats e.g lawyer, Senator, political activist e.t.c</td>
</tr>
<tr>
<td>Firm grip on its prey</td>
<td>Firm in his undertakings</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Generic space</strong></th>
<th><strong>Blended space</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject</td>
<td>Subject</td>
</tr>
<tr>
<td>Classification</td>
<td>Classification</td>
</tr>
<tr>
<td>Attribute</td>
<td>Attribute</td>
</tr>
<tr>
<td>Mannerism</td>
<td>Mannerism</td>
</tr>
<tr>
<td>Behaviour</td>
<td>Behaviour</td>
</tr>
<tr>
<td>Emergent structure</td>
<td>PEOPLE ARE ANIMALS</td>
</tr>
</tbody>
</table>
The fixed counterpart mapping is diagrammatically represented in Figure 4.29 as follows:

**Figure 4.30:** The cognitive representation of the conceptual metaphor ‘PEOPLE ARE ANIMALS.’

The **Blending Processes**

The conceptual metaphor PEOPLE ARE ANIMALS takes into account three blending processes: composition, completion and elaboration.
Composition

In composition, there is a specific projection of the socialization frame that is projected from input one (animal) and input two (people). Animals and people are social beings for example, they stay in groups, collectively perform duties and interact with one another among other attributes.

Completion

In completion, people are likened to animals in many ways. For instance, character traits that people have are similar to those of animals. Just the way humans possess positive and negative traits so do animals. Some human beings are strong, courageous and aggressive just the same way some animals are. On the contrary, some human beings are weak, gullible and cowardly just the way some animals are. Human beings also possess physical attributes comparable to those of animals. For example, some human beings are tall, short, plump, skinny and ugly among other physical traits that are displayed by animals. Human beings also possess mannerisms similar to those of animals.

Elaboration

In elaboration, different animals are metaphorically used to refer to human beings. For example, people who are metaphorically referred to as kwach ‘leopard’ in the Luo society are individuals who are discreet, intelligent and valiant among other traits. Those metaphorically referred to as guok ‘dog’ are persons who are dirty, immoral and unprincipled among other attributes while those metaphorically referred to as bim ‘baboon’ are bullish, ungrateful and scheming in nature among other characteristics.
Optimality Principles

The conceptual metaphor PEOPLE ARE ANIMALS satisfies the following principles: good reason, unpacking, topology, integration and web. In good reason, all elements in the conceptual network have functions that they play in the smooth running of the blend. In unpacking, elements in the blended space can be unpacked in such a way that they are taken back to input space one and two where they originated from. For example, the element behaviour that is found in the blend space when taken back to input spaces one and two where it came from initially, translates to the shrewdest of all the big carnivores in input space one and shrewd individual in input space two. In the principle of integration, the conceptual network of this metaphor is a blend because all its elements are linked. The principle of topology is also satisfied since elements in the blended space are linked to those in the generic and input spaces as follows: the element attribute in the blended space is linked to the element attribute in the generic space which is further linked to secretive animal in input space one and secretive person in input space two.

The last principle that is satisfied is that of the web. In this principle, elements are discerningly transferred to the fourth space in such a way that those that fail to match are not. For example, elements such as fur, tail and whiskers that are found in input space one fail to match wears many hats in input space two. This is so because the former are descriptions of the animal that the person being described is compared to while the latter are careers that the person being described has ventured into.

Blending Network

The conceptual metaphor PEOPLE ARE ANIMALS is a double scope network which has a blended space with a detailed organizing frame. This frame carries harmonized
ideas from the first two mental spaces as well as an extra one not derived from any of the first two spaces. It also contains clashing organizing frames of input one and two.

The study made the following observations with regard to the tenet of conceptual blends: it found out that the blending processes of composition, completion and elaboration are essential in the construction of meaning of conceptual metaphors in Dholuo. Composition reveals the strong bond that glues mental spaces in the integration network. It was also noted that interpretation of target domain was solely dependent on the source domain because we use an entity that is familiar, simple and concrete to understand another that is unfamiliar, complex and abstract.

Completion brings out the relationship between the source and target domains through analogy. In addition, elaboration, a creative process, gives room for thought, reasoning and acting. This freedom allows an individual to view conceptual metaphors from different perspectives such that the way one attaches meaning to a given metaphor is totally different from the way another person does it. The study also noted that elaboration is based on the cultural ideologies and thought processes of speakers of a given language. Kövesces (2006) supports this assertion by arguing that socio cultural experience plays a pivotal function in shaping our metaphors. He further notes the metaphors we generate are affected by particular encounters availed by the environment, the socio cultural context and the communicative situation that are distinct to certain groups of people or individuals. Fauconnier and Turner (2002) also support the significance of the blending processes in the mapping, analysis and interpretation of conceptual metaphors. They argue that the blending processes of composition,
completion and elaboration are the result of the emergent structure and they are crucial for the construction of meaning of conceptual metaphors.

The study found out that the attributes of the source are mapped onto those of the target domain. However, it is only the similar ones that are transferred to the fourth space which is the blended space. This is done through a procedure known as discriminatory transfer. This observation is in line with Coulson and Oakley (2002) who note that the input spaces (source and target domains) yield selective projection meaning that not all features found in the two input spaces are transferred to the blended space. Deignan (1997) also postulates that conceptual domains function at the level of thought, below language, and are realized linguistically by the metaphorical expressions.

The study found out that there are some conceptual metaphors in Dholuo which provide an appropriate environment for the operation of all the optimality principles responsible for effectual running of the blend (see example 6 and 4). Nevertheless, there are others which do so for only a select number of optimality principles (see example 1, 2, 3, 5 and 7). The study also found out that operation of the blend is dependent upon the optimality principles of unpacking, web, topology, good reason and integration. Moreover, the fulfillment of one of these governing principles does not dictate the fulfillment of another. This observation is in line with Fauconnier and Turner (2002) who note that optimality principles improve the efficiency of the blend nevertheless the satisfaction of any of these optimal propositions is not dependent on the satisfaction of the others.

These findings reveal the broad nature of the Conceptual Integration theory based on its tenets of blending processes, optimality principles and blending networks that have been
discussed. This is in line with Oponde and Mecha (2016) who posit that this theory brings forth the analysis of compositional and non compositional aspects of conceptual metaphors.

4.2.4 Vital Relations
This study borrowed the classifications developed by Džanić (2007) (see section 2.2.2) in relation to the tenet of vital relations, and applied those that were relevant in explaining conceptual metaphors in Dholuo related to human body parts, food and animals. The analyses of the vital relations were based on discussions fronted by Fauconnier and Turner (2002). The following vital relations were evidenced.

4.2.3.1 Analogy Vital Relation
Analogy vital relation is a comparison between two entities which are normally thought to be different but exhibit certain similarities (Figar, 2013). We establish similarities in entities based on prior knowledge that we possess about them. This knowledge enables us to make connections and establish relationships (Fauconnier & Turner, 2002). Fauconnier and Turner (2002) posit that Analogy vital relation is the most common. For example, in the conceptual metaphors in Dholuo (related to human body parts, food and animals) stomach is analogous to a container in which case, it is partly organized, deciphered, and spoken about with regard to a container. Lakoff and Johnson (1980) postulate that the word ‘partially’ is employed because every metaphor has its ‘used’ and ‘unused’ parts and we do not transfer all characteristics from the domain of container to that of stomach but some relevant properties of the former. Based on Gathigia’s (refer to figure 4.21) grouping of Analogy vital relations, the following were exhibited in the metaphorical expressions in Dholuo.
4.2.3.2. Positive Analogy based on the tangibility criterion

In this kind of categorization, the source and target domains (input one and two) have a relationship that is based on Analogy. The source domain in this instance is a tangible entity which must also be perceived positively. Table 4.68 shows twelve instantiations of the positive Analogy based on the tangibility criterion (see Appendix B).

Table 4.68: Positive Analogy based on the tangibility criterion

<table>
<thead>
<tr>
<th>Metaphorical expression</th>
<th>Gloss</th>
<th>Conceptual Metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Okano wach e iye</td>
<td>He/she stores information in his/her stomach</td>
<td>Stomach is a container</td>
</tr>
<tr>
<td>Chunye opong’ gi mang’eny</td>
<td>His/her heart is filled with several issues</td>
<td>Heart is a container</td>
</tr>
<tr>
<td>Ibeto mogo</td>
<td>You are ‘slashing’ ugali</td>
<td>Hand is a machine/instrument</td>
</tr>
<tr>
<td>Chuny mang ‘ich rabolo tiye</td>
<td>A cool heart where bananas grow</td>
<td>Heart is an entity/plant</td>
</tr>
<tr>
<td>Dhogi duong’</td>
<td>Your mouth is big</td>
<td>Mouth is a container</td>
</tr>
<tr>
<td>Oranga chakre wiya nyaka tienda</td>
<td>He/she looked at me from head to toe</td>
<td>Seeing is touching</td>
</tr>
<tr>
<td>Agoge opong’</td>
<td>His/her chest is full</td>
<td>Chest is a container</td>
</tr>
<tr>
<td>Wange’ bith</td>
<td>He/she has sharp eyes; a hawk eyed individual</td>
<td>Eye is an entity/object</td>
</tr>
<tr>
<td>Lwedo mayot</td>
<td>Quick/skilled hands</td>
<td>Hand is an entity/object</td>
</tr>
<tr>
<td>Thunde ojwer</td>
<td>Her breasts have withered or slackened</td>
<td>Breast is an entity/plant</td>
</tr>
<tr>
<td>Iyom ka budho</td>
<td>You are as soft as pumpkins</td>
<td>People are food</td>
</tr>
<tr>
<td>Aheri mor kich</td>
<td>I love you like honey</td>
<td>Love is food</td>
</tr>
</tbody>
</table>

From the conceptual metaphor BREAST IS AN ENTITY/PLANT which is an instantiation of the positive Analogy based on the tangibility criterion, breast and plant have an analogous relationship in the sense that even though they are two different
concepts there are certain traits that they share for instance, they are both living organisms as such they grow, blossom and finally die. They are essential sources of nourishment for instance, there are plants that are food for human beings as well as animals just the way breast milk nourishes the young of both human beings and animals among other similarities. This conceptual metaphor is diagrammatically represented by Figure 4.31.

Figure 4.31: Conceptual interaction between breast (target domain) and plant (source domain) positive Analogy based on the tangibility criteria

4.2.3.3 Positive Analogy based on the non-tangibility criterion

There is an analogous association linking the known and unknown domains in this category with the source domain being a non-tangible entity that is positively perceived. Table 4.69 shows nine instantiations of positive Analogy based on the non-tangibility criterion.
Table 4.69: Positive Analogy based on the non-tangibility criterion

<table>
<thead>
<tr>
<th>Metaphorical expression</th>
<th>Gloss</th>
<th>Conceptual metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chunye ber</td>
<td>He/she has a good heart</td>
<td>Heart is a locus for approved behaviour</td>
</tr>
<tr>
<td>Wechene tin</td>
<td>He/she is a person of few words</td>
<td>Mouth is a locus for approved behaviour</td>
</tr>
<tr>
<td>Lweti bup</td>
<td>You are generous</td>
<td>Hand is a locus for approved behaviour</td>
</tr>
<tr>
<td>Aketo wang’a abiro yudo duoko</td>
<td>I am keenly watching I will get the results</td>
<td>Seeing is understanding/thinking/knowing</td>
</tr>
<tr>
<td>Chunya oheri</td>
<td>My heart loves you</td>
<td>Heart is love</td>
</tr>
<tr>
<td>Neno mos, matut</td>
<td>Watching keenly, critically</td>
<td>Eye is a locus for approved behaviour</td>
</tr>
<tr>
<td>Iwinjo gima anyisi no?</td>
<td>Have you heard what I have told you?</td>
<td>Hearing is understanding</td>
</tr>
<tr>
<td>Go nyokoth piny</td>
<td>Put your behind down</td>
<td>Sitting is relaxing</td>
</tr>
<tr>
<td>Chunye oil</td>
<td>His/her heart is filled with joy</td>
<td>Heart is a container for positive emotions</td>
</tr>
</tbody>
</table>

From the examples illustrated in table 4.69, there are some human body parts, animals and food conceptual metaphors that depict instances of positive Analogy vital relation based on the non tangibility criterion. For example, in HEART IS A CONTAINER FOR POSITIVE EMOTIONS conceptual metaphor, there is an analogous relationship based on the positive non tangibility between a heart and container. Even though these two entities are different, they exhibit certain similarities for instance both of them carry varied goods, play different roles, are made of different materials and have to be properly taken care of to be able to carry out their roles effectively. This conceptual metaphor is diagrammatically represented by Figure 4.32.
**Figure 4.32:** Conceptual interaction between heart (target domain) and positive emotions (source domain) positive Analogy based on the non-tangibility criteria

Analogy vital relation can be pursued into an interior space vital relation of Uniqueness. This is exemplified by the conceptual metaphor POLITICIANS ARE METHODS OF FISHING (see section 4.2.1.4 & 4.2.1.8).

### 4.2.3.4 Negative Analogy based on the Tangibility Criterion

Just like in the case of positive Analogy based on tangibility criterion, the negative one shows the relationship that links the familiar and unfamiliar domains. Moreover, the source domain must also be a tangible entity. Table 4.70 shows five instantiations of negative Analogy based on tangibility criterion.
Table 4.70: Negative Analogy based on the tangibility criterion.

<table>
<thead>
<tr>
<th>Metaphorical expression</th>
<th>Gloss</th>
<th>Conceptual metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dhakono en okoko</td>
<td>That woman is Marbled Victoria squeaker</td>
<td>A human being is a stubborn fish</td>
</tr>
<tr>
<td>Inego chunya kod wachno</td>
<td>You have destroyed my heart with that information</td>
<td>Heart is a destroyable object</td>
</tr>
<tr>
<td>Nyathino tama</td>
<td>That child is tama (green grams that remain hard regardless of the amount of time spent cooking them)</td>
<td>Inappropriate behaviour is indelible food</td>
</tr>
<tr>
<td>Bim ero biro</td>
<td>The baboon is coming</td>
<td>People are ugly animals</td>
</tr>
<tr>
<td>Ijoga ka rabond odhigo</td>
<td>I dislike you like odhigo (Musa sp)</td>
<td>Hate is tasteless food</td>
</tr>
</tbody>
</table>

In the conceptual metaphor A HUMAN BEING IS A STUBBORN FISH, vital relation of Analogy brings forth similarities between human beings and fish in as much as the two are believed to be different. Some of the similarities are both exhibit attributes like being headstrong, bullish and solitary among others. This conceptual metaphor is diagrammatically represented by Figure 4.33.

![Figure 4.33: Conceptual interaction between human being (target domain) and stubborn fish (source domain) negative Analogy based on the tangibility criteria](image-url)
4.2.3.5 Negative Analogy based on the Non-Tangibility Criterion

In this category, the association linking the known and unknown domains is analogous. However, the source domain is a non-tangible entity that is negatively perceived. Table 4.71 shows nine instantiations of negative Analogy based on non-tangibility criterion.

<table>
<thead>
<tr>
<th>Metaphorical expression</th>
<th>Gloss</th>
<th>Conceptual metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Lep mayot kelo midhiero</em></td>
<td>A loose tongue brings trouble</td>
<td>Tongue is a locus for disapproved behaviour</td>
</tr>
<tr>
<td><em>Laro chiemo</em></td>
<td>Scrambling for food</td>
<td>Eating is war</td>
</tr>
<tr>
<td><em>Wang’i tek</em></td>
<td>You are shameless</td>
<td>Eye is a locus for disapproved behaviour</td>
</tr>
<tr>
<td><em>Chunya ridni</em></td>
<td>My heart is beating very fast</td>
<td>Heart is a locus for negative emotions</td>
</tr>
<tr>
<td><em>Dhakono wuoyo mang’eny</em></td>
<td>That woman talks a lot</td>
<td>Mouth is a locus for disapproved behaviour</td>
</tr>
<tr>
<td><em>Ora keth iye rach</em></td>
<td>My son in-law has a stomach</td>
<td>Stomach is a locus for disapproved behaviour</td>
</tr>
<tr>
<td></td>
<td>whose bile is bad</td>
<td></td>
</tr>
<tr>
<td><em>Japuonj iye owang’</em></td>
<td>The teacher’s stomach has</td>
<td>Stomach is a locus for negative emotions</td>
</tr>
<tr>
<td></td>
<td>burnt</td>
<td></td>
</tr>
<tr>
<td><em>Nyathicha lwete bith/bor</em></td>
<td>That child has a ‘sharp/long’</td>
<td>Hand is a locus for disapproved behaviour</td>
</tr>
<tr>
<td></td>
<td>hand</td>
<td></td>
</tr>
<tr>
<td><em>Jalcha iye opong’ gi chieth</em></td>
<td>That man has a protruding</td>
<td>Stomach is a locus for negative appearance</td>
</tr>
<tr>
<td></td>
<td>belly full of faeces</td>
<td></td>
</tr>
</tbody>
</table>

In the conceptual metaphor EATING IS WAR for instance, vital relation of Analogy brings out similarities between eating and war even though the two entities are thought to be different. The similarities are: both involve people, make use of equipment, have end-
products and are actions among other similarities. This conceptual metaphor is diagrammatically represented in Figure 4.34.

Figure 4.34: Conceptual interaction between eating (target domain) and war (source domain) Negative Analogy based on the non-tangibility criteria

4.2.3.6. Presence of an Entity
Gathigia (2014) argues that conceptual metaphors in this category are characterized by lack of lexical items ‘does not know’ and ‘does not have.’ There are eight instantiations of conceptual metaphors in Dholuo which invoke the presence of an entity in the positive Analogy based on non-tangibility criterion as underscored in Table 4.72.

Table 4.72: Positive Analogy based on the non-tangibility criterion and indicative of the presence of an entity

<table>
<thead>
<tr>
<th>Metaphorical expression</th>
<th>Gloss</th>
<th>Conceptual metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chunye ber</td>
<td>He/she has a good heart</td>
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<td>Wechene tin</td>
<td>He/she is a person of few words</td>
<td>Mouth is a locus for approved behaviour</td>
</tr>
<tr>
<td>Lweti bup</td>
<td>You are generous</td>
<td>Hand is a locus for approved behaviour</td>
</tr>
<tr>
<td>Aketo wang’a abiro yudo duoko</td>
<td>I am keenly watching I will get the results</td>
<td>Seeing is understanding/thinking/knowing</td>
</tr>
<tr>
<td>Chunya oheri</td>
<td>My heart loves you</td>
<td>Heart is love</td>
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<tr>
<td>Neno mos, matut</td>
<td>Watching keenly, critically</td>
<td>Eye is a locus for approved behaviour</td>
</tr>
<tr>
<td>Iwinjo gima anyisi no?</td>
<td>Have you heard what I have told you?</td>
<td>Hearing is understanding</td>
</tr>
<tr>
<td>Go nyokoth piny</td>
<td>Put your behind down</td>
<td>Sitting is relaxing</td>
</tr>
</tbody>
</table>
The conceptual metaphor LOVE IS A POSITIVE EMOTION for example, falls in this category because of the analogous relationship between love and emotion. The latter is a non tangible entity also input space one is positively perceived. In addition, input space one denotes the presence of an entity because of the absence of negation that is usually represented using the lexical item ‘not.’ From table 4.72, we can diagrammatically represent the conceptual metaphor LOVE IS A POSITIVE EMOTION by Figure 4.35 as follows:

```
Analog

Hera

(love)

Paromaber

(positive)

Non-tangibility

Positive

Presence of an entity
```

*Figure 4.35: Conceptual Interaction between love (target domain) and positive emotion (source domain) based on Non-tangibility criterion and Indicative of the Presence of an Entity.*

4.2.3.7 Compression of Analogy Vital Relations

An exterior vital relation of Analogy can be pursed into an interior vital relation of Part-Whole as exemplified in the conceptual metaphors A POLITICIAN IS A GOOD FISHING METHOD; A POLITICIAN IS A BAD FISHING METHOD and EYE IS A CONTAINER FOR EMOTIONS. In the first two instances, for example, the fishing methods (*mapara and odhi oduogo*) form part of fishing and therefore when all methods are brought together they form a whole. In the third instance, the eye is a container for several things for example, emotions and behaviour. When these functions are put together, the whole is established.
In reference to Analogy vital relation, the study found out that Analogy is the most common in conceptual metaphors in Dholuo. It was classified as follows: positive Analogy based on the tangibility criterion; positive Analogy based on the non-tangibility criterion; negative Analogy based on the tangibility criterion and negative Analogy based on the non-tangibility criterion and indicative of the presence of an entity. Out of these classifications, the positive Analogy based on the tangibility criterion attracted fifty metaphorical expressions, the highest number among the classes. Gathigia (2014) is in concord with this finding. He argues that ‘Analogy is the most ubiquitous vital relation in the understanding of Love metaphors in Gĩkũyũ.’

4.2.3.8 The Disanalogy Vital Relation

Fauconnier and Turner (2002) argue that Disanalogy vital relation is established in Analogy. Unlike Analogy, Disanalogy relies on the differences between input spaces and not parallels. In Disanalogy, an element that is found in one input space is different from what is found in the blended space. Brdar et al. (2009) give an example in which a physical dimension of beauty which is found in input space one is not the same as what is found in the blended space where a spiritual dimension is added. Thus, within the blended space, this vital relation is compressed into Change because we have the change from feeling beautiful only from outside to experiencing both physical and spiritual beauty.

Gathigia (2014) argues that Disanalogy is invoked in instances where there are variations of discrepancies or incompatibility between the source and target domains. According to him, a strong relationship is evident between metaphors that are perceived as negatively
analogous and based on both tangibility and non-tangibility criteria and Disanalogy vital relation. Table 4.73 shows nine conceptual metaphors in Dholuo in which Disanalogy vital relation is registered.

Table 4.73: Conceptual metaphors in Dholuo in which the Disanalogy vital relation is registered.

<table>
<thead>
<tr>
<th>Metaphorical expressions</th>
<th>Gloss</th>
<th>Conceptual metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Beto mogo, dhawo gi kuon</em></td>
<td>‘slashing ugali’, ‘Fighting’</td>
<td>Eating is war</td>
</tr>
<tr>
<td><em>Chunya chandore</em></td>
<td>My heart is unsettled</td>
<td>Heart is worry</td>
</tr>
<tr>
<td><em>Chunya onge mor</em></td>
<td>My heart lacks joy</td>
<td>Heart is sadness</td>
</tr>
<tr>
<td><em>Macha siandane kech</em></td>
<td>That one has a ‘sour’ buttock</td>
<td>Buttock is bad luck</td>
</tr>
<tr>
<td><em>Weketho mogo</em></td>
<td>Stop ‘destroying’ ugali</td>
<td>Eating is destroying</td>
</tr>
<tr>
<td><em>Kik owuondu mano odhi oduo</em></td>
<td>Let him not cheat you that one is odhi oduo</td>
<td>Man is a poor fishing method</td>
</tr>
<tr>
<td><em>Anyango bim kik tabu mor yudi kode</em></td>
<td>Anyango is a baboon be warned. Don’t let a conflict arise between you and her</td>
<td>A woman is a vicious animal</td>
</tr>
<tr>
<td><em>Siandane ng’ich</em></td>
<td>Her buttocks are wet</td>
<td>Buttock is a leaking container</td>
</tr>
<tr>
<td><em>Mano magina kata chuma maliet</em></td>
<td>That one is a gun or hot metal</td>
<td>Penis is a weapon</td>
</tr>
</tbody>
</table>

The conceptual metaphor EATING IS WAR for instance, portrays two actions that are diametrically opposed. If one examines these two actions, the differences that they exhibit are more than the similarities. For example, eating is an activity that is pleasurable while war is one that leads to misery. While eating helps in building the body, war destroys it by maiming it and this action can lead to its loss among other differences. A metaphors in Table 4.73 is represented diagrammatically by Figure 4.36 of the conceptual metaphor EATING IS DESTROYING.
The study noted that Disanalogy has its basis on Analogy vital relation with the former being brought to perspective because of the discordance between the source and target domains. This is a view that is shared by Gathigia (2014).

### 4.2.3.9 The Cause-Effect Vital Relation

Fauconnier and Turner (2002) posit that in this vital relation one element is a cause and the other is its effect. Cause is found in one input space while Effect in the other. In the Cause-Effect vital relation, a causality verb is used. The conceptual metaphors EATING IS WAR; HEART IS WORRY; HEART IS TASTELESS FOOD are instantiations of the Cause-Effect vital relation. In the Luo community, we have different types of hearts namely: a bad, good, sad, wide heart among others. When a heart is bad, it causes/brings worry and even sadness to other people. This is so because a human being with a bad heart is inclined to cause pain or even sorrow to others because of the evil deeds that he/she metes out on them.

EATING IS WAR is another conceptual metaphor that exhibits Cause-Effect vital relation. Eating brings/causes war. People engage in fights for a variety of reasons for example, because of food and resources. The scarcity of these essential commodities could lead to a bruising battle between people or even countries that borderer each other.
For example, there has been a conflict between Kenya and Uganda over Migingo Island with each country claiming ownership of this fish-rich island (Rossi, 2018).

Just as there are different types of hearts so are tongues. A sharp tongue for example, is disapproved among the Luo because it may be a cause of conflict leading to war which could culminate into loss of lives and property. Therefore ‘A TONGUE IS A LOCUS FOR DISAPPROVED BEHAVIOUR’ conceptual metaphor satisfies Cause-Effect vital relation. Table 4.74 shows ten conceptual metaphors in Dholuo in which Cause-Effect vital relation is registered.

Table 4.74: Conceptual metaphors in Dholuo that register the Cause-Effect vital relation

<table>
<thead>
<tr>
<th>Metaphorical expression</th>
<th>Gloss</th>
<th>Conceptual metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Beto mogo, dhawo gi kuon</em></td>
<td>‘slashing ugali’, ‘Fighting’ with ugali</td>
<td>Eating is war</td>
</tr>
<tr>
<td><em>Chunya chandore</em></td>
<td>My heart is unsettled</td>
<td>Heart is worry</td>
</tr>
<tr>
<td><em>Chunya onge mor</em></td>
<td>My heart lacks joy</td>
<td>Heart is sadness</td>
</tr>
<tr>
<td><em>Lep mayot keko midhiiero</em></td>
<td>A loose tongue brings trouble</td>
<td>Tongue is a locus for disapproved behaviour</td>
</tr>
<tr>
<td><em>Dhakono wuoyo mang’eny</em></td>
<td>That woman talks a lot</td>
<td>Mouth is a locus for disapproved behaviour</td>
</tr>
<tr>
<td><em>Jaduon’ cha chunye ler</em></td>
<td>That old man has a clean heart</td>
<td>Heart is kindness/generosity</td>
</tr>
<tr>
<td><em>Wang’i tek</em></td>
<td>You are shameless</td>
<td>Eye is a locus for disapproved behaviour</td>
</tr>
<tr>
<td><em>Ora keth iye rach</em></td>
<td>My son-in-law has a stomach whose bile is bad</td>
<td>Stomach is a locus for disapproved behaviour</td>
</tr>
<tr>
<td><em>Nyathicha lwete bith/bor</em></td>
<td>That child has a ‘sharp/long’ hand</td>
<td>Hand is a locus for disapproved behaviour</td>
</tr>
<tr>
<td><em>Siandani otimo kudho</em></td>
<td>Your buttocks have ‘thorns’</td>
<td>Buttock is a locus for disapproved behaviour</td>
</tr>
</tbody>
</table>
EATING IS WAR, an instantiation of Cause-Effect vital relation, is represented diagrammatically by Figure 4.37.

**Input space one**

<table>
<thead>
<tr>
<th>Cause</th>
<th>Effect</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eating</td>
<td>War</td>
</tr>
<tr>
<td>Food</td>
<td>Weapons</td>
</tr>
<tr>
<td>Different types of food</td>
<td>Different types of weapons</td>
</tr>
<tr>
<td>Leads to nourishment</td>
<td>Leads to loss of lives and property</td>
</tr>
</tbody>
</table>

**Figure 4.37: The Conceptual Interaction between Eating and the Cause-Effect vital relation**

4.2.3.10 Part-Whole Vital Relation

Part-Whole vital relation is a subsidiary of the Cause-Effect vital relation. As a subsidiary vital relation, Fauconnier and Turner (2002) state that it fuses part-whole mappings across space into one. Table 4.75 shows twenty seven conceptual metaphors in Dholuo in which Part-Whole vital relation is registered.
<table>
<thead>
<tr>
<th>Metaphorical expression</th>
<th>Gloss</th>
<th>Conceptual metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Okano wach e iye</strong></td>
<td>He/she stores information in his/her stomach</td>
<td>Stomach is a container</td>
</tr>
<tr>
<td><strong>Chunye opong’ gi mang’eny</strong></td>
<td>His/her heart is filled with several issues</td>
<td>Heart is a container</td>
</tr>
<tr>
<td><strong>Ibeto mogo</strong></td>
<td>You are ‘slashing’ ugali</td>
<td>Hand is a machine/instrument</td>
</tr>
<tr>
<td><strong>Chuny mang ’ich rabolo tiye</strong></td>
<td>A cool heart where bananas grow</td>
<td>Heart is an entity/plant</td>
</tr>
<tr>
<td><strong>Dhogi duong’</strong></td>
<td>Your mouth is big</td>
<td>Mouth is a container</td>
</tr>
<tr>
<td><strong>Agoge opong’</strong></td>
<td>His/her chest is full</td>
<td>Chest is a container</td>
</tr>
<tr>
<td><strong>Wange’ bith</strong></td>
<td>He/she has sharp eyes; a hawk eyed individual</td>
<td>Eye is an entity/object</td>
</tr>
<tr>
<td><strong>Mago lwedo mayot</strong></td>
<td>Those are quick/skilled hands</td>
<td>Hand is an entity/object</td>
</tr>
<tr>
<td><strong>Thunde ojwer</strong></td>
<td>Her breasts have withered or slackened</td>
<td>Breast is an entity/plant</td>
</tr>
<tr>
<td><strong>An e wii koka</strong></td>
<td>I am moving very fast</td>
<td>Leg is a locomotive</td>
</tr>
<tr>
<td><strong>Sianda ma otwo</strong></td>
<td>‘flat’ buttocks</td>
<td>Buttock is an entity/object</td>
</tr>
<tr>
<td><strong>Siandane rego nyim</strong></td>
<td>His/her buttocks are a crushing sesame</td>
<td>Buttock is a machine/instrument</td>
</tr>
<tr>
<td><strong>Sianda ma opong’</strong></td>
<td>Buttocks that are full</td>
<td>Buttock is a container</td>
</tr>
<tr>
<td><strong>Dho thunde odinore</strong></td>
<td>The ‘mouth’ of her breast is blocked</td>
<td>Breast is an organism/person</td>
</tr>
<tr>
<td><strong>Lweti dongo</strong></td>
<td>Your hands are big</td>
<td>Hand is an entity/object</td>
</tr>
<tr>
<td><strong>Ojwang’ muofu</strong></td>
<td>Ojwang’ the blind</td>
<td>Penis is a person</td>
</tr>
<tr>
<td><strong>Mano rwath</strong></td>
<td>That one is a bull</td>
<td>Penis is an animal</td>
</tr>
<tr>
<td><strong>Iluongo ni kede kata chuma</strong></td>
<td>It is called a stick or metal or pen</td>
<td>Penis is a plant/entity/instrument</td>
</tr>
<tr>
<td><strong>kata kalam</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Onyosa, aliya, sam</strong></td>
<td>Carebara vidua Smith, dried meat, lakeflies</td>
<td>Vagina is sweet food</td>
</tr>
<tr>
<td><strong>En kar nyodo</strong></td>
<td>It is a birth canal</td>
<td>Vagina is a container</td>
</tr>
<tr>
<td><strong>Idendeni Migingo</strong></td>
<td>It is christened Migingo</td>
<td>Vagina is an ecosystem</td>
</tr>
<tr>
<td><strong>Wich e dhano</strong></td>
<td>The head is the person</td>
<td>Head is a person</td>
</tr>
<tr>
<td><strong>Pong’ ita gi wach</strong></td>
<td>Fill my ears with information</td>
<td>Ear is a container</td>
</tr>
<tr>
<td><strong>Chunya goyo ndalo</strong></td>
<td>My heart is calculating</td>
<td>Heart is a person</td>
</tr>
<tr>
<td><strong>Uma opong’</strong></td>
<td>My nose is full</td>
<td>Nose is a container</td>
</tr>
<tr>
<td><strong>Ting’ wang’i</strong></td>
<td>Lift up your eye</td>
<td>Eye is a limb</td>
</tr>
<tr>
<td><strong>Dhok mabor biro jemoni</strong></td>
<td>A long mouth will land you in trouble</td>
<td>Mouth is an entity/object</td>
</tr>
</tbody>
</table>

Mouth, heart, nose, tongue, ears, eyes, teeth, hands are some parts of the body. Together they make the whole that is, the body. The metaphorical expressions that yield the Part-Whole vital relation which is a subsidiary of Cause-Effect vital relation, were the highest in number. This observation is further proof that the body is the main source domain from which conceptual mappings are derived.
4.2.3.11 The Similarity vital relation

Fauconnier and Turner (2002) aver that Similarity is an internal space vital relation that connects entities with their shared properties thus implying that human beings have perceptual mechanisms for perceiving similarity directly. Gathigia (2014) also notes that Similarity vital relation utilizes phrases such as *like* and *resembles* in their various instantiations. Ortony (1993) further posits that metaphors are grounded on resemblances for the reason that in metaphors readers/listeners are usually motivated to liken two entities and draw conclusions based on the similarities entailed in the two. In the Luo community for instance, human beings are compared to animals. Examples include *nyakono tiga* ‘that lady is a giraffe,’ *Omollo nyang* ‘Omollo is a crocodile,’ *aromo gwath* ‘I have met a bull,’ *Orengo kwach* ‘Orengo is a leopard’ among others. Table 4.76 shows ten conceptual metaphors in Dholuo in which Similarity vital relation is registered.

<table>
<thead>
<tr>
<th>Metaphorical expression</th>
<th>Gloss</th>
<th>Conceptual metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Anyango yom ka budho</em></td>
<td>Anyango is a soft as pumpkin</td>
<td>A person is soft food</td>
</tr>
<tr>
<td><em>Adwera bor ka tiga</em></td>
<td>Adwera is as tall as a giraffe</td>
<td>A human being is a towering animal</td>
</tr>
<tr>
<td><em>Wiye tek ka wii okoko</em></td>
<td>He/she is as tough headed as Marbled Victoria squeaker</td>
<td>A human being is a stubborn fish</td>
</tr>
<tr>
<td><em>Opugno ka mbuta</em></td>
<td>As fat as a Nile perch</td>
<td>A human being is a plump fish</td>
</tr>
<tr>
<td><em>Mariko ger ka rachier</em></td>
<td>Mark is as cruel as a black mamba</td>
<td>A human being is a ferocious animal</td>
</tr>
<tr>
<td><em>Raracha ka omend luoch</em></td>
<td>As ugly as Lake Victoria Sardine that is dried in a foggy weather</td>
<td>A human being is an ugly fish</td>
</tr>
<tr>
<td><em>Kite rach ka kit thuol</em></td>
<td>Has a bad attribute like that of a snake</td>
<td>A human being is a heartless animal</td>
</tr>
<tr>
<td><em>Raracha ka alod atipa</em></td>
<td>As ugly as the <em>atipa</em> vegetable</td>
<td>A human being is unpalatable food</td>
</tr>
<tr>
<td><em>Onyango jachir ka sibuor</em></td>
<td>Onyango is as brave as a lion</td>
<td>A human being is a valiant animal</td>
</tr>
<tr>
<td><em>Njejore ka omena</em></td>
<td>He/she is as swift/playful as Lake Victoria sardine</td>
<td>A human being is an exuberant fish</td>
</tr>
</tbody>
</table>
The conceptual metaphor A HUMAN BEING IS A FEROCIOUS BLACK MAMBA in Table 4.76 which is an instantiation of Similarity vital relation is diagrammatically represented by Figure 4.38.

<table>
<thead>
<tr>
<th>Source</th>
<th>Target</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black mamba</td>
<td>Human being</td>
</tr>
<tr>
<td>Venomous</td>
<td>Dangerous- could maim or even</td>
</tr>
<tr>
<td>Highly aggressive</td>
<td>Kill real or perceived enemies</td>
</tr>
<tr>
<td>Active during the day and</td>
<td>Move with speed to punish or</td>
</tr>
<tr>
<td>at night</td>
<td>inflict pain on those who wrong</td>
</tr>
<tr>
<td>Strikes repeatedly each time</td>
<td>them</td>
</tr>
<tr>
<td>injecting a large volume of</td>
<td>Active during the day and sleeps at night</td>
</tr>
<tr>
<td>venom in the victim’s body</td>
<td>When wronged, punishes the</td>
</tr>
<tr>
<td>It is defensive</td>
<td>using different means like</td>
</tr>
<tr>
<td>It is sociable- found in pairs</td>
<td>blackmail</td>
</tr>
<tr>
<td>or in small groups</td>
<td>Employs a variety of defence</td>
</tr>
<tr>
<td></td>
<td>Tactics when dealing with his/her</td>
</tr>
<tr>
<td></td>
<td>Opponents</td>
</tr>
<tr>
<td></td>
<td>Is a sociable being.</td>
</tr>
</tbody>
</table>

*Figure 4.38: Conceptual Interaction between a human being and the Similarity vital relation.*

The conceptual metaphor A HUMAN BEING IS A FEROCIOUS BLACK MAMBA, presents pursing of exterior space Analogy into Similarity vital relation. Majority of the conceptual metaphors which are instantiations of Similarity vital relation are food-related conceptual metaphors. This finding is in agreement with Gathigia’s (2014) assertions on the Similarity vital relation. He notes that majority of metaphors of love conceptualizing LOVE IS FOOD is connected via the Similarity vital relation.

4.2.3.12 The Category vital relation

Fauconnier and Turner (2002) note that Category is an interior space vital relation that associates entities with classes they belong to. Gathigia (2014) also opines that in
Category vital relation input spaces belong to the same category. Table 4.77 shows five conceptual metaphors in Dholuo which register Category vital relation.

**Table 4.77: Conceptual metaphors in Dholuo that register the Category vital relation**

<table>
<thead>
<tr>
<th>Metaphorical expression</th>
<th>Gloss</th>
<th>Conceptual metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chunya lit</td>
<td>My heart is painful</td>
<td>Heart is pain</td>
</tr>
<tr>
<td>Chunya oil</td>
<td>My heart is happy</td>
<td>Heart is joy</td>
</tr>
<tr>
<td>Chunya okwe ka nyuka</td>
<td>My heart is as cool as a baby’s porridge</td>
<td>Heart is peace</td>
</tr>
<tr>
<td>Pii wang’e ng’eny</td>
<td>He/she has a lot of tears</td>
<td>Eye is sorrow</td>
</tr>
<tr>
<td>Omoro wang’e ka tula</td>
<td>He/she has opened his/her eyes as wide as those of an owl</td>
<td>Eye is a container for emotions</td>
</tr>
</tbody>
</table>

The metaphorical expressions *chunya lit* ‘my heart is painful,’ *chunya oil* ‘my heart is happy,’ *chunya ridni* ‘my heart is racing fast’ and *chunya okwe* ‘my heart is peaceful’ express pain, joy, peace and anxiety which are emotions that belong to the same category. Metaphorical expressions from which these emotions are derived display HEART IS A LOCUS FOR EMOTIONS conceptual metaphor. In another example, metaphorical expressions *wang’e kwar* ‘his/her eyes are red’ may be used to refer to one who has been crying hence the redness of the eyes. Some people cry because of sorrow while others cry because of joy. *Pii wang’e ng’eny* ‘he/she has a lot of tears’ is a metaphorical expression in which tears are mentioned. This is again associated with either happiness or sadness, *wang’e mil* ‘his/her eye twinkles’ may be an expression of joy while *we moro wang’i ka tula* ‘stop enlarging your eyes like an owl’ could be used to express fear, anger or even surprise.

The metaphorical expression *Wang’e rwadore* ‘his/her eyes are opening and closing in quick succession’ can be used to show guilt or suspicion. Sorrow, joy, anger, fear and
worry are emotions hence they belong to the same category. Metaphorical expressions in which these emotions are derived are instantiations of the conceptual metaphor EYE IS A CONTAINER FOR EMOTIONS. Therefore, outer-space Analogy is compressed into Category vital relation. A heart and a container are metaphorically analogous even though they are also related via Category vital relation since both of them are objects that carry different entities and play many other roles. From the metaphorical expressions which yield the two conceptual metaphors HEART IS A LOCUS FOR EMOTIONS and EYE IS A CONTAINER FOR EMOTIONS, there are negative metaphorical expressions which are instances of Disanalogy vital relation (heart is pain and eye is sorrow). Pain and sorrow if not controlled could lead to devastating psychological effects.

There are animals that are used to refer to human beings. For example, *Anyango tiga nyang’ute bor* ‘Anyango the giraffe whose neck is long,’ *Onyango rwath tije ng’eny* ‘Onyango a bull has many duties,’ *Amollo sibuor ruodh lee* ‘Amollo the lion king of animals,’ *Ogutu jowi jamuomo* ‘Ogutu the buffalo that charges fiercely,’ *Omata kwach wang’e tindo ok pudh yier e siandane* ‘Omata the leopard with small eyes you cannot pluck fur from its behind’ *Otieno nyang’ omaki apana buodha* ‘Otieno the crocodile has caught you there is no escape’ among others. Giraffe, bull, lion, buffalo, leopard and crocodile are animals thus they belong to the same category. These metaphorical expressions are instances of the conceptual metaphor HUMAN BEINGS ARE ANIMALS.

The conceptual metaphor HUMAN BEINGS ARE ANIMALS which is also an instantiation of Category vital relation is diagrammatically represented by Figure 4.39.
4.2.3.13 The Intentionality vital relation

Fauconnier and Turner (2002) argue that Intentionality is an integral relation that encompasses those linked with cognitive inclinations and tendencies pointed at content. The significance of this vital relation as Fauconnier and Turner note is that our activities, opinions and sentiments are grounded on the relations they apply to. Table 4.78 shows seven conceptual metaphors in Dholuo which register Intentionality vital relation.

Table 4.78 conceptual metaphors in Dholuo registering the Intentionality vital relation.

<table>
<thead>
<tr>
<th>Metaphorical expression</th>
<th>Gloss</th>
<th>Conceptual metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chunya oil</td>
<td>My heart is happy</td>
<td>Heart is container for positive emotions</td>
</tr>
<tr>
<td>Chunya chandore aonge kwe</td>
<td>My heart is troubled I don’t have peace</td>
<td>Heart is container for negative emotions</td>
</tr>
<tr>
<td>Chunya okuyo nikech wachno</td>
<td>My heart is sad because of that news</td>
<td>Heart is container for negative emotions</td>
</tr>
<tr>
<td>Chunya lit</td>
<td>My heart is painful</td>
<td>Heart is container for negative emotions</td>
</tr>
<tr>
<td>Chunye okwe ka rabolo ma opidhi e tie aora</td>
<td>His/her heart is as a cool as a banana planted at the edge of a river</td>
<td>Heart is container for positive emotions</td>
</tr>
<tr>
<td>Wachno omiyo pii wang’e oluoke</td>
<td>That news has made his/her tears to drown his/her face</td>
<td>Eye is a container for negative emotions</td>
</tr>
<tr>
<td>Oneno aboro aboro</td>
<td>He/She is watching fearfully</td>
<td>Eye is fear</td>
</tr>
</tbody>
</table>
The metaphorical expressions ‘heart is happiness and heart is peace’ yield HEART IS A CONTAINER FOR POSITIVE EMOTIONS conceptual metaphor. On the other hand, the metaphorical expressions ‘heart is worry, heart is sadness and heart is pain’ yield the conceptual metaphor HEART IS A CONTAINER FOR NEGATIVE EMOTIONS. The ‘heart is peace’ metaphorical expression which is an instance of HEART IS A CONTAINER FOR POSITIVE EMOTIONS conceptual metaphor is diagrammatically represented by Figure 4.40.

**Target domain**

```
Input space two
Kwe (Peace)
```

```
Source Domain
Input space one
Chuny (Heart)
```

Point of contact between the source and target domains

*Figure 4.40: Conceptual Interaction between heart and the Intentionality vital relation*

The metaphorical expression ‘heart is peace’ that has been illustrated in Figure 4.40 is an instance of Intentionality vital relation. A peaceful heart brings warmth, calmness and joy to its bearer and the people he/she associates with. Such kind of a heart also keeps some heart-related diseases at bay thereby prolonging an individual’s life. Intentionality vital relation is linked to Cause-Effect vital relation in some instances. For example, a peaceful heart could be a cause while joy, warmth and calmness could be effects. Similarly, a painful heart could be a cause while sorrow, hostility and turmoil could be the effects.
Analogy and Disanalogy vital relations are also compressed in Intentionality vital relation.

4.2.3.14 Uniqueness vital relation

Fauconnier and Turner (2002) note that the importance of Uniqueness vital relation is that most vital relations purge into Uniqueness in the blend. As a vital relation, it is established based on the elements found in the integrated unit. Table 4.79 shows four conceptual metaphors in Dholuo in which Uniqueness vital relation is registered.

<table>
<thead>
<tr>
<th>Metaphorical expression</th>
<th>Gloss</th>
<th>Conceptual metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rit mondo ine</td>
<td>Wait and see</td>
<td>Eye is a symbol of surveillance</td>
</tr>
<tr>
<td>Idende ni Migingo</td>
<td>It is christened Migingo</td>
<td>Vagina is an ecosystem</td>
</tr>
<tr>
<td>An e wii koka</td>
<td>I am moving very fast</td>
<td>Leg is a locomotive</td>
</tr>
<tr>
<td>Aloyo rich somo</td>
<td>I have quenched the thirst of knowledge</td>
<td>Understanding is quenching thirst</td>
</tr>
</tbody>
</table>

VAGINA IS AN ECOSYSTEM conceptual metaphor highlights Uniqueness vital relation. In this conceptual metaphor, the term ecosystem cues exclusivity in the sense that it entails two types of organisms (living and the non-living) as they interact in their environment. Analogy vital relation in the conceptual metaphor (VAGINA IS AN ECOSYSTEM) is compressed and gives rise to an internal space vital relation of Uniqueness which provides a way of understanding the abstract concept vagina. Thus an external-space vital relation of Analogy can give rise to the inner-space vital relation of Uniqueness. VAGINA IS AN ECOSYSTEM conceptual metaphor which is an instance of Uniqueness vital relation is diagrammatically represented by Figure 4.41.
4.2.3.15 Representation vital relation

Fauconnier and Turner (2002) posit that one mental space can incorporate aspects of another thereby acting as a representation of that other one. When we conceptualize an input as a representative, we construct an amalgamated system that is mental in nature. One input correlates to the element symbolized; the other to one that symbolizes it. In integration, the symbolism linkage between the entity symbolized and the one symbolizing it is basically pursed into Uniqueness. For example, some parts of the body like eyes and buttocks are representations of people. When parts of the body are used to represent people, a complicated network with multiple blending and compression is used. Moreover, when a person is linked to parts of his/her body these parts are compressed into a unique element in the blend.

Since a buttock, a part of the body, is used to represent a person, the Part-Whole vital relation is invoked. In this vital relation, one input space will represent the part of a person (in this case buttocks); the other the person (in this instance Adhiambo and...
nyokoth). Also Part-Whole association between face and person in the input spaces become uniqueness in the blend. Some types of food such as fish as well as different methods of fishing are also used to represent people thereby invoking Representation vital relation. Table 4.80 shows five conceptual metaphors in Dholuo in which Representation vital relation is registered.

Table 4.80: Conceptual metaphors in Dholuo registering the Representation vital relation.

<table>
<thead>
<tr>
<th>Metaphorical expression</th>
<th>Gloss</th>
<th>Conceptual metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ket nyokoth piny</td>
<td>Put daughter of Okoth down</td>
<td>Buttocks are people</td>
</tr>
<tr>
<td>Siandago thiano</td>
<td>Those buttocks are daring</td>
<td>Buttocks are people</td>
</tr>
<tr>
<td>Mago Adhiambo</td>
<td>Those are Adhiambo</td>
<td>Buttocks are people</td>
</tr>
<tr>
<td>Siandane odhi wuoth</td>
<td>Her buttocks have gone on a journey</td>
<td>Buttocks are people</td>
</tr>
<tr>
<td>Siandani rego</td>
<td>Your buttocks are grinding</td>
<td>Buttocks are people</td>
</tr>
</tbody>
</table>

The conceptual metaphor BUTTOCKS ARE PEOPLE which is an instantiation of Representation vital relation is diagrammatically represented by Figure 4.42.

![Figure 4.42: Conceptual Interaction between Human beings and the Representation vital relation](image)

From the discussions on the vital relations highlighted by conceptual metaphors in Dholuo that are limited to human body parts, animals and food, the study noted that there
are some vital relations registered in Dholuo conceptual metaphors while others are not. Vital relations exhibited in Dholuo conceptual metaphors are as follows: Analogy, Disanalogy, Cause-Effect, Part-Whole, Similarity, Category, Intentionality, Uniqueness and Representation. On the contrary, Change, Role, Time, Space and Property vital relations were not registered by the conceptual metaphors analyzed in the study. This finding is in agreement with those of Gathigia (2014) who notes that the absence of the enumerated vital relations should not be used by critics of Conceptual Integration theory to misguide scholars into concluding that this theory is fabricated.

4.2.4 Summary

This objective took into account blends that are instrumental for comprehending conceptual metaphors limited to human body parts, food and animals in Dholuo. Different conceptual metaphors were analyzed taking into account different tenets of Conceptual Integration and Relevance theories. Blending processes that are vital for the understanding of emergent structures had also been brought to perspective. In addition, optimality principles that are essential in the productive functioning of the blend were also discussed. The types of blending networks that keep recurring in different blends were highlighted.

4.3 Image schemas

Peña (1999) defines image schemas as ‘abstract topological conceptualizations which can be used to give structure to a wide variety of cognitive domains.’ Hampe (2003) posits that the concept of image schemas results from the cognizance that the human mind is epitomized in structures of perception and bodily movement. According to Tayabeh
(2013), humans have access to a common collection of image schemas such as CONTAINMENT, PATH and FORCE based on their unique characteristics. Nonetheless, the representation of these schemas culturally differs from language to language. Image schemas are recurrent designs that appear as significant compositions mainly at the position of our bodily motions through space, our influence of entities and our intuitive interrelations. They enable us have significant cohesive interactions that we can understand and rationalize about. They are likely to influence the meaning of the lexicon that we use to explain linked experiences (Kuhn, 2007). Image schemas are written in capital letters (Lakoff, 1987; Johnson, 1987).

According to Santibáñez (2002) image schemas fulfill the function of connecting varied motor and sensory encounters in which they display themselves in a direct manner. In addition, they are metaphorically transferred from the sphere of the visible to the invisible. This study used an integrated approach to classify image schemas derived from the conceptual metaphors in Dholuo. It borrowed from the techniques of classification adopted by Johnson (1987) (see section 2.3) and Peña (2000). The image schemas that follow were those manifested in different conceptual metaphors in Dholuo.

4.3.1 CONTAINMENT Image Schema

A CONTAINMENT image schema is made up of different parts namely: an interior, boundary and exterior elements (Johnson, 1987). Peña (1998) argues that CONTAINMENT image schema is a basic one that provides a guide for systematic projection of mental spaces and image schemas onto it. There are several metaphorical expressions in Dholuo that help project CONTAINMENT image schema. Body parts
such as mouth, head, chest, eyes, ears and nose are considered containers in the Luo culture. From the conceptual metaphor MOUTH IS A CONTAINER for instance, we can derive metaphorical expressions such as (93) *miyo ga dhogi seche moko* ‘close your mouth at times,’ (94) *dhoga opong* ‘my mouth is full’ and (95) *wuoyi ni pango wach* ‘this boy organizes his thoughts.’

In the first metaphorical expression, mouth is portrayed as a container that needs to be covered. In the second one, mouth is described as a container that gets filled while in the third a container is brought out as one that needs to be organized so that different entities can fit into it. In this third instance, mouth contains information which has to be logically and systematically organized. While a container consists of the three elements previously mentioned, a mouth also consists of parts such as soft and hard palates, lips, tongue and jaw among others. Lips for example, act as a boundary that prevents elements that are outside from getting inside and vice versa. There are several attributes of CONTAINMENT image schema as noted by Johnson (1987). The first attribute is that there is a lack of consistency in which case, some elements of a container are found inside while others outside the container itself. The mouth which is also a container possesses such a trait since there are elements that are found inside it. In regard to the metaphorical expressions in which the mouth is viewed as a container, elements such as information and food, which are contents of the mouth, are found inside it.

The second trait is that containment is basically transitive. That is, if a container is placed inside another container, the element or entity carried in the container is within both. For example, information and food are found inside a smaller container in this case mouth. Mouth is a body part contained in a bigger container which is the body. Therefore,
contents of the mouth are also accommodated in the body. Apart from these attributes, Johnson (1987) posits that CONTAINMENT image schema is related to a group of implications that are regarded as natural inferences about containment. These implications are called entailments (see section 3.9.3). Entailments are supported by several metaphorical expressions which are instantiations of the conceptual metaphor MOUTH IS A CONTAINER.

In the first entailment for instance, contents of the mouth that is food and information are protected by the mouth itself. Since the mouth is part of the body which is a larger container, it is protected from damage or harm from outside forces. For example, if one covers the mouth when one of the contents such as food is inside it, this entity (food) is protected from getting into contact with germs. The mouth itself is also protected from harmful bacteria and other disease causing organisms. Also, when a talkative person is told to cover his/her mouth he/she is being protected from engaging in talks which are unnecessary or careless and which may land him/her in trouble.

In the second entailment, there is limitation of movement. This entailment is fulfilled by the metaphorical expression miyo ga dhogi seche meko ‘cover your mouth at times.’ When one puts food in his/her mouth and closes it for example, the movement of this substance is restricted. Once chewed, it will only move towards one direction and that is the stomach. However, when the mouth is opened some food particles may find their way to various places for instance some may drop on the table, others on the floor or even on the clothes of the person consuming it.
In the third entailment, the contained entity experiences relative fixity of location. This entailment is fulfilled by the metaphorical expression (96) \textit{wuoyi ni pango wach} ‘this boy organizes his thoughts.’ In this expression, information is arranged in such a manner that the flow of thought is logical. The conveyer of such information has thoughts that are ‘stacked’ in a systematic manner in a fixed location which could be the mind. Such messages only leave their location when there is need for them to be communicated. The fourth entailment is satisfied by the metaphorical expression (97) \textit{dhoga opong} ‘my mouth is full’. When a mouth is full, the shape that it adopts may block an observer’s view in the sense that he/she may think that it is swollen or that the one being observed has chubby cheeks. Also, when the mouth is shut one cannot see the contents in it. In this case, the mouth is brought forth as an opaque entity.

The image schema structure must be preserved as dictated by the invariance principle. This means that the interior of input one must be mapped onto the interior of input two the same way the exterior of input one is mapped onto the exterior of input two (Lakoff, 1990). Since a mouth is compared to a container, the interior parts of input two (mouth) are mapped onto the interior parts of input one (container). The lips which cover the mouth could be likened to a lid which covers a container. Parting of lips provides a passage in the mouth the same way removal of the lid that covers a container allows one to access the contents of the container. So, the parted lips are mapped onto the lid of the container.

The roof of the mouth where the palate is found could be likened to the upper part of a container while the tongue could be likened to the floor of the container. Even though a mouth is not an actual container, grounding the metaphorical expressions in which it is
involved is done cognitively. Since these expressions are metaphorical instantiations of conceptual metaphors that pervade our daily lives, they are compared to actual containers that may be carriers of entities gainful or harmful to those who use them.

CONTAINMENT image schema exhibits a variety of subsidiary image schemas such as OUT, IN, FULL-EMPTY, EXCESS among others. Subsidiary image schemas are used to underscore part of the basic image schema whose presence remains crucial for the comprehension and interpretation of metaphorical expressions in which it is used even though it has been relegated to the periphery. This means that whenever a subsidiary image schema is portrayed by an expression, part of the knowledge of the image-schematic idealized cognitive mechanism (ICM) that we notice will only be a small part of the basic schema to which it is a subsidiary.

4.3.1.1 OUT subsidiary image schema

Tayabeh (2013) states that this subsidiary image schema is dynamic. This trait is evidenced in various spatial senses represented by the adverb out. For example, OUT image schema may be used when a distinctly explicate trajector (TR) leaves a territorially secured landmark (LM). OUT subsidiary image schema is represented in different ways in many metaphorical expressions in Dholuo. In the first instance, there is a clearly explicated trajector which leaves a territorially secured landmark. This could be illustrated using the metaphorical expression (98) *gol odok e iti* ‘remove wax from your ears’ which is an instantiation of the conceptual metaphor EAR IS A CONTAINER. From this example, wax is a distinctly explicated trajector which leaves a territorially secured landmark which is the ear.
In the second instance, the trajector is a pile that expands and as it does so it appropriately widens the area of the containing landmark. Ear wax traps substances some of which may be harmful and trails them out of the inner part of the ear so that they do not cause damage to essential organs found therein. Conversely, ear wax that is mentioned in the metaphorical expression, acts as a barrier that blocks things from getting into the ear. Thus, when it is removed the Luo believe that good things can get access into the ear.

Another example in which OUT subsidiary image schema is exemplified is the metaphorical expression (99) *pi̧i wāng’e oluoke* ‘his/her tears have washed him/her.’ This expression is an instantiation of the conceptual metaphor EYE IS A CONTAINER. The trajector (tears) is a heap that expands appropriately widening the area of the containing landmark. The tears that are talked about in this case are a lot. They leave the containing landmark (eyes) and spread out to the cheeks thereby expanding the area of the containing landmark.

### 4.3.1.2 IN subsidiary image schema

There are metaphorical expressions that are used to demonstrate IN subsidiary image schema. This subsidiary schema just like OUT subsidiary schema has its bearing from the basic CONTAINMENT image schema. The metaphorical expression (100) *kano wāch e iyí* ‘storing information in your stomach’ and (101) *iyí ondosore* ‘your stomach is protruding’ can be used to explain this subsidiary image schema. These two expressions yield STOMACH IS A CONTAINER conceptual metaphor. From these two examples, the stomach receives entities hence the IN subsidiary image schema. In the first expression, there is a clearly defined trajector which is information that leaves a spatially...
bounded landmark in this case a stomach (Tayabeh, 2013). In contrast, there is no clearly defined trajector in the second metaphorical expression because the entities that leave the stomach are varied. They could be waste products or information or both.

The expression (102) *chik iti* ‘pay attention’ is a metaphorical instantiation of the EAR IS A CONTAINER conceptual metaphor. The ear just like other containers stores entities that are of different kinds. Some of them are good while others are bad. In this metaphorical expression, the person being addressed is being urged to pay attention so that instrumental information can find its way into his/her ear. The implication of this metaphorical expression is that only good things should find their way into the ear. It therefore advances IN subsidiary image schema.

4.3.1.3 FULL-EMPTY subsidiary image schema

The metaphorical expression (103) *dhoga opong* ‘my mouth is full’ is an instantiation of the conceptual metaphor MOUTH IS A CONTAINER. This expression can be used to demonstrate FULL-EMPTY subsidiary schema. Before the contents of the mouth are swallowed, it remains full but once they find their way to the stomach through the throat the mouth remains empty. In this subsidiary schema, we need not invoke all the knowledge that we have about containers in order to comprehend it. The interior of the container as well as some entities which fill it are brought to the fore. The container can be filled with contents that are detrimental or those that are valuable. Moreover, the FULL-EMPTY structure is dependent on the CONTAINMENT one. Hence, the range of possibilities presented in the creation of meaning of this subsidiary are far below those presented in the basic image schema.
From the conceptual metaphor EYE IS A CONTAINER, we can derive the metaphorical expression (104) *wang’e opong’ gi ololo* ‘his/her eyes are full of pus that has formed as a result of an infection.’ When eyes are full of pus, one’s ability to see clearly is obstructed therefore the pus has to be cleared/wiped to improve the individual’s vision. Clearance of pus can be likened to emptying. As a container, eye stores elements that are both good and bad. For example, it stores tears, a beneficial entity that plays the role of lubrication thereby improving sight. It could also store pus, a harmful substance which causes infections and hampers vision. As such, eyes have to be emptied of the dangerous elements and filled with essential ones hence the FULL-EMPTY subsidiary schema.

Another metaphorical expression that can be used to demonstrate FULL-EMPTY subsidiary image schema is (105) *nyathino lolo nyuka* ‘that child is gulping porridge.’ This expression is an instantiation of the conceptual metaphor STOMACH IS A CONTAINER. When one gulps porridge that is served in a calabash for example, he/she empties it very fast into another container (stomach). FULL-EMPTY subsidiary image schema is thus brought to the fore. PATH image schema is also invoked because the source of this porridge is the calabash. Once it leaves this container, it travels through different locations such as mouth and throat and ends its journey in its destination which is the stomach. The destination is reached by different techniques that are employed in consuming the porridge such as sipping or gulping it among others.

**4.3.1.4 EXCESS subsidiary image schema**

A metaphorical expression in which an entity is portrayed as being in a larger quantity that is unacceptable projects the EXCESS subsidiary image schema (Peña, 2000). This
image schema according to Lakoff and Johnson (1980) brings to perspective the MORE IS UP conceptual metaphor. The following metaphorical expressions in which the MOUTH IS A CONTAINER conceptual metaphor is developed signal the EXCESS subsidiary image schema: (106) *Nyakono wuoyo yolo* ‘that lady engages in limitless talk,’ (107) *dhoge nam* ‘his/her mouth is a lake,’ and (108) *iwuoyo mang’eny* ‘you talk too much.’ From these three metaphorical expressions, the talks being referred to have gone beyond the boundaries of what is acceptable as per the dictates of society. Because of their quantities, they manifest the EXCESS subsidiary image schema.

From the discussion on CONTAINMENT basic image schema, IN, OUT, FULL-EMPTY and EXCESS subsidiary image schemas were projected from the conceptual metaphors in Dholuo limited to human body parts and food. CONTAINMENT basic schema and its subsidiary schemas can be presented diagrammatically in Figure 4.43 as follows:

![Diagram](image)

*Figure 4.43: The CONTAINMENT basic image schema and its subsidiary image schemas*

In relation to CONTAINMENT image schema, the findings of the study revealed that this image schema is the most pervasive of the conceptual metaphors in Dholuo and it plays a principal role in visualizing body part metaphors. This is in agreement with Basson (2008) who notes that the CONTAINMENT image schema is not only vital but also common in day-to-day conceptualization and reasoning. This can be credited to the fact
that we continually interact with containers of all shapes and sizes thereby naturally gaining the notion of CONTAINMENT.

4.3.2 OBJECT image schema
According to Santibáñez (2002) OBJECT image schema is an elementary schema which plays the role of a guideline for stimulating additional representations. It constitutes an elementary design comprising definite formulations such as LINK, PART-WHOLE, CENTRE-PERIPHERY and COLLECTION among other ancillary schemas which are subordinate to it.

4.3.2.1 PART-WHOLE subsidiary image schema
This subsidiary image schema is made up of three structural elements that is whole, parts and configurations (Lakoff, 1987). Our bodies, Lakoff opines, are part-whole configurations in which the whole has parts that are arranged in a particular fashion. This subsidiary image schema is exhibited in many metaphorical expressions from which body-part conceptual metaphors are developed. For instance, the metaphorical expression (109) *ting’ wang’i* ‘lift up your eye’ is an instance of the conceptual metaphor EYE IS A LIMB. From this expression, we can deduce that eye is an appendage that can be lowered or raised. From the same metaphorical expression, another subsidiary image schema that is UP-DOWN is conceptualized.

The chest is another body part from which several metaphorical expressions such as, (110) *ikano wach e kori* ‘you have kept information in your chest,’ (111) *agogi lach* ‘your chest is wide’ and (112) *agogi opong* ‘your chest is full’ are established. These metaphorical expressions yield the conceptual metaphor CHEST IS A CONTAINER.

The CONTAINMENT basic schema is conceptualized besides PART-WHOLE
subsidiary schema since chest is part of the body. Among the Luo, different conceptual
metaphors are developed in relation to male and female sex organs. For example, the
penis is regarded as an animal as is evidenced in the following metaphorical
instantiations: (113) *rwath* ‘bull,’ (114) *rachier* ‘black mamba,’ (115) *omuga* ‘black
rhinoceros’ and (116) *jowi* ‘buffalo’ among other animals. These expressions yield the
conceptual metaphor PEOPLE ARE ANIMALS.

The animals mentioned are of different types and their classification can be done using
different parameters. For example, Jansen (2004) notes that a bull, black rhinoceros and
buffalo belong to the animal kingdom and to the class mammalia. Further classification
shows the differences among these mammals brought forth by their distinctive features.
We can then conclude that the whole is animal (bull, black rhinoceros and buffalo) and
the parts are the different types of animals. This information can be presented
diagrammatically in Figure 4.44 as follows:

```
Animal- **Superordinate level**
   
Mammalia- **Basic level**
   
Different types of animals- **Subordinate level**
   
Bull          Buffalo          Black rhinoceros
```

*Figure 4.44: Classification of animals*

PENIS IS A WEAPON conceptual metaphor yields the following metaphorical
expressions: *rungu* ‘club,’ *magina* ‘gun,’ *mach* ‘fire’ among others. Club, gun and fire
are different types of weapons thus PART-WHOLE subsidiary schema is exhibited through them. Just like the penis, the vagina is also conceptualized in different ways among the Luo for example, from the conceptual metaphor VAGINA IS SWEET FOOD metaphorical instantiations such as (117) sam ‘lake flies,’ onyoso ‘carebara vidua Smith’ and (118) ng’wen ‘a type of flying ant that is edible’ are displayed. Lake flies, carebara vidua Smith and edible flying ants are types of food hence parts of the whole.

VAGINA IS A WATER BODY is another conceptual metaphor in which different types of water bodies such as (119) soko ‘stream,’ (120) Migingo ‘island’ and (121) aora madiere ‘the middle river’ are used to describe it. PART-WHOLE subsidiary image schema is thus advanced since river, stream and islands are types that make the whole which is a water body. VAGINA IS AN ECOSYSTEM is another conceptual metaphor that demonstrates PART-WHOLE subsidiary image schema. A vagina is a sex organ that is also likened to (122) bungu ‘forest’ and (123) puodho ‘garden.’ The two (garden and forest) are parts of an ecosystem which is a whole.

Among the Luo, different types of food are used to describe people with different attributes hence the conceptual metaphor PEOPLE ARE FOOD. In this case, people are compared to those types of food that exhibit character traits similar to theirs. Some people are referred to as (124) mbuta ‘Nile perch,’ others (125) budho ‘pumpkin,’ others (126) mtoo ‘a very bitter wild vegetable’ while others (127) atipa ‘a wild vegetable that is ugly in appearance and unpalatable.’ These types are parts of the whole (food).

For a whole such as a body to exist, there must be parts that are arranged in a particular pattern. In the event that parts such as legs, eyes, ears, nose, mouth, head and chest among others are destroyed, then it follows that the whole is destroyed. The parts of the
body play different roles that aid in the effective functioning of the body. Each part plays a function that is relative to the whole. In essence, the parts form a network that is integrated and which is crucial in realizing the whole.

According to Rosch et al. (1976), parts are instrumental in our comprehension of the basic level of categorization which is the highest point at which a sole cognitive impression may be linked with the whole class. PART-WHOLE subsidiary image schema is associated with LINK subsidiary image schema as postulated by Lakoff and Johnson (1980). This is so because for the parts to make up the whole they must be a link or connection between them. Therefore, parts of the body make the whole because of the connection between them.

4.3.2.2 CENTRE-PERIPHERY subsidiary image schema

Santibáñez (2002) posits that our bodies provide a good example in which we can derive a two-fold variance between the principal and marginal parts. He further notes that in accordance to the primary rationale of the schema, the marginal relies on the principal and not vice versa. Moreover, centrality is basically related to significance whereas marginal parts are less significant and even if they are damaged the whole may not necessarily be disintegrated.

A variety of metaphorical instantiations in Dholuo bring out CENTRE-PERIPHERY subsidiary image schema. For example, (128) wich e dhano ‘head is the person’ is an expression that yields the conceptual metaphor HEAD IS A SEAT OF INTELLECT. From this metaphorical expression, a head is an important body organ even though it is not a central body part. Significance lies in the fact that it is a seat of intellect as well as
an instrument of reason. The fact that it also accommodates the face which is a representation of a person adds to its importance.

Another organ such as a heart is also vital in understanding CENTRE-PERIPHERY subsidiary image schema. Metaphorical expressions such as (129) *ichuoyo chunya* ‘you have pierced my heart,’ (130) *inego chunya* ‘you have killed my heart’ and (131) *iketho chunya* ‘you have destroyed my heart’ are instantiations of the conceptual metaphor HEART IS A DESTROYABLE OBJECT. They demonstrate that the heart is a central organ whose functionality is crucial for the well being of the trunk (body). Hence, damage to this organ makes the whole fractured. When the heart malfunctions, peripheral organs also malfunction because they are subservient to the main organs.

Peripheral organs also yield metaphorical expressions that display secondary roles in relation to major ones played by central organs. For example, (132) *an e wii koka* ‘I am on my toes’ is a metaphorical expression that is used to refer to a person who is walking very fast. Walking is an activity that is done by legs but the toes aid in fast movement by propelling the legs thereby playing a supplementary role in assisting the main organ (legs) carry out their mandate (Mu et. al, 2017). Without legs, movement is hampered but without the toes it is not. Therefore, this metaphorical expression helps in comprehending CENTRE-PERIPHERY subsidiary image schema.

4.3.2.3 MASS-COUNT subsidiary image schema

MASS-COUNT is also an ancillary of the basic OBJECT image schema. According to Deane (1992), mass-count reflects our capacity to categorize similar items. MASS-COUNT subsidiary image schema takes into account those nouns that can be
individuated and those that cannot (Johnson, 1987). The count nouns are limited since they cannot be extended indefinitely while the mass ones are limitless by virtue of the fact that they are typically homogenous (Santibáñez, 2002). Different conceptual metaphors display MASS-COUNT subsidiary image schema in Dholuo as follows: PEOPLE ARE FISH (Lake Victoria Sardine, Mud fish, Nile perch), PEOPLE ARE ANIMALS (bull, buffalo, leopard, lion), PEOPLE ARE FOOD (pumpkin, bitter vegetables, pepper), LOVE IS SWEET FOOD (honey, carebara vidua Smith), BUTTOCK IS AN ENTITY/OBJECT (mountains) among others. Some of these elements such as fish, objects and animals can be counted while others such as food cannot be counted hence treated as homogenous.

Objects are given sizes following their specifications as well as substances and entities that they carry. Ruiz de Mendoza (1999) offers a description of the cognitive model of size whose features can be used to describe some objects which help explain different subsidiary image schemas. The first feature is that objects vary in size ranging from very small dimensions to very big ones. For example, the stomach is regarded as a smaller container inside another bigger container which is the body. The heart is another container that is bigger than the mouth.

The second feature is that a small object tends to be more controllable than a bigger one. This feature could be expounded in relation to PART-WHOLE or CENTER-PERIPHERY subsidiary image schemas. For instance, it is easier to manipulate a part than a whole since the practicality of part is relative to the whole. The last feature is that smaller objects seem to be potentially less important than bigger ones. This is because
relevance of a secondary entity is dependent on that of the core entity. For example, a leg (bigger object) is more important than a toe (smaller object).

Core functions are independent of the periphery but the reverse is not true. For example, a hand is a primary organ that plays several functions among them sensory and motor roles (Prinz, 2013). Without it, the functions mentioned cannot be conducted. However, a finger is a peripheral element and the absence of one or more may not affect the hand and prevent it from performing its designated roles. Out of the subsidiary image schemas of OBJECT basic image schema, only the COLLECTION subsidiary image schema was not realized from conceptual metaphors in Dholuo that are related to human body parts, food and animals. From the discussions of OBJECT image schema, CENTRE-PERIPHERY, LINK, PART-WHOLE and MASS-COUNT subsidiary image schemas were realized from the conceptual metaphors in Dholuo limited to human body parts, food and animals. In sum, OBJECT basic image schema together with its subsidiary image schemas can be presented diagrammatically in Figure 4.45.

![Diagram of the OBJECT image schema and other dependent schemas](image.png)

*Figure 4.45: The OBJECT image schema and other dependent schemas (Adapted from Santibáñez, 2002)*
4.3.3 PATH image schema

According to Peña (1998), PATH image schema has the following structural elements: an initial location, a final location or destination, a sequence of intermediary sections along the path and some direction. To expound on these structural elements, Lakoff (1989) observes that basic reason informs us that if you travel from a given point to a journey’s end along a path, then you must pass through each intermediary location on the path and that the more distance you have covered, the more time has passed since commencing. There are three different orientations of PATH image schema. These are horizontal, vertical and circular. The horizontal path entails FRONT-BACK and LEFT-RIGHT orientations. The vertical path entails UP-DOWN orientations while the circular path entails CYCLICAL orientations (Peña, 2000). From these orientations, subsidiary schemas of FRONT-BACK, RIGHT-LEFT, UP-DOWN and CIRCLE are established.

4.3.3.1 VERTICALITY subsidiary image schema

Johnson (1987) notes that VERTICALITY subsidiary image schema comes about as an outcome of how human beings interact with their environment. Lakoff (1987) reiterates that it is the asymmetry of the human vertical axis which prompts us to pick fallen objects. As we do so, we look in one direction that is downwards for these objects and in another direction that is upwards for rising objects.

4.3.3.1.1 UP-DOWN subsidiary image schema

There are metaphorical expressions in Dholuo in which PATH image schema is exhibited. For example, the metaphorical expression (133) *pidho chuny* ‘growing’ the heart’ is an activity that is carried out in stages. The expression yields the conceptual
metaphor HEART IS A LIVING ORGANISM. This venture could be compared to the structural elements found in the PATH image schema. The Luo believe that a person who has a ‘fallen’ heart is unhealthy and this condition impedes the person’s development.

The starting point is a diagnosis to ascertain if the individual’s heart has fallen. This is comparable to the starting point in PATH image schema. Once this is done, there are activities that the herbalist must carry out in the process of ‘growing’ the patient’s heart. The herbalist must collect appropriate herbs mix them well in order to come up with a concoction. The patient is then given this concoction to take according to the prescription. The patient is also required to plant a legume to symbolize the ‘growing’ of the heart. These processes are likened to the series of intermediate points from the starting to the ending point in a PATH image schema.

The intermediate points may also be likened to the obstacles that one may face along a path. In this patient’s case for example, he/she may react to the medication administered by the herbalist, the symbolic legume may die or may fail to germinate in the first place and the patient’s heart may fail to ‘grow’ among other challenges. Therefore, the achievement of the goal which is the destination (a healthy heart) will be dependent on how the individuals who undertook this journey (patient and herbalist) overcome the obstacles. The structural element of direction is from planting to growing while the ‘growth’ of the patient’s heart is the end point or the goal. This is the vertical orientation in which the subsidiary UP-DOWN schema is developed.

Another metaphorical expression that aids in explaining PATH image schema is (134) duogo chunya ‘reviving my heart.’ This metaphorical expression can be used when one
receives encouraging news after a devastating occurrence. It is also a metaphorical instantiation of the HEART IS A LIVING ORGANISM conceptual metaphor. Living and dying are attributes of living things. For example, when a seed is planted, several things must be done to ensure appropriate growth. This entails: watering the plants, weeding and applying fertilizer to ensure that the plants receive appropriate nutrients for their effective growth.

Reviving the heart just like growing plants involves conducting a series of activities aimed at achieving a set goal. A heart that is being revived may have been ‘dead’ at some point as in the metaphorical expression (135) chunya otho ‘my heart is ‘dead.’ In the revival process, the starting point is the ‘dead’ heart and the actions undertaken to revive it are comparable to the series of locations between the starting and the end point. The actions involve the following: identifying what might have caused the ‘death’ of the heart, coming up with remedies that are aimed at reviving the heart such as encouraging the individual, helping him/her come to terms with his/her situation and motivating him/her among other remedies. With time, the burden that weighed heavily in this individual’s heart is lifted and once this is done the heart is on the path to revival. The destination of this journey is reviving the heart. This is also an example of UP-DOWN subsidiary image schema because when the heart is ‘dead’ it is DOWN and when it is rejuvenated it is UP.

(136) Nyathino ume mol ‘that child has a runny nose’ is another metaphorical expression in which UP-DOWN subsidiary image schema is demonstrated. This is so because nasal mucus flows from the nose towards the upper lip. This metaphorical expression yields the conceptual metaphor NOSE IS A CONTAINER. One of the contents of the nose flows
outside thereby invoking the OUT subsidiary image schema. A non runny nose is the starting point of this journey. The series of intermediate points along the path could be comparable to the reasons for the runny nose which could be because of infections as well as allergies. A runny nose which is the end point or destination starts with clear mucus which then becomes whitish or greenish as the cold dries up and the patient gets better (California Childcare Health Program, 2009). The structural element of direction in this case is from inside the nose to the outside thereby bringing to the fore the IN-OUT subsidiary image schemas. Since the nose is also regarded as a container, the CONTAINMENT image schema is also conceptualized.

(137) Chunya ting’ore ‘I feel nauseous’ is another metaphorical expression that is used to project VERTICALITY subsidiary image schema of the UP-DOWN model. When one is nauseated, he/she may throw up. Since PATH image schema contains four structural elements namely: source, a series of intermediate points between the origin and the end, direction and the destination itself, the starting point of this journey is the non nauseatic feeling. The intermediate points could be the symptoms of nausea that are triggered by the reactions in the area postrema which occur due to pressure and equilibrium changes that may make one feel off balance (Smith, 2016). The direction would be from the digestive system to the mouth where the vomit is released because the body has sensed the presence of a potentially harmful product. The destination of this journey would be nausea. Because vomit is transported from the digestive system (down) to the mouth (up) where it is released, UP-DOWN subsidiary image schema is projected.
4.3.3.1.2 CIRCLE subsidiary image schema
The metaphorical expression (138) *nyakono siandane odhi wuoth* ‘that girl’s buttocks have gone on a journey’ is an instance of the conceptual metaphor BUTTOCKS ARE PEOPLE. This metaphorical expression is used in reference to a lady with a flat backside. PATH schema has been adduced in this metaphorical expression in the form of a journey that has been mentioned. When one purposes to go on a journey, there is a starting point. During the journey, one travels from one place to another and along the way there are challenges that this individual may face. These problems could be related to the means of transport being used, the condition of the road or to finances among others which may delay an individual’s arrival at his/her destination. These challenges could be comparable to the intermediate points between the beginning and the end of the journey. The CIRCLE subsidiary image schema is brought to perspective in this metaphorical expression in the sense that when one gets to a particular destination, he/she will accomplish his/her mission there and then go back to the place where the journey started.

4.3.3.1.3 PROCESS subsidiary image schema
According to Gathigia (2014) process refers to a series of actions directed to some end. A process encompasses three stages: one part for the beginning, one part for the middle and one part for the end. Based on this description, there are metaphorical expressions in Dholuo which are instantiations of conceptual metaphors in which PROCESS subsidiary image schema is realized. For example, *yako chiemo* ‘grabbing food,’ *beto kuon* ‘slashing ugali,’ *dhawo gi chiemo* ‘fighting with food,’ *laro chiemo* ‘scrambling for food,’ *ii kod chiemo* ‘wrestling with food’ among others are metaphorical expressions that yield the conceptual metaphor EATING IS WAR. In eating, there are a series of actions that are
directions towards some end. The eating process is as follows: mastication, swallowing, digestion and nourishment (Newman, 1997). The beginning of the eating process is mastication, digestion is the middle and nourishment is the end.

Hunger drives an individual to crave for food therefore, food is the trajector and the spatially bounded landmark is satisfaction. War is also an action which takes place in stages. Before a given region or country is attacked, there are several things that must be done namely: identifying the area or region to be attacked, having background information about the area as well as its occupants, having a plan on how the attack will be executed, coming up with strategies that will be put to use, deciding on the weapons that will be used and the people who will carry out the attack among others.

The first part of PROCESS subsidiary image schema in the conceptual metaphor EATING IS WAR could be the reasons why war is initiated. The reasons could be as follows: the desire to take control of a territory or the desire to acquire resources in a given region among others. The middle part could be emerging victorious in the war and the end could be conquering the region fought for. Thus PROCESS subsidiary image schema lists a sequence which helps in the attainment of a goal.

From the discussions of PATH image schema, vertical orientation which yields UP-DOWN subsidiary image schema, circular orientation which yields CIRCLE subsidiary image schema as a well as PROCESS subsidiary image schema were realized from different conceptual metaphors in Dholuo limited to human body parts, food and animals. PATH basic image schema and its subsidiary image schemas can be presented diagrammatically in Figure 4.46.
The discussions conducted on Image schemas suggest that CONTAINMENT and PATH interact with one another in Dholuo. Ngamjitwongsakul (2005) supports this assertion by stating that love is felt through the heart, an organ in the human body. Moreover, CONTAINMENT is obtained from our encounters with the human body which is itself a container. The emotion love contained in the heart is relived through a series of movements. This affirmation is also shared by Peña (1999) who notes that emotions are forces which move along a path. The study further revealed that there are cases where CONTAINMENT image schema becomes a subsidiary of PATH image schema. This subsidiarity relationship is that of logical entailment which is signalled by the preposition into. Peña (1999) further notes that the relationship between these two schemas is characterized by dependencies that are conceptual and entailments that are logical.

4.3.4. FORCE image schema
Peña (1999) postulates that motion is a crucial element when dealing with FORCE image schema because movement is generated by some sort of pressure. The notion of
movement cannot be comprehended without the concept of PATH thus it may be posited that PATH and FORCE image schemas are connected.

The concept of force according to Johnson (1987) displays the following traits:

(i) Forces are always experienced through interaction.

(ii) Forces are provided with a trajectory value or directivity. That is, our everyday account of force necessitates the motion of an item in a specified route.

(iii) Force normally recounts a sole passage of movement.

(iv) Forces have starting points and representatives can journey from some point and influence items which do not proceed on their own to travel along a route.

(v) Forces have levels of potency; some are powerful than others.

(vi) Forces give provisions of comprehending envisioning series.

Peña (1999) notes that the structural elements of FORCE and PATH image schemas are the same. Both of them have the following systemic constituents: a source, directionality, an end and a sequence of intermediate points. Furthermore, a path is traced when in motion or when compelling other entities to move. She also notes that FORCE image schema does not just interact with PATH image schema but conceptually depends on it. Forces can be grouped into different types such as compulsion, blockage, counterforce, removal of restraint, enablement, diversion, attraction and repulsion. These are the subsidiaries of the basic FORCE image schema (Peña, 1999).

4.3.4.1 COMPULSION subsidiary image schema

This ancillary schema describes a force that comes about as a result of being pushed by someone or something. To understand this concept better, Mandler (1992) distinguishes
between two types of motion that he refers to as self-instigated and caused motions. He notes that the self–instigated movement, in its original frame, refers to a familiar account of an item that begins to move independently as if it were alive. On the other hand, provoked sentiment refers to an item being pushed or moved. It entails two trajectors with one of them guiding the other in motion. These two types of motion can be diagrammatically presented in Figure 4.47.

\[
\text{SELF-MOTION} \quad \begin{array}{c} A \\ \rightarrow \\ A \end{array} \\
\text{CAUSED MOTION} \quad \begin{array}{c} \rightarrow \\ \rightarrow \end{array}
\]

Figure 4.47: Types of motions (Adapted from Peña, 1999)

Mandler (1992) sets the two motions apart by bringing out an eccentric difference between them. He notes that the self-instigated motion and animacy go hand in hand, while the caused motion goes hand in hand with inanimacy. Mandler further posits that animate beings are bestowed with a will power that enables them move on their own. However, inanimate objects lack this will power and therefore require force to be exerted by some external agent to compel them to move.

Different metaphorical expressions in Dholuo aid in understanding these two types of motions. For example, (139) *chunye dang’ni* ‘his/her heart is wandering/troubled’ is a metaphorical instantiation of the conceptual metaphor HEART IS A HUMAN BEING. In this example, heart is likened to an animate being and is endowed with a will power to move on its own. This means that it is self-instigated. When one’s heart is troubled, one tries to find solutions to this state of affairs. Without peace, the normal operations will be interfered with and some bodily organs such as the heart may also operate under pressure.
leading to stress and anxiety among other emotions. Under such difficult conditions therefore, the heart willingly moves to avert further damage because of the will power that it has.

Another metaphorical expression that is used to demonstrate self-instigated motion is (140) ng’at cha wiye oweyo loosely translated as ‘that man’s head has left him.’ This expression yields the conceptual metaphor HEAD IS A SEAT OF INTELLECT. It is an expression used to refer to an individual who has lost his/her head. When one loses his/her head, he/she becomes mentally unstable and cannot reason as a normal person would. This person may enter into depression and at times, depending on the degree of illness his speech may also be incomprehensible. Such changes may get out of hand because they are beyond the victim’s control. The head in this instance moves on its own volition as if it were animate. The victim may be compelled to seek medication as a result of his condition or the people around the patient may decide to take him to hospital thereby advancing self-instigated motion.

The two metaphorical expressions explained above set the stage for a PATH image schema which entails the structural element of source, direction, destination and some pressure which prompts some element to move on (Peña, 1999). In the second metaphorical expression, the PATH image schema is displayed in the sense that the starting point is sanity; the destination is insanity; some force exists which drives the patient to behave in the manner he does. The head is active and that is the reason why it moves on its own. The source domain in this metaphor is represented by a path that leads this individual to insanity. The destination takes the form of a CONTAINER because all the worries, anxieties and lack of reason just to mention but a few are all projected to the
head. The projection of the CONTAINMENT image schema onto the PATH image schema is characterized by consistency in the general conceptual layout.

The concept of caused emotion which is characterized by inanimacy can also be exemplified using the following metaphorical expressions: (141) *ywa ite* ‘pull his/her ear.’ This metaphorical expression is used to caution an individual to be wary of people or things that may cause him/her trouble. Since caused emotion involves two trajectors, one of them setting the other in motion (Peña, 1999), in the metaphorical expression mentioned the hands sets the ear in motion through the action of pulling hence the notion of caused motion. The ear in this case is comparable to the person to whom the pieces of advice are relayed to.

Another metaphorical expression that demonstrates the caused emotion is (142) *nyang’ omaki apana buodha* ‘the crocodile has caught you there is no escape.’ This expression is an instantiation of the conceptual metaphor PEOPLE ARE ANIMALS. In the unfortunate incident of being caught by a crocodile, the predator pulls its victim closer to it while holding him/her/it in its grip. This metaphorical expression could be used to refer to a complex problem that is not easy to solve. It highlights the caused emotion concept because there are two trajectors: the first is the crocodile that sets its prey in motion since it pulls it/him/her closer to itself. The second is the prey that is set in motion. From the meaning of the metaphorical expression expressed above, we can argue that the first projector is the tight situation in which one finds himself/herself this sets the second projector which is limited choices or none at all in motion.
‘Pulling the ear and the crocodile has caught you there is no escape,’ are two metaphorical expressions that provide a foundation for a PATH schema. In the second expression, the starting point is a relaxed situation; the destination is a tight or complicated situation; there also exists some force. The victim in this metaphorical expression is passive the reason why he/she/it does not move on his/her/its own. The source domain is represented by a path which culminates in the following conceptual mappings: the traveller (in this case the victim) held under the tight grip of the crocodile (in this case the complicated situation). The subject is passive the reason why the crocodile pulls him/her/it; the path refers to the circumstances that have led the victim to the situation that he/she/it finds himself/herself/ itself; the destination is the difficult situation; the force involves movement that is external. Since COMPULSION subsidiary image schema needs PATH basic schema in order to develop its structural elements as well as internal logic, conceptual dependency subsidiarity, a notion developed by Peña (1999), is underscored.

CONTAINMENT image schema is also demonstrated in the same metaphorical expression. The difficult situation which one gets into is metaphorically referred to as a crocodile. The preposition into alludes to the notion of a container. In the container, one may sink deeper into more challenges of varying intensity the more reason why one should find a way out of this container. From this perspective, the outside of the container is promising than the inside because the latter stores entities that are toxic. This example enables us to conclude that CONTAINMENT image schema is a subsidiary of the PATH image schema and the subsidiarity relationship is that of logical enrichment signaled by
preposition into. Logical entailment is realized when internal logic of one image schema is realized from that of another (Peña, 1999).

To expound on caused motion further, concepts of trajector (TR) and that of landmark (LM) need to be clearly understood. Peña (1999) distinguishes the two based on the attributes they exhibit. According to her, TR displays the following features:

(i) It is usually visualized as a person or rather a tourer along a route.

This attribute can be explained using the metaphorical expression (142) *nyaramba iye chwer* ‘the daughter of Ramba has a bleeding stomach.’ This metaphorical expression means that the lady being talked about has had a miscarriage. In this expression which is an instantiation of the STOMACH IS A CONTAINER conceptual metaphor, the trajector (TR) is the lady who has had a miscarriage.

(ii) The trajector is passive.

The lady who has had a miscarriage does not have control over what has happened to her therefore she is passive.

The landmark (LM) on the other hand, is defined on the basis of the following attributes:

(i) It is normally visualized as a sentiment or an unknown element.

In the metaphorical expression ‘the daughter of Ramba has had a miscarriage,’ the landmark is the stomach.

(ii) It is recognized with a point of disembarkation of the route.

A foetus stays in the uterus till the time of delivery. Therefore its destination according to the Luo is the stomach. In the event of a miscarriage, it disembarks from the stomach.
(iii) It is considered either as a location in space or a receptacle.

In this instance, it is a receptacle since the stomach is regarded as one.

In using attributes of TR and LM, the metaphorical expression ‘the daughter of Ramba has had a miscarriage’ can be discussed as follows: the trajector and the landmark (LR) are clearly spelt out and they are daughter of Ramba and stomach respectively. Blood is expelled from her stomach as a result of some force that has been exerted on it. The stomach is the landmark (LR).

Since the trajector is a traveller along a path, the starting point in this case is the non miscarriage phase which is characterized by normal foetal growth; the end point is the miscarriage; some force which expels the pregnancy out of the stomach (biologically, it is the uterus) through the vaginal opening also exists. The force could be likened to reasons for miscarriage such as abnormal foetus, abnormality in the mother, acute infections, chronic illnesses which include kidney disease, severe high blood pressure and diabetes among others (Sepilian, 2015). The victim is passive since she does not have control so she is carried along a path involuntarily. The force that expels contents of the stomach in the event of a miscarriage is unspecified. The landmark in this case is an abstract entity that is, stomach and it is the same as the destination.

**4.3.4.2 BLOCKAGE subsidiary image schema**

BLOCKAGE subsidiary image schema comes about as a result of obstacles placed on the way of a moving entity that prevents it from reaching a destination. BLOCKAGE image schema is made up of the following systemic entities: a path, directionality, a destination which is not reached, many moments not defined, an entity in motion, and another one, which is normally static and obstructs or withstands pressure of the element in motion.
(Peña, 1999). Gathigia (2014) further notes that the internal logic of this schema activates a negative axiology because the subject is normally placed in a situation in which its progress is reduced.

Based on these observations, the following metaphorical expressions provide platforms in which BLOCKAGE subsidiary image schema is demonstrated. The first metaphorical expression is, (143) *ne adwa nyiewo ot to ng’ato onego chunya* ‘I wanted to buy a house but someone has ‘killed’ my heart.’ The second is, (144) *nyakono ochuoyo chunya gi wechene ma ok atundo e dala jayadh nyaluo cha* ‘that lady has ‘pierced’ my heart with her words as a result I have not reached the home of that herbalist.’ The third metaphorical expression is, (145) *igoyo chunya ok apar ka abiro duogo machiegni* ‘you have ‘beaten’ my heart I do not think whether I will come back in the near future.’ All these expressions are instantiations of the conceptual metaphor HEART IS A DESTROYABLE OBJECT. The first and third metaphorical expressions are used to show discouragement. The individuals in question are dissuaded from doing some things or pursuing certain objectives. In the two instances therefore the progress of TR, which could be an emotion or an abstract entity, is blocked by an obstacle. In other words, the functionality of the heart is curtailed because of the obstacle placed on its path. In using the structural elements of BLOCKAGE subsidiary image schema the following can be derived from the first metaphorical expression: There is a path which in this case is the process of buying a house; a destination which is not reached is the bought house; the moving entity is the one who desires to own the house; the stationary entity is the discouragement which hinders or counters the force of the moving entity; TR is the person intending to purchase the house and he/she is blocked by an obstacle which is
discouragement; the obstacle which is an unspecified force will hinder the TR from reaching his/her intended destination.

Peña (1999) argues that an entailment which is obtained from these deliberations is that the item in motion will have to end or alter its force, establishing in this way a new route which will lead to a different end point from the first one. From the buying of a house example, the entailment that is attained from the situation presented is that the moving entity, who is intending to buy a house, will be stopped. A new path such as buying land and building a house on it or purchasing a totally different property will have to be charted. In this way, this new route will lead to a different destination from the initial one.

The same case is witnessed in the second metaphorical expression which talks about the heart being ‘pierced.’ This piercing is comparable to using harsh words meant to hurt the feelings of the one to whom they are uttered. In using the structural elements of BLOCKAGE subsidiary schema once more, the following can be obtained: there is a path which describes the movement of the trajector towards the landmark; the trajector is the speaker and the landmark is the home of the herbalist; the obstacles are the hurtful words uttered to the speaker to discourage him/her from visiting the herbalist; the moving entity is the speaker whose intention is to visit the herbalist in his/her home; the stationary entity is the obstacle which blocks the moving entity from reaching his/her destination. The entailment which is established from this case is that the element in motion must discontinue and alter his/her force thereby establishing a new route which will then lead to a new end point.
4.3.4.3 COUNTERFORCE subsidiary image schema

Johnson (1987) defines counterforce as ‘two identically powerful, unpleasant and resolute force cores (that) clash face-to-face, with the outcome that neither can go anywhere.’ Johnson further notes that BLOCKAGE and COUNTERFORCE subsidiary image schemas share most of their structural elements. Nonetheless, the distinction is that whereas BLOCKAGE image schema involves both the moving and stationary entities, COUNTERFORCE subsidiary image schema involves two moving entities. Peña (1999) notes that COUNTERFORCE subsidiary image schema has the following systemic entities: a route; two directionalities (each of them followed by the items that are in motion); an end point which is not realised and is not definite; an entity in motion or TR and another which is dynamic and which obstructs or withstands the force of the element in motion.

Peña further provides basic logic obtained from the fragmented cognitive composition of COUNTERFORCE subsidiary image schema as follows: an entity or force moving in an opposite way from another dynamic entity will be able to prevent further advancement of the latter entity hindering it from reaching the preconceived end point. Moreover, the further along the route an element in motion is, the more time will have gone by since starting and the nearer it will be to the preconceived end point. The metaphorical expression (146) *ihera gi dhogi koso ihera gi chunyi?* ‘Is your love for me deep or superficial?’ yields the conceptual metaphors MOUTH IS A CONTAINER and HEART IS A CONTAINER. The expression (is your love for me deep or superficial?) can be used to project COUNTERFORCE subsidiary image schema based on the arguments propagated by Peña.
Deep and superficial love moves in opposite directions. Deep love is stored in an inner container (heart) while the superficial one is stored in an outer container (mouth). When one confesses love for another by word of mouth that is as far as that emotion can go because it can easily leave the container (mouth). However, love that is stored in the heart is deep, rich and is coupled by actions that show sincerity on the part of the one who confesses it. In the two types of love portrayed, the paths lead in the opposite directions with one leading inside (heart) and the other leading outside (mouth) hence the two directionalities. The heart therefore is the destination that is not reached in this metaphorical expression because of an obstacle which is lack of sincerity. TR is the speaker who wants confirmation about the love that the listener confesses to have for him/her. The other entity, the kinetic, is the listener whose insincerity prevents the speaker from achieving the desired love which comes from deep down one’s heart.

4.3.4.4 REMOVAL OF RESTRAINT subsidiary schema
REMOVAL OF RESTRAINT subsidiary schema is related to CONTAINMENT and PATH basic schemas. This is so because when something such as a vessel is unsealed, one is free to put or remove something from it. During such instances, the subject has some dominance over the internal part of the vessel. This claim by Peña (1999) can be used in the analysis of the metaphorical expression (147) *iye owang* ‘he/she is annoyed’ which is an instantiation of the conceptual metaphor STOMACH IS A CONTAINER FOR EMOTIONS.

Anger is an entity in the interior of the stomach (container). This entity can be harmful if not suppressed or controlled. The subject can have some control over this container by suppressing this negative emotion. When this is done, the emotion’s side effects are
reduced thereby making it partially positive hence it is allowed to remain in the container. Nevertheless, failure to subdue this emotion makes it detrimental to the health of the subject. As a result, it must be removed from the container where it is stored to avoid damaging it. In the event that the emotion causes damage, it would do so to the immediate smaller container where it is stored (stomach) and also the bigger one (body) since it is accommodated in both containers.

In relation to PATH schema, Peña (1999) opines that once any barrier is done away with, any force can move along the route. In the case of the metaphorical expression *iye owang* ‘he/she is annoyed,’ uncontrolled anger acts as a barrier so, when mechanisms are put in place to ensure that it is brought under control, any positive emotion which is referred to as a force can move along a path. Peña gives the following as the structural elements of the REMOVAL OF RESTRAINT subsidiary image schema: a path; directionality; an end point; a barrier which is removed so that it does not obstruct further advancement of the dynamic entity and an element in motion which reaches the deliberate end point.

The internal logic which is the rationale of the REMOVAL OF RESTRAINT subsidiary schema according to Peña is: an entity will move from a starting to an end point along a route if any barrier along this route is cleared; such a dynamic entity will be able to get past each intermediary location on the route; once the barrier is done away with, TR will advance then the latter entity will be given an opportunity to reach the end point. The further along the route the dynamic element is the more time will have passed since commencing.
The arguments as stipulated by Peña can assist in the analysis of the metaphorical expression (148) *kan herawa e chuny i kik wasikwa kwale* ‘keep our love in your heart so that our enemies do not steal it.’ This expression yields the conceptual metaphor HEART IS A CONTAINER FOR POSITIVE EMotions. Love is an emotion that can be stored in different places for example the heart. Therefore, it travels from the heart of the one who professes it to that of the one to whom it is professed and its destination is the heart. When two people are in love, it is their duty to ensure that it thrives. The two lovers are like travellers along a path.

There are several obstacles along the way that may prevent them from reaching their destination which is the goal of their relationship. These obstacles may be enemies for example, who may not want to see the lover’s relationship thrive. So, if the love that they have for each other is not stored in a secure place like the heart (the heart is a smaller container inside a bigger container which is the body that protects it from damage by external forces) then it can easily be destroyed. If an obstacle (in this case enemies) is removed, the love shared by the lovers will progress unhindered and the two people in this relationship will achieve their goal which could be marriage or fulfillment of the desires of their hearts among others.

**4.3.4.5 ENABLEMENT subsidiary image schema**

According to Peña (1999), enablement takes place when people become conscious of the fact that they have ability to undertake an activity since there is no barrier. This subsidiary image schema comprises the following structural elements: a route; directionality; an end point; absence of a barrier and an element in motion which gets to the deliberate end point. In addition, the internal logic of ENABLEMENT subsidiary
image schema is the same as that of REMOVAL OF RESTRAINT subsidiary image schema since the former is a logical entailment of the latter. These observations play an instrumental role in the analysis of metaphorical expressions in Dholuo in which ENABLEMENT subsidiary schema is highlighted.

The metaphorical expression nyakono *wuoyo yolo* ‘that lady engages in limitless talk’ which is an instantiation of MOUTH IS A LOCUS OF DISAPPROVED BEHAVIOUR, the lady being talked about is aware that she has power to engage in talk because there is no obstacle or counterforce that may block the action from taking place. The information travels from the lady’s mouth to the listener’s ears. This information is a moving entity which reaches its intended destination that is the listener’s ears. There are no obstacles such as language barrier or inattention on the part of the listener which may hinder the information from getting to its destination. Lack of barrier therefore may be a contributing factor to the limitless talk.

Another metaphorical expression which demonstrates ENABLEMENT subsidiary image schema is, (149) *aonge wach ol ita wach* ‘I do not have a problem pour all the information you have in my ears’ is an instantiation of EAR IS A CONTAINER conceptual metaphor. In this metaphorical expression, the listener urges the speaker to give him/her information because he/she knows that the latter has power to do so the reason why the listener urges the speaker to ‘pour’ information in his/her ears. The listener’s acceptance to receive this information shows that there is no obstacle or counterforce that may hinder the receipt of this information.
4.3.4.6 DIVERSION subsidiary image schema

Peña (1999) opines that DIVERSION subsidiary image schema is brought to perspective when an element comes across an obstacle on its way forcing it either to stop or redirect its force. The structural elements of this subsidiary image schema are as follows: an entity in motion equipped with a force; a second force or moving element that makes the first digress from the deliberate original end point; an inceptive route; a deliberate inceptive route; a second route which is developed by the digression; a second end point represented by the new route established by obstruction along the route which makes the force or entity digress from its deliberate inceptive route.

The observations brought to perspective by Peña help to explain the DIVERSION subsidiary image schema using the metaphorical expression *agolo odok e iti* ‘I am removing wax from your ears.’ This expression is an instantiation of the conceptual metaphor EAR IS A CONTAINER. This expression is used to create awareness or sensitize an individual on a given issue that affects him/her. Wax, in this metaphorical expression, acts as a barrier because it hinders the entry of other elements into the ear thereby diverting them elsewhere. In this example, the element prevented from getting into the ear is vital information which is endowed with a force. The second force is wax which is used to metaphorically refer to this individual’s stubbornness. Therefore, the second force (stubbornness) makes the first force (information) to deviate from the intended initial destination which in this case is the ear.

Another metaphorical expression is, (150) *nyakono oumo wang’e ok onyal neno gik matimore* ‘that lady has covered his eyes so he cannot see the things that are happening.’ This metaphorical expression is an instantiation of the conceptual metaphor EYE IS A
CONTAINER. When a container is covered, one cannot see the contents therein. Also, no substance can be put in it because the cover or the lid acts as a barrier. Similarly, when the eye is covered one cannot see what is going on because the veil that covers it acts as a barrier that blocks vision. The veil in this example conceals the real characteristics of the lady. It (veil) is the second force that prevents these characteristics from reaching their final destination which is the eyes of the one being duped. The real characteristics are diverted as a matter of fact and it is the unreal traits that find their way to the final destination.

4.3.4.7 ATTRACTION subsidiary image schema
People are attracted to positive sentiments such as happiness or love and they discard or distance themselves from sentiments that are negative such as sadness, fear and hatred which may cause them harm (Peña, 1999). Peña advocates for distancing oneself from negative sentiments that may dominate us because the further away one is from a destructive force, the less dominance such a force has over the subject. There is a connection between ATTRACTION subsidiary image schema with PATH basic schema as postulated by Peña. This relationship comes about because there is a fictitious route along which there exists two or more forces which try to approach each other or distance themselves from one another.

The notion of attraction is further expounded by Johnson (1987) who postulates that two entities are drawn towards each other due to some forces such as gravity and magnetism. If we take the example of the metaphorical expressions *chunya oil* ‘my heart is delighted’ and *chunya okuyo* ‘my heart is sad,’ these two portray different emotions with the first displaying positive and the second negative. From these two, we develop HEART IS A
CONTAINER FOR EMOTIONS conceptual metaphor. As Peña notes, positive emotion is beneficial while the negative one is harmful to the subject. Therefore, when an individual controls, suppresses or removes a negative emotion altogether from his/her system he/she gets relieved.

The removal of a negative emotion that is detrimental to one’s health is done in order to create room to be occupied by another emotion probably a positive one since a container, it should be noted, should only be occupied by beneficial things. Similar entities attract and are drawn to each other while dissimilar ones repel and are far from each other. This is the reason why expulsion of a negative emotion (unlike entity) to create room for a positive one (a like entity) is done. In the second metaphorical expression, sadness will be expelled from the heart to pave way for a positive emotion such as peace since a container as already noted, should only be filled with productive or useful substances or entities.

Another metaphorical expression that helps to demonstrate ATTRACTION subsidiary image schema is, (151) dhako cha nigi chuny mar Owino loosely translated as ‘that woman has Owino’s heart.’ This metaphorical expression is used to refer to an individual who is selfish. Since similar things attract, Owino’s heart attracts the woman’s because both of them display egocentric tendencies. In the metaphorical expressions that are used to project ATTRACTION subsidiary schema, there is a PATH basic image schema which encompasses the following systemic entities: a source or starting point; a destination or end point; a directionality and some force which influences some other entity to move towards it. In using the second metaphorical expression to elaborate these structural elements, the starting point is a non selfish trait; destination is the selfish trait;
directionality is the movement from non selfish nature to the selfish one; some force is Owino’s egocentric heart which causes the second entity that is the woman’s egocentric heart to move towards it.

4.3.4.8 REPULSION subsidiary image schema
In REPULSION subsidiary schema, one entity causes another to move far from it. This subsidiary image schema comprises the following systemic entities: a source or starting point; a destination or end point; a directionality and some force which influences some other entity to move far from it (Peña, 1999). Based on Peña’s assertions, there are metaphorical expressions in Dholuo which are used to demonstrate this subsidiary image schema. For example, (152) awayo ajojore gi lak ‘the sour herb and the teeth detest each other’ is metaphorical expression that can be used to describe the hatred that develops between two people who were initially bosom friends. When one eats a sour herb, the sourness makes the teeth develop sensitivity to both hot and cold foods. The teeth may also become blunt and this bluntness may bring about difficulties in biting the reason why the teeth detest sour herb and repel it. The starting point is the non repulsion stage; destination is the repulsion stage where the teeth repels sour herb because of the sensitivity that it has developed; directionality is from the non repulsion to the repulsion stage and some force (in this case sensitivity) between these two entities that cause the teeth to move away from sour herb.

4.3.4.9 BALANCE subsidiary image schema
Johnson (1987) postulates that BALANCE image schema is a subsidiary of FORCE basic image schema which enables one comprehend physical or metaphorical counteracting forces. The metaphorical expression (153) dhakono iye owang’ matek ‘that woman is very annoyed’ is a concretization of the conceptual metaphor STOMACH IS A
CONTAINER FOR EMOTIONS. This expression brings out the emotion of anger. Among the Luo, when one is angry the stomach is said to be burning. This subsidiary image schema is therefore realized when the emotion talked about in this expression is quelled because if it is not the person in question is likely to explode and this may be detrimental not only to this individual but also to those close to him/her who will bear the brunt. According to Lohr & Bunmi (2007), anger can be controlled in different ways for instance, keeping oneself busy, avoiding situations or talks that may raise negative emotions or aggravate them and walking away from the source of that anger among other solutions.

BALANCE subsidiary image schema is also evidenced in the metaphorical expression (154) wechene tin idayo mana wach e dhoge ‘he/she is a person of few words thus words must be forced out of his/her mouth.’ In this expression, the person being referred to does not talk anyhow and when he/she does, he/she is cautious and weighs his/her words so that whatever is spoken does not damage the reputation of another person. Aspects of balance are brought about in the cautious way in which this individual approaches issues. He/she knows that several factors need to be balanced for instance, feelings or emotional state of the listener, the effect of the information on the listener’s feedback and the environment in which the conversation is being held among others.

Another metaphorical expression that brings about BALANCE subsidiary image schema is, (155) chunya ridni ‘my heart is beating very fast.’ In this expression, instability is brought out because of the speed at which the heart is beating. Several factors may cause the heart to beat fast for example, fear, anxiety, shock, stress and diseases among others. When the heart beat is fast, there are things that have to be done for normalcy or stability
to be achieved. In other words, a balance has to be struck so that a point of equilibrium is reached. Achieving this balance may require that a person’s environment is conducive. This person could also engage in meditation as another remedy to help put increased heart beat under control. (156) *Chunye okwe* ‘his/her heart is peaceful’ is another metaphorical expression in which BALANCE subsidiary image schema is exhibited. A peaceful person is also calm and composed and this person’s emotions are put under control hence the achievement of BALANCE subsidiary image schema.

From the discussions, FORCE basic image schema and its subsidiaries are realized in conceptual metaphors in Dholuo that are limited to human body parts, food and animals. FORCE basic image schema and its subsidiaries can be diagrammatically presented in Figure 4.48.

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*Figure 4.48: The FORCE basic image schema and its subsidiary image schemas.*

The findings of the FORCE image schema revealed that that there is a connection between FORCE and PATH image schemas in conceptual metaphors in Dholuo. The concept of path helps in comprehending the notion of force. Also both image schemas have a similar structural element that is a source, a series of intermediate points between the source and destination, a direction and destination. The study found out that there is a
relationship between basic PATH image schema and subsidiary ATTRACTION image schema a claim also shared by Peña (1999). The study further noted that FORCE image schema brings forth three types of image schema subsidiarity: by conceptual dependency, by logical entailment and by enrichment. These auxiliary principles are expounded by Peña (1999) in the study of subsidiarity relationships between image schemas.

4.3.5 Summary
In this objective, image schemas that are recurrent in conceptual metaphors in Dholuo limited to human body parts, food and animals have been discussed. They play a critical role in the interpretation and comprehension of conceptual metaphors in Dholuo. An extensive analysis of these image schemas revealed that the Luo have a wide range of universal schemas such as CONTAINMENT, PATH, OBJECT and FORCE as well as their subsidiaries. Moreover, the image schemas highlighted are situated in the cultural fabric of the Luo community.

4.4 The socio-cultural implications of the images used in conceptual metaphors in Dholuo

This objective dealt with the use of images specifically in the form of animal metaphors to metaphorically refer to both men and women in Dholuo. It brought to the fore the different animals that are used in reference to males and females and the attitudes that the users have towards these animals as well as socio-cultural implications of their usage. The choice of animals used was not made haphazardly but culture plays a key role in their selection. Animal related metaphorical expressions which are instantiations of the conceptual metaphor HUMAN BEINGS ARE ANIMALS were used.
4.4.1 Animal metaphors

The tenet of cognitive principle of relevance was employed in this objective to analyze the animals metaphorically used to refer to men and women in the Luo society. Hermanson (2006) posits that this principle explains how a speaker uses a metaphorical expression and how a listener comprehends it and the interpretation that he/she attaches to it. The context of usage was also envisaged since it is critical in understanding and interpreting the metaphorical expressions. Turpin and López (2014) note that human beings have a close association with animals. This is so because animals are part of their world and are therefore a suitable source domain and a vehicle in the conceptualization and construction of metaphors related to human beings. Nilsen (1994) argues that the choice of an animal from which a metaphor is developed is not done arbitrarily but is based on the expectations and beliefs that a given community holds about males and females. Based on this, men are usually referred to as wolves, bulls or lions while women as kittens, chickens or birds.

López (2009) further posits that animal metaphors mostly used to refer to men are based on size (big), strength and habitat (wilderness). On the contrary, women are seen as domesticated animals such as hen or parakeet. These physical attributes Nilsen notes, act as a foundation in relation to the animal metaphors used. However, the main concept being targeted are stereotypical views associated with manhood and womanhood. Thus, wilderness goes hand in hand with freedom and domestication with lack of it (Turpin & López, 2014).
Animal metaphors are used to derogate and discriminate marginal groups considered to be the ‘other.’ In this group are homosexuals, immigrants and women. This implies that in the intersection of the heteronormative and the marginal, animal metaphors reign supreme. This is the reason why metaphorical identification of marginal groups with animals is very common. The marginal group that is the ‘other’ are stereotypically considered subservient in a binary set with ‘self’ who are highly ranked (López, 2009). Equating human beings particularly women with animals implies demeaning them. This is so because in the Great Chain of Being, a hierarchical organization, human beings are placed above animals since the former is a higher form of existence than the latter (Talebinejad & Dastjerdi, 2005). Hence an animal related metaphor is likely to become a channel through which undesirable human characteristics are expressed.

Culture specificity is a key component that comes to perspective when animal metaphors are used as opined by Talebinejad and Dastjerdi (2005). Different cultures may hold different attitudes towards different animals and some attributes are more pronounced in one culture than in another. Chen and Chen (2011) note that in as much as animal metaphors are culture specific, most of them are sexist and contemptuous when used in reference to human beings. The use of animal metaphors reveal how human beings undergo degradation since they are compared to lower order forms of beings as stipulated in the Great Chain of Being.

To understand animal metaphors that are used in the Luo community, it is important to bring to perspective the dynamics involved. The Luo society is patrilineal as such, priority as well as significance is given to men who are considered the cornerstone of the community. Women on the other hand, are relegated to the confines of subjugation.
therefore regarded as insignificant. Their presence may only be felt in relation to the roles that they play in the service of men.

4.4.1 Classification of animal metaphors

This study borrowed the method of classifying animal metaphors adopted by Aliakbari and Faraji (2014) but with slight modifications. This method divides animal metaphors used in conceptualizing men and women as follows: wild animal metaphors used for complimenting, domestic animal metaphors used for complimenting, wild animal metaphors used for demeaning and domestic animal metaphors used for demeaning. The method of classification that this study adopted was as follows: animal metaphors used to refer to men positively; animal metaphors used to refer to men negatively; animal metaphors used to refer to women positively; animal metaphors used to refer to women negatively and animal metaphors used to refer to both men and women.

4.4.1.1 Animal metaphors used to refer to men positively

Wild animals are mainly used to bring forth positive attributes of men (Aliakbari & Faraji, 2014). This practice is also evident in the Luo community. For example, in the metaphorical expression (157) *macha sibuar* ‘that one is a lion,’ the man being talked about is a brave character because he handles issues fearlessly. His presence may also be felt by virtue of his considerable size. Since he is compared to the lion who is regarded as the king of the jungle, this man may also have leadership qualities. The traits of the lion that are similar to those of the man being talked about are relevant and they are the ones that make this external stimulus worth processing. These relevant attributes are a matter of both cognitive effect and mental effort. (158) *Rwath* ‘bull’ is another animal used to conceptualize men in a positive way among the Luo. Anudo and Orwa (2017) observe
that the roles played by a bull are vast. For instance, a bull can plough, pull carts and play a major role in reproduction. A bull is an animal that is revered in the Luo community. In the traditional Luo setting, a home that did not have a bull was regarded as a poverty stricken one and the head of such a home was looked down upon by his peers. Bulls are multipurpose animals just the same way men are because men also engage in a variety of roles geared towards improving their own welfare and that of others.

Another animal that is used to metaphorically refer to men positively is (159) kwach ‘leopard.’ This animal is not only shrewd and secretive but also aggressive (Hermanson, 2006; Aliakbari & Faraji, 2014). Men are believed to have high intellectual capacities, are aggressive in nature and secretive in their dealings. It is only the relevant traits of the leopard that are comparable to those of men that are talked about. These traits are the ones that make this syntagm worth processing. These relevant attributes are a matter of both cognitive effect and mental effort. (160) Jowi ‘buffalo’ is another animal used to refer to men positively. It is a strong fearless animal and once charged, it does not stop at anything that comes its way hence the reference (161) jowi jamuomo ‘the buffalo that wades through’ (Anudo & Orwa, 2017). Because of its strength, a buffalo withstands a lot of strain in the jungle. Thus, men who are compared to it are strong, resilient and have abilities to withstand difficulties.

4.4.1.1.2 Animal metaphors used to refer to men negatively
(162) Bim ‘baboon’ is a wild animal that attracts negative connotation when used in reference to men. Anudo and Orwa (2017) note that baboons are sly and ungrateful in nature. Thus a man who is metaphorically referred to as a baboon takes advantage of others. He exploits them for his own good and once he achieves his goals, he abandons
those who helped him become successful. Also, a man who is likened to a baboon uses his position and authority to oppress his subjects. He employs draconian tactics to bring down his enemies politically, economically or otherwise if they stand on his way. It is only the relevant traits of the baboon that are comparable to those of some specific men that are talked about. These traits are the ones that make this syntagm worth processing. These relevant attributes are a matter of both cognitive effect and mental effort. On the same note ong’er ‘monkey,’ is used to highlight negative connotations associated with men in the Luo culture.

Anudo and Orwa (2017) note that a monkey is conniving since it takes advantage of others, uses them to get what it wants and finally dumps them once success is realized. A man referred to metaphorically as a monkey is therefore cunning. This man gets very close to an individual (s) once he realizes that the person (s) can help him achieve his goal. He develops a strong bond with the said individual (s), becomes loyal to him/her/them till he gets what he desires. Once this is done, he disappears from such a person’s life. The relevant trait of the monkey that makes it comparable to men in this particular illustration is its cunning nature. It is this trait that makes the syntagm worth processing. In addition, this relevant trait is a matter of both cognitive effect and mental effort.

The animal (163) njiri ‘warthog’ is also used to negatively refer to men. In the Luo community, a man who is metaphorically referred to as a warthog is one who is not only forgetful but also fearful. In this community, men are expected to be brave since as heads of households they are vested with the responsibility of providing security for their families (Mboya, 2001). Apart from provision of security, in the traditional Luo set up
men engaged in activities such as herding animals as well as hunting. In the process of undertaking the activities mentioned, they would come across predators thus bravery was a prerequisite. A man who is fearful is likened to a woman in the Luo culture and this attribute would be used to intimidate him and make him a laughing stock. The relevant trait of the warthog that makes it comparable to men in this particular illustration is its fearful nature. It is this trait that makes the syntagm worth processing. In addition, this relevant trait is a matter of both cognitive effect and mental effort.

(164) *Diel* ‘goat’ is another animal used to portray men in a negative way. A man metaphorically referred to as a goat in the Luo community is one who is unpredictable and destructive in nature. Being unpredictable means that an individual cannot be relied upon. A man who possesses such a trait does not keep his word since he says one thing today and another the following day. Therefore, he cannot be counted on to perform a given duty. A head of a family for instance, is expected to be consistent since other members look up to him for guidance and support among other things. In addition, a man who is unpredictable is despised and his peers look down upon him since unpredictability is a character associated with women in the Luo community. The relevant trait of the goat that makes it comparable to men in this particular illustration is its unpredictable nature. It is this trait that makes the syntagm worth processing. In addition, this relevant trait is a matter of both cognitive effect and mental effort.

The Luo believe that a goat is a destructive animal. When it invades a farm for example, it will eat and destroy crops. Hence a man who engages in activities that cause destruction is comparable to a goat. Destruction goes hand in hand with violence such men may have the tendency to abuse those close to them for example, their spouses and
children leading to instability of homes. A goat also steals things such as cereals this means that a man likened to it has itchy fingers and cannot be trusted with anything because the temptation to take them away from their rightful owners is high. A goat is also noisy denying those in its surrounding peace of mind. A man who is likened to a goat is noisy, he is also a nuisance and other people avoid his company. This rambling attribute is associated with women because men are expected to be calm, quiet and composed. Comparing a man to a woman therefore is denigrating him. The relevant traits of the goat that makes it comparable to men in this particular illustration are its destructive and rambling nature. It is these traits that make the syntagm worth processing. In addition, these relevant traits are a matter of both cognitive effect and mental effort.

4.4.1.3 Animal metaphors used to refer to women positively
Traditionally, the Luo community views women as caretakers. They are vested with the responsibility of taking care of their families. It is also their duty to reproduce and that’s why a barren woman is looked down upon by the society (Ochieng’, 2009). Lack of children was a woman’s nightmare in the traditional Luo community consequently, one who found herself in such a situation tried as much as possible to look for a solution to this predicament. One of the things that such a woman did was to look for a child outside wedlock. This practice was acceptable provided it was done secretly and with the woman’s husband’s brothers or cousins. A woman who had many children was a source of pride to her husband since children were a source of wealth in the traditional Luo community (Mboya, 2001). Farmyard animals are used (Barasa & Opaque, 2017) to support positive portrayal of women and among those used are animals such as (165) *dwasi* ‘a cow that has given birth’ and (166) *nyaroya* ‘a young cow’ among others.
Dwasi is a cow that produces a lot of milk which is of high quality thus among the Luo a woman who is metaphorically referred to as *dwasi* is one with superb mothering abilities. She takes good care of her children as well as her husband. She is also very resourceful and the community holds her in high regard. In her presence, people not only eat to their satisfaction but are also warmly received. She is very generous and lends a hand where need be to ensure that everything is taken care of and everyone is comfortable. With regard to size, *dwasi* is well built thereby encoding the idea of well roundedness. Plumpness is a character trait that had a positive connotation in the traditional Luo set up. It was a sign of good living and a husband who had a stout wife was respected by his peers for having taken good care of her. The relevant traits of *dwasi* that make it comparable to women in this particular illustration are its resourceful and plump nature. It is these traits that make the syntagm worth processing. In addition, these relevant traits are a matter of both cognitive effect and mental effort.

*Nyaroya* is a young female cow that is robust in nature. She is full of life and swift in her movements. A woman comparable to *nyaroya* in the Luo community is prompt in her undertakings and swift in movement. She is a source of joy, love and comfort to those who look up to her. The relevant trait of a young female cow that makes it comparable to women in this particular illustration is its punctual nature. It is this trait that makes the syntagm worth processing. In addition, this relevant trait is a matter of both cognitive effect and mental effort. (167) *Tiga* ‘giraffe’ is another animal metaphorically used to portray women in a positive manner. A giraffe is tall and elegant (Aliakbari & Faraji, 2014) as such, a woman who is likened to a giraffe is considered graceful in nature. She is not only distinguished but her beauty makes heads turn. She is the envy of other
women who do not possess such traits. The relevant traits of the giraffe that makes it comparable to women in this particular illustration are its beauty and graceful nature. These traits make the syntagm worth processing. In addition, they are a matter of both cognitive effect and mental effort.

4.4.1.1.4 Animal metaphors used to refer to women negatively
According to López (2009), a dog is metaphorically used to refer to women. When applied to a female, it implies ugliness and promiscuity. This is the same cultural view that dogs attract in the Luo community as as evidenced in the following metaphorical expression: (168) *macha guok tang’ kode* ‘that one is a dog be careful with her.’ In this metaphorical expression, the speaker warns the listener to keep off a certain woman because she has bad behaviour. The lady in question, who is metaphorically referred to as a dog, may be promiscuous in nature. A dog mates different bitches and when on heat he roams an area in search of bitches that can quell his sexual thirst. The roaming nature of a dog (Gower, 1990) brings it out as one without a permanent abode. A woman who has dog-like propensities sleeps around with different men and since she does not have one particular partner keeps on jumping from one man to another, she could be likened to a dog that lacks a permanent abode. Such a woman is admonished for immorality in the Luo community. She is rebuked by society and in the event that she is caught red handed, she is severely punished yet infidelity is an act that involves two people in this case, a man and a woman. In matters morality, the Luo community raises the bar higher for women as compared to men. A man who is immoral in nature is socially accepted into the society because it is assumed that men are polygamous in character. In this way, the Luo community exalts promiscuity when it is the man who engages in it and condemns it if it is the woman. The relevant trait of the dog that makes it comparable to women in this
particular illustration is its roaming nature. This trait is responsible for the processing of the syntagm. In addition, it is a matter of both cognitive effect and mental effort.

Another attribute of the dog is that it is dirty (Gower, 1990). The metaphorical expression (169) *macha guok, ng’ok to nang’o* ‘that one is a dog it vomits and then licks’ is used to display this character. This metaphorical expression can be used for example, to refer to a woman who quits a relationship because of one reason or the other and vows never to have anything to do with it again only to make an about turn later. From this expression, the indecisive nature of this woman is brought out (the Luo stereotype women as indecisive). According to Luo customs, a woman should not leave her matrimonial home regardless of the level of suffering that she goes through in the hands of her spouse (Mboya, 2001). This is because women are viewed as dependent on men therefore society expects them to endure the challenges that they face in their marriages or even in their relationships with men (Ndungo, 2008). The relevant trait of the dog that makes it comparable to women in this instance is its indecisive nature. It is this trait that makes the syntagm worth processing. In addition, it is a matter of both cognitive effect and mental effort.

Birds, López (2009) posits, are also used to metaphorically refer to women in a negative manner. The chattering and twittering sounds that they make hint at a stereotypical view of women. Women are metaphorically referred to as birds in the Luo community because they do not just talk much but also discuss non issues. To elaborate on this trait, the metaphorical expression (170) *rakoko tel tel* ‘noisy woodpecker’ is used to refer to a boisterous woman. This metaphorical expression exposes the clattering nature of women. The relevant trait of a woodpecker that makes it comparable to women in this
instance is its rattling nature. It is this trait which is a matter of both cognitive effect and mental effort that makes the syntagm worth processing.

Birds are also used to bring out promiscuity as an attribute of women in the Luo community as is evidenced in the metaphorical expression (171) *macha angang*’ ‘that one is a prostitute.’ *Angang*’ is a bird that is found along the beach and it feeds on dead fish (Personal communication, March 15, 2018). (172) *Otenga* (hawk) is another bird that is used to bring out the immoral nature of women in the Luo community. Birds fly to different locations to look for food they do not have fixity of location the same way a prostitute does not have one partner. An immoral woman wanders about in search of partners with whom she can engage in a relationship. A hawk for instance, has the tendency of snatching chicks from their mothers the same way a prostitute ‘snatches’ potential partners from their spouses. The relevant trait of a hawk that makes it comparable to women in this instance is its wandering attribute. This trait which is a matter of both cognitive effect and mental effort makes the syntagm worth processing.

(173) *Awendo* ‘quail’ is another bird that is negatively used to refer to women in the Luo community. The Luo believe that an irresponsible mother sows seeds of irresponsibility in her children hence the metaphorical expression (174) *awendo ok we yiere* ‘a quail does not leave its feathers.’ The Luo community bestows responsibilities of socialization upon a mother therefore it is the duty of every mother to bring up their children in accordance with laid down procedures of society (Blount, 1972). Every mother is expected to teach her children especially female ones stereotypical roles assigned to them by the community. Among the roles the girl child is taught are cleaning, cooking, running errands around the home, taking care of her siblings among others (Ochieng’ 2009).
From these duties, the female child learns how to serve others at a tender age since the Luo community expects her to grow up in servitude (Blount, 1972). Thus a female child who exhibits laziness or other negative attributes such as immorality is said to have learnt them from her mother hence the metaphorical expression ‘a quail does not leave its feathers.’ The relevant traits of a quail that makes it comparable to women in this instance are its irresponsible and lazy attributes. These traits which are a matter of both cognitive effect and mental effort make the syntagm worth processing.

*Anguro* ‘pig’ is another animal that is used to depict women in a negative light. López (2009) argues that a pig and a sow are metaphorically used as terms of opprobrium for a woman, implying fatness, dirtiness, ugliness and even promiscuity. The metaphorical expression (175) *macha anguro* ‘that one is a pig,’ depicts a woman as someone who is fat and dirty. Fatness and dirtiness are interrelated since one acts as the cause and the other as its effect in a cause-effect relationship. A fat woman is associated with laziness and by extension dirt. Her lack of swiftness may act as a hindrance to the performance of duties such as maintaining cleanliness through physical tasks such as washing, bathing and cleaning the house among others. Also fatness may contribute to the woman’s ugliness since body fat may be concentrated in certain parts of the body where they are not supposed to be making her appear disproportionate and by extension ugly. Cacciari (2004) notes that the idea of promiscuity in relation to a pig comes about from the symbolism which associates cleanliness with purity and dirtiness with immorality. The relevant traits of a pig that makes it comparable to women in this instance are its dirty and ugly attributes. These traits which are a matter of both cognitive effect and mental effort make the syntagm worth processing.
A dog and a pig are animals that are used in the Luo community to refer to a woman who is irresponsible. This irresponsibility is derived from the fact that these two animals give birth to many offsprings. Consequently, giving birth to too many children may be seen as a sign of irresponsibility because in most cases those who do so may have failed to plan for such pregnancies. As a result, they may not be in a position to adequately provide for the needs of these children thereby relegating their parental duties to others. In this way, they are seen as escapists.

Turpin and López (2014) note that the figurative usage of the names ‘chicken and hen’ are related to sexual appetite or desirability towards women. This claim is supported by López (2009) who postulates that chicken usually denotes a woman who is young and attractive while hen denotes a woman without any hint of beauty or sexual desire but suggesting an old and middle aged woman who is ugly, fussy and clumsy. This assertion is supported by the metaphorical representation of women in the Luo community using chicken. Among the Luo, it is believed that a young female chicken referred to as *si*, is tastier than an old female chicken referred to as *nyaburi*. Since there is a correlation between eating and human desire as posited by Kövecses (2002), men prefer (177) *si* ‘young hen’ to *nyaburi* ‘an old hen’ because of the sexual attraction, agility and the youthful nature of the former. Also, hens are mounted by cocks the same way a male can get upon a coital partner thereby hinting at the conceptual metaphor SEX IS RIDDING (Chamizo & Sánchez, 2000). From this description, it is evident that women play a passive role in the sexual act and this also helps to reinforce their subordinate position. The relevant traits of a young and old hen that make them comparable to women in this
instance is the fact that they are viewed as sex objects. This trait which is a matter of both
cognitive effect and mental effort makes the syntagm worth processing.

Women are also metaphorically referred to as wild animals (Barasa & Opane 2017;
López 2009). This kind of animal is free and independent although it is a threat and
therefore a source of danger to men (Turpin & López, 2014). The portrayal of women as
wild animals goes against the norm since it does not follow the set pattern in which
women are presented as adorable domesticated animals (López, 2009). This argument is
supported in the Luo community where women are metaphorically referred to as
predators. A case in point is the use of sudhe ‘wild dog’ to metaphorically refer to women
in the following expressions: (178) macha sudhe kik ber mar wang’ wuondi ‘that one is a
wild dog do not be deceived by outward beauty’; (179) aromo gi sudhe cha gokinyi
mengo ni apondi ‘I met that wild dog in the morning I felt like hiding.’ These two
metaphorical expressions are instantiations of the conceptual metaphor A WOMAN IS A
TREACHEROUS ANIMAL. In the first metaphorical expression, the speaker cautions
the listener to be wary of outward appearances since they are misleading. The lady in
question, who is metaphorically referred to as a wild dog, is promiscuous in nature.
Because of her amoral behaviour, she exhibits signs of indecency and those of
disorderliness. Her company should be avoided since she engages sexually with any man
who shows interest in her.

A prostitute is likened to a wild dog that has no permanent abode (Gower, 1990). This
dog wanders aimlessly and eats whatever comes its way. When seen in the precincts of
the homestead, people panic because of the damage that it is likely to cause should it gain
access to the homestead. A prostitute on the other hand, is abhorred. Other women are
uncomfortable when she is in the presence of their partners because they fear that she could seduce their men. The fact that she has several partners and also moves from one relationship to another is comparable to lack of a permanent abode of the wild dog. Such a woman, just like the wild dog, does not choose what she ‘eats’ (engaging in sex is likened to eating). She gets into relationships with men of different calibers, ages, physical appearances, races, ethnicity and creed among other attributes. The use of wild animals to refer to such women is an indication that they prey on their victims. They take the reins as far as relationships are concerned and they subdue the men with whom they get involved with in such kind of affairs. Dogs are associated with dirt and a prostitute is also considered dirty with dirt implying immorality in this case. The relevant trait of a wild dog that makes it comparable to women in this instance is its roaming nature which is associated with immorality. This trait which is a matter of both cognitive effect and mental effort makes the syntagm worth processing.

Another wild animal that is used to metaphorically refer to women in a negative way is *thuol* ‘snake’ as in the metaphorical expression (180) *thuol en thuol* ‘a snake is a snake.’ A snake is sly and vicious in nature (Esenova, 2011) thus a woman referred to as a snake is vicious, deceitful, sly, lethal and double faced in nature. She lures her prey, takes control and then strikes. This she does by first identifying her victim and then using her feminine touch endears herself to this person. As soon as the victim gets trapped in her web of deceit, she strikes. She is like poison and if caution is not taken by her victim she can harm him/her. She is also independent minded and feared by men. The fact that she cannot be easily contained makes men who interact with her uncomfortable. The relevant traits of a snake that make it comparable to women in this instance are its sly and vicious
characters. These traits which are a matter of both cognitive effect and mental effort make the syntagm worth processing.

(181) *Ogwang’* ‘wild cat’ is another wild animal that is used to derogatively refer to women. This animal is a predator and when it gets access to a chicken house it preys on the birds as well as the eggs kept therein (Lozano, 2010). When it cites a prey it takes position, lies in wait and when an opportunity presents itself it attacks just like a snake. It uses different strategies to attack its prey for example, if it is a small prey it uses its claws to grab it while if it is big one it jumps on its back with the aim of biting its neck (Lozano, 2010).

A prostitute has predatory tendencies and is comparable to a wild cat because she exploits her male partners and leaves them exhausted. She, just like a wild cat, snatches the men away from their partners using different seduction techniques and once they fall into her trap she exploits them. A wild cat does not have a fixed habitat the reason why it moves from one place to another. It can walk for a long distance before it finds a place to rest along the journey. This lack of a fixed abode is the reason why female children are metaphorically referred as wild cats (*ogwang’*) in the Luo community. The implication is that females do not have a fixed/permanent home and are temporarily housed in their fathers’ homesteads but as soon as they reach a marriageable age they move to their matrimonial homes which can be in any part of the world. Also, should things fail to work out for them in their initial matrimonial homes they can remarry and get new accommodation hence the lack of a permanent home.
A wild cat is also used to refer to a woman who loves adventure (*jabayo*). Her love for adventure prohibits her from staying in one place for a long time. Such a woman is considered a bad example since she is not settled yet the Luo community expects women to partake of their servitude roles in an established location that is, in the home (Mboya, 2001). According to Lozano (2010), a wild cat eats a variety of food for example eggs, fish, small birds and rabbits among others. This eating behaviour could be comparable to different men that a promiscuous woman who is metaphorically referred to as a wild cat in the Luo community serves. The relevant traits of a wild cat that make it comparable to women in this instance are its adventurous and predatory tendencies. These traits which are a matter of both cognitive effect and mental effort make the syntagm worth processing.

Turpin and López (2014) note that in English it is very common to use animal metaphors in reference to human intellectual capacity. This is also what happens in Dholuo. Being a patriarchal society, men are believed to be superior to women in all aspects (Anudo & Orwa, 2017). Therefore a woman’s mental capacity is considered lower than a man’s the reason why the former is referred to as *rombo* ‘sheep.’ The metaphorical expressions (182) *macha rombo ka osekulo wiye piny to ok opar. Kata koth chwe to ok osweki* ‘that one is a sheep once she has bent her head she doesn’t think.’ ‘She will stay wherever she is whether it is raining because she doesn’t think;’ (183) *rundore ka rombo* ‘goes round and round like a sheep’ and (184) *macha ja sitina rombo* ‘that one is troublesome sheep’ are used to negatively portray a woman. The first two metaphorical expressions are instantiations of the conceptual metaphor A WOMAN IS A SLOW-WITTED ANIMAL
while the third is an instantiation of the conceptual metaphor A WOMAN IS AN EXASPERATING ANIMAL.

The metaphorical expressions mentioned above portray a woman as a person who apart from having a low mental ability is also indecisive and troublesome. A sheep is an animal that is held in low regard in the Luo culture because of its foolishness (Mboya, 2001). A woman who is compared to it cannot reason she does things just because others are involved in the same. This trait makes her not only dependent on others but also vulnerable. The relevant traits of a sheep that make it comparable to women in this instance are its low intellectual capability, troublesome and indecisive nature. These traits which are a matter of both cognitive effect and mental effort make the syntagm worth processing.

Different types of fish are also used to portray women derogatively. For example, a woman referred to as (185) *omena* ‘Lake Victoria sardine’ is one who is ugly in appearance and has a slim frame (Anudo & Orwa, 2016). A woman who also gives birth to several children within a short time span could also be referred to as *omena* because of its reproduction rate. The Luo believe that *omena* is crafty thus a woman likened to it is deceitful in nature. She is untrustworthy and if one is not careful in her company, the person can easily land in trouble. The relevant traits of Lake Victoria sardine that make it comparable to women in this instance are its slim frame and its crafty nature. These traits which are a matter of both cognitive effect and mental effort make the syntagm worth processing.
Another type of fish that is used to negatively refer to women in the Luo society is *mgongo wazi*. According to Anudo and Orwa (2016), *mgongo wazi* is the skeletal part of a Nile perch after the fleshy section that contains all the essential nutrients has been removed. Anudo and Orwa (2016) posit that when a woman is referred to as *mgongo wazi* this reference is derogative in nature because it implies that the woman in question lacks merit that is, she lacks amiability, commitment and mindfulness that mothers extend to their children as well as acceptance, compliance and recognition that a man expects to find from his wife. They argue that this kind of denigration may be propelled by factors such as irresponsibility and infidelity among others. The relevant traits of the skeletal part of Nile perch that make it comparable to women in this instance are its unfriendly, inattentive and inconsiderate nature. These traits which are a matter of both cognitive effect and mental effort make the syntagm worth processing.

(187) *Suma* ‘elephant nose’ is another type of fish that is used to denigrate women when used to refer to them metaphorically. *Suma* is ugly, has a long mouth and it likes making funny noises. A woman comparable to an elephant nose is ugly, talkative in nature and engages in discussions about issues that are trivial. Also, such a woman is not trustworthy and does not value friendship. She can easily give her accomplices away especially if there is a reward that she is likely to get should she provide information about them to the one who needs it. *Suma* is also referred to as (188) *Adongo wuon nindo* ‘Adongo the owner of sleep’ among the Luo. Using the name Adongo (name of a female child), shows that this fish is regarded as female among the Luo. A woman who likes sleeping a lot is thus referred to as *suma*. Too much sleep is interrelated with laziness hence such a woman is a lazy person. This fish is also portrayed as foolish and gullible therefore a
woman comparable to it is viewed as having a low intellectual capacity that prevents her from making independent decisions. The relevant traits of elephant nose that make it comparable to women in this instance are its lazy, foolish and gullible nature. These traits which are a matter of both cognitive effect and mental effort make the syntagm worth processing.

4.4.1.1.5 Animal metaphors that are used in reference to both men and women

According to Nicosia and Padua (2003), animal terms for men and women are used asymmetrically in the sense that words applying to women tend to recognize their significance in sensual expressions unlike collateral words for men. In addition, if both terms are used to suggest elements of sexualisation and degrading ideologies the ones used to refer to women have negative connotations. This claim is supported by animal related metaphors in Dholuo in which a single animal could be used to metaphorically refer to both male and female. For example, the animal guok ‘dog’ is normally used in reference to the sexual behaviour of both men and women in the Luo community. When used in reference to a man’s, it shows his sexual prowess; he is a subject of desire. When used in reference to a woman’s, it shows the degrading role that she plays; that of satisfying men’s sexual desires. A woman is brought forth as a sexual object meant to be used and dumped once the sexual thirst is quenched. In sum, she is not only exploited, viewed as dirty but also devalued.

Another animal related metaphor that is used in reference to both men and women but which portrays the former in a positive light and the latter in a negative one is ondiek ‘hyena.’ This animal when used in reference to a woman has negative connotations. For instance, it could mean that the woman is ugly or dirty or incapable of making choices
but when used in reference to men it means that the man is strong and brave. *Winyo* ‘bird’ is another animal related metaphor that brings out positive and negative implications when used in reference to men and women respectively. For example, when a woman is referred to as a bird she is brought out as a chatterbox or a prostitute (a term that shows contempt) or an unreliable character. In the event that the same animal is used in reference to a man, it means that he is shrewd that is, he is smart at what he does. Hence cultural viewpoints and ideologies are influential in the construction and association of animal metaphors as observed by Turpin and López (2014).

The following observations were made in relation to the animals that were used to metaphorically refer to men and women in the Luo society: the size of the animal forms the basis of assigning it either positive or negative nuances; small animals are considered delicate and dependent thus they exhibit traits that show that they need affection, care and protection. The Luo community is patriarchal and in such societies women are looked down upon and considered weak, therefore small animals are used to metaphorically refer to them. Big, strong and courageous animals on the other hand, are used to metaphorically refer to men who are considered superior and independent beings. This finding is in concord with Barasa and Oponde (2017) who claim that by using small animals to refer to women the females are regarded as small beings who are reliant on big and strong ones in this case the men.

The study also found out that there are instances where wild animals are used to refer to women metaphorically in the Luo community and when this happens, it goes against societal set patterns in relation to the roles that women are allocated in this community. It was further noted that the wild animals that are used to conceptualize women cause more
destruction than those used to conceptualize men. This is because freedom is alien to women thus when they break loose they reign over their prey, causing more havoc than men who are used to freedom and independence. This observation is also made by López (2009) who argues that when women are metaphorically referred to as wild animals they are portrayed as savouring total emancipation. This kind of liberation goes against the dictates of society that brings out women as individuals who need to be caged and controlled.

The study found out that the use of animal metaphors offers an avenue for advancing gender discrimination in the Luo community. This view is shared by Barasa and Opande (2017) who argue that animal related metaphors are tools that reinforce female degradation and reaffirm male supremacy. For example, the same animal may be used to refer to both men and women however, when it is used in reference to the former it attracts positive implications but when used in reference to the latter, it attracts negative implications. Therefore the attitude of the Luo community towards men and women is reflected in the kind of animals used to refer to them metaphorically. The stereotyping narrative encloses individuals into cocoons manufactured by the society such that children grow up accepting the positions bestowed upon them and perpetuating these positions into adulthood.

4.4.2 Social-cultural implications of the animal metaphors used
The socialization process in the Luo society puts the girl child at a disadvantage because she grows up thinking that she is only relevant in relation to the male. The girl child perpetuates dependency inclinations into adulthood and she is comfortable with the inferior position that the society bestows upon her. According to Hines (1999), man’s
preoccupation with women’s sexuality hinders him from unraveling other attributes that women possess. Such kind of preoccupation is a disservice to the womenfolk who are only seen as sexual objects meant to satisfy the sexual desires of men after which they are rendered useless. Hines thus castigates social operations which epitomize, execute and sustain sexist notions on which sexual metaphors are based.

This study supports Hines’s observations since the Luo culture is one in which gender discrimination is perpetuated. Therefore there is need to put in place appropriate techniques that can help in curbing gender stereotyping that is fronted by language. This can be done through addressing social stereotyping in which man for example, is regarded as the normal human being while the woman abnormal. Vilification of women in matters social, political, economic or otherwise should be brought to an end. Thus, the treatment of women as appendages of the men should be condemned. In addition, predominant sexist attitudes towards women should be discouraged and the avenues that may be used to promote them blocked so that they are not allowed to infiltrate into the society.

The Kenyan society in general and the Luo in particular is partriarchal as such women’s liberation should be given new impetus by different stakeholders since the results realized so far are encouraging. For instance, there are cliques of women who have set the stage for competition despite disparities in the manner in which they are treated as compared to men. They have risen above bigotry and broken the ceiling in the sectors where they ply their trades thereby acting as proof that nothing is impossible.
There is need to liberate women from retrogressive ideologies and practices meant to curtail their reasoning, clip their wings and prevent them from flying in order to show case their capabilities as independent human beings. Women should do everything in their power to break the chains of social injustices that patriarchal societies have used to enslave them by proving to the world that they are able to perform better than those stereotypically referred to as the superior gender. Anudo and Orwa (2016) argue that from the animal metaphors used to refer to both men and women, there is need to stamp out linguistic sexism and embrace change so that an all inclusive language that accords individuals equal opportunities and considerations regardless of their gender is adopted.

The study found out that delineation on the basis of gender has its foundation on the cultural principles of the Luo. Through animal related metaphorical expressions gender principles as a belief system in the Luo culture is fortified. Even though animal related metaphors establish the social identities of both men and women, the latter are assigned more negative identities as compared to the former and this affects their relationships. In this regard therefore, neutral terms should be promoted in various discourses.

4.4.3 Summary
The conceptual metaphors in Dholuo that are limited to human body parts, food and animals were critically examined. First, the conceptual metaphors were identified and then categorized prototypically. Second, the conceptual blends that aid in the comprehension of conceptual metaphors were explained taking into account the following: blending processes that give rise to emergent structures, optimality principles that aid in productive running of the blend, vital relations that display multiple relationships that exist in the mental spaces as well as types of blending networks that
different conceptual metaphors exhibit. Third, image schemas that assist in vividly describing the conceptual metaphors were discussed. Last, images used in the conceptual metaphors and their socio-cultural implications were investigated.
CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

This chapter gives a summary of findings from the four objectives of the study which include: to prototypically categorize conceptual metaphors in Dholuo; to account for meaning construction in the blends of conceptual metaphors in Dholuo; to explain the schematic patterns that are instrumental for the comprehension of conceptual metaphors in Dholuo and to investigate the socio-cultural implications of the images used in conceptual metaphors in Dholuo. Conclusions, recommendations and suggestions for further research are also presented in this chapter.

5.1 Summary of Findings

This study investigated conceptual metaphors in Dholuo. With the aid of a theoretical framework that encompassed Conceptual Integration as well as the Relevance and Image Schema theories, the study conducted a step by step methodological examination of the objectives in chapter four. The study examined metaphorical expressions that were used to develop conceptual metaphors in Dholuo on the basis of three different strands that is, those dealing with human body parts, food and animals. It scrutinized the cross-domain mappings that take place and which facilitate abstract conceptualization of various concepts in the cultural and physical realms of the Luo society.

The first objective dealt with the prototypical categorization of conceptual metaphors in Dholuo. Findings indicate that grouping by prototype is important since it provides an
avenue where individuals make sense of their experiences and also learn about their world through embodiment. The study revealed that prototype is the ideal level essential for classification because of cultural values attached to it and the comprehensive treatment that it accords different entities. The study also found out that some members of a category have more attributes related to that category than others. For example, in the conceptual metaphor PENIS IS A WEAPON, club and gun exhibit more qualities of a weapon as compared to a hot metal.

The second objective dealt with meaning construction in the blends of conceptual metaphors in Dholuo. The study noted that there are some conceptual metaphors in Dholuo which provide an appropriate environment for the operation of all the optimality principles responsible for effectual running of the blend. Nevertheless, there are others which do so for only a select number of optimality principles. The study discovered that double scope is the main type of blending network that keeps recurring in conceptual metaphors in Dholuo that are related to human body parts, food and animals. This network has its foundation in the culture of the community and through it cognitive operations that go on in one’s mind and which yield one’s innovative nature are revealed.

The study additionally noted that Similarity, Intentionality, Category and Uniqueness are inner-space vital relations that are generated as a result of compression of outer-space vital relations like Analogy and Disanalogy among others. The study further noted that the foundation of conceptual metaphors lies in similarity. Hence, Similarity vital relation exhibits aspect of sameness that binds entities which on the surface may not have any commonality.
The third objective dealt with schematic patterns instrumental for the comprehension of conceptual metaphors in Dholuo. It was discovered that culture and environment are the main sources of image schemas in Dholuo. In addition, image schemas are crucial because of the support that they give to different elements of cognitive linguistics among them conceptual mappings of metaphors, categorization that is done prototypically, conceptual blends, language and embodiment among others. The study found out that Dholuo has access to a universal collection of image schemas such as CONTAINMENT, FORCE, PATH and OBJECT as well as their subsidiaries. The subsidiary image schemas depend on the main ones for their comprehension and interpretation.

The study further observed that there are ranking arrangements in regard to image schemas in Dholuo and this is dependent on whether they are basic (main) or subsidiaries. The basic image schemas are principal and they play a central role while subsidiary image schemas are peripheral and play a subordinate role. Comprehension of subsidiary image schemas is dependent upon three principles which are conceptual dependencies, enrichment and entailment.

The fourth objective focused on the socio-cultural implications of the images used in conceptual metaphors in Dholuo. It was noted that culture plays a principal function in the assignment of different animal related metaphorical expressions used to refer to men and women. The study observed that the Luo society uses animal related conceptual metaphors to assign identities to its members. The identities assigned may be maintained or discarded by those to whom they are assigned depending on their implications. In relation to this, there is a dichotomy that places men on one side of the divide and women on the other. However, the implications of using such metaphors on either gender differ
sharply. Moreover, different types of animals (domesticated and wild) are the main source domains that are used for the conceptualization.

The study also noted that animal metaphors that are used in reference to both men and women in the Luo society are sexist in nature and therefore disclose the reality of a social imbalance pitting the male against the female with the latter being brought out as subjugated and degraded and the former as elevated and dignified. It was found that sexual objectification of women takes centre stage in the Luo culture and that there are more degrading than dignifying metaphors that are used in reference to women.

5.2 Conclusion

Based on the findings of the study the following conclusions were drawn. Firstly, Conceptual Integration theory is essential in comprehending and interpreting conceptual metaphors in Dholuo related to human body parts, food and animals. The tenets of the theory such as the blending processes aid in unravelling the meaning of emergent structure, optimality principles improve efficiency of the conceptual network while vital relations play a crucial role in conceptualizing metaphors. Secondly, prototype is considered the standard point of reference and is given prominence over the other two levels that is the supeordinate and subordinate levels. These three levels are crucial in achieving a unified chain.

Thirdly, image schemas support embodiment as a pervasive domain from which most conceptual metaphors in Dholuo limited to human body parts, food and animals are generated. They also provide the basis upon which meanings of these conceptual metaphors are constructed. Fourthly, the use of imagery in particular animal metaphors to
refer to both men and women is grounded in the Luo culture. Lastly, conceptual metaphors reflect the way we think, talk, act and reason as such, they are valuable in enhancing our understanding and appreciation of different entities as well as individual and social realities.

5.3 Recommendations
The following recommendations are made on the basis of the findings of this study:

First, an extensive study should be carried out on conceptual metaphors in Dholuo in order to come up with a comprehensive data base from which a dictionary of conceptual metaphors in Dholuo, which will act as a reference material can be drafted. Such a dictionary will be very instrumental to the speakers of Dholuo as well as those interested in learning Dholuo as a second language. This dictionary may further stimulate the drafting of other similar dictionaries in other languages spoken in Kenya and beyond. This research only dealt with conceptual metaphors in Dholuo linked to a limited number of facets of life such as some body parts, food and animals.

Second, other theoretical procedures in Cognitive Linguistics such as Conceptual Metaphor theory should be applied in a comparative or contrastive study of conceptual metaphors in other languages. This will shed light and offer fresh insights in understanding cognitive processes and how they influence our thoughts as well as our interactions with the world. Third, while this study dealt with connections of various types such as analogical, metaphorical as well as vital relations as evidenced in the Conceptual Integration theory, a research is recommended on the connections of roles and frames in conceptual metaphors in different languages using the Conceptual Integration theory. Fourth, this study recommends that local media (Ramogi, Nam Lolwe
Radio Lake Victoria FM stations) be encouraged to promote more gender sensitive language use in their programmes because the community looks up to them as opinion shapers.

5.4 Areas for further research

Despite the constraints of this study, it is hoped that it can serve as a platform on which further research on conceptual metaphors can be anchored. The following are some prospects for advanced research:

Firstly, this study has dealt with conceptual metaphors limited to human body parts, food and animals in a single language. A comparative or contrastive study could be done on conceptual metaphors limited to human body parts, food and animals to find out whether the results are the same or not. Such a study could be significant because it brings to the fore universality of the body as a source domain from which abstract concepts are comprehended and the effect of culture in the choice and usage of different conceptual metaphors.

Secondly, a study on conceptual metaphors of emotion in Dholuo could be conducted using the Conceptual Integration theory alone basing on its tenets of vital relations, cognitive blending networks, blending processes and governing principles. This could be done in order to find out how the many space approach helps in comprehending cognitive processes as well as meaning constructions of conceptual metaphors in Dholuo.

Thirdly, this study has only dealt with one aspect of language (metaphor) that had initially been relegated to the periphery and excluded just the way metonymy was (Evans & Green, 2006). Hence a comprehensive study could be done on conceptual metaphors...
and metonymies in Dholuo within the frame of Cognitive Linguistics taking into consideration the variable of gender and how it influences the use of these two entities. This will be significant in bringing to perspective the relationship between language and gender and social implications of the language used by men and women.
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APPENDICES

APPENDIX A: Map showing Migori County (Adapted from GoK, 2012).

APPENDIX B: Map showing Uriri Constituency (Adapted from GoK, 2012).
### APPENDIX C: Raw Data

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<thead>
<tr>
<th>Metaphorical expression</th>
<th>Glossary</th>
</tr>
</thead>
<tbody>
<tr>
<td><code>ting</code> <code>wang</code> <code>i ne ruoth</code></td>
<td>carry your eye to the Lord</td>
</tr>
<tr>
<td><code>baa</code> <code>wang</code> <code>i e polo</code></td>
<td>throw your eyes in heaven</td>
</tr>
<tr>
<td><code>Aketo</code> <code>wang</code> <code>a</code></td>
<td>I have put eye</td>
</tr>
<tr>
<td><code>um</code> <code>wang</code> <code>i</code></td>
<td>cover your face</td>
</tr>
<tr>
<td><code>Tek ndii kata kamano rid wang</code> <code>i</code></td>
<td>difficult very however tighten your eyes</td>
</tr>
<tr>
<td><code>macha</code> <code>wang</code> <code>e sokore</code></td>
<td>That one eyes penetrating</td>
</tr>
<tr>
<td><code>neye kaka</code> <code>wang</code> <code>e muoch</code></td>
<td>See how his/her eyes bursting</td>
</tr>
<tr>
<td><code>wengeni</code> <code>bith</code></td>
<td>Eyes sharp</td>
</tr>
<tr>
<td><code>wuode</code> <code>wang</code> <code>e tar</code></td>
<td>his son eyes are leering</td>
</tr>
<tr>
<td><code>nyakono</code> <code>olombo</code> <code>wang</code> <code>a</code></td>
<td>That lady attracted my eyes</td>
</tr>
<tr>
<td><code>nen mos we rikni</code></td>
<td>see slowly do not hurry</td>
</tr>
<tr>
<td><code>apimo</code> <code>pii</code> <code>mchele</code> <code>gi</code> <code>wang</code> <code>a</code></td>
<td>I have measured rice water with my eyes</td>
</tr>
<tr>
<td><code>timbeni</code> <code>oyawo</code> <code>wang</code> <code>a</code></td>
<td>your deeds have opened my eyes</td>
</tr>
<tr>
<td><code>dhogi</code> <code>okonyi</code></td>
<td>Your mouth has helped you</td>
</tr>
<tr>
<td><code>tuo</code> <code>nyalo</code> <code>miyo</code> <code>dhogi</code> <code>chayi</code></td>
<td>Sickness can make your mouth despise you</td>
</tr>
<tr>
<td><code>neye kaka</code> <code>dhoge</code> <code>ojemone</code></td>
<td>Look how his/her mouth has put him/her in problem</td>
</tr>
<tr>
<td><code>dhogi</code> <code>bor</code></td>
<td>your mouth is long</td>
</tr>
<tr>
<td><code>dhogi</code> <code>tek</code></td>
<td>Your mouth is hard</td>
</tr>
<tr>
<td><code>Nyangono</code> <code>wuoyo</code> <code>yo</code> <code>lo</code></td>
<td>That lady talks without limits</td>
</tr>
<tr>
<td><code>Dhoge</code> <code>nam</code></td>
<td>Her mouth is a lake</td>
</tr>
<tr>
<td><code>jaduong</code> <code>no</code> <code>lewe</code> <code>kech</code></td>
<td>That old man his tongue is bitter</td>
</tr>
<tr>
<td><code>nyathino</code> <code>lewe</code> <code>chwadre</code></td>
<td>That child’s tongue beats itself</td>
</tr>
<tr>
<td><code>Lewi</code> <code>liet</code> <code>ok</code> <code>iling</code> <code>gi</code> <code>wach</code></td>
<td>Your tongue is hot you do not keep quiet with information</td>
</tr>
<tr>
<td><code>chunye</code> <code>oil</code></td>
<td>His/her heart happy</td>
</tr>
</tbody>
</table>
wachno omiyo chunya lit
That information has made my heart painful

chunya ridre
My heart is beating fast

chunya okwe onge gima chanda
My heart is peaceful nothing disturbing me

inego chunya
You have killed his/her heart

wachno ochuoyo chunya
that information has pierced my heart

ichido chunya
You have made dirty my heart

Ogoyo chunyi kod wachne
He/she has beaten your heart with his/her message

nyathino odhero pidh chunye mondo onyuny
That child is thin grow his/her heart so that he/she flourishes

chunya otho
My heart is dead

Wachno oduogo chunya
That message has brought back my heart

chik iti
Set your ear

Winjo ga wach
Hear always information

agolo odok e iti
I am removing wax from your ears

Iywayo ite?
Have you pulled his/her ear?

wich e dhano
Head is a person

wiye bith
His/her head is sharp

Wiye ler
His head is clean

Adhiambo
Name

Nyokoth
Daughter of Okoth

siandane rego
His/her buttocks are grinding

siandago thiano
Those buttocks are daring

nyakono siandane odhi wuoth
That lady her buttocks have gone on a journey

siandana yom
My buttocks are soft

siandani kech
Your buttocks are sour

siandane tek
His/her buttocks are hard

rid siandani
Tighten your buttocks

iyom ka budho
Soft like a pumpkin
nyako cha raracha ka alod atipa
That girl is ugly like atipa vegetable
macha okoko
That one is Marbled Victoria Squeaker
mamano chwe ka mbuta
That mother is fat like a Nile perch
en mumi
He/she is mudfish
Njenjore ka omena
Swift like Lake Victoria sardine
awayo ojogore gi lak
Sour herb is tired of each other with teeth
ijoga ka rabond odhigo
I dislike you like Musa sp
macha tama
That one is hard green grams
Macha kuon bel wedewo
That one is sorghum ugali don’t bother
aromo gi apilo kasomone ne nyathine
I have met pepper when reading for her child
Akinyi en nyuka malolore
Akinyi is porridge that is gulped
okwe ka nyuk nyathi
Cool like porridge for a child
Onyango ringe mit kengo
Onyango his meat is sweet to cut into small pieces
maa ringe kech kik item
This one’s meat is bitter don’t you try
an gi rich pesa
I have thirst for money
arado pesacha tee
I have crushed that money all
irego pesa
You are grinding money
Tind pesano
Use that money a little by a little
mano ondiek mang’ang’a
That one is hyena that is daring/defiant
Ma jaluoro ka ondiek
This one is fearful like hyena
jowi odonjo wene pap otwagi
Buffalo has come in leave for him field to talk
Mano dwasi
That one is a cow that has given birth
An Agwenge wuod silibia, mbuta opuonjo mon took
I am Agwenge the son of Sylvia, the Nile perch has taught women how to serve
Mapara
Method of fishing in which long hooks set in deep waters are used.
odhi oduogo
Has gone and come back
nyono buk
stepping on a book
Baro buk dividing a book

nyoche opukore his/her mixture of cooked maize and beans has spilled

chamo buk eating a book

yako chiemo grabbing food

dhawo gi chiemo fighting with food

beto kuon slashing ugali

laro mogo scrambling for food

ii kod mogo wrestling with ugali

bwaso kuon pinching unusually bigger balls of ugali

wenge makwar red eyes

Wenge mamorore blurry eyes

wenge mayuore shy looking eyes

wenge masokore penetrating eyes

wenge manuol composed eyes

Kwach Leopard

Bim Baboon

Guok Dog

Okano wach e iye He/she stores information in his/her stomach

Chunye opong’ gi mang’eny His/her heart is filled with several issues

Chuny mang’ich rabolo tiye A cool heart where bananas grow

Dhogi duong’ Your mouth is big

Oranga chakre wiya nyaka tienda He/she looked at me from head to toe

Agoge opong’ His/her chest is full

Wange’ bith He/she has sharp eyes; a hawk eyed individual

Lwedo mayot Quick/skilled hands

Thunde ojwer Her breasts have withered or slackened
Iyom ka budho
You are as soft as pumpkins

Aheri mor kich
I love you like honey

Chunye ber
He/she has a good heart

Wechene tin
He/she is a person of few words

Lweti bup
You are generous

Aketo wang’a abiro yudo duoko
I am keenly watching I will get the results

Chunya oheri
My heart loves you

Neno mos, matut
Watching keenly, critically

Iwinjo gima anyisi no?
Have you heard what I have told you?

Go nyokoth piny
Put your behind down

Chunye oil
His/her heart is filled with joy

Dhakono en okoko
That woman is Marbled Victoria squeaker

Inego chunya kod wachno
You have destroyed my heart with that information

Nyahthino tama
That child is tama (green grams that remain hard regardless of the amount of time spent cooking them)

Bim ero biro
The baboon is coming

Ijoga ka rabond odhigo
I dislike you like odhigo (Musa sp)

Lep mayot kelo midhiero
A loose tongue brings trouble

Laro chiemo
Scrambling for food

Wang’i tek
You are shameless

Chunya ridni
My heart is beating very fast

Dhakono wuoyo mang’eny
That woman talks a lot

Ora keth iye rach
My son-in-law has a stomach whose bile is bad

Japuonj iye owang’
The teacher is annoyed

Nyathicha lwete bith/bor
That child has a ‘sharp/long’ hand

Jalcha iye opong’ gi chieth
That man has a protruding belly full of faeces

Chunye ber
He/she has a good heart
<table>
<thead>
<tr>
<th>Kinyarwanda</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wechene tin</td>
<td>He/she is a person of few words</td>
</tr>
<tr>
<td>Lweti bup</td>
<td>You are generous</td>
</tr>
<tr>
<td>Aketo wang’a abiro yudo duoko</td>
<td>I am keenly watching I will get the results</td>
</tr>
<tr>
<td>Chunya oheri</td>
<td>My heart loves you</td>
</tr>
<tr>
<td>Neno mos, matut</td>
<td>Watching keenly, critically</td>
</tr>
<tr>
<td>Macha siandane kech</td>
<td>That one has a ‘sour’ buttock</td>
</tr>
<tr>
<td>Weketho mogo</td>
<td>Stop ‘destroying’ ugali</td>
</tr>
<tr>
<td>Kik owuondu mano odhi oduogo</td>
<td>Let him not cheat you that one is <em>odhi oduogo</em></td>
</tr>
<tr>
<td>Anyango bim kik tabu moro yudi kode</td>
<td>Anyango is a baboon be warned. Don’t let a conflict arise between you and her</td>
</tr>
<tr>
<td>Siandane ng’ich</td>
<td>Her buttocks are wet</td>
</tr>
<tr>
<td>Magina, chuma maliet</td>
<td>Gun, hot metal</td>
</tr>
<tr>
<td>Chunya chandore</td>
<td>My heart is unsettled</td>
</tr>
<tr>
<td>Chunya onge mor</td>
<td>My heart lacks joy</td>
</tr>
<tr>
<td>Lep mayot kelo midhiero</td>
<td>A loose tongue brings trouble</td>
</tr>
<tr>
<td>Dhakono wuoyo mang’eny</td>
<td>That woman talks a lot</td>
</tr>
<tr>
<td>Jaduong’ cha chunye ler</td>
<td>That old man has a clean heart</td>
</tr>
<tr>
<td>Wang’i tek</td>
<td>You are shameless</td>
</tr>
<tr>
<td>Ora keth iye rach</td>
<td>My son in-law has a stomach whose bile is bad</td>
</tr>
<tr>
<td>Nyathicha lwete bith/bor</td>
<td>That child has a ‘sharp/long’ hand</td>
</tr>
<tr>
<td>Siandani otimo kudho</td>
<td>Your buttocks have ‘thorns’</td>
</tr>
<tr>
<td>Chunye opong’ gi mang’eny</td>
<td>His/her heart is filled with several issues</td>
</tr>
<tr>
<td>Chuny mang’ich rabolo tiye</td>
<td>A cool heart where bananas grow</td>
</tr>
<tr>
<td>Dhogi duong’</td>
<td>Your mouth is big</td>
</tr>
<tr>
<td>Agoge opong’</td>
<td>His/her chest is full</td>
</tr>
<tr>
<td>Wange’ bith</td>
<td>He /she has sharp eyes: a hawk eyed individual</td>
</tr>
<tr>
<td>Lwedo mayot</td>
<td>Quick/skilled hands</td>
</tr>
<tr>
<td>Thunde ojwer</td>
<td>Her breasts have withered or slackened</td>
</tr>
</tbody>
</table>
Sianda ma otwo  
‘flat’ buttocks
Siandane rego nyim  
His/her buttocks are a crushing sesame
Sianda ma opong’  
Buttocks that are full
Dho thunde odinore  
The ‘mouth’ of her breast is blocked
Lwete dongo  
Big hands
Ojwang’ muofu  
Ojwang’ the blind
Rwath  
Bull
Kede, chuma, kalam  
Stick, metal, pen
Onyosa, aliya, sam  
Carebara vidua Smith, dried meat, lakeflies
Kar nyodo  
Birth canal
Migingo  
Island
 Wich e dhano  
The head is the person
Pong’ ita gi wach  
Fill my ears with information
Chunya goyo ndalo  
My heart is calculating
Uma opong’  
My nose is full
Ting’ wang’i  
Lift up your eye
Dhok mabor biro jemoni  
A long mouth will land you in trouble
Anyango yom ka budho  
Anyango is a soft as pumpkin
Adwera bor ka tiga  
Adwera is as tall as a giraffe
Wiye tek ka wii okoko  
He/she is as tough headed as Marbled Victoria squeaker
Opugno ka mbuta  
As fat as a Nile perch
Mariko ger ka rachier  
Mark is as cruel as a black mamba
Raracha ka omend luoch  
As ugly as Lake Victoria Sardine that is dried in a foggy weather
Kite rach ka kit thuol  
Has a bad attribute like that of a snake
Raracha ka alod atipa  
As ugly as the atipa vegetable
Onyango jachir ka sibuor  
Onyango is as brave as a lion
He/she is as swift/playful as Lake Victoria sardine
My heart is as cool as a baby’s porridge
He/she has opened his/her eyes as wide as those of an owl
He/she has a lot of tears
Onyango a bull has many duties
Amollo the lion king of animals
Ogutu the buffalo that charges fiercely
Omata the leopard with small eyes you cannot pluck fur from its behind
Otieno the crocodile has caught you there is no escape
That news has made his/her tears to drown his/her face
He/She is watching fearfully
Wait and see
Island
I have quenched the thirst of knowledge
this boy organizes his thoughts.’
remove wax from your ears
your stomach is protruding
his/her eyes are full of pus that has formed as a result of an infection
that child is gulping porridge
that lady engages in limitless talk
his/her mouth is a lake
Club
Lake flies
carebara vidua Smith
Ng’wen a type of flying ant that is edible
Soko A stream
aora madiere Middle river
Bungu Forest
puodho Garden
mbuta Nile perch
budho Pumpkin
mtoo a very bitter wild vegetable
atipa a wild vegetable that is ugly in appearance and unpalatable
pidho chuny growing’ the heart
duogo chunya reviving my heart
Nyathino ume mol that child has a runny nose
Chunya ting’ore I feel nauseous
chunye dang’ni his/her heart is wandering/troubled
ng’at cha wiye oweyo that man’s head has left him

e ne adwa nyiewo ot to ng’ato onego chunya I wanted to buy a house but someone has ‘killed’ my heart.
nyakono ochuoyo chunya gi wechene ma ok atundo e dala jayadh nyaluo cha that lady has ‘pierced’ my heart with her words as a result I have not reached the home of that herbalist
igoyo chunya ok apar ka abiro duogo machiegn you have ‘beaten’ my heart I do not think whether I will come back in the near future
ithera gi dhogi koso ithera gi chunyi? Is your love for me deep or superficial?
kan herawa e chunyi kik wasikwa kwale keep our love in your heart so that our enemies do not steal it
aonge wach ol ita wach I do not have a problem say all the information you have in my ears
nyakono oumo wang’e ok onyal neno gik matimore that lady has covered his eyes so he cannot see the things that are happening
chunya oil
my heart is delighted
dhako cha nigi chuny mar Owino
that woman has Owino’s heart
awayo ojogore gi lak
the sour herb and the teeth detest each other
dhakono iye owang’ matek
that woman is very annoyed
wechene tin idayo mana wach e dhoge
he/she is a person of few words thus words must be
forced out of his/her mouth
macha sibuor
that one is a lion
jowi jamuomo
the buffalo that wades through
ong’er
Monkey
Njiri
Warthog
Diel
Goat
nyaroya
a young cow
macha guok tang’ kode
That one is a dog be careful with her
macha guok, ng’ok to nang’o
that one is a dog it vomits and then licks
rakoko tel tel
noisy woodpecker
macha angang’
that one is a prostitute
Otenga
a hawk
Awendo
Quail
awendo ok we yiere
a quail does not leave its feathers
Anguro
Pig
macha anguro
that one is a pig
Si
Young female chicken
Nyaburi
Old hen
macha sudhe kik ber mar wang’ wuondi
That one is a wild dog don’t be deceived by the looks
thuol en thuol
a snake is a snake
Ogwang’
wild cat
macha rombo ka osekulo wiye piny to ok opar. Kata
koth chwe to ok osweki
that one is a sheep once she has bent her head she doesn’t think
rundore ka rombo  
goes round and round like a sheep

Macha ja sitina rombo  
That one is troublesome sheep

Omena  
Lake Victoria sardine

mgongo wazi  
The skeletal part of a Nile perch after the fleshy section that contains all the essential nutrients has been removed.

Suma  
elephant nose

Adongo wuon nindo  
Adongo the owner of sleep

Winyo  
Bird

Mit ngege  
sweet tilapia

Nyangono dhong’re mbuta  
That lady is eaten greedily Nile perch

Milore adel  
Playful like a type of Victoria sardine

Thunde bocho mamba  
Her breasts are long cat fish

Olii kamongo  
Dirty mud fish

Oonge ndhoge muol mumi  
She/ he doesn’t have a mouth polite mud fish

imming’ mumi  
You are foolish mud fish

Chuo miel kendgi  
a type of cheap fingerlings of Nile perch often dried and sold at throw away price

Atoti jaber rawa  
Baby beautiful ‘rawa’
## APPENDIX D: Vital Relations

### POSITIVE ANALOGY BASED ON THE TANGIBILITY CRITERION

<table>
<thead>
<tr>
<th>Metaphorical expression</th>
<th>Gloss</th>
<th>Conceptual metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Okano wach e iye</td>
<td>He/she stores information in his/her stomach</td>
<td>Stomach is a container</td>
</tr>
<tr>
<td>Chunye opong’ gi mang’eny</td>
<td>His/her heart is filled with several issues</td>
<td>Heart is a container</td>
</tr>
<tr>
<td>Ibeto mogo</td>
<td>You are ‘slashing’ ugali</td>
<td>Hand is a machine/instrument</td>
</tr>
<tr>
<td>Chuny mang ‘ich rabolo tiye</td>
<td>A cool heart where bananas grow</td>
<td>Heart is an entity/plant</td>
</tr>
<tr>
<td>Dhogi duong’</td>
<td>Your mouth is big</td>
<td>Mouth is a container</td>
</tr>
<tr>
<td>Oranga chakre wiya nyaka tienda</td>
<td>He/she looked at me from head to toe</td>
<td>Seeing is touching</td>
</tr>
<tr>
<td>Agoge opong’</td>
<td>His/her chest is full</td>
<td>Chest is a container</td>
</tr>
<tr>
<td>Wange’ bith</td>
<td>He/she has sharp eyes; a hawk eyed individual</td>
<td>Eye is an entity/object</td>
</tr>
<tr>
<td>Lwedo mayot</td>
<td>Quick/skilled hands</td>
<td>Hand is an entity/object</td>
</tr>
<tr>
<td>Thunde ojwer</td>
<td>Her breasts have withered or slackened</td>
<td>Breast is an entity/plant</td>
</tr>
<tr>
<td>Iyom ka budho</td>
<td>You are as soft as pumpkins</td>
<td>People are food</td>
</tr>
<tr>
<td>Aheri mor kich</td>
<td>I love you like honey</td>
<td>Love is sweet food</td>
</tr>
<tr>
<td>Kej pesa</td>
<td>Hunger for money</td>
<td>Money is food</td>
</tr>
<tr>
<td>Macha lolare nyaka</td>
<td>That one is gulped porridge</td>
<td>Personality is food</td>
</tr>
<tr>
<td>An e wii koka</td>
<td>I am moving very fast</td>
<td>Leg is a locomotive</td>
</tr>
<tr>
<td>Sianda ma otwo</td>
<td>‘flat’ buttocks</td>
<td>Buttock is an entity/object</td>
</tr>
<tr>
<td>Siandane rego nyim</td>
<td>His/her buttocks are a crushing sesame</td>
<td>Buttock is a machine/instrument</td>
</tr>
<tr>
<td>Sianda ma opong’</td>
<td>Buttocks that are full</td>
<td>buttock is a container</td>
</tr>
<tr>
<td>Dho thunde odinore</td>
<td>The ‘mouth’ of her breast is blocked</td>
<td>Breast is an organism/person</td>
</tr>
<tr>
<td>Lwete dongo</td>
<td>Big hands</td>
<td>Hand is an entity/object</td>
</tr>
<tr>
<td>Ojwang’ muofu</td>
<td>Ojwang’ the blind</td>
<td>Penis is a person</td>
</tr>
<tr>
<td>Rwath</td>
<td>Bull</td>
<td>Penis is an animal</td>
</tr>
<tr>
<td>Kede, chuma, kalam</td>
<td>Stick, metal, pen</td>
<td>Penis is a plant/entity/instrument</td>
</tr>
<tr>
<td>Onyosa, aliya, sam</td>
<td>Carebara vidua Smith, dried meat, lakeflies</td>
<td>Vagina is sweet food</td>
</tr>
<tr>
<td>English</td>
<td>Kikuyu</td>
<td>Translation</td>
</tr>
<tr>
<td>---------</td>
<td>---------</td>
<td>-------------</td>
</tr>
<tr>
<td>Birth canal</td>
<td>Kar nyodo</td>
<td>Vagina is a container</td>
</tr>
<tr>
<td>Island</td>
<td>Migingo</td>
<td>Vagina is an ecosystem</td>
</tr>
<tr>
<td>The head is the person</td>
<td>Wich e dhano</td>
<td>Head is a person</td>
</tr>
<tr>
<td>Fill my ears with information</td>
<td>Pong’ ita gi wach</td>
<td>Ear is a container</td>
</tr>
<tr>
<td>My heart is calculating</td>
<td>Chunya goto ndalo</td>
<td>Heart is a person</td>
</tr>
<tr>
<td>My nose is full</td>
<td>Uma opong’</td>
<td>Nose is a container</td>
</tr>
<tr>
<td>Lift up your eye</td>
<td>Ting’ wang’i</td>
<td>Eye is a limb</td>
</tr>
<tr>
<td>A long mouth will land you in trouble</td>
<td>Dhok mabor biro jemoni</td>
<td>Mouth is an entity/object</td>
</tr>
<tr>
<td>Your mouth has saved you</td>
<td>Dhogi ogoli oko</td>
<td>Mouth is a person</td>
</tr>
<tr>
<td>That is the nose of a crocodile</td>
<td>Mano um nyang’</td>
<td>Nose is an animal</td>
</tr>
<tr>
<td>The daughter of Otho</td>
<td>Nyokoth</td>
<td>Buttocks are people</td>
</tr>
<tr>
<td>Glowing, twinkling eyes</td>
<td>Wang’ ma rieny, mamil</td>
<td>Eye is a glowing object</td>
</tr>
<tr>
<td>You have ‘killed’ my heart</td>
<td>Inego chunya</td>
<td>Heart is a living organism</td>
</tr>
<tr>
<td>His/her cheek are chubby</td>
<td>Lembe oyiyo</td>
<td>Cheek is an object/entity</td>
</tr>
<tr>
<td>Markamia tree</td>
<td>Siala</td>
<td>Penis is a tree</td>
</tr>
<tr>
<td>Drill</td>
<td>Rakuny</td>
<td>Penis is a tool for work</td>
</tr>
<tr>
<td>The beautiful one with a small garden</td>
<td>Jaber puothe tin</td>
<td>Vagina is a garden</td>
</tr>
<tr>
<td>Stream</td>
<td>Soko</td>
<td>Vagina is a water body</td>
</tr>
<tr>
<td>Cooler</td>
<td>Okweya</td>
<td>Vagina is an object/entity</td>
</tr>
<tr>
<td>A pathway for children</td>
<td>Yor nyodo</td>
<td>Vagina is a passage</td>
</tr>
<tr>
<td>His/her idea is sweet to the ear</td>
<td>Pache lombo</td>
<td>Ideas are sweet food</td>
</tr>
<tr>
<td>Our love is as sweet as honey</td>
<td>Herawo mit ka mor kich</td>
<td>Love is sweet food</td>
</tr>
<tr>
<td>Nile perch, Lake Victoria</td>
<td>Mbuta, omena</td>
<td>People are fish</td>
</tr>
<tr>
<td>Sardine</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Those people are united like twin bananas</td>
<td>Joka omakore ka rabond rude</td>
<td>Human relation is food</td>
</tr>
<tr>
<td>She is as skinny as Lake Victoria Sardine</td>
<td>Odhero ka omena</td>
<td>Physical attribute is food</td>
</tr>
<tr>
<td>The Nile perch has arrived look for a seat for him</td>
<td>Mano mbuta odonjo many neuru kom</td>
<td>A human being is a treasured fish</td>
</tr>
</tbody>
</table>
APPENDIX E: Positive Analogy Based on the Non-Tangibility Criterion

<table>
<thead>
<tr>
<th>Metaphorical expression</th>
<th>Gloss</th>
<th>Conceptual metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chunye ber</td>
<td>He/she has a good heart</td>
<td>Heart is a locus for approved behaviour</td>
</tr>
<tr>
<td>Wechene tin</td>
<td>He/she is a person of few words</td>
<td>Mouth is a locus for approved behaviour</td>
</tr>
<tr>
<td>Lweti bup</td>
<td>You are generous</td>
<td>Hand is a locus for approved behaviour</td>
</tr>
<tr>
<td>Aketo wang’a abiro yudo duoko</td>
<td>I am keenly watching I will get the results</td>
<td>Seeing is understanding/thinking/knowing</td>
</tr>
<tr>
<td>Chunya oheri</td>
<td>My heart loves you</td>
<td>Heart is love</td>
</tr>
<tr>
<td>Neno mos, matut</td>
<td>Watching keenly, critically</td>
<td>Eye is a locus for approved behaviour</td>
</tr>
<tr>
<td>Iwinjo gima anyisi no?</td>
<td>Have you heard what I have told you?</td>
<td>Hearing is understanding</td>
</tr>
<tr>
<td>Go nyokoth piny</td>
<td>Put your behind down</td>
<td>Sitting is relaxing</td>
</tr>
<tr>
<td>Chunye oil</td>
<td>His/her heart is filled with joy</td>
<td>Heart is a container for positive emotions</td>
</tr>
<tr>
<td>Nyakocha iye odwer ka mar pino</td>
<td>That lady has a waist as tinny as a wasp’s</td>
<td>Stomach is a locus for positive appearance</td>
</tr>
<tr>
<td>Owuoyo ka ng’ama nigwiye</td>
<td>He/she has talked like a person who has a ‘head’</td>
<td>Head is a seat of intellect</td>
</tr>
<tr>
<td>Onyisa gima ni e chunye ma ok opanda</td>
<td>He/she has told me what is in her mind</td>
<td>Heart is sincerity</td>
</tr>
<tr>
<td>Ineno kaka paro matin ke lo midhiero?</td>
<td>Can’t you see how shallow thoughts bring misery?</td>
<td>Understanding is knowing/seeing</td>
</tr>
<tr>
<td>Bedo ga ng’ama lewe pek</td>
<td>Strive to be a person with a heavy tongue</td>
<td>Tongue is a locus for approved behaviour</td>
</tr>
<tr>
<td>Rit mondo ine</td>
<td>Wait and see</td>
<td>Eye is a symbol of surveillance</td>
</tr>
<tr>
<td>Jaduwo’ cha chunye ler</td>
<td>That old man has a clean heart</td>
<td>Heart is kindness/generosity</td>
</tr>
<tr>
<td>Chunya okwe ka nyuk nyathi</td>
<td>My heart is as cool as a baby’s porridge</td>
<td>Heart is peace</td>
</tr>
<tr>
<td>Chunya gombo neni</td>
<td>My heart longs to see you</td>
<td>Heart is positive desire</td>
</tr>
<tr>
<td>Chunya otegno</td>
<td>My heart is strong</td>
<td>Heart is courage</td>
</tr>
</tbody>
</table>
APPENDIX F: Negative Analogy Based on the Tangibility Criterion.

<table>
<thead>
<tr>
<th>Metaphorical expression</th>
<th>Gloss</th>
<th>Conceptual metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dhakono en okoko</td>
<td>That woman is Marbled Victoria squeaker</td>
<td>A human being is a stubborn fish</td>
</tr>
<tr>
<td>Inego chunya kod wachno</td>
<td>You have destroyed my heart with that information</td>
<td>Heart is a destroyable object</td>
</tr>
<tr>
<td>Nyathino tama</td>
<td>That child is <em>tama</em> (green grams that remain hard regardless of the amount of time spent cooking them)</td>
<td>Inappropriate behaviour is indelible food</td>
</tr>
<tr>
<td>Bim ero biro</td>
<td>The baboon is coming</td>
<td>People are ugly animals</td>
</tr>
<tr>
<td>Ijoga ka rabond odhigo</td>
<td>I dislike you like <em>odhigo</em> (<em>Musa sp</em>)</td>
<td>Hate is tasteless food</td>
</tr>
</tbody>
</table>

APPENDIX G: Negative Analogy Based on the Non-Tangibility Criterion

<table>
<thead>
<tr>
<th>Metaphorical expression</th>
<th>Gloss</th>
<th>Conceptual metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lep mayot kelo midhiero</td>
<td>A loose tongue brings trouble</td>
<td>Tongue is a locus for disapproved behaviour</td>
</tr>
<tr>
<td>Laro chiamo</td>
<td>Scrambling for food</td>
<td>Eating is war</td>
</tr>
<tr>
<td>Wang ’i tek</td>
<td>You are shameless</td>
<td>Eye is a locus for disapproved behaviour</td>
</tr>
<tr>
<td>Chunya ridni</td>
<td>My heart is beating very fast</td>
<td>Heart is a locus for negative emotions</td>
</tr>
<tr>
<td>Dhakono wuoyo mang’eny</td>
<td>That woman talks a lot</td>
<td>Mouth is a locus for disapproved behaviour</td>
</tr>
<tr>
<td>Ora keth iye rach</td>
<td>My son in-law has a stomach whose bile is bad</td>
<td>Stomach is a locus for disapproved behaviour</td>
</tr>
<tr>
<td>Japuonj iye owang’</td>
<td>The teacher is annoyed</td>
<td>Stomach is a locus for negative emotions</td>
</tr>
<tr>
<td>Nyathicha lwete bith/bor</td>
<td>That child has a ‘sharp/long’ hand</td>
<td>Hand is a locus for disapproved behaviour</td>
</tr>
<tr>
<td>Jalcha iye opong’ gi chieth</td>
<td>That man has a protruding belly full of faeces</td>
<td>Stomach is a locus for negative appearance</td>
</tr>
<tr>
<td>Siandani otimo kudho</td>
<td>Your buttocks have ‘thorns’</td>
<td>Buttock is a locus for disapproved behaviour</td>
</tr>
</tbody>
</table>
APPENDIX H: Positive Analogy Based on the Non-Tangibility Criterion and Indicative of the Presence of an Entity

<table>
<thead>
<tr>
<th>Metaphorical expression</th>
<th>Gloss</th>
<th>Conceptual metaphor</th>
</tr>
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<tbody>
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<td>Lweti bup</td>
<td>You are generous</td>
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<tr>
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</tr>
<tr>
<td>Chunya oheri</td>
<td>My heart loves you</td>
<td>Heart is love</td>
</tr>
<tr>
<td>Neno mos, matut</td>
<td>Watching keenly, critically</td>
<td>Eye is a locus for approved behaviour</td>
</tr>
<tr>
<td>Iwinjo gima anyisi no?</td>
<td>Have you heard what I have told you?</td>
<td>Hearing is understanding</td>
</tr>
<tr>
<td>Go nyokoth piny</td>
<td>Put your behind down</td>
<td>Sitting is relaxing</td>
</tr>
<tr>
<td>Chunye oil</td>
<td>His/her heart is filled with joy</td>
<td>Heart is a container for positive emotions</td>
</tr>
<tr>
<td>Nyakocha iye odwer ka mar pino</td>
<td>That lady has a waist as tinny as a wasp’s</td>
<td>Stomach is a locus for positive appearance</td>
</tr>
<tr>
<td>Owuoyo ka ng’ama nig’wiye</td>
<td>He/she has talked like a person who has a ‘head’</td>
<td>Head is a seat of intellect</td>
</tr>
<tr>
<td>Ineno kaka paro matin kelo midhiero</td>
<td>Can’t you see how shallow thoughts bring misery?</td>
<td>Understanding is knowing/seeing</td>
</tr>
<tr>
<td>Bedo ga ng’ama lewe pek</td>
<td>Strive to be a person with a heavy tongue</td>
<td>Tongue is a locus for approved behaviour</td>
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<tr>
<td>Rit mondo ine</td>
<td>Wait and see</td>
<td>Eye is a symbol of surveillance</td>
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<tr>
<td>Jaduong’ cha chunye ler</td>
<td>That old man has a clean heart</td>
<td>Heart is kindness/generosity</td>
</tr>
<tr>
<td>Chunya okwe ka nyuk nyathi</td>
<td>My heart is as cool as a baby’s porridge</td>
<td>Heart is peace</td>
</tr>
<tr>
<td>Chunyaombo není</td>
<td>My heart longs to see you</td>
<td>Heart is positive desire</td>
</tr>
<tr>
<td>Chunya otegno</td>
<td>My heart is strong</td>
<td>Heart is courage</td>
</tr>
</tbody>
</table>
### APPENDIX I: Disanalogy Vital Relations

<table>
<thead>
<tr>
<th>Metaphorical expressions</th>
<th>Gloss</th>
<th>Conceptual metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Beto mogo, dhawo gi kuon</em></td>
<td>‘slashing ugali’, ‘Fighting’ with ugali</td>
<td>Eating is war</td>
</tr>
<tr>
<td><em>Chunya chandore</em></td>
<td>My heart is unsettled</td>
<td>Heart is worry</td>
</tr>
<tr>
<td><em>Chunya onge mor</em></td>
<td>My heart lacks joy</td>
<td>Heart is sadness</td>
</tr>
<tr>
<td><em>Macha siandane kech</em></td>
<td>That one has a ‘sour’ buttock</td>
<td>Buttock is bad luck</td>
</tr>
<tr>
<td><em>Weketho mogo</em></td>
<td>Stop ‘destroying’ ugali</td>
<td>Destroying is eating</td>
</tr>
<tr>
<td><em>Kik owuondu mano odhi oduogo</em></td>
<td>Let him not cheat you that one is <em>odhi oduogo</em></td>
<td>Man is a poor fishing method</td>
</tr>
<tr>
<td><em>Anyango bim kik tabu moro yudi kode</em></td>
<td>Anyango the baboon be warned</td>
<td>A woman is a vicious animal</td>
</tr>
<tr>
<td><em>Siandane ng‘ich</em></td>
<td>Her buttocks are wet</td>
<td>Buttock is a leaking container</td>
</tr>
<tr>
<td><em>Magina, chuma maliet</em></td>
<td>Gun, hot metal</td>
<td>Penis is a weapon</td>
</tr>
</tbody>
</table>

### APPENDIX J: Cause-Effect Vital Relations

<table>
<thead>
<tr>
<th>Metaphorical expression</th>
<th>Gloss</th>
<th>Conceptual metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Beto mogo, dhawo gi kuon</em></td>
<td>‘slashing ugali’, ‘Fighting’ with ugali</td>
<td>Eating is war</td>
</tr>
<tr>
<td><em>Chunya chandore</em></td>
<td>My heart is unsettled</td>
<td>Heart is worry</td>
</tr>
<tr>
<td><em>Chunya onge mor</em></td>
<td>My heart lacks joy</td>
<td>Heart is sadness</td>
</tr>
<tr>
<td><em>Lep mayot kelo midhiero</em></td>
<td>A loose tongue brings trouble</td>
<td>Tongue is a locus for disapproved behaviour</td>
</tr>
<tr>
<td><em>Dhakono wuoyo mang‘eny</em></td>
<td>That woman talks a lot</td>
<td>Mouth is a locus for disapproved behaviour</td>
</tr>
<tr>
<td><em>Jaduong’ cha chunye ler</em></td>
<td>That old man has a clean heart</td>
<td>Heart is kindness/generosity</td>
</tr>
<tr>
<td><em>Wang‘i tek</em></td>
<td>You are shameless</td>
<td>Eye is a locus for disapproved behaviour</td>
</tr>
<tr>
<td><em>Ora keth iye rach</em></td>
<td>My son in-law has a stomach whose bile is bad</td>
<td>Stomach is a locus for disapproved behaviour</td>
</tr>
<tr>
<td><em>Nyathicha lwete bith/bor</em></td>
<td>That child has a ‘sharp/long’ hand</td>
<td>Hand is a locus for disapproved behaviour</td>
</tr>
<tr>
<td><em>Siandani otimo kudho</em></td>
<td>Your buttocks have ‘thorns’</td>
<td>Buttock is a locus for disapproved behaviour</td>
</tr>
</tbody>
</table>
## APPENDIX K: Part-Whole Vital Relations

<table>
<thead>
<tr>
<th>Metaphorical expression</th>
<th>Gloss</th>
<th>Conceptual metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Okano wach e iye</strong></td>
<td>He/she stores information in his/her stomach</td>
<td>Stomach is a container</td>
</tr>
<tr>
<td><strong>Chunye opong’ gi mang’eny</strong></td>
<td>His/her heart is filled with several issues</td>
<td>Heart is a container</td>
</tr>
<tr>
<td><strong>Ibeto mogo</strong></td>
<td>You are ‘slashing’ ugali</td>
<td>Hand is a machine/instrument</td>
</tr>
<tr>
<td><strong>Chuny mang’ich rabolo tiye</strong></td>
<td>A cool heart where bananas grow</td>
<td>Heart is an entity/plant</td>
</tr>
<tr>
<td><strong>Dhogi duong’</strong></td>
<td>Your mouth is big</td>
<td>Mouth is a container</td>
</tr>
<tr>
<td><strong>Agoge opong’</strong></td>
<td>His/her chest is full</td>
<td>Chest is a container</td>
</tr>
<tr>
<td><strong>Wange’ bith</strong></td>
<td>He/she has sharp eyes; a hawk-eyed individual</td>
<td>Eye is an entity/object</td>
</tr>
<tr>
<td><strong>Lwedo mayot</strong></td>
<td>Quick/skilled hands</td>
<td>Hand is an entity/object</td>
</tr>
<tr>
<td><strong>Thunde ojwer</strong></td>
<td>Her breasts have withered or slackened</td>
<td>Breast is an entity/plant</td>
</tr>
<tr>
<td><strong>An e wii koka</strong></td>
<td>I am moving very fast</td>
<td>Leg is a locomotive</td>
</tr>
<tr>
<td><strong>Sianda ma otwo</strong></td>
<td>‘flat’ buttocks</td>
<td>Buttock is an entity/object</td>
</tr>
<tr>
<td><strong>Siandane rego nyim</strong></td>
<td>His/her buttocks are a crushing sesame</td>
<td>Buttock is a machine/instrument</td>
</tr>
<tr>
<td><strong>Sianda ma opong’</strong></td>
<td>Buttocks that are full</td>
<td>Buttock is a container</td>
</tr>
<tr>
<td><strong>Dho thunder odinore</strong></td>
<td>The ‘mouth’ of her breast is blocked</td>
<td>Breast is an organism/person</td>
</tr>
<tr>
<td><strong>Lwete dongo</strong></td>
<td>Big hands</td>
<td>Hand is an entity/object</td>
</tr>
<tr>
<td><strong>Ojwang’ muofu</strong></td>
<td>Ojwang’ the blind</td>
<td>Penis is a person</td>
</tr>
<tr>
<td><strong>Rwath</strong></td>
<td>Bull</td>
<td>Penis is an animal</td>
</tr>
<tr>
<td><strong>Kede, chuma, kalam</strong></td>
<td>Stick, metal, pen</td>
<td>Penis is a plant/entity/instrument</td>
</tr>
<tr>
<td><strong>Onyosa, aliya, sam</strong></td>
<td>Carebara vidua Smith, dried meat, lakeflies</td>
<td>Vagina is sweet food</td>
</tr>
<tr>
<td><strong>Kar nyodo</strong></td>
<td>Birth canal</td>
<td>Vagina is a container</td>
</tr>
<tr>
<td><strong>Migingo</strong></td>
<td>Island</td>
<td>Vagina is an ecosystem</td>
</tr>
<tr>
<td><strong>Wich e dhano</strong></td>
<td>The head is the person</td>
<td>Head is a person</td>
</tr>
<tr>
<td><strong>Pong’ ita gi wach</strong></td>
<td>Fill my ears with information</td>
<td>Ear is a container</td>
</tr>
<tr>
<td><strong>Chunya goyo ndalo</strong></td>
<td>My heart is calculating</td>
<td>Heart is a person</td>
</tr>
<tr>
<td><strong>Uma opong’</strong></td>
<td>My nose is full</td>
<td>Nose is a container</td>
</tr>
<tr>
<td><strong>Ting’ wang’i</strong></td>
<td>Lift up your eye</td>
<td>Eye is a limb</td>
</tr>
<tr>
<td><strong>Dhok mabor biro jemoni</strong></td>
<td>A long mouth will land you in trouble</td>
<td>Mouth is an entity/object</td>
</tr>
<tr>
<td><strong>Dhogi ogoli oko</strong></td>
<td>Your mouth has saved you</td>
<td>Mouth is a person</td>
</tr>
<tr>
<td><strong>Mano um nyang’</strong></td>
<td>That is the nose of a crocodile</td>
<td>Nose is an animal</td>
</tr>
<tr>
<td><strong>Nyokoth</strong></td>
<td>The daughter of Okoth</td>
<td>Buttocks are people</td>
</tr>
<tr>
<td><strong>Wang’ ma rieny, mamil</strong></td>
<td>Glowing, twinkling eyes</td>
<td>Eye is a glowing object</td>
</tr>
<tr>
<td><strong>Inego chuny</strong></td>
<td>You have ‘killed’ my heart</td>
<td>Heart is a living organism</td>
</tr>
<tr>
<td><strong>Lembe oyiencyo</strong></td>
<td>His/her cheek are chubby</td>
<td>Cheek is an object/entity</td>
</tr>
<tr>
<td><strong>Siala</strong></td>
<td>Markamia tree</td>
<td>Penis is a tree</td>
</tr>
<tr>
<td><strong>Rakuny</strong></td>
<td>Drill</td>
<td>Penis is a tool for work</td>
</tr>
<tr>
<td><strong>Jaber puothe tin</strong></td>
<td>The beautiful one with a small garden</td>
<td>Vagina is a garden</td>
</tr>
<tr>
<td>Metaphorical expression</td>
<td>Gloss</td>
<td>Conceptual metaphor</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>------------------------------</td>
<td>------------------------------------------</td>
</tr>
<tr>
<td><em>Anyango yom ka budho</em></td>
<td>Anyango is a soft as pumpkin</td>
<td>A person is soft food</td>
</tr>
<tr>
<td><em>Adwera bor ka tiga</em></td>
<td>Adwera is as tall as a giraffe</td>
<td>A human being is a towering animal</td>
</tr>
<tr>
<td><em>Wiye tek ka wii okoko</em></td>
<td>He/she is as tough headed as Marbled Victoria squeaker</td>
<td>A human being is a stubborn fish</td>
</tr>
<tr>
<td><em>Opugno ka mbuta</em></td>
<td>As fat as a Nile perch</td>
<td>A human being is a plump fish</td>
</tr>
<tr>
<td><em>Raracha ka omend luoch</em></td>
<td>As ugly as Lake Victoria Sardine that is dried in a foggy weather</td>
<td>A human being is an ugly fish</td>
</tr>
<tr>
<td><em>Rang’ede ka mgongo wazi</em></td>
<td>As skinny as <em>mgongo wazi</em></td>
<td>A human being is a worthless fish</td>
</tr>
<tr>
<td><em>Kite rach ka kit thuol</em></td>
<td>Has a bad attribute like that of a snake</td>
<td>A human being is a heartless animal</td>
</tr>
<tr>
<td><em>Raracha ka alod atipa</em></td>
<td>As ugly as the <em>atipa</em> vegetable</td>
<td>A human being is unpalatable food</td>
</tr>
<tr>
<td><em>Onyango jachir ka sibuor</em></td>
<td>Onyango is as brave as a lion</td>
<td>A human being is a valiant animal</td>
</tr>
<tr>
<td><em>Njejore ka omena</em></td>
<td>He/she is as swift/playful as Lake Victoria sardine</td>
<td>A human being is an exuberant fish</td>
</tr>
<tr>
<td><em>Adhiambo ler ka paka</em></td>
<td>Adhiambo is as clean as a cat</td>
<td>A human being is a decent animal</td>
</tr>
<tr>
<td><em>Iger ka rachier</em></td>
<td>You are as cruel as a black mamba</td>
<td>A human being is a ferocious animal</td>
</tr>
</tbody>
</table>

**APPENDIX M: Category Vital Relations**

<table>
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<tr>
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</tr>
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<tr>
<td><em>Chunya lit</em></td>
<td>My heart is painful</td>
<td>Heart is pain</td>
</tr>
<tr>
<td><em>Chunya oil</em></td>
<td>My heart is happy</td>
<td>Heart is joy</td>
</tr>
<tr>
<td><em>Chunya okwe ka nyuk</em></td>
<td>My heart is as cool as a baby’s porridge</td>
<td>Heart is peace</td>
</tr>
<tr>
<td><em>Pii wang’e ng’eny nyathi</em></td>
<td>He/she has a lot of tears</td>
<td>Eye is sorrow</td>
</tr>
<tr>
<td><em>Omoror wang’e ka tula</em></td>
<td>He/she has opened his/her eyes as wide as those of an owl</td>
<td>Eye is a container for emotions</td>
</tr>
</tbody>
</table>
**APPENDIX N: Intentionality Vital Relations**

<table>
<thead>
<tr>
<th>Metaphorical expression</th>
<th>Gloss</th>
<th>Conceptual metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chunya oil</td>
<td>My heart is happy</td>
<td>Heart is container for positive emotions</td>
</tr>
<tr>
<td>Chunya chandore aonge kwe</td>
<td>My heart is troubled I don’t have peace</td>
<td>Heart is container for negative emotions</td>
</tr>
<tr>
<td>Chunya okuyo nikech wachno</td>
<td>My heart is sad because of that news</td>
<td>Heart is container for negative emotions</td>
</tr>
<tr>
<td>Chunya lit</td>
<td>My heart is painful</td>
<td>Heart is container for negative emotions</td>
</tr>
<tr>
<td>Chunye okwe ka rabolo ma opidhi e tie aora</td>
<td>His/her heart is as a cool as a banana planted at the edge of a river</td>
<td>Heart is container for positive emotions</td>
</tr>
<tr>
<td>Wachno omiyo pii wang’e oluoke</td>
<td>That news has made her tears drown her face</td>
<td>Eye is a container for negative emotions</td>
</tr>
<tr>
<td>Oneno aboro aboro</td>
<td>She is watching fearfully</td>
<td>Eye is fear</td>
</tr>
</tbody>
</table>

**APPENDIX O: Uniqueness Vital Relations**

<table>
<thead>
<tr>
<th>Metaphorical expression</th>
<th>Gloss</th>
<th>Conceptual metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rit mondo ine</td>
<td>Wait and see</td>
<td>Eye is a symbol of surveillance</td>
</tr>
<tr>
<td>Migingo</td>
<td>Island</td>
<td>Vagina is an ecosystem</td>
</tr>
<tr>
<td>An e wii koka</td>
<td>I am moving very fast</td>
<td>Leg is a locomotive</td>
</tr>
<tr>
<td>Aloyo rich somo</td>
<td>I have quenched the thirst of knowledge</td>
<td>Understanding is quenching thirst</td>
</tr>
</tbody>
</table>
APPENDIX P: Memo from the Registrar Research and Extension Kisii University to NACOSTI

Date: 4th April, 2018

The Head, Research Coordination
National Council for Science, Technology and Innovation (NACOSTI)
Utalii House, 8th Floor, Uhuru Highway
P. O. Box 30623 – 00100
NAIROBI - KENYA.

Dear Sir/Madam,

RE: CELLYNE N. A. ANUDO REG. NO. DAS19/60486/15

The above mentioned is a student of Kisii University currently pursuing Doctorate of Philosophy (PhD) in Linguistics in the Faculty of Arts and Social Science. The topic of her research, “Conceptual Metaphors in Dholuo: A Cognitive Linguistic Approach”.

We are kindly requesting for assistance in acquiring a research permit to enable her carry out the research.

Thank you.

Prof. Anakalo Shitandi, PhD
Registrar, Research and Extension

Cc: DVC (ASA)
    Registrar (AA)
    Director SPGS
Appendix Q: Nacost Permit

THIS IS TO CERTIFY THAT:
MS. SELLYNE AWINO ANUDO
of KISII UNIVERSITY, 2030-20200
Kericho, has been permitted to conduct
research in Migori County

on the topic: CONCEPTUAL METAPHORS
IN DHOLOKO: A COGNITIVE LINGUISTIC
APPROACH

for the period ending:
11th July, 2019

Permit No : NACOSTI/P/18/32264/23499
Date Of Issue : 14th July, 2018
Fee Recieved : Ksh 2000

...........................................
Applicant's
Signature

CONDITIONS
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4. The Licensee shall report to the County Director of
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Director General
National Commission for Science,
Technology & Innovation

REPUBLIC OF KENYA

National Commission for Science,
Technology and Innovation

RESEARCH CLEARANCE
PERMIT

Serial No. A 19394
CONDITIONS: see back page
Appendix R: Publications


Mara Research Journal of Humanities and Social Sciences Vol. 3, No. 2, August 2018, Pages 12–20, ISSN: 2519-1489

Prototypical Categorization of Conceptual Metaphors in Dholuo

Anudo N. A. Cellyne

Department of Languages, Literature and Linguistics
Kisii University, P.O Box 408-40200, Kisii. Kenya

Email: cellynewino@gmail.com
Received: July 30, 2018
Published: August 13, 2018

Abstract

There has been an insatiable interest in the study of conceptual metaphors across languages. This has been prompted by the principal reason that for a long time, the traditional approach to the study of metaphors had taken centre stage with most scholars viewing metaphor as a decorative mechanism in which a word is used to replace another even though no new information is emanated. It was not until the revolutionary study of Lakoff and Johnson (1980) that scholars started exploring metaphor from a different perspective. This paper was guided by the following objective: to prototypically categorize conceptual metaphors in Dholuo. The study employed the prototype theory by Rosch et al. (1976). Before this theory was put to use, metaphors were identified by employing Metaphor Identification Procedure proposed by Crisp et al. (2007) in order to identify lexical items that are metaphorical in nature after which they were prototypically classified, interpreted and finally explained. Data was collected using a tape recorder and analyzed qualitatively. The tape recorder was used, since it reduces the chances of collecting data selectively. Also the information recorded could be played over to be able to thoroughly study and critically examine it (Mugenda & Mugenda, 1999). After the metaphorical expressions were identified, they were transcribed and translated with both the literal and figurative meanings being given, and thereafter, translated to the language of study. The study found out that the body is the principal source domain of conceptual metaphors and, it is the focal
point from which metaphorical mappings are carried out. It also noted that grouping by prototype is important since it provides an avenue where individuals make sense of their experiences and learn about their world through embodiment.

Keywords: Conceptual metaphors, Prototype, Categorization. Metaphor Identification Procedure

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1. INTRODUCTION

Metaphor, the entity on which this study is based, according to Steen (2008) is defined as an invitation to understand one thing (the target) in terms of another (the source). Lakoff & Johnson (1980) posit that the essence of metaphor is understanding and experiencing one kind of thing or experience in terms of another. The entities studied are different and the actions performed are also different nevertheless, one entity is partially structured, understood, performed and talked about in terms of another. Thus the entity, activity and consequently the language is metaphorically structured.

Metaphor is a property of our conceptual system and that through them we are able to identify similarities in two concepts that are totally different, Charteris-Black (2004) posits that:

Metaphor is a gateway through which persuasive and emotive ways of thinking about the world mould the Language that we use and through which our thoughts about the world are moulded by language use.
Image Schemas in Conceptual Metaphors in Dholuo

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Department of Languages, Literature and Linguistics

Kisii University, P.O Box 408-40200, Kisii, Kenya

Email: cellyneawino@gmail.com

* Corresponding author

Received: July 30, 2018

Published: August 14, 2018

Abstract

Conceptual metaphor is a common phenomenon which aids in understanding the world. It reflects the way we think, talk, act and reason as such, it is a valuable entity in enhancing our understanding and appreciation of different concepts as well as individual and social realities. It is a meeting point for various disciplines. Through conceptual metaphor, concepts in our conceptual systems are stated, described, interpreted and comprehended. This study was guided by the following objective: to explain the schematic patterns that are instrumental for the comprehension of conceptual metaphors in Dholuo. The study employed Image Schema Theory (Johnson, 1987). This theory was used to identify the schematic patterns that recur in different incorporated realms and which structure not only our bodily experiences but also the non-bodily ones. Data was collected using a tape recorder and a total of thirty image schemas were analyzed qualitatively. The study found out that culture and environment are the main sources of image schemas in Dholuo. In addition, image schemas are crucial because of the support that they give to different elements of cognitive linguistics among them conceptual mappings of metaphors, categorization that is done prototypically, conceptual blends, language and embodiment among others. The study also found out that the Luo
have in their custody a substantial collection of image schemas such as FORCE, PATH CONTAINMENT and OBJECT as well as their subsidiaries.

**Keywords:** image schemas, mappings, embodiment, trajectory, invariance

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1. **INTRODUCTION**

According to Tayabeh (2013), humans have access to a common collection of image schemas such as CONTAINMENT, PATH and FORCE based on their unique characteristics. Nonetheless, the representation of these schemas culturally differs from language to language. Image schemas are recurrent designs that appear as significant compositions mainly at the position of our bodily motions through space, our influence of entities and our intuitive interrelations. They enable us have significant cohesive interactions that we can understand and rationalize about. They are likely to influence the meaning of the lexicon that we use to explain linked experiences (Kuhn, 2007).

According to Santibáñez (2002), image schemas fulfill the function of connecting varied motor and sensory encounters in which they display themselves in a direct manner. In addition, they are metaphorically transferred from the sphere of the visible to the invisible. This study used an integrated approach to classify image schemas derived from the conceptual metaphors in Dholuo. It borrowed from the techniques of classification adopted by Johnson (1987), Evans and Green (2006), Peña (2000) and Tayabeh (2013). The image schemas discussed were those manifested in different conceptual metaphors in Dholuo.

1.1 **Objective of the study**

1. To explain the schematic patterns that are instrumental for the comprehension of conceptual metaphors in Dholuo.

1.2 **Theoretical Framework**

1.2.1 **The Image Schema Theory (IST)**
APPENDIX S: PLAGIARISM Report

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<td>Student Paper</td>
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