

**A COGNITIVE SEMANTICS ANALYSIS OF SELECTED EKEGUSII POP
SONGS**

NTABO VICTOR ONDARA

**A THESIS SUBMITTED TO THE SCHOOL OF EDUCATION AND SOCIAL
SCIENCES IN PARTIAL FULFILLMENT OF THE REQUIREMENT FOR THE
CONFERMENT OF THE DEGREE OF MASTER OF ARTS IN LINGUISTICS
OF KARATINA UNIVERSITY**

APRIL, 2019

DECLARATION

Declaration by the Student:

This thesis is my original work and has not been presented for a conferment of a degree in any other University or for any other award.

Ntabo Victor Ondara
E308/1877P/14

.....
Signature

.....
Date

Declaration by the Supervisors:

We confirm that the work reported in this thesis was carried out by the candidate under our supervision and has been submitted with our approval as university supervisors.

Dr. Moses Gatambuki Gathigia
PhD Linguistics
Department of Languages
School of Education and Social Sciences
Karatina University

Signature

Date

Dr. Naom Moraa Nyarigoti
PhD Linguistics
Department of Languages
School of Education and Social Sciences
Karatina University

Signature

Date

DEDICATION

This work is dedicated to my late parents, Grace Kemunto Ntabo (1963 -2004) and Kambuni Ntabo Masese (1959-2018). You were, gracious, inspirational and witty. You wanted me to be a doctor. I will not fail you. May your souls rest in eternal peace. To Dr and Mrs Solomon Omache, You gave me an opportunity to acquire an education at Pace Primary Boarding School and Cardinal Otunga High School, Mosoch. Your sacrifice to keep me in school was not in vain. My wife, Joyce Khasandi Isiye Ntabo. With you, my life is redefined. Thank you for your unending encouragement. My daughter, Grace Kemunto and son, Jerry Ntabo. You are the reason for my hard work. Thank you for being good children.

ACKNOWLEDGEMENTS

I wish to express my sincere appreciation to all the people who contributed to the successful writing of this thesis. I am deeply appreciative of the invaluable contribution of my supervisors, lecturers at the school of education and social sciences, external examiners and the university management whose efforts culminated in the completion of my postgraduate studies.

My special thanks go to my supervisors Dr. Moses Gatambuki Gathigia and Dr. Naom Moraa Nyarigoti for guiding me through concept development, proposal writing, data collection and thesis writing. Your scholarly input, commitment, patience and constant encouragement was invaluable in the success of this thesis. Thank you so much Dr. Gatambuki for your confidence in me and your great inspiration during the initial stages of formulating my study problem. To Dr. Nyarigoti, much appreciation for mentoring and nurturing me to face the rigours of scholarly work in Linguistics. I also clear my supervisors and everyone who either directly or indirectly got involved in the preparation of this thesis of any inadvertent errors that may be realized in this document.

Special gratitude to Dr. Catherine Ndung'u and Dr. Joseph Maitaria (the head of department, Languages and Humanities, Karatina University) for your guidance and inspiration. You inspired me to imagine a bright future in Linguistics. I also acknowledge my classmates Daniel Ndirangu, George Ogal and Beth Kangangi. Your encouragement, inspiration and critique kept the research going. I appreciate the annotators of this study: Mr. Jared Motanya, Ms Consolata M. Kemunto and Mr. Frankline Nyamongo. The work you did is highly appreciated. You aided in the translation of the Ekegusii pop songs and identification of the metaphors for the study

TABLE OF CONTENTS

DECLARATION	ii
DEDICATION.....	iii
ACKNOWLEDGEMENTS	iv
TABLE OF CONTENTS	v
LIST OF TABLES	x
LIST OF FIGURES	xi
LIST OF ACRONYMS AND ABBREVIATIONS	xii
ABSTRACT	xiii
CHAPTER ONE:INTRODUCTION	1
1.1 Background to the Study	1
1.2 Statement of the Problem	7
1.3 The Purpose of the Study	8
1.4 Objectives of the Study	9
1.5 Research Questions	9
1.6 Research Hypotheses	9
1.7 Rationale of the Study	10
1.8 Scope and Limitations of the Study	12
1.9 Operational Definition of Terms.....	14

1.10 A Summary of the Chapter	15
CHAPTER TWO:LITERATURE REVIEW	16
2.1 Introduction	16
2.2 Studies on Metaphors	16
2.3 Cognitive Semantics.....	25
2.4 Pop Songs	31
2.5 The Demographic Variable of Sex	33
2.6 Theoretical Framework	39
2.7 A Summary of the Chapter.....	40
CHAPTER THREE:RESEARCH METHODOLOGY.....	42
3.1 Introduction	42
3.2 Research Design.....	42
3.3 The Study Locale	43
3.4 Target Population.....	43
3.5 Sample Size	44
3.6 Sampling Procedures.....	45
3.7 Research Instrument.....	46
3.8 Data Collection Procedures	47
3.9 Data Analysis	48
3.10 Data Presentation	51

3.11 Ethical Considerations.....	51
3.12 A Summary of the Chapter.....	52
CHAPTER FOUR:DATA PRESENTATION, ANALYSIS AND INTERPRETATION	53
4.1 Classification of the Metaphors in Ekegusii Pop Songs	53
4.1.1 Metaphor Related Words (MRWs)	53
4.1.1.1 Direct MRWs	54
4.1.1.2 Indirect MRWs.....	56
4.1.1.3 Possible Personification (PP).....	58
4.1.2 Discard From Metaphor Analysis	59
4.2 Metaphors of a human being and education in Ekegusii Pop Songs	61
4.2.1 A HUMAN BEING IS A HUMAN BEING	62
4.2.1.1 A HUMAN BEING IS A HUMAN BEING (Whole Person) Sub Domain	63
4.2.1.2 A HUMAN BEING IS A HUMAN BEING (Body Part) Sub Domain	68
4.2.2 A HUMAN BEING IS AN ANIMAL	70
4.2.3 A HUMAN BEING IS A PLANT	73
4.2.4 A HUMAN BEING/EDUCATION IS AN OBJECT	81
4.2.4.1 A HUMAN BEING/EDUCATION IS AN OBJECT (Concrete Objects).	81
4.2.4.2 A HUMAN BEING/EDUCATION IS AN OBJECT (Abstract Objects).	93

4.3 The Influence of the Sex Variable in Metaphor conceptualization of the Ekegusii Pop Songs.....	97
4.3.1 A HUMAN BEING IS A HUMAN BEING AND SEX.....	98
4.3.2 A HUMAN BEING IS AN ANIMAL AND GENDER	100
4.3.3 A HUMAN BEING/EDUCATION IS A PLANT AND SEX	102
4.3.4 A HUMAN BEING/ EDUCATION IS AN OBJECT AND SEX.....	104
4.4 A Summary of the Chapter.....	106
CHAPTER FIVE:SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS	108
5.1 Introduction	108
5.2 Summary of Findings.....	108
5.2.1 Identification of Metaphors Using MIPVU.....	109
5.2.2 The Metaphors in Ekegusii Pop Songs.....	109
5.2.3 The Influnce of the Demographic Variable of Sex in Metaphor Conceptualization in Ekegusii Pop Songs.....	112
5.3 Conclusions	112
5.3.1 The Metaphors Identified in Ekegusii Pop Songs.....	112
5.3.2 Analysis of the Metaphors in Ekegusii Pop Songs	113
5.3.3 The Influence of sex in Metaphor Conceptualization in Ekegusii Pop Songs	113
5.4 Recommendations	113

5.5 Areas of Further Research	115
References	116
Appendix A: A Map of Kisii County.....	131
Appendix B: Interview Schedule.....	132
Appendix C: Ekegusii Pop Song (Education: Embarambamba).....	134
Appendix D: Ekegusii Pop Song (Love does not Choose: Ontiri Bikundo).....	136
Appendix E: Metaphors in Ekegusii Pop Songs.....	138
Appendix F: Metaphor Conceptualization by the Sex Variable.....	140
Appendix G: Research Permit	143

LIST OF TABLES

Table 4.1: Direct Metaphor Related Words.....	56
Table 4.2: Indirec Metapho Related Words.....	57
Table 4.3: Metaphor Related Words that are Possible Personifications.....	59
Table 4.4: Words Discarded From Metaphor Analysis.....	60
Table4.5 (a): Metaphors of A HUMAN BEING IS A HUMAN BEING (whole person).....	63
Table 4.5 (b): Metaphors of AHUMAN BEING IS AHUMAN BEING (body part).....	68
Table 4.6: Metaphors of A HUMAN BEING IS AN ANIMAL.....	71
Table4.7: Metaphors of a HUMAN BEING/EDUCATION IS A PLANT	74
Table 4.8 (a): Metaphors of A HUMAN BEING/EDUCATION IS AN OBJECT (concrete objects).....	82
Table 4.8 (b): Metaphors of A HUMAN BEING/EDUCATION IS AN OBJECT (abstractobjects).....	94
Table 4.9: A HUMAN BEING IS A HUMAN BEING Postive Metaphor Value.....	98
Table 4.10: A HUMAN BEING IS A HUMAN BEING Negative Metaphor Value.....	99
Table 4.11: A HUMAN BEING IS AN ANIMAL Positive Metaphor Value.....	100
Table 4.12: A HUMAN BEING IS AN ANIMAL Negative Metaphor Value.....	101
Table 4.13: A HUMAN BEING/EDUCATION IS A PLANT Positive Metaphor Value.....	102
Table 4.14: A HUMAN BEING/EDUCATION IS A PLANT Negative Metaphor Value.....	103
Table 4.15: A HUMAN BEING/EDUCATION IS AN OBJECT Positive Metaphor Value.....	104
Table 4.16: A HUMAN BEING/EDUCATION IS AN OBJECT Negative Metaphor Value.....	105

LIST OF FIGURES

Figure 3.1: The Two- Domain Mapping Structure of the Conceptual Metaphor	39
Figure 4.1: Summary of Conceptual Metaphors in Ekegusii Pop Songs.....	62

LIST OF ACRONYMS AND ABBREVIATIONS

AIDS:	Acquired Immunodeficiency Syndrome
CG:	Cognitive Grammar
CL:	Cognitive Linguistics
CMM:	Coceptua Mapping Model
CMT:	Conceptual Metaphor Theory
CP:	Cognitive Phonology
CS:	Cognitive Semantics
DFMA:	Discard From Metaphor Analysis
GCBM:	Great Chain of Being Metaphor
GSM	Generic Specific Metaphor
EPS:	Ekegusii Pop Songs
HIV:	Human Immunodeficiency Virus
MIPVU:	Metaphor Identification Procedure <i>Vrije Universiteit</i>
MRW:	Metaphor Related Word
NACOSTI:	The National Council of Science and Technology
NMRWS:	Not Metaphors Related Words
SD:	Source Domain
TD:	Target Domain

ABSTRACT

Pop songs convey social messages in different perspectives. Studies on pop songs reveal that composers employ metaphors to express their subjective feelings. The meaning of the metaphors in Ekegusii pop songs need to be interpreted to understand the message of the composers. The purpose of the study was to undertake a cognitive semantics analysis of Ekegusii pop songs. The study was guided by the following research objectives: to identify the metaphors in the Ekegusii pop songs using the Metaphor Identification Procedure *Vrije Universiteit*; to analyse the metaphors in the Ekegusii pop songs using the Conceptual Metaphor Theory; and to determine the influence of the demographic variable of sex in the conceptualization of the metaphors in Ekegusii pop songs. The Conceptual Metaphor Theory was employed to map the metaphors in the Ekegusii pop songs into different corresponding conceptual mappings. The study employed the mixed methods research design. The target population was the Ekegusii speakers. An interview was conducted among the 36 participants selected based on sex. The Ekegusii pop songs were purposively sampled using the criterion of richness in metaphoricity. The qualitative data were analysed thematically by classifying the identified metaphors into four conceptual domains using the principle of Great Chain of Being metaphor. Four annotators, including the researcher, collected 54 Metaphor Related Words based on the criterion adapted from the Metaphor Identification Procedure *Vrije Universiteit*. The identified metaphors were translated into English and presented in a table which contained the metaphor value and the level of the metaphor in the principle of Great Chain of Being Metaphor. Three lexical units were marked as Discard From Metaphor Analysis. The study further classified the Metaphor Related Words as direct, indirect and possible personifications. The quantitative data were analysed using the Statistical Package for Social Sciences in which Chi square at a significance level of 0.05 was employed to test the statistical relationship between sex and metaphoric conceptualization. The study found that sex significantly influences the conceptualization of the conceptual domains of: A HUMAN BEING IS A HUMAN BEING, A HUMAN BEING IS AN ANIMAL and A HUMAN BEING/EDUCATION IS AN OBJECT. However, Chi square test analysis showed insignificant association between sex and the conceptual domain of A HUMAN BEING/EDUCATION IS A PLANT in the negative metaphor value. The research concludes that metaphor is a useful cognitive tool of conceptualizing human beings and the concept of education in Ekegusii pop songs. The study recommends that language researchers should employ the Metaphor Identification Procedure *Vrije Universiteit* in metaphor studies. The findings of the study will benefit the audience of the Ekegusii pop songs, ethnographers and metaphor theorists to conceptualize Ekegusii pop songs and culture.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Cognitive Linguistics (CL) is an interdisciplinary approach to the study of language, mind and socio-cultural experience (Evans, 2007). CL has two major principles referred to as commitments namely: the generalization and the cognitive commitments. On the one hand, the generalization commitment represents general principles that apply to human language while on the other, the cognitive commitment provides general principles for language that accord with what is known about the mind and brain from other disciplines (Evan & Green, 2006). According to Lakoff (1990), formal approaches to linguistics subdivide linguistics into phonology, semantics, morphology and syntax but CL focuses on what is common among the formal linguistics aspects and presents generalizations across these aspects.

Cognitive Linguistics has the following branches: Cognitive Grammar (CG), Cognitive Phonology (CP) and Cognitive Semantics (CS). The CS provides that meanings are represented in our mind in a configuration that has its unique rules (Croft & Cruse, 2004; Gardenfors, 2003). The CP is the study of the sound systems of languages which attempts to classify various correspondences between morphemes and phonetic sequence while the CG is an approach to language which considers the basic unit of language to be symbols or conventional pairings of a semantic structure with a phonological level (Langacker, 2008). The present study focuses on the CS, which according to Saeed (1997), provide that semantic structures along with other cognitive domains reflect the

mental categories which people have formed from their experience of growing and acting in the world.

Cognitive Semantics (CS) holds the view that grammar manifests a conception of the world held in a culture and the ability to use language draws upon general cognitive resources (Croft & Cruse, 2004). According to Otieno (2014), the meaning of words and other linguistic units is inseparably related to the hearer's memory and experience. Meaning, thus, is not located in the actual world but in our mind. Barcelona (2003) posits that cognition is acquired on the basis of social and cultural experiences and that there is a continuum between all sorts of cognition. The CS also holds the view that language is part of a more general human cognitive ability as language describes the world as people conceive it (Evans & Green, 2006). Therefore, there is a difference between the conceptual world and the real world.

There are four major tenets of Cognitive Semantics (CS) that form the basis of the present study. First, the conceptual structure is embodied. Embodiment provides that people's image concepts are structured by image schemas which emerge from their every day interaction with the environment through the body (Rakova, 2003). This means that people are only able to talk about the experiences that they perceive and conceive. Therefore, the things that people perceive and conceive derive from bodily experiences. In the present study, the mappings of the metaphors in Ekegusii pop songs (EPS) to mental entities are analysed to conceptualize the metaphors.

The second tenet of Cognitive Semantics (CS) is that semantic structure is a conceptual structure. Language refers to concepts in the mind (Talmy, 1988). Therefore, anything a

person knows about a concept forms part of meaning. The truth of an expression is considered to be secondary because truth concerns the relation between a cognitive structure and the world (Regier, 1996). This implies that meaning comes before truth. The present study seeks to unveil the meaning of the metaphors in Ekegusii pop songs based on what people perceive about the metaphors and the conceptual structures they form in their mind.

The third tenet is that meaning representation is encyclopedic since the meaning entails the context of use of the linguistic units. Evans and Green (2006) argue that meaning is associated with linguistic units in the context of use. This is validated by Barcelona (2003) who notes that linguistic expressions are not meaningful in themselves but only through the access they afford to different stores of knowledge that can allow people to make sense of them. Therefore, the study of linguistic semantics is the study of commonsense of human experiences and that meaning is not fixed but is understood in context of use (Shroader, 2005). The present study, whose focus is to reveal meaning of the metaphors in Ekegusii pop songs (EPS), is based on encyclopedic representation.

The fourth tenet is that meaning construction is conceptualization. Words and other linguistic units do not encode meaning but are foundations for construction of meaning in a particular context (Saeed, 1997). Saeed further provides that meaning is a mental experience and linguistic units only serve to trigger off the process of conceptual operations and the recruitment of background knowledge. This study seeks to reveal how metaphors in Ekegusii pop songs (EPS) are used to construct meaning since metaphors, as pointed out by Fauconnier and Turner (2002), are linguistic concepts.

In Cognitive Semantics, metaphors are normally used to conceptualize world phenomena. Etymologically, the word *metaphor* comes from the two Latin words which are: *meta* that means *over* and *pherein*” which denotes to “carry beyond” (Glucksberg, 2001, p. 3). A metaphor is a tool that helps make sense of abstract notions through concrete ones (Lakoff, 2008). According to Kövecses (2002), metaphors play a role in human thought, understanding, and reasoning and beyond that, in the creation of people’s social, cultural, and psychological reality. In other words, metaphors are primarily conceptual, universal and conventionally part of ordinary system of thought. Furthermore, a metaphor is not limited to poetic language alone (Croft & Cruse, 2004), but as argued by Lakoff and Johnson (2003), is a matter of language and thought.

Kövecses (2002) posits that metaphor has become a valuable cognitive tool that people cannot do without. This implies that a human being’s conceptual system, in terms of how a person thinks and acts is basically metaphoric in nature. Lakoff and Johnson (1980) postulate that what human beings think, what people experience and do every day is very much a matter of metaphor. According to Deignan (2005), language is indeed hardly metaphor free.

The conceptualization of metaphors is normally guided by the principle of Great Chain of Being Metaphor (GCBM) (Kövecses, 2002). The major tenet of the GCBM is that every existing thing in the universe has its place in a divinely planned hierarchy. The order is pictured as a vertical chain where different entity types occupy their corresponding places on the basis of their properties and behaviour (Kövecses, 2002). The GCBM posits that all kinds of objects constitute a hierarchical system in which every creature or thing belongs inherently to a certain level of the chain. The highest

level is occupied by *God*, followed by *Cosmos / Universe*, *Society*, *Humans*, *Animals*, *Plant*, *Complex Objects*, *Natural Physical Things* in that order (Kövecses, 2002). Each strata is defined by specific attributes, which, however, can be metaphorically inherited (Krzyszowski, 1997). Lakoff and Turner (1989) argue that the GCBM is a tool of great power and scope because it allows people to understand general human behaviour in terms of well-understood non-human attributes. The GCBM was, therefore, employed to understand the attributes of the people and the thematic concerns addressed by the composers of the Ekegusii pop songs (EPS).

The term *pop* song was first recorded as being used in 1926 in the sense of music with a popular appeal (Hatch & Milward, 1987). Sullivan (2013) posits that pop songs are the ever-changing music favoured by the public. Famous pop song singers and music groups have been recorded in history that include: Crooners of the 1930s and 1940s, Beatles of the 1960s, the American Back street Boys of the 1980s and 1990s and Britney Spears and Mariah Carey of the late 1990s and early 2000 (Simon & Will, 2004). According to Sullivan (2013), pop songs have the following basic characteristics: first, the songs aim at mass audience; second, the style changes significantly depending on the time and place to gain favour with many people; lastly, pop music has a danceable rhythm, simple melodies, memorable and repetitive structures. Simon and Will (2004) note that the pop music includes the subgenres of: rock, jazz, rhythm and blues and some folk songs.

Pop songs express social messages that can be traced to a conscious communicative effort of the composer (Bikknell, 2002). Bikknell further argues that pop songs are often emotional and they mostly relay issues related to love. Scruton (2005) notes that composers of pop songs use metaphors to express poetic ideas and subjective emotional

states through purely musical means. According to Dibben and Windsor (2001), there is need to analyse pop music because the meaning of metaphors may be elusive to the audience of pop songs. In addition, pop songs are indeed meaningful to people and are much more than an object of entertainment (De Nora, 2001). Pop songs, therefore, are a fundamental reference for the construction and expression of who human beings are, hence the need for the present study.

Ekegusii artists have composed pop songs that convey messages on concepts of love, marriage relationships and education in different ways. Ontiri Bikundo and Christopher Mosioma whose metaphorical songs especially *Obwanchani mbori gochora* (love does not choose) and *amasomo* (education) respectively have become popular in Ekegusii FM stations, thanks to the songs' use of metaphorical language. Christopher Mosioma's stage name is Embarambamba. Bikundo's *Obwanchani mbori gochora* (love does not choose) was released in 2014 while Embarambamba's *amasomo* (education) in 2015.

The present study also seeks to reveal the influence of the demographic variable of sex in the comprehension of metaphors in Ekegusii pop songs (EPS). White (2001) notes that sex is a vital determinant in expressing interest in pop songs and in seeking to comprehend their meaning. White further argues that women normally have a positive interest in pop songs that highlights their plight in society. Similarly, sex provides one with the lens through which people view much of their world (Hendrick & Hendrick, 1995). The concept of demographic variable of sex addresses the third objective of the study which seeks to determine the influence of sex variable in meaning construction of the metaphors in the EPS.

Ekegusii is a Bantu language spoken by the Abagusii in Kisii and Nyamira Counties (Aunga, 2011). Ekegusii is classified as E42 by Guthrie (1971), who further categorises it under zone E40 alongside most Kenyan and Ugandan languages. According to Kenya National Bureau of Statistics (2010), the Kisii people (the assumed speakers of Ekegusii) totalled 2, 205, 669 in 2009. There are other related languages which are mainly spoken in Tanzania that include: Kuria, Ikizu, Ikoma and Ware (Nyakundi, 2010). Abagusii make up approximately 6% of the Kenyan population. Cammenga (2002) notes that there are two dialects in Ekegusii which are: the *Rogoro* (Northern dialect) and the *Maate* (Southern dialect). The *Rogoro* dialect is spoken in Kisii and Nyamira Counties while the *Maate* dialect is spoken in the southern parts of Kisii County (Obwoye, 2014). According to Cammenga (2002), the *Rogoro* dialect is considered the standard variety because it is used in written works for example in grammar books to teach Ekegusii to primary school pupils in grade 1-3 and in Ekegusii Bible. Nyakundi (2010) postulates that the *Rogoro* and the *Maate* dialects differ in the aspects of speech sound, vocabulary and sentence structure but the dialects have not presented variations in meaning.

1.2 Statement of the Problem

Music is meaningful to people and is much more than an tool of entertainment. Pop music, for example, is a fundamental reference for the construction and expression of who human beings are. Composers of Ekegusii pop songs (EPS) normally use metaphors to convey their subjective emotional states through purely musical means. Although the audience of EPS enjoys listening to the songs, the meaning of the metaphors used may be elusive. Therefore, the metaphors in Ekegusii pop songs need to be objectively interpreted to reveal the message of the composers of the EPS. In bridging the

researchlacunae, the present study explores the interplay among the socio-physical experiences, Ekegusii and the mind in regards to the metaphors in EPS. Gender is also a significant factor that causes variation in assigning meaning to metaphors. This study, therefore, analyses the role of the sex variable in meaning construction of the metaphors in EPS. The metaphors are identified using the Metaphor Identification Procedure *Vrije Universiteit* (MIPVU) and then classified into conceptual domains based on the principle of Great Chain of Being metaphor (GCBM). The conceptual mappings are also employed to analyse the metaphors to reveal meaning.

1.3The Purpose of the Study

The purpose of the study is to undertake a cognitive semantics analysis of selected Ekegusii pop songs (EPS).

1.4 Objectives of the Study

The study is guided by the following objectives:

- (i) To identify the metaphors employed in Ekegusii pop songs.
- (ii) To analyse the metaphors in the Ekegusii pop songs using the Conceptual Metaphor Theory.
- (iii) To determine how the sex variable influences the comprehension of metaphors in Ekegusii pop songs.

1.5 Research Questions

The study is guided by the following research questions:

- (i) What are the metaphors employed in the Ekegusii pop songs?
- (ii) What is the meaning of the metaphors in the Ekegusii pop songs?
- (iii) How does the variable of sex influence the comprehension of metaphors in the Ekegusii pop songs?

1.6 Research Hypotheses

The study is based on the following hypotheses:

- (i) There are metaphors in Ekegusii pop songs.
- (ii) The metaphors in Ekegusii pop songs have embedded meaning.
- (iii) The demographic variable of sex influences the comprehension of the metaphors in the Ekegusii pop songs.

1.7 Rationale of the Study

The motivation for undertaking a cognitive semantics analysis of Ekegusii pop songs (EPS) is due to the fact that the semantics and metaphor studies done on Ekegusii have left out a cognitive semantics analysis of Ekegusii pop songs (EPS). For example, Obwoye (2014) undertakes a lexico-semantics analysis of Ekegusii circumcision social varieties. Nyakoe, Ongarora and Matu (2012) study the conceptualization of DEATH IS A JOURNEY and DEATH AS A REST in Ekegusii euphemism while Nyakoe, Ongarora and Oloo (2014) study Ekegusii food metaphors in relation to HIV and AIDS infection. Therefore, there is need to carry out a cognitive semantics analysis of EPS to reveal the interplay among the mind, socio-physical experiences and Ekegusii. This is because Kövecses (2005) notes that our abstract concepts are basically motivated by both our physical experience and the cultural background surrounding us.

The study on metaphors in the present research is motivated by the fact that composers of pop songs employ metaphors to express their subjective emotional state (Scruton, 2005). According to Cienki (2005, p.1) “metaphors provide a tool for reasoning about one thing in terms of the other”. Similarly, Wang (2007) posits that metaphor is an activity of cognition. Therefore, there is need to study how metaphors conceptualize the concepts addressed in Ekegusii pop songs (EPS). Another motivation for the study on the metaphors in EPS is a recommendation by Machakanja (2006) that more researches should be done on African languages based on metaphors to beef up metaphorical studies on African languages. Undertaking the present study, therefore, adds on research on metaphors in Africa.

The choice of the study on pop songs is influenced by the following factors: first, pop songs have a popular appeal (Sullivan, 2013) and the mass audience should be aided to comprehend the issues raised in the pop songs by undertaking the present study; second, composers of pop songs use metaphors to convey poetic ideas and subjective emotional states through purely musical means (Scruton, 2005). There is, therefore, need to analyse the composers' use of metaphors in Ekegusii pop songs (EPS) to reveal the composer's intended message. Finally, pop music is not only a tool of entertainment but also an expression of who people are (Dibben & Windsor, 2001) hence the need for this study to examine the culture of the people. In addition, listening to pop songs has been without any doubt enjoyed as a pastime all over the world (Nishina, 2017). Nishina further notes that pop songs have largely been neglected as a viable source of data. This is because pop song studies, as noted by Tagg (2015), is often confronted with an attitude of bemused suspicion which suggests that people feel that there is something weird about taking 'fun' seriously or finding 'fun' in 'serious things' (p.1).Therefore, the present study is vital in revealing the message of the composers of EPS.

The study on Ekegusii is motivated by a recommendation by UNESCO (2006) that African indigenous languages need to be analysed. This is because African languages are facing the risk of being assimilated by regional languages like French, English and Kiswahili. UNESCO further notes that most African countries now engage in discourses of nationalism, education and economic development which might result to the assimilation of the indigenous languages. Although UNESCO mentions Elmoro, Yaaka, and Omotik as African languages at the risk of suffering language death or assimilation, Ekegusii and other African languages need to be analysed to preserve them.

1.8 Scope and Limitations of the Study

The present study focuses on the cognitive semantics (CS) analysis of Ekegusii pop songs (EPS). CS is a branch of Cognitive Linguistics (CL) which has three branches. First, cognitive phonology (CP), which deals with the sound systems in human languages (Evans & Green, 2006); second, cognitive grammar (CG) that dwells on symbols or conventional pairings of a semantic structure with a phonological level (Langacker, 2008) and finally, cognitive semantics. The present study has limited its scope to cognitive semantics which, according to Otieno (2014), focuses on meaning, the mind and human experience.

There are many types of songs which pervade the life and the world of people (Alembi, 2002). For example, children's play songs which are found in the oral repertoire of any community (Monanti, Okong'o & Musotsi, 2014), sacred songs which are sung when praising God (De Nora, 2001) and work songs sung to motivate workers to remain focused on yielding results (McDonald, 2002). The present study, however, has limited its scope to Ekegusii pop song. This is influenced by Scruton's (2005) assertion that pop songs have a popular appeal and the composers use metaphors to express their message in a subjective manner.

The demographic variables of dialect, sex and age have effects on musical preferences (White, 2001). White further notes that the age variable influences preferences to music that help establish social class and network. Nyakundi (2010) notes that the *Rogoro* (Northern) and the *Maate* (Southern) Ekegusii dialects differ in the aspects of speech sound, vocabulary and sentence structure but the dialects have not presented variations in meaning. The present study limits its scope to the influence of the sex variable in

meaning construction of the metaphors in Ekegusii pop songs (EPS). This is because sex is a significant factor which motivates variation in the way people view much of their world (Hendrick & Hendrick, 1995). The sex variable is also vital in not only expressing interest in pop songs but also seeking to understand the meaning of the songs (Longhurst, 1996). Furthermore, according to White (2001), women normally have a positive interest to pop music that highlights their predicament in society. Koller and Semino (2009) also argue that sex significantly influences metaphor conceptualization. Metaphors, metonymies and analogy have proved problematic to handle in generative description of language as they are treated as deviant phenomena (Palinkas, 2006). Therefore, Fauconnier and Turner (2002) developed a framework of explaining the linguistic concepts like analogy, metaphor and metonymy. The framework is in protest to generative description of language. Although metaphor, metonymy and analogy are linguistic units (Fauconnier & Turner, 2002), the present study has limited its scope to metaphor which structures the ways in which people conceive different issues (Lakoff & Johnson, 1980). In addition, pop songs, according to Scruton (2005), use metaphors, which are the focus of the present study, to address various issues in society.

1.9 Operational Definition of Terms

A Pop Song: A popular song with repetitive lines that addresses social issues of love, marriage, diseases, education and work.

Conceptual Domain: A coherent organization of human experience.

Cognitive Semantics: A branch of Cognitive Linguistics that provides that meanings are represented in our mind in a configuration that has its unique rules.

Denotation: The dictionary meaning of an item.

Dialect: The form of language limited to a particular region or groups of people which is distinguishable from other forms nearly related to it.

Discard From Metaphor Analysis: An item which is not considered for study as a metaphor since it cannot be explained by some form of cross domain mapping between the target and source domains.

Encyclopedic Meaning: A meaning which is associated with words and other linguistic units in the context of use of the words and other linguistic units.

Embodiment: The formation of image concepts through every day interaction with the environment through the body.

Mapping: The systematic set of correspondences that exist between constituent elements of the source and the target domain.

Metonymy: Substituting the name of an attribute or feature for the name of the thing itself.

Metaphor: The transference of the relation between one set of objects to another set for the purpose of brief explanation.

Metaphor Related Word: Words which are indirectly employed whose use can be explained by some form of cross domain mapping between the target and source domains.

Mflag: A word that alerts a language user that some form of comparison or contrast is at play.

Not Metaphor Related Word: Words that are not marked metaphorical because they cannot be explained by some form of cross domain mapping between the target and source domains.

Personification: A practice of displaying non-human things in the form of a person.

1.10 A Summary of the Chapter

The chapter presented background information to cognitive semantics, metaphor, pop songs, the principle of Great Chain of Being metaphor (GCBM), the variable of sex and Ekegusii. The purpose of the study, objectives, research questions and the hypotheses were stated. Chapter one also presented the rationale of the study, scope and limitations and definition of the operational terms.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter presents a review of studies on metaphors which will help shape the present study. The concepts of cognitive semantics and pop songs are also reviewed to establish their influence on the conceptualization of metaphors in Ekegusii pop songs. The chapter also presents a review of studies on the demographic variable of sex and the theoretical framework that guides the study.

2.2 Studies on Metaphors

Weisberg (2012) undertakes a metaphoric study on the relationship among metaphor, the mind, the brain and Literature in the USA. Weisberg employs the Conceptual Metaphor Theory (CMT) by Lakoff and Johnson (1980) to reason about abstract domains in terms of more concrete ones. The study maps metaphoric expressions identified from Literature texts to corresponding conceptual mappings to reveal meaning. Weisberg notes that mappings apply not only to novel poetic expressions but also to ordinary, everyday language. According to the study, metaphor is such a natural component of ordinary communication that is effectively invisible. Therefore, metaphor owes its pervasiveness in language to its essential origins in thought. Weisberg concludes that to examine metaphor is to examine the mind. This is because metaphor shapes human beings' perception of basic realities and informs their approach to everyday interactions.

The present study gains from Weisberg's (2012) research on the use of the conceptual mappings between the source domains (SD) and the target domains (TD) to reveal meaning. This study also examines the relationship among metaphor, the mind and

language in meaning construction as highlighted in Weisberg's research. Weisberg's study, however, does not explain the method used to identify the metaphors from literary texts. The present research fills the void by employing the Metaphor Identification Procedure *Vrije Universiteit* (MIPVU) to identify the metaphors in Ekegusii pop songs (EPS).

Imre (2010) studies metaphors using cognitive linguistics framework in the Netherlands. Imre notes that any traditional approaches to linguistics that can account for metaphors is limited. This prompts linguists like Fauconnier and Turner (2002) to devise the cognitive linguistics (CL) paradigm to analyse deviant linguistics features like metaphor. Cognitive linguistics, according to Imre (2010), focuses on language in terms of the concepts and it is not only interested in meaning but also in the uncovering of a network within interconnected elements. These elements normally offer explanations about the nature of metaphor. Imre further provides that the pervasiveness of metaphor cannot be overlooked in human understanding. This is because metaphor offers an insight into our everyday experience and it helps us to understand what is unknown to us. Imre also postulates that CL pioneers away of understanding metaphor by tracing their roots back to ordinary and concrete words. Imre also argues that the pervasiveness of metaphors in human understanding can be best characterized by the phenomenon whereby a target domain is structured and understood with reference to a concrete source domain. Therefore, the source domain serves as the background for structuring and understanding the target domain. Metaphor, thus, brings about changes in the ways in which we act in the world.

The present research benefits from Imre's (2010) provisions about cognitive linguistics (CL) and metaphors. This study analyses metaphor within the cognitive semantics framework which is one of the branches of CL. This is because the cognitive semantics hold the view that meaning is a product of a nexus among language, the mind and socio-cultural experiences. The present research also holds the view that metaphor offers an opportunity for the composers of Ekegusii pop songs to present critical issues in society although in a subjective manner. This research employs the corresponding conceptual mappings between the concrete source domains to abstract target domains as suggested by Imre (2010) to objectively reveal the meaning of the metaphors in Ekegusii pop songs. This helps the audience of the Ekegusii pop songs to have an insight into what is unknown to them. Imre's (2010) study, however, does not explain how metaphors for study should be identified from texts. The present research fills the gap by explaining the importance of using the Metaphor Identification Procedure *Vrije Universiteit* (MIPVU) to establish metaphors from texts.

In Finland, for example, Liu and Zhao (2013) carry out a comparative study of emotion metaphors between English and Chinese. The study employs the Conceptual Metaphor Theory (CMT) to analyse the emotion metaphors of sadness and happiness. The research notes that metaphor has become an essential part of people's cognitive mechanism instead of being perceived as a language phenomenon. Using the Cognitive Linguistics approach, the research also points out that emotions are conceptualized and expressed in metaphorical terms. Liu and Zhao derive their data from magazines, novels, short stories and popular songs. Liu and Zhao (2013) reveal that happiness is conceptualized as an upward orientation and sadness as a downward one in both English and Chinese.

According to the study, similarities between English and Chinese in conceptualizing happiness and sadness is due to the fact that metaphors are closely related to the physiological functioning of human body. Metaphors are also not arbitrary but embodied or motivated by the physiological reality. The present study benefits from Liu and Zhao's study on the theoretical framework employed. The CMT is used to analyse the metaphors in Ekegusii pop songs (EPS). Unlike Liu and Zhao's study, the present study examines the influence of the demographic variable of sex in metaphor conceptualization.

Krisnawati (2014) studies the use of metaphors of soccer in two Indonesian newspapers using the Conceptual Metaphor Theory (CMT) by Lakoff and Johnson (1980). The Metaphor identification procedure *Vrije Universiteit* (MIPVU) is used to identify the soccer metaphors. Krisnawati bases his argument on Steen's (2007) proposition that conceptual structures are embodied in our experiences and semantic structures reflect conceptual structures. The study notes that the main purpose of the soccer match is to score goals. This introduces the concept of goals as gold and crops. Crops and gold are important for growers and miners respectively just as goals are important to soccer players (Krisnawati, 2014). In this regard, the soccer games are conceptualized as hunting and the goals serve as the hunted.

The present study richly benefits from Krisnawati's study on the theoretical framework and the method for identifying metaphors in Ekegusii pop songs (EPS). The Conceptual Metaphor Theory (CMT) which Krisnawati finds effective in conceptualizing soccer games as hunting is employed in analysing the metaphors in EPS. In addition, the Metaphor Identification Procedure *Vrije Universiteit* (MIPVU) is used to identify the

metaphors in EPS. Unlike Krisnawati's study, the present study tests the influence of the demographic variable of sex in the conceptualization of metaphors in EPS.

Roncero (2013) carries out a metaphoric study on the role of metaphors to reveal meaning in Canada. Roncero points out that metaphor normally violates the maxims of conversation as provided by Grice (1975). For example, it violates the principle of quality that provides that people should be truthful in their statements. Roncero also argues that metaphor also violates the principle of quantity that postulates that human beings should be informative in their statements. According to Roncero (2013), when people hear metaphors that seem to violate maxims of conversation, they normally try to deduce the intended meaning that is being asserted by the metaphor. Roncero also notes that through metaphor, the intended meaning of a statement can be deduced when that particular meaning is different from the lexical meaning of the sentence. Roncero also argues that comprehension of a metaphor is considered as a conceptual correspondence between what is known to what is unknown. This is in line with the Conceptual Metaphor Theory by Lakoff and Johnson (1980) that provides that the meaning of the metaphoric expression is revealed by mapping the elements from the concrete source domains into the abstract target domains. According to Roncero (2013), context plays a crucial role in assigning meaning to metaphoric expressions. Roncero further argues that metaphor typically requires more comprehension effort than comparable literal statements because of the increased semantic distance rather than a notion of literalness.

This research draws insights from Roncero's (2013) provision on the importance of context in revealing the meaning of metaphors. Cognitive semantics, on which this research is anchored, provides that meaning representation is encyclopedic. This is

because context plays an important role in revealing the meaning of metaphoric expressions. The present study, therefore, interprets the meaning of the metaphors in Ekegusii pop songs based on the context of use. Unlike Roncero's (2013) study, this research uses the Metaphor Identification Procedure *Vrije Universiteit* to identify the metaphors from Ekegusii pop songs for study.

Aradi (2017) explores the applicability of the principle of Great Chain of Being metaphor (GCBM) to analyse language. Aradi notes that the principle of GCBM has shaped and reflected Judeo-Christian world order since the beginning of the institutionalization of religion in relation to language studies. The study, thus, aims at investigating the applicability of the principle of GCBM to analyse language. Aradi also argues that the principle of GCBM normally classifies everything in the world into levels which are arranged in a hierarchical order. According to Aradi, the highest position is occupied by God, then society, human beings, animals, plants, complex objects and natural physical things. The highest levels also have more attributes than the lowest levels. To reveal meaning, the levels in the principle of GCBM are normally compared. Aradi (2017) also points out that the Conceptual Metaphor Theory by Lakoff and Johnson(1980) can aid in comprehending one thing in terms of another hence revealing meaning. The study further argues that the Conceptual Metaphor Theory normally contributes to a holistic and comprehensive interpretation of linguistic units like metaphor. Aradi further notes that metaphor is a conceptual phenomenon which is normally analysed within the cognitive linguistics framework. The human body and environment, according to Aradi (2017), is the most immediate source of cognition which introduces the principle of embodiment as the main characteristic of human

thinking. The study concludes that the principle of GCBM is crucial in understanding linguistic units like metaphors by aiding in categorizing them into different conceptual domains to aid in their analysis.

Aradi's (2017) research is resourceful to the present study by providing a method of categorizing the metaphors for study. This study also employs the principle of Great Chain of Being metaphor to group the metaphors selected from Ekegusii pop songs into the conceptual domains of human being, animal, plant and objects. The present study also employs the Conceptual Metaphor Theory to map elements from the concrete source domains into abstract target domains to reveal meaning. Unlike Aradi's research, this study employs the Metaphor Identification Procedure *Vrije Univerteit* to identify metaphors from Ekegusii pop songs.

In Zimbabwe, for example, Mberi (2003) studies the pervasiveness of metaphors in every day Shona language using the Conceptual Metaphor Theory (CMT). Mberi notes that metaphoric expressions are not mere words but are part of a much bigger way of conceptualizing things. According to Mberi (2003), metaphors provide basic human strategies for dealing with the environment since people use physical concepts in the environment to contextualize more abstract concepts. Mberi recommends the use of the CMT to analyse the metaphors used in society. Mberi's study gives insights to the present study on the theoretical framework used. The CMT which Mberi uses to reveal the pervasiveness of metaphors in every day Shona language is employed in the present study to analyse the metaphors in Ekegusii pop songs (EPS). Unlike Mberi's study that does not reveal how the metaphors are identified, the present study employs the

Metaphor Identification Procedure *Vrije Universiteit* (MIPVU) to identify the metaphors in EPS.

In South Africa, for instance, Machakanja (2006) undertakes a metaphoric study based on the relationship between English and Shona. The study seeks to establish the reasons for the similarities in terms of particular assumptions which underlie conceptual metaphors in both English and Shona. Machakanja also investigates the role of embodiment and ecological motivations in metaphorical expressions in English and Shona. The study employs the principle of conceptual mappings, which is a tenet of the Conceptual Metaphor Theory to evaluate the metaphoric expressions in English and Shona. The study also uses a qualitative research method. Machakanja's (2006) study reveals that human beings experience their environment through their body because they construe the world based on their bodily experiences. Machakanja's study also points out that there are universal conceptual metaphors which are also found in English and Shona. Machakanja (2006) further notes that cultural differences may arise due to differences in environments or ecologies. Such cultural differences, therefore, may give rise to differences in conceptual construals of reality which can also be found in the conceptual metaphors of different languages.

The present research is richly informed by Machakanja's (2006) study on the theoretical framework used. Machakanja employs the conceptual mappings by the Conceptual Metaphor Theory to evaluate the metaphorical expressions in English and Shona. This study also uses the Conceptua Metaphor Theory to analyse the metaphors in Ekegusii pop songs. Unlike Machakanja's study which employs a qualitative research method,

this study uses a mixed methods research design to analyse both the qualitative and quantitative data drawn from the Ekegusii pop songs.

In Kenya, Nyakoe, Ongarora and Oloo (2014) undertake a metaphoric study on the relationship between food and HIV and AIDS in Ekegusii. Using the Conceptual Metaphor theory (CMT) by Lakoff and Johnson (1980), Nyakoe, Ongarora and Oloo examine food metaphors in relation to HIV and AIDS and sex related issues. The CMT enables Nyakoe, Ongarora and Oloo (2014) to analyse the relationship between language use and culture through the cross domain mapping of the concept of food to sexually related issues. Nyakoe, Ongarora and Oloo use analytical study design to conduct the study in Kisii County where, according to Nyakundi (2010), both the *Rogoro* (Northern) and *Maate* (Southern) Ekegusii dialects are spoken. The findings of the study are: first, Ekegusii speakers use food metaphors when addressing issues related to HIV and AIDS; second, the Gusii culture places restrictions on words and expressions which directly refer to HIV and AIDS and sex related issues; finally, direct words are considered as taboos while others are thought to instill fear and stigma. The study concludes that metaphor is one of the best means of expressing message on the concept of sexuality. The present study benefits from Nyakoe, Ongarora and Oloo's (2014) study in seeking to comprehend the metaphors in Ekegusii pop songs (EPS). The Conceptual Metaphor Theory (CMT) has been employed to analyse the metaphors in EPS. Nyakoe, Ongarora and Oloo's research also informs the present study on the study locale which is Kisii County where both the *Rogoro* (Northern) and *Maate* (Southern) dialects are spoken. Unlike Nyakoe, Ongarora and Oloo's study, the demographic variable of sex is evaluated to determine how it influences conceptualization of metaphors in EPS.

2.3 Cognitive Semantics

Lee (1999) undertakes a Cognitive Semantics (CS) analysis of manipulative motion verbs in Korean with reference to English. Using the Cognitive Grammar framework by Langacker (1991), Lee seeks to provide a unified account of a cluster of senses of force-dynamic motion verbs. The Korean verbs are *kkulta*, and *tangkita*, translated as, pull and *milta* translated as push and their corresponding English verbs *push* and *pull*. The verbs are treated as polysemous. Lee seeks to demonstrate the different meanings of polysemous motion verbs, build up a semantic network of each lexical unit and offer a comparative semantic analysis of *kkulta*, *tangkita* and *milta* and their corresponding English verbs *push* and *pull*. The study proposes a model that teachers can do own analysis for improving their teaching of vocabulary or other uses from the teacher's point of view. Lee's study draws a conclusion that language is not separated from other cognitive capacities like perception but is intertwined with them. The present study benefits from Lee's (1991) argument that there is a close relationship between cognition and language which is found in the realm of metaphor and metonymy. However, Lee does not undertake a metaphor or metonymy study on the analysis of the verbs *kkulta*, *tangkita* and *milta* and their corresponding English verbs *push* and *pull*. Therefore, the present study fills the void by analysing the metaphors in Ekegusii pop songs (EPS) to reveal meaning.

Langacker (2010) undertakes a research titled conceptualization, symbolization and grammar. The study reveals that there is a relationship between semantics and pragmatics because meaning is normally a product of linguistic and general knowledge. Langacker points out several views concerning cognitive linguistics which include: first,

the cognitive semantics normally treat lexical items as points of entry into the vast conceptual networks; second, construal is a fundamental tenet of the cognitive semantics which is described as human beings manifest capacity to conceptualize the same situation in alternative ways; third, meaning is both a function of construal and how the content is construed; fourth, speakers normally adopt a particular construal on the content for purposes of linguistic expressions; finally, differences in conventional patterns of construal are largely responsible for the impression that language embody contrasting world views. This suggests that the content evoked by expressions can largely be the same even when they construe it differently. Langacker (2010) further notes that the symbolic resources of a single language provide many options for construing any given situation. According to Langacker, meaning in metaphor is revealed when a target domain is construed in relation to a source domain. The cognitive semantics, as provided by Langacker (2010) encourages categorization of metaphors to aid in their analysis.

Langacker's (2010) provisions on cognitive semantics form a basis for the present study. This study employs the cognitive semantics framework to reveal the meaning of the metaphors in Ekegusii pop songs by drawing on the link provided by cognitive semantics among the mind, language and the available resources which include: linguistic, psychological and contextual. This study also construes meaning by relating the corresponding conceptual mappings between the concrete source domains into the abstract target domains in the metaphors in Ekegusii pop songs. Although Langacker (2010) posits that metaphors in texts should be categorized to aid in their analysis, he does not provide a framework for classifying the metaphors. This research fills the void

by employing the principle of Great Chain of Being metaphor to categorize the metaphors in Ekegusii pop songs into the conceptual domains of: human being, animal, plant and objects to aid in their analysis.

Kieltyka and Kleparski (2005) also undertake a cognitive semantics study that analyses the ups and downs of the Great Chain of Being metaphor. The study is in line with the provision of cognitive semantics that language is grounded in human cognition. Kieltyka and Kleparski view the phenomenon of semantic change as a cognitively motivated process which is accounted for based on metaphor, metonymy and analogy. According to Kieltyka and Kleparski (2005), the cognitive mechanisms such as metaphor have proved to be playing an important role in the emergence of novel meanings. This is because speakers tend to modify conventional meanings by resorting to various cognitive processes to help them meet changing communicative and cognitive demands (Kieltyka & Kleparski, 2005). The study, therefore, formulates evidence that semantic change is a cognitively motivated process. Kieltyka and Kleparski further argues that semantic change is normally accounted for in terms of the conventionalization of context dependent modifications of usage and its constraints are delimited by general cognitive mechanisms such as metaphor. Kieltyka and Kleparski's study employs the Conceptual Metaphor Theory to analyse the zoosemy (animal) metaphors in regards to how they conceptualise human beings within the cognitive semantics framework. The study also uses the Great Chain of Being metaphor to categorise the identified metaphors into the conceptual domain of zoosemy (animal).

This research gains insights from Kieltyka and Kleparski's (2005) study. The principle of Great Chain Being metaphor is used in the present study to categorize the metaphors

in Ekegusii pop songs into conceptual domains in line with Kieltyka and Kleparski's study. Kieltyka and Kleparski (2005) also inform this study on the theoretical framework used to analyse metaphors. The Conceptual Metaphor Theory is employed to understand the abstract target domains through the concrete source domains. Kieltyka and Kleparski (2005), however, do not explain how the metaphors for study are identified. This research fills the gap by employing the Metaphor Identification Procedure *Vrije Universiteit* to identify the metaphors from purposively sampled Ekegusii pop songs for study.

Mbah and Edeoga (2012) also carry out a cognitive semantics study to analyse the semantics of the Igbo verb *se* using descriptive method. Mbah and Edeoga use the PATH, FORCE and CONTAINMENT image schemas to make a finding that the Igbo verb *SE* is not empty. Using the cognitive semantics framework, Mbah and Edeoga (2012) note that the Igbo verb *SE* is a concept which does not occur as an isolated unit in the mind but can only be comprehended as a result of interplay between the mind and conventionalized socio-physical experiences. Mbah and Edeoga conclude that language is analysed as a human quality and meaning is based on conventionalized conceptual structures. The study on the Igbo verb *SE* also concludes that metaphors can be used to extend meanings of concepts. The present study borrows from Mbah and Edeoga's (2012) notion that language is analysed as a human quality and meaning is based on the mind and conventionalized socio-physical experiences. The interplay between the mind and socio-physical experiences is assessed in this study to reveal the meaning of metaphors in Ekegusii pop songs (EPS). Apart from revealing that the Igbo verb *SE* is not empty, Mbah and Edeoga do not explore its conceptualization by

demographic variables. The present study fills the gap by seeking to determine how the sex variable influences the cognition of metaphors in EPS.

In Kenya, for example, Otieno (2014) undertakes a cognitive semantics study on metonymy in Dholuo. Otieno sets out to investigate the bodily basis of conceptual metonymy and Dholuo metonymic expressions. The data used in Otieno's study is collected from social gatherings, conversations, newspapers, radio broadcasts and Dholuo music. Using the Cognitive Semantics Theory, Otieno (2014) establishes that metonymy is a cognitive means for people to conceptualize the world around them. Otieno also notes that metonymic concepts are dependent on the socio-physical environment and are systematic. Otieno concludes that metonymy is a way of thinking used widely in people's daily life. Otieno's research informs the present study on the interplay between the mind and socio-physical experiences to reveal meaning. However, Otieno only carries out a study on metonymy leaving out metaphor which is also treated as a deviant linguistic phenomenon (Palinkas, 2006). The present study bridges the gap by analysing the conceptual metaphors in the EPS using the Conceptual Metaphor Theory (CMT). The data for the present study is obtained from purposively selected Ekegusii pop songs unlike Otieno's (2014) study that obtains data from social gatherings, conversations, newspapers, radio broadcasts and Dholuo music.

Onchoke (2018) also explores the motivation for a cultural specific metaphor in Ekegusii onomastics using the Cognitive Linguistics approach. Onchoke notes that Cognitive Linguistics provides a process of interpreting meaning. This means that the mind has mental concepts that help to talk about the world through language. Onchoke also argues that metaphor is a specific mental mapping which influences how human

beings think, imagine and reason in everyday life. Onchoke (2018), therefore, identifies and explains the Ekegusii names of people, describes their socio-cultural values and accounts for the processes involved in the Ekegusii metaphorical names. Onchoke employs an interview schedule to collect data on the meaning of the names of people in Ekegusii. The Conceptual Metaphor Theory is also used to reveal the meaning of the metaphorical names in Ekegusii. The study reveals that the interpretation and usage of personal names create mental pictures, have a meaning and also reflect the culture of the Abagusii (speakers of Ekegusii). Onchoke (2018) also reveals that metaphors pervade the lexicon of Ekegusii onomastics and form networks which they use to conceptualize people's names based on concrete terms as events, evil spirits, achievements and objects among others. Onchoke's (2018) study, therefore, validates the Cognitive Linguistics concern of discovering the way language reflects human beings' perceptions of the world.

The present study benefits from Onchoke's (2018) research on the data collection tool employed to collect data from the purposively sampled Ekegusii pop songs. This research uses an interview schedule to collect data on the meaning assigned to the metaphors in the Ekegusii pop songs. This research also holds the view that meaning is a product of the mind, language and socio-cultural experiences as provided in Onchoke's (2018) study. Unlike Onchoke's study, this research classifies the metaphors selected from the Ekegusii pop songs into conceptual domains using the principle of Great Chain of Being metaphor.

2.4 Pop Songs

McCuaig (2012) analyses Jamaican Canadian pop music in Toronto. The motivation to analyse the Jamaican Canadian pop music is due to the fact that the music has become popular in Canadian nightclubs (Weber 1998). The pop music is referred to as reggae which is music with mixed beat “the sort that makes you want to keep time by nodding your head rather than tapping your foot” (Weber, 1998, p.7). Weber also notes that reggae has become popular because of its richness in metaphors. For example, *Tough, Tight and Dread* by Johnny Osbourne is one of the pop songs that McCuaig analyses which is about the contrast in expectations the Jamaican immigrants in Canada experience. The Jamaican immigrants had expected a fulfilling life in Canada but the opposite is the reality and the experience in Canada is explained using metaphors. For example, Canada is referred to as uncle fester, as a bad humour, as bald and hunched with characters who have sunken eyes (McCuaig, 2012). McCuaig clusters the metaphors of the immigrants’ oppression in Canada into the conceptual domain of metaphors of oppression in Canada. McCuaig’s study gives useful insights to the present study on the choice of the pop songs that is selected for the study. *Obwanchani mbori gochora* (love does not choose) by Bikundo and Embarambamba’s *amasomo* (education) are selected for the present study based on the songs’ richness in metaphors. Unlike McCuaig’s study, the present study employs the Conceptual Metaphor Theory (CMT) to analyse the metaphors in Ekegusii pop songs (EPS).

In Africa, for instance, Mopelolade (2012) studies pop music referred to as *Life no easy for we* in Lagos, Nigeria. This is a pop song within an urban ghetto in Lagos, Nigeria called Ajagunle. Mopelolade explains that *Life no easy for we* is a home grown pop

music that tells of issues concerning survival challenges in the slums like: poverty, marginalization and disease. In gauging the popularity of the song *Life no easy for we*, Mopelolade uses newspaper articles and selects the song for the research after finding that the song is popular. The song is downloaded from the internet using the YouTube. Mopelolade uses interview schedules which are administered to the musicians, music marketers and media personalities in Ajegunle who reveal the social issues addressed in the song. Mopelolade's study gives insights to the present study on the criterion of choosing the pop songs for the study. The EPS employed in the present study are based on richness of metaphor and popularity just like Mopelolade's pop songs. Unlike Mopelolade's study, the present study analyses the metaphors in EPS using the Conceptual Metaphor Theory (CMT) by Lakoff and Johnson (1980) to reveal the meaning of the metaphors in the songs.

Omollo (2014) studies metaphors in *Ohangla* music using the Lexical Pragmatics Theory by Wilson and Sperber (2004). Omollo seeks to investigate the intention of the use of animal metaphors, war-like and instruments metaphors in *Ohangla* music. Omollo (2014) descriptively explains the conceptualization of the metaphors in the selected *Ohangla* music using the lexical pragmatics concepts of narrowing (Wilson & Sperber, 2004), broadening and approximation (Wilson 2006). Omollo's study categorises the metaphor in *Ohangla* music in the conceptual domains of: animal, football and vehicle metaphors. The study notes that context is vital in the comprehension of the metaphors in *Ohangla*. Omollo's study gives insights to the present study on the role of context in the conceptualization of metaphors used in songs. The present study borrows from Omollo's argument on the concept of context based on Shroader (2005) who notes that

context is an encyclopedia of the world as it contains the values and the norms of the society. Unlike Omollo's study, the present study focuses on analysis of metaphors in Ekegusii pop songs (EPS) using the Conceptual Metaphor Theory (CMT). The demographic variable of sex is evaluated to reveal its influence on meaning formation in the metaphors in EPS.

Gathigia (2016) undertakes a metaphorical analysis of Murimi wa Kahalf's pop song, *Ĩno nĩ momo*. The criterion for purposively sampling the song *Ĩno nĩ momo* is Murimi's use of metaphors and witticism. Gathigia uses four annotators including the researcher and the Metaphor Identification Procedure *Vrije Universiteit* (MIPVU) to identify the metaphors. The study reveals that the vehicle, plant and animal metaphors are used as source domains in the formation of the metaphors which relate to the female persona in the song. Gathigia recommends that language researchers should use the MIPVU in the analysis of songs. This is because the MIPVU does not depend on unilateral introspection in the identification of the metaphors. The present study gains insights from Gathigia's study on the method of identification of the metaphors in EPS. The MIPVU is used to identify the metaphors in EPS. Four annotators as used by Gathigia (2016) are employed in the present study to identify the metaphors in EPS. Unlike Gathigia's study, the present study seeks to establish the influence of the demographic variable of sex in the conceptualization of the metaphors in EPS.

2.5 The Demographic Variable of Sex

Sex is the range of features which differentiate between masculinity and femininity (Astuti, 2016). Astuti also makes the following claims concerning the variable of sex: first, the characteristics which denote the term sex include biological sex which is a state

of being male or female; second, sex shows similarities and differences in metaphor use and conceptualization; finally, men and women tend to produce specific language choice which correlates to the metaphors they produce. Astuti concludes that men and women comprehend metaphors differently. According to Koller and Semino (2009), metaphor carries a sex bias which is perpetuated in comprehending texts in society. Hendrick and Hendrick(1995) also note that people conceptualize various issues in the world based on their sex. Gender, therefore, is a vital variable that may influence the conceptualization of metaphors in Ekegusii pop songs.

White (2001) studies the relationship between sex and musical preferences in the United States of America. White hypothesises that sex is positively related to musical preferences in society. The study notes that females have preferences to pop songs that highlight their plight in society. Therefore, women prefer mainstream music which express sex issues because they feel alienated in society. Males on the other hand, according to White (2001), tend to prefer musical genres such as heavy metal and rap which normally confront and reject the values of mainstream society. White further notes that female prefer music that express family values because of the upbringing of females in the American society. White also provides that girls are normally raised to be feminine and they are nurtured to put family before work. Males on the other hand are raised to be independent, competitive and to put personal goals ahead of social and family considerations. This suggests that for males, as provided by White (2001), music is often personal and of central importance in their lives. Males and females, thus, use and respond to pop songs in different ways.

White's (2001) research informs the present study on the aim of the study. This study focuses on establishing whether the sex variable influences the comprehension of the metaphors in Ekegusii pop songs. Unlike White's research, this study undertakes a metaphoric study focused on the analysis of the metaphors in Ekegusii pop songs within the cognitive semantics framework.

Koller (2008) also studies the role sex plays in the construction of meaning in metaphors in Lancaster. Koller observes that there is a significant link between sex and metaphor comprehension. According to Koller, speakers of different sex use metaphors differently to describe men and women which paves the way for a sexed discussion in society. This suggests that metaphors can be used to define a social domain based on masculine and feminine terms. Koller further notes that sex is seen as an effect of behaviour which is culturally associated with masculinity and femininity. Metaphor can also be employed to categorize people based on sex roles. Metaphor, therefore, can be used to reinforce or challenge cultural stereotypes since there is a significant relationship between metaphor comprehension and sex. Metaphor can also evoke socio-cognitive representations of masculinity and femininity.

The present research gains from Koller's (2008) research. This study establishes the relationship between sex and metaphor comprehension in Ekegusii pop songs. The metaphors in Ekegusii pop songs are also categorized into four conceptual domains of human being, animal, plant and objects based on the principle of Great Chain of Being metaphor. This is in line with Koller's (2008) argument that metaphor can be categorized into domains to aid in their analysis. Unlike Koller's (2008) research, this

study employs the cognitive semantics framework to evaluate the metaphors in Ekegusii pop songs.

Yudiastini (2016) analyses the relationship between sex and metaphor use in English economic discourse in Indonesia. The study focuses on sex characteristics in linguistic metaphor, conceptualization and the motivation for assigning distinct meaning to metaphors. Yudiastini's study employs the qualitative descriptive method to investigate the association between sex and metaphor comprehension. The study also uses the Metaphor Identification Procedure *Vrije Universiteit* to establish metaphors from economic discourse texts. The research reveals that sex presents differences not only in metaphor use but also in metaphor comprehension. This implies that the sex linguistic realization use different lexical metaphor which in most cases is sex specific lexical choices. The study further reveals that the differences of lexical metaphor choices yield different conceptualization of the selected metaphors by the sex variable. Men and women, therefore, comprehend metaphors in the economic discourse texts distinctively. Yudiastini's (2016) research concludes that the distinctive interpretation of metaphors reveals sex identity and sex roles which raise the issue of sex independence in meaning formation of metaphors.

The present study is informed by Yudiastini's (2016) research on the method of identifying metaphors from texts. This research employs the Metaphor Identification Procedure *Vrije Universiteit* to identify metaphors from the Ekegusii pop songs. Unlike Yudiastini's (2016) research which employs a qualitative descriptive method to analyse the metaphors in economic discourse texts, the present study uses a mixed methods

research design to analyse the association between sex and metaphor comprehension based on the negative and positive metaphor value.

Amanda and Sakwa (2012) also study the relationship between sex and language use in English language textbooks in Ugandan secondary schools. The study argues that English language textbooks in Ugandan secondary schools reinforce sex stereotypes which are prevalent in the Ugandan society. The study employs a mixed methods research design to qualitatively and quantitatively analyse the data which is mainly collected through interviews. The English language textbooks for study are purposively sampled based on the criterion of richness in the use of sexist language. Amanda and Sakwa note that positive role models who should positively motivate the girl-child in society are under-represented and that language of the textbooks are not inclusive of the females. The interviews by Amanda and Sakwa reveal that teachers in Ugandan secondary schools ignore sex issues by dealing with such issues in a manner which is not critical. Amanda and Sakwa's research also provide that females construe various aspects in English language textbooks differently from their male counterparts because they feel ignored by the language used in the textbooks. Language in the English language textbooks in Uganda is, therefore, not sex sensitive, a fact that causes variation in meaning construction based on sex. According to Amanda and Sakwa, the government's commitment to offer quality education to the Ugandan secondary school students is undermined because there is no equity in the use of language in the English language textbooks.

The present study gains insights from Amanda and Sakwa's (2012) study. This research uses a mixed methods research design to analyse data collected through an interview

schedule in a qualitative and quantitative manner. This research also hypothesizes that there is a relationship between sex and meaning construction of the metaphors in Ekegusii pop songs. Unlike Amanda and Sakwa's research, this study employs the Conceptual Metaphor Theory to evaluate the metaphors in Ekegusii pop songs.

Gathigia (2014) also undertakes a study to establish the relationship between sex and understanding the metaphors of love in Gikuyu. The study employs the Statistical Package for Social Sciences (SPSS) in which Chi square at a significance level of $P < 0.05$ is used to determine the statistical association between sex and assigning meaning to the metaphors of love in Gikuyu. Gathigia defines sex as the social and historical constructions of the masculine and feminine role, behaviour, attributes and ideologies that refer to some notion of biological sex. Gathigia also notes that metaphor creates and perpetuates sex differences in using aggressive language in society. The study also provides that scholars have increasingly turned to socio-biological explanations to account for the distinction in meaning formation based on sex. Gathigia concludes that sex is critical in the conceptualization of love in Gikuyu. Gathigia for example notes that there is a statistical difference in percentage between males and females on the way they conceptualize love in Gikuyu.

The present research gains from Gathigia's (2014) study on the method of establishing the association between sex and metaphor comprehension. This research employs the SPSS in which Chi square at a significance level of $P < 0.05$ is employed to determine the statistical association between sex and the comprehension of the metaphors in Ekegusii pop songs. This study also employs the Metaphor Identification Procedure *Vrije Universiteit* to identify metaphors from Ekegusii pop songs.

2.6 Theoretical Framework

The study is based on the Conceptual Metaphor Theory (CMT) whose main proponents are Lakoff and Johnson (1980). The CMT was developed by Lakoff and Johnson in 1980 in their seminal work *Metaphors We Live By*. The CMT has several tenets. First, the CMT uses two conceptual domains which are the source domain (SD) and the target domain (TD) (Kövecses, 2005). The SD is mapped into the TD to aid in the interpretation of metaphors. The SD consists of a set of literal entities, attributes, processes and relationships linked semantically and apparently stored together in the mind (Gibbs, 2011). Gibbs further posits that the TD takes its structure from the SD. This means that the TD has relationships, between entities, attributes and processes which reflect those found in the SD. Figure 2.1 below highlights the relationship between the source and target domains.

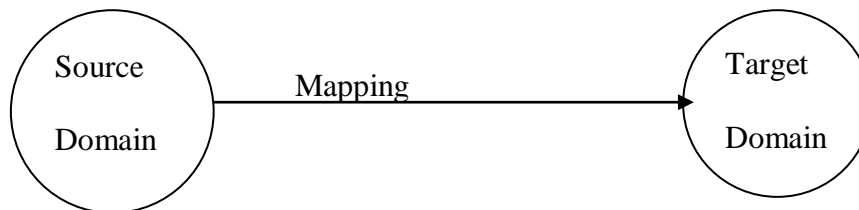


Figure: 2.1: The Two- Domain Mapping Structure of the Conceptual Metaphor

Second, the Conceptual Metaphor Theory (CMT) also postulates that metaphor operates at the level of thinking. Similarly, Cameron and Low (1999) note that a metaphor is a matter of the mind. This implies that the mind is inherently embodied and that reason is shaped by the body as pointed out by Lakoff and Johnson (1999). Therefore, phenomena that can be tasted, seen, heard, felt and smelt are easier to understand and categorise than those which cannot be tasted, felt, smelt or seen.

The commonly used notation in the Conceptual Metaphor Theory (CMT) is a capitalised mnemonic with the TD stated first and linked to the SD via the *copula* or *as* (Lakoff & Johnson, 1980). That is, the TARGET DOMAIN IS /AS SOURCE DOMAIN. For example, *KWAMBOKA N' EGESUKARI* (KWAMBOKA IS A SWEET BANANA) (cf. Appendix E). The CMT is applicable in the present study since it is used to evaluate the metaphors in Ekegusii pop songs (EPS). The CMT is used in studying the mappings of the SD to the TD to identify the underlying meaning of the metaphors in EPS. For example in the metaphor *KWAMBOKA N' EGESUKARI* (KWAMBOKA IS A SWEET BANANA) (cf. Appendix E), KWAMBOKA is the TD while A SWEET BANANA is the SD. Therefore, one of the corresponding conceptual mappings of the SD corresponding to the TD is physical satisfaction corresponding to sexual satisfaction. Kwamboka is food that can be eaten to physically satisfy one which can be compared to the sexual desire. Another corresponding conceptual mapping of the SD corresponding to the TD is physical appearance corresponding to colour image. A ripe sweet banana is yellow which is a bright colour. This implies that the singer identifies with Kwamboka since she is light-skinned in complexion.

2.7A Summary of the Chapter

The chapter has presented a review of relevant literature. An overview of studies on the cognitive semantics approach is presented. The study also reviews metaphor studies in Europe and Africa. It also discusses the method of metaphor identification procedure *Vrije Universiteit* (MIPVU), pop songs and the demographic variable of sex. Such a review is vital since it presents the general methodology that guides the present

study. The chapter also presents the theoretical framework on which the present research is anchored.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

The chapter presents the research design that guides the study. The chapter also highlights the study locale, target population, sample size, sampling procedures and research instrument. The data collection procedures, data presentation, data analysis and ethical consideration are also examined.

3.2 Research Design

Mutai (2000) defines a research design as a specific plan for studying the research problem. Brink and Wood (1998) posit that a research design provides a blueprint for action for answering the research questions. The study employed a mixed methods research design. Creswell (1999) notes that a mixed methods research design involves philosophical assumptions that guide the direction of the collection, analysis of data and the mixture of the qualitative and quantitative approaches in a research process. A mixed methods research design, according to Creswell (1999), is premised on the proposition that the combination of the qualitative and quantitative approaches provides a better understanding of the research problem than either approach alone. A qualitative approach, on one hand, includes techniques and measures that do not produce numerical data (Kothari, 2004). According to Patton (2002), the researcher relies on the views of the participants in a qualitative approach where words are analysed for themes. The data on the conceptual mappings of the metaphors in Ekegusii pop songs (EPS) was considered non-numerical and, therefore, qualitative. Quantitative approach, on the other hand, includes techniques and measures which produce numerical data (Kothari,

2004). The data collected through the interview schedule on the total count the members of either sex assigned either a positive or negative meaning to a given metaphor in EPS was considered numerical and, therefore, quantitative. The quantitative data was further subjected to Chi square analysis in which $p < 0.05$ was considered statistically significant. Chi square is a statistical method (Coulter, 2008) which was used to determine the influence of sex in metaphoric conceptualization in terms of positive and negative metaphor value.

3.3 The Study Locale

The study was carried out in Kisii County where, according to Nyakundi (2010), both *Rogoro* (Northern) and *Maate* (Southern) Ekegusii dialects are spoken. Kisii County is located in the former Nyanza province in the western part of Kenya (Wamalwa, 2015). Orangi and Shisia (2015) note that the estimated population of Kisii County is 1,152,282 of which women are estimated at 52% of the total population. Kisii town which is the largest town in Kisii County is also the county headquarters. The county is mostly inhabited by the Abagusii (native speakers of Ekegusii) and it shares common borders with Nyamira County to the North and East, Narok County to the South and Homabay and Migori counties to the West. Kisii County has 9 elective constituencies, 9 sub-counties, 24 divisions, 75 locations and 190 sub-locations (cf. Appendix A).

3.4 Target Population

Cooper and Schinder (2006) define a target population as the collection of elements of which researchers wish to make reference to. The present study targeted the native Ekegusii speakers of both sex. The influence of the demographic variable of sex in the conceptualization of the metaphors in Ekegusii pop songs (EPS) was studied as

metaphor conceptualization appears to vary based on sex (Astuti, 2016). Ekegusii participants from both the male and female sex were purposively sampled to take part in the study. Gender is also a vital determinant in expressing interest in the pop songs and seeking to comprehend the songs (White, 2001). The inclusion criterion which includes the characteristics that researchers want those in the sample to possess (Polit & Beck, 2004) was the demographic variable of sex.

3.5 Sample Size

Jeptoo (2014) defines sample size as a sub-set or a small part of the total number of the population that is studied. The choice of sample size is important because it determines the extent to which the researcher can make statistical and analytical generalizations (Onwuegbuzie & Collins, 2007). Sandelowski (1995) posits that sample size in a mixed methods research design should not be so large that it is difficult to undertake a deep analysis. The present study, therefore, adopted a sample size of 36. Onwuegbuzie and Collins (2007) note that sample size has tended to be dichotomized with small samples being associated with qualitative and large samples quantitative approaches. However, small samples can be used with mixed methods research designs that represent exploratory researches that are cognitively inclined (Onwuegbuzie & Collins, 2007). Powis and Cairns (2003), for example, used a small sample size with a mixed methods research design in their cognitively inclined research. The sample size for the present study was, therefore, kept small in order to make it manageable, intensive and comprehensive. The sample size was also based on the sex variable because Koller and Semino (2009) argue that men and women conceptualize metaphors distinctively.

Furthermore, sex is a vital factor in expressing interest in pop songs and seeking to understand them (White, 2001). Each sex was assigned 18 participants.

3.6 Sampling Procedures

The study employed the purposive sampling technique which allows the researcher to select desirable and reliable respondents for the study (Saunders, Lewis & Thornhill, 2007). The cases that have the required information can be handpicked in purposive sampling (Kombo & Tromp, 2006). Purposive sampling was appropriate for the study since it is normally used, according to Onwuegbuzie and Collins (2007), if the goal is not only to make generalization about a population but also to obtain insights into a phenomenon or individuals. Therefore, participants that were “information rich” (Patton, 1990, p. 169) were chosen using the criterion of sex to give their understanding of the metaphors in Ekegusii pop songs (EPS) in terms of the positive and negative metaphor value. The “information rich” participants for this study were the Ekegusii resource persons who included Ekegusii teachers in lower primary schools and Ekegusii Bible teachers in churches. These participants were considered to be knowledgeable on Ekegusii because of their experience in the language.

The criterion of richness of metaphors was used to select the Ekegusii pop songs (EPS) employed in the present study. Pop songs express social messages that can be traced to a conscious communicative effort of the composer (Bikknell, 2002). Christopher Mosiama (Embarambamba) and Ontiri Bikundo’s pop songs *amasomo* (education) (cf. Appendix C) and *Obwanchani mbori gochora* (love does not choose) (cf. Appendix D) respectively were selected because the artists use metaphors in the songs. The Metaphor

Identification Procedure *Vrije Universiteit* (MIPVU) (Steen et al., 2010) was used to identify the metaphors in the songs.

3.7 Research Instrument

An interview schedule was employed to collect data from the 36 participants (cf. Appendix B). Creswell (2012) argues that an interview schedule makes it possible to obtain data required to meet specific objectives of the study. Kothari (2004) also notes that interviews make it possible to present oral-verbal questions and responses are received in an oral-verbal manner. This can help in collecting data of great depth. Legard, Keegan and Ward (2003) agree with Kothari's (2004) assertion that thoughts, feelings, views and responses of the respondents can be collected by interviews. An interview schedule was used to collect data relating to the meaning of the metaphors in Ekegusii pop songs (EPS) in accordance with the variable of sex. The participants' responses were tape-recorded, transcribed, categorised into conceptual domains based on the principle of Great Chain of Being metaphor (GCBM) and analysed using the Conceptual Metaphor Theory (CMT). The objects metaphors which were not accounted for by the GCBM were categorised using abstractness and concreteness because Chiappe and Kennedy (2001) argue that when the target and source domains refer to abstractness and concreteness, a categorization strategy should be adopted to aid in comprehension. The Ekegusii pop song *obwanchani mbori gochora* (love does not choose) by Ontiri Bikundo and Embarambamba's *amasomo* (education) were played to the participants where necessary for them to give informed responses. Being a native speaker of Ekegusii, the researcher was able to understand the participants' responses on the metaphors in EPS and put them in the context of the study.

The meaning in terms of negative and positive metaphor value assigned to the metaphors in Ekegusii pop songs (EPS) based on the sex variable was also collected by the use of interview schedules that was presented to 36 participants.

3.8 Data Collection Procedures

Data collection is a systematic way of gathering information which is relevant to the research purpose or question (Burns & Grove, 1997). First, four annotators including the researcher identified the metaphors in the songs *obwanchani mbori gochora* (love does not choose) by Ontiri Bikundo and *amasomo* (education) by Embarambamba. The annotators used the Metaphor Identification Procedure *Vrije Universiteit* (MIPVU) (Steen et al., 2010) to identify the metaphors in EPS for the study. Graduate teachers of English and Literature who are also native Ekegusii speakers were picked as annotators for the study. The researcher trained the annotators on the MIPVU for them to make informed decisions.

The annotators first verified the translation of the Ekegusii pop songs into English to ensure accuracy. The aim of translating the songs into English was to enable readers who are not Ekegusii speakers to comprehend the meaning of the songs. Using Steen's et al. (2010) argument on the use of a dictionary if the annotators are in doubt, the annotators consulted a dictionary when in doubt of the gross of the lexical items used. For consistency, the Macmillan English Dictionary for Advanced Learners (Rundell & Fox, 2007) was first used. Then the Longman Dictionary of Contemporary English (Summers, 2005) was consulted if a second opinion was needed. The Macmillan English Dictionary for Advanced Learners and the Longman Dictionary of Contemporary

English draw similarities in their lexical choices (Steen et al., 2010). The same procedure has effectively been employed by Gathigia (2014).

The four annotators helped in the collection of the metaphors by looking at the source and target domains. Since variation in meaning of lexical units has not been reported between the *Rogoro* (Northern) and *Maate* (Southern) Ekegusii dialects (Nyakundi, 2010), 18 male and 18 female native Ekegusii speakers were selected to take part in the study. The sex variable was evaluated using Chi-square statistical analysis to assess if it influences metaphor conceptualization in terms of positive or negative metaphor value.

3.9 Data Analysis

Mutai (2000) defines data analysis as a process of interpreting the data that has been collected. Data analysis involves partly computation and fairly intuitive knowledge of which variables to examine and what relationship to explore (Jeptoo, 2014). In the present study, data analysis was done qualitatively and quantitatively. Qualitatively, the Metaphor Identification Procedure *Vrije Universiteit* (MIPVU) was used to analyse the metaphorical words in Ekegusii pop songs (EPS). The MIPVU was developed by metaphor scholars at Vrije University, Amsterdam (Steen et al., 2010). The MIP stands for Metaphor Identification Procedure and VU *Vrije Universteit* where the method was founded. The Macmillan Dictionary for Advanced Learners (Rundell & Fox, 2007) and Longman Dictionary (Summer, 2005) whose language data stems from a broad range of text types (Steen et al., 2010) were used to identify the metaphors in Ekegusii pop songs (EPS) after the songs were translated into English. The aim of translating the songs into English was to ensure that readers who do not understand Ekegusii get the meaning of the songs.

Annotators, trained by the researcher on the MIPVU helped in identifying metaphors in EPS. The annotators classified a lexical unit as a metaphor after three annotators marked the lexical units as a metaphor. Each annotator assigned 0.25 or 25 % to each lexical unit which was considered a metaphor. If the three annotators were in agreement, the study multiplied 0.25 times three to attain 0.75 which is 75 %. According to Cameron (2003), a word which attains 75% in the inter-rater reliability test is marked *not unanimous* but *acceptable* as a metaphor. Cameron further notes that if a lexical unit attains 100 % in the inter-rater reliability test, the lexical unit would be marked *uninanimous* and *acceptable*. In the present study, lexical units were marked unanimous and acceptable when each of the four annotators assigned 0.25 to the lexical unit. 0.25 multiplied by 4 is 1 which 100 %.

The annotators also employed the reliability check to classify the metaphors into direct MRW, indirect MRW, possible personification (PP) (cf. Section 4.1). The words which were first selected for consideration as metaphors but were not identified as metaphors were marked as Discard From Metaphor Analysis (DFMA) (Steen et al., 2010). Unanimous agreement for 95% was attained since only three lexical items did not achieve annotator agreement and, therefore, marked DFMA. In evaluating the lexical units which were marked as metaphors, the annotators adopted the first meaning in the dictionary. This was in line with Steen et al. (2010) who posit that the first meaning in a dictionary is always considered the concrete and basic meaning of a word.

The metaphors in EPS were classified into the conceptual domains using the folk conception of the Great Chain of Being Metaphor (GCBM) (cf. Figure 4.1). The objects metaphors which were not accounted for by the GCBM were categorised based on their

concreteness and abstractness. The Conceptual Metaphor Theory (CMT) was then employed to evaluate the cross domain mappings between the source domain (SD) and the target domain (TD) in EPS. For example, in *OMONTO N' RIGEGU* (A HUMAN BEING IS A MOLAR TOOTH) (cf. Appendix E), *OMONTO* (A HUMAN BEING) is the TD while *RIGEGU* (A MOLAR TOOTH) is the SD as per the CMT. In this case, the conceptual correspondence between the SD corresponding to the TD is *physical attributes* corresponding with *importance of a tooth*. A human being, therefore, is conceptualized to be useful, close and dependable like a molar tooth which is very essential in the human digestive system. Content analysis which is within the qualitative research paradigm (Creswell, 2012) also guided the analysis of the metaphors thematically. Content analysis, according to Rosengren (1981), describes analytic approaches ranging from impressionistic, intuitive, interpretive analyses to systematic and strict textual analyses.

A quantitative statistics approach was also used to complement the qualitative approach to data analysis. The data collected through the interview schedule on the influence of the sex variable in the conceptualization of metaphors in EPS in terms of the positive and negative metaphor value was subjected to statistical analysis. The four conceptual domains (cf. Figure 4.1) were tabulated and evaluated using Chi square analysis. For each conceptual domain, the negative and positive metaphor conceptualization was computed using percentages. The conceptual domains were tabulated and analysed against the sex variable. The total figure in each of the cross-tabulated count was then subjected to Chi square analysis. In the Chi square, $p < 0.05$

was considered statistically significant to evaluate the influence of the sex variable in metaphor conceptualization in the EPS.

3.10 Data Presentation

A record of the metaphors obtained from the song *obwanchani mbori gochora* (love does not choose) and *amasomo* (education) was presented in a table detailing the category of the metaphors in the conceptual domains (cf. Appendix E). A table highlighting the various metaphor conceptualizations in terms of the positive and negative metaphor value by the demographic variable of sex was also presented (cf. Appendix F). Chi square on the metaphor conceptualization and the demographic variable of sex against the four conceptual domains was also highlighted in tables (cf. Section 4.3). A pie chart which expresses the percentage of the conceptual domains is also presented (cf. Figure 4.1).

3.11 Ethical Considerations

Saunders et al. (2010) define research ethics as the appropriateness of the researchers' behaviours in regards to the rights of the participants and those affected by the research. William (2005) notes that ethical considerations aim at ensuring that no one is harmed or is adversely affected by a research activity. According to McNabb (2004), research ethics is very crucial in any academic research. Cooper and Schindler (2006) postulate that a researcher should: first, respect privacy of the respondents by not revealing the identity of the participants; second, use participants who volunteer to participate in the research; third, respect the rights of the participants to withdraw from a research activity; and finally maintain confidentiality of the research details which is in progress. The present study, therefore, ensured that references are appropriately acknowledged.

Permission was sought from the relevant authorities to undertake the research that included: Karatina University and the National Council of Science and Technology (NACOSTI). Since the principle of informed consent is very critical in research (McNabb, 2004), the respondents were informed that participation was voluntary and that they could withdraw from the study at any stage. The respondents were also promised anonymity and confidentiality, and that information sought from them would be strictly used for the research purpose.

3.12 A Summary of the Chapter

The chapter has focused on the qualitative and quantitative study techniques employed in the present research and given justification for them. The chapter also presents the study locale, the target population, the sample size and the sampling procedure that shapes this research. The research instrument, the data collection procedures, the data analysis and ethical considerations are also highlighted in this chapter. An overview of the method of metaphor identification *Vrije Universiteit* is also given in this chapter.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND INTERPRETATION

4.1 Classification of the Metaphors in Ekegusii Pop Songs

57 metaphors were identified and subjected to the Metaphor Identification Procedure *Vrije Universiteit* (MIPVU) to differentiate between the Metaphor Related Words (MRWs) (cf. Appendix E) and Words Discarded From Metaphor Analysis (DFMA) (cf. Table 4.4). The use of metaphors in the Ekegusii pop songs (EPS) validates Lakoff and Johnson's (1980) proposition that metaphors are valuable tools of describing phenomena.

The Not Metaphors Related Words (NMRWs) were not considered for the study since they were included in the category of Discard From Metaphor Analysis (DFMA). The NMRWs, according to Steen et al. (2010), are words which cannot be clearly marked as metaphors even after a group discussion. Two general classifications, therefore, were used: Metaphor Related Words (MRWs) and Discard From Metaphor Analysis (DFMA).

54 MRWs were identified (cf. Appendix E) and only three were categorised as DFMA (cf. Table 4.5). The study examined the three types of MRWs which include: indirect MRWs, direct MRWs and possible personification (PP) (cf. section 4.1.1). Of the 54 MRWs, 21 were examples of indirect MRWs, 30 of direct MRWs and 3 of PP as highlighted below.

4.1.1 Metaphor Related Words (MRWs)

Steen et al. (2010) define Metaphor Related Words (MRWs) as words which are used indirectly and their use may potentially be explained by some form of cross domain

mapping from a more basic meaning of the words. Therefore, lexical items which are clearly related to metaphors are marked MRWs. According to Goatly (1997), words like: *like, as, more than and less than* draw the attention of a language user that some form of comparison or contrast is at play. This gives a clue to a language user about the existence of a MRW. In the MIPVU, a word is categorised as a MRW if its contextual meaning contrasts with its basic meaning (Steen et al., 2010). For instance, in the metaphor (1) below:

(1) *Omonto n' ebarimo*– ‘a human being is an insane person’.

The instantiation (1) above is an example of a MRW because there is a contrast between the physical or concrete sense on the one hand and their abstract sense on the other. Steen et al. (2010) posit that a lexical unit is marked as a MRW if its contextual meaning contrasts with its basic meaning. The MIPVU does not consider the etymology or historical meaning of a word. All meanings of words are treated from the point of view of an average contemporary user of language (Steen et al., 2010). Following is a discussion of the three types of MRWs which include: direct and indirect MRWs and possible personification (PP).

4.1.1.1 Direct MRWs

Steen et al. (2010) define direct MRWs as words which can be directly explained by some form of cross-domain mapping. Goatly (1997) points out that direct MRWs are marked when words are used directly and their use may potentially be explained by some form of cross-domain mapping to a more basic referent or topic in the text. For example:

(2) *Omonto n' omoonia amakara* – ‘a human being is a charcoal seller’.

In (2) above, the source domain *omoonia amakara* (a charcoal seller) is directly mapped onto the target domain *omonto* (a human being). Metaphor (2) is a direct comparison where *omonto* (a human being) is understood in terms of *omoonia amakara* (a charcoal seller). In this regard, *omoonia amakara* (a charcoal seller) is metaphorically used and is marked as a direct MRW. The MIPVU also focuses on expressions which signal metaphor use which are referred to as metaphor flags (Mflags) (Gathigia, 2014; Steenet al., 2010). The Mflags are signals which include words like: *like* and *as* (Goatly, 1997) and they are used to denote that similes are indicators of potential cross-domain mappings since they alert the language user that some form of comparison or contrast is at play. The copula “IS” is also a signal used to indicate a cross-domain mapping (Lakoff & Johnson, 1980). Table 4.1 below highlights the direct MRWs identified from the EPS.

Table 4.1: Direct Metaphor Related Words

NO	Ekegusii	Gloss
1	<i>Omonto n' ebarimo</i>	A human being is an insane person
2	<i>Omonto n' omoonia amakara</i>	A human being is a charcoal seller
3	<i>Omonto n' richara</i>	A human being is a foolish person
4	<i>Amasomo n' obong'aini</i>	Education is wisdom
5	<i>Omonto n' egekondo</i>	A human being is a monkey
6	<i>Omonto n' etumbato</i>	A human being is tobacco
7	<i>Omonto n' omotwe</i>	A human being is a head
8	<i>Omonto n' egesukari</i>	A human being is a sweet banana
9	<i>Omonto n' egete</i>	A human being is a stick
10	<i>Omonto n' ekeng'ong'ino</i>	A human being is ugliness
11	<i>Love is blindness</i>	Love is blindness
12	<i>Amasomo n' endageraa</i>	Education is food
13	<i>Amasomo n' eswag</i>	Education is a style
14	<i>Omonto n' amabuta</i>	A human being is oil
15	<i>Amasomo n' ebinagwa</i>	Education is thorns
16	<i>Omonto n' MPESA</i>	A human being is money
17	<i>Omonto n' egetenge</i>	A human being is a <i>kitenge</i>
18	<i>Omonto n' ekeragita</i>	A human being is a tractor
19	<i>Omonto n' ekebeya</i>	A human being is a tin lamp
20	<i>Omonto n' embori</i>	A human being is a goat
21	<i>Omonto n' kelele</i>	A human being is noise
22	<i>Omonto n' rigege</i>	A human being is a molar tooth
23	<i>Omonto n' echuba</i>	A human being is a bottle
24	<i>Omonto n' ekieni</i>	A human being is beauty
25	<i>Omonto n' obomwamu</i>	A human being is darkness
26	<i>Omonto n' oborabu</i>	A human being is light
27	<i>Omonto n' obobariri</i>	A human being is redness
28	<i>Omonto n' abanto</i>	A human being is people
29	<i>Omonto n' riuga</i>	A human being is a flower
30	<i>Omonto n' ekanisa</i>	A human being is a church

4.1.1.2 Indirect MRWs

Steen et al. (2010) define indirect MRWs in two ways: one, an indirect MRW is a lexical item which is used in an indirect manner and can be explained by some form of cross-domain mapping. Two, an indirect MRW is a lexical item whose metaphoricity is not explicitly signaled. For instance (3) below:

(3) *Amasomo akogera nkoragera*– ‘education makes me eat’.

In the indirect MRWs, the source and target domains are not directly compared in language. One only comprehends the indirect MRWs through the conceptual metaphor invoked by the linguistic metaphors. Table 4.2 expresses the indirect MRWs identified from the EPS.

Table 4.2: Indirect Metaphor Related Words

NO	Ekegusii	Gloss
1	<i>Tosoma buna egetugi</i>	Do not study like a stump
2	<i>Tosoma buna ekebuyu</i>	Do not study like a jerrican
3	<i>Amasomo akogera nkoragera</i>	Education makes me eat
4	<i>Tosoma buna ebarimo</i>	Do not study like an insane person
5	<i>Tosomo buna ekerogo</i>	Do not study like a chair
6	<i>Agotenga buna omokeba</i>	He/she dances like a tin
7	<i>Amasomo abwekaine ekebunguo</i>	Education resembles a key
8	<i>Ange buna ekerongo</i>	He/she is like a porcupine
9	<i>Ange buna ekebuyu</i>	He/she is like a jerrican
10	<i>Ange buna oyo okoonia amakara</i>	He/she is like a charcoal seller
11	<i>Ange buna egetugi</i>	He/she is like a stump
12	<i>Tosoma buna rinani</i>	Do not study like a forest
13	<i>Tosoma buna embori</i>	Do not study like a goat
14	<i>Tosoma buna ekerongo</i>	Do not study like a porcupine
15	<i>Neba tori kieni</i>	Even if a person is not beauty
16	<i>Eyarare otakari tekrorera</i>	Pepper you do not eat should not irritate you
17	<i>Obotaka mbori borema</i>	Poverty is not disability
18	<i>Amasomo ange ritunda</i>	Education is like a fruit
19	<i>Mosuko nimbe e' Toyota</i>	One day day I will be a Toyota
20	<i>Neba tori gari</i>	Even if one is not a vehicle
21	<i>Neba tori nyomba</i>	Even if one is not a house

In an indirect metaphor, the target and source domains are not directly comparable (Goatly, 1997). The inherent conceptual metaphor is invoked by the linguistic metaphor.

For example, in metaphors (4) below:

(4) *Tosoma buna ebarimo*–‘do not study like an insane person’.

In (4) above, a human being is potentially conceptualized as *ebarimo* (an insane person). In this case, the terms being compared are not specifically explained or immediately obvious. There is no explicit mapping between *omonto* (a human being)

andebarimo (an insane person). Therefore, *omonto* (a human being) is indirectly conceptualized as *ebarimo* (an insane person) as metaphor (4) above expresses characteristics of indirectness. This study has shown that 21 instances of indirect MRWs are used to conceptualize *amosomo* (education) and *omonto* (a human being) (cf. Table 4.2).

4.1.1.3 Possible Personification (PP)

Lakoff and Johnson (1980) define personification as an obvious ontological metaphor where the physical object is specified as being a person. Personification allows people to comprehend a wide variety of experiences with non-human entities in terms of human motivations, characteristics and activities (Thuong, 2012). Thuong further notes that personification permits people to use words which denote properties and activities of people to indicate properties of objects based on the associative relationship of the similarities of the properties and activities between people and non-human entities. According to Lakoff and Turner (1989), personification is a metaphor through which people understand other people. Lakoff and Turner further argue that personification helps people to use the knowledge about themselves to help them comprehend such things as: force of nature, common events, abstract concepts and inanimate objects. People can, therefore, understand things when they are put in human terms since things are given human motivations, characteristics and activities.

Steen et al (2010) argue that words which are suspected to be personification should be marked as possible personification (PP). Barryzlova et al (2013) note that personification has two domains which include: source and target personification. Source personification is the domain which signifies the presence of an animate agent

while target personification is a domain which denotes inanimate things on which the characteristics from the source personification are mapped (Barryzlova et al., 2013). Table 4.3 below highlights the MRWs which are possible personifications in the Ekegusii pop songs (EPS).

Table 4.3: Metaphor Related Words that are Possible Personifications

NO	Ekegusii	Gloss
1	<i>Obwanchani mbori gochora</i>	Love does not choose
2	<i>Amasomo akogera nkoragera</i>	Education makes me eat
3	<i>Amasomo abwate obong'aini</i>	Education possesses wisdom

The metaphors in Table 4.3 above relate to human beings. The qualities of human beings are assigned to non-human things to describe *amasomo* (education). For example:

(5) *Amasomo abwate obong'aini*–‘education possesses wisdom’.

In (5) above, the source personification is *obong'aini* (wisdom) while the target personification is *amasomo* (education). *Amasomo* (education) is conceptualized as a human being that has the ability to possess something. This research treats such metaphors as examples of possible personifications (PP).

4.1.2 Discard From Metaphor Analysis

Each word which was classified as a metaphor in this study was checked against dictionary definition. The dictionary provides the literal meaning (Pitcher, 2013). If the contextual meaning of the word was not identical with the dictionary meaning, the word was taken to be a metaphor (Pragglejaz Group, 2007). In the present study, words which are classified as Discard From Metaphor Analysis (DFMA) are those whose contextual meaning does not contrast with the basic meaning of the word from the dictionary. The

lexical units classified as DFMA were identified as metaphors by the annotators in the EPS but after checking the literal meaning of the words in the dictionary, their metaphoricity could not be highlighted. Metaphors should present consistency of the mapping between the source and the target domains (Lakoff, 1993). Thus, the DFMA were not subjected to metaphoric analysis since the focus of the present study was on metaphor analysis. The annotators were in agreement that the words categorized as DFMA did not present consistency of mapping between the source and target domains. Table 4.4 below highlights the words discarded from metaphor analysis which were identified from the Ekegusii pop songs (EPS).

Table 4.4: Words Discarded From Metaphor Analysis

NO	Ekegusii	Gloss
1	<i>Egento gete</i>	Something
2	<i>Matagataga</i>	Carelessness
3	<i>Igoro</i>	Lofty

In Table 4.4 above, the words are classified as DFMA because the annotators were in consensus that the words do not qualify to be MRWs. Therefore, the words are classified as DFMA because they do not express cross-domain mapping between the source and target domains.

The next section is a presentation of an analysis of the metaphors in Ekegusii pop songs using the Conceptual Metaphor Theory (CMT). The metaphors were derived from the Metaphor Related Words (MRWs) in the EPS. The metaphors were further classified into conceptual domains using the folk conception of Great Chain of Being Metaphor (GCBM).

4.2 Metaphors of a human being and education in Ekegusii Pop Songs

The conceptual mapping is a key tenet of the Conceptual Metaphor Theory (CMT) by Lakoff and Johnson (1980). The conceptual mappings are sets of systematic correspondences between the source and target domains (Chow, 2010). According to Ahrens (2002), the conceptual mappings determine the underlying source-target domain pairings of a conceptual metaphor. The source and target domains are the conceptual domains of a metaphor (Lakoff & Johnson, 1980). The source domain provides properties that are attributed to the target domain (Gibbs, 2011). Chow (2010) points out that peoples' understanding of the source domain which is concrete help motivate and create comprehension of the target domain which is abstract. The Metaphor Related Words (MRWs) identified using the Metaphor Identification Procedure *Vrije Universiteit* (MIPVU) were subjected to conceptual analysis using the CMT. The underlying reason why a particular target domain has been selected was also postulated. In Figure 4.1 below, the metaphors identified by the use of the MIPVU are classified into four conceptual domains based on the principle of Generic Great Chain of Being Metaphor (GCBM).

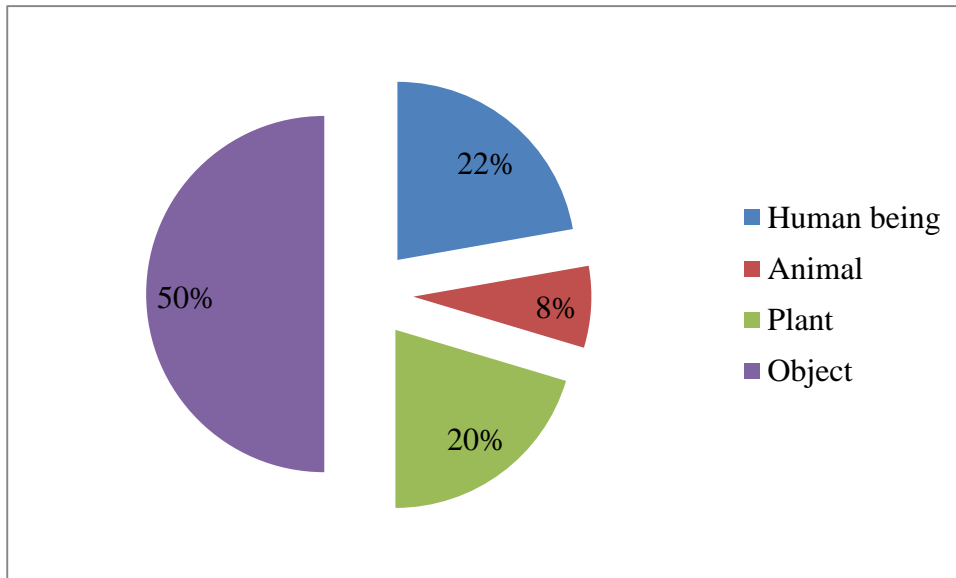


Figure 4.1: Summary of Conceptual Metaphors in Ekegusii Pop Songs

4.2.1 A HUMAN BEING IS A HUMAN BEING

Human beings occupy an attractive position in the generic Great Chain of Being metaphor (GCBM) (López, 2009). It is, therefore, considered acceptable to compare human beings with other human characters. However, the comparison elicits varied degrees of approbation or disdain depending on the metaphor used. The present study classified the conceptual metaphor of A HUMAN BEING IS A HUMAN BEING into two sub domains. The first is A HUMAN BEING IS A HUMAN BEING (whole person) sub domain while the second is A HUMAN BEING IS A HUMAN BEING (body part) sub domain. This was motivated by the presence of the metaphors which refer to the whole person and those that allude to human body parts in the EPS. Kövecses (2002) points out that the phenomenon of body part metaphors is taken as another argument for the ubiquity of embodied experience. The conceptual metaphor of A HUMAN BEING IS A HUMAN BEING is also discussed in the two sub domains in this study because the human level is the focal link in all metaphoric and other mental and linguistic transitions

between the areas and levels of the GCBM (Krikmann, 1998). Krikmann further notes that a human being is simultaneously the most known and unknown object. Therefore, the human being level within the GCBM is the most typical target and source of metaphors.

4.2.1.1 A HUMAN BEING IS A HUMAN BEING(Whole Person)Sub Domain

Table 4.5 (a) below displays metaphors denoting A HUMAN BEING IS A HUMAN BEING (whole person) sub domain in the Ekegusii pop songs (EPS).

Table 4.5 (a): Metaphors of A HUMAN BEING IS A HUMAN BEING (whole person)

NO	Ekegusii	Gloss
1	<i>Omonto n' ebarimo</i>	A human being is an insane person
2	<i>Omonto n' richara</i>	A human being is a foolish person
3	<i>Omonto n' omooniamakara</i>	A human being is a charcoal seller
4	<i>Tosoma buna omooniamakara</i>	Do not study like a charcoal seller
5	<i>Omonto n' abanto</i>	A human being is people
6	<i>Omonto n' ekerema</i>	A human being is a disabled person
7	<i>Botaka mbori borema</i>	Poverty is not disability
8	<i>Omonto n' omotaka</i>	A human being is a poor person

Human Beings can be understood based on other human beings' behaviours. For example, a human being is labelled as insanity, which is a human condition medically referred to as a psychiatric disease (Corrigan & Penn, 1999). The human being Metaphor, thus, is a common ontological metaphor as in (6) and (7) below:

(6) *Omonto n' ebarimo* – 'a human being is an insane person',

(7) *Omonto n' richara* – 'a human being is a foolish person'.

In metaphors (6) and (7) above, a human being is conceptualized as *obobarimo* (insanity). *Omonto* (a human being), therefore, is the target domain (TD) while *ebarimo* (an insane person) is the source domains (SD) as per the Conceptual Metaphor Theory

(CMT). Therefore, one of the corresponding conceptual mappings of the SD corresponding to the TD is: physical attributes corresponding to a person's behaviours and attitudes. *Ebarimo* (an insane person), thus, signifies a student and insanity represents the behaviour of the student. This conceptualization is a vivid way of emphasizing the painful rather than the enjoyable aspect of education. Metaphor (6) above is utilized by Christopher Mosioma (Embarambamba) in the EPS *emasomo* (education) to prevail on students to desist from studying like *ebarimo* (an insane person). Harper (1997) describes insanity as a spectrum of behaviours characterized by certain abnormal trends. Harper further notes that an insane person may manifest tendencies which may pose a threat to oneself or others. Insanity is used to demean or criticize people who do not conduct themselves in accordance with the prescribed norms (Corrigan & Penn, 1999). Metaphor (6) above, therefore, negatively insinuates the unpleasant approaches, ideas, beliefs, principles and feelings that may not help people acquire quality education.

Foolishness is a state in which a human being is unwise and lacks a good sense of judgement (McConkie, 2005). The metaphor (7) above negatively conceptualizes a human being who lacks the ability to make a prudent choice. Bikundo in the EPS *Sobwanchani mbori gochora* (love does not choose), laments that his critics negatively conceptualize him as *richara* (a foolish person). This is in connection with the attributes of Bikundo's wife, Kwamboka that do not appeal to Bikundo's critics. Bikundo, however, dismisses those who loathe him by claiming that *eyarare otakari tekrorera* (pepper you do not eat should not irritate you). In this case, a woman, Kwamboka is conceptualized as *eyarare* (pepper).

In metaphors (8) and (9) below, *omoonia amakara* (a charcoal seller) is used to instantiate a human being. The metaphors (8) and (9) highlight a negative connotation as charcoal selling is normally associated with land degradation, deforestation and climate change (Jones, 2015). Thus:

(8) *Omonto n' omoonia amakara* – ‘a human being is a charcoal seller’,

(9) *Tosoma buna omoonia amakara* – ‘do not study like a charcoal seller’.

Embarambamba conceptualizes a human being as *omoonia amakara* (a charcoal seller) in the EPS *amasomo* (education). A human being is the target domain (TD) while *omoonia amakara* (a charcoal seller) is the source domain (SD) as per the CMT. The conceptual correspondence between the SD corresponding to the TD in this case is: perception corresponding to people's unpleasant habits. Jones (2015), for example, highlights two devastating effects of felling trees for charcoal which are: first, animals and human beings may suffer since trees provide them a shade from midday heat; second, cattle, goats, sheep and wild animals may starve to death as trees which are destroyed for charcoal are a source of food. The metaphors (8) and (9) above are, therefore, derogatively used to demean the people who do not embrace *amasomo* (education). Lack of sufficient education is correlated with *omoonia amakara* (a charcoal seller) as charcoal sellers propagate the vice of deforestation for selling charcoal just like illiteracy which is a challenge that many developing countries endeavour to alleviate. Charcoal is also characterized with dust and dirt which stain surfaces. Human beings who fail to embrace education are negatively labelled as dirty as they cannot favourably compete for the limited employment and educational opportunities.

Metaphor (10) below is employed in the EPS *obwanchani mbori gochora* (love does not choose) to negatively conceptualize Bikundo's deprived state. Bikundo laments about his inability to materially care for his wife, Kwamboka. Bikundo also questions his humanness but expresses optimism that one day he will be a worthy person. Thus:

(10) *Omonto n' abanto* – 'a human being is people'.

In example (10) above, Bikundo insinuates that he has been abhorred in his society. Bikundo depicts the segregation and mistreatment by his critics who have apparently not treated him with tenderness, compassion and sympathy. He complains that his critics have exploited his impoverished state to incite his wife, Kwamboka against him. He, however, expresses hope in the EPS *obwanchani mbori gochora* (love does not choose) by claiming that *mosuko ntobe abanto* (one day we will be people). Metaphor (10) above, therefore, suggests that being *abanto* (people) is to have the ability to provide the material needs for one's beloved.

The disability metaphors in (11) and (12) illustrate how lovers who are unable to materially care for their loved ones are ridiculed in society. Barcelona (1995) posits that love is an act of dependency as lovers need each other and cannot live without one another. Thus:

(11) *Omonto n' ekerema* – 'a human being is a disabled person',

(12) *Obotaka mbori borema* – 'poverty is not disability'.

Bikundo makes a supplication to Kwambokato remain steadfast in their love relationship and to ignore the malicious people who correlate Bikundo with *oborema* (disability). Woodin (2006) points out that disability is an impairment which causes

restrictions on a person's ability to take part in what is considered normal in society. Woodin argues that disabled people are demeaned because of their limitations to carry out all activities undertaken by those people who are considered normal. Metaphors (11) and (12) above are appropriately used to illustrate how *ebirema* (disabled people) are marginalized in society. Bikundo sings that malicious people conceptualize him as *asekerema* (a disabled person) which signifies that Bikundo is stigmatized against for lacking the material capacity to care for Kwamboka in accordance with the societal expectations.

Obotaka (poverty) can be negatively used to conceptualize human beings. Jones (2006) notes that Africa was synonymous with poverty for the colonialists as the colonial African societies were perceived to be predominantly poor. Metaphor (13) below negatively conceptualizes a human being as a poor person. Thus:

(13) *Omonto n' omotaka*– 'a human being is a poor person'.

In the EPS, *obwanchani mbori gochora* (love does not choose), Bikundo beseeches his lover, Kwamboka to uphold her matrimony with him despite Bikundo's impoverished state. Sharbel (2016) argues that poverty is associated with deficiency in financial worth in a capitalist society. Socially constructed terms are normally designed to derogate the people equated with poverty which include: lazy, parasitic and animalistic (Sharbel, 2016). Metaphor (13) above is relevantly used to express Bikundo's self reproach of his inability to care for Kwamboka. According to Underwood (2009), falling in love with someone causes a physical attraction that motivates one to go out of their way to provide the needs of the lover. Bikundo, therefore, endeavours to implore Kwamboka not to abandon him despite his inability to provide the material things which Kwamboka needs.

4.2.1.2 A HUMAN BEING IS A HUMAN BEING(Body Part) Sub Domain

According to Kövecses (2002), abstract targets can be conceptualized in terms of the human body parts as the body parts are close and tangible to the human beings. Yu (2003) argues that human body parts are potentially source domains for metaphors which conceptualize abstract concepts. According to Yu (2004), the phenomenon of body metaphor is taken as another argument for the ubiquity of embodied experience. The present study examines the body parts which are used to characterize abstract concepts in the Ekegusii pop songs (EPS). Table 4.5 (b) below shows the metaphors of A HUMAN BEING IS A HUMAN BEING (body part) sub domain in the EPS.

Table 4.5 (b): Metaphors of A HUMAN BEING IS A HUMAN BEING (body part)

NO	Ekegusii	Gloss
1	<i>Omonto n' rigege</i>	A human being is a molar tooth
2	<i>Omonto n' omotwe</i>	A human being is a head
3	<i>Omonto n' omotwe ekoya</i>	A human being is a conical head
4	<i>Abwate omotwe ekoya</i>	He/she possesses a conical head

People usually make sense of abstract phenomena through concrete notions (Kövecses, 2009). For example, the body part metaphor *rigege* (a molar tooth) in (14) below is appreciatively used to conceptualize a human being. Thus:

(14) *Omonto n' rigege*– ‘a human being is a molar tooth’.

Bikundo conceptualizes *omonto* (a human being) in the EPS *obwanhani mbori gochora* (love does not choose) as *rigege* (a molar tooth). Daubert and Kelly (2016) describe molar teeth as very useful, flat, large and strong located at the back of the mouth and used to grind food during chewing. The rearmost molar, which is the last tooth to appear, is referred to as the wisdom tooth (Daubert & Kelly, 2016). In instantiation (14) above, *omonto* (a human being) is the target domain (TD) while *rigege* (a molar tooth) is the

source domain (SD) as per the Conceptual Metaphor Theory (CMT). Therefore, one of the corresponding conceptual mappings of the SD corresponding to the TD is physical attributes corresponding to use of a tooth. Bikundo, therefore, appreciatively perceives Kennedy, a character in Bikundo's EPS conceptualized as *regegu* (a molar tooth), as a useful, close and dependable associate.

Another metaphor closely associated with (14) is (15) below. *Omotwe* (a head) is a very important body part. The head is home to the brains from which the control and coordination of human functions emanates (McIntosh, 2000). Therefore:

(15) *Omonto n' omotwe* – 'a human being is a head'.

Bikundo praises Evans Nyaoga, one of the characters in the EPS *obwanhani mbori gochora* (love does not choose) as a head. The head is the upper part of the human body which is supported in its place by the neck. Manaseh (2016) posits that a head is used as a synecdoche to denote the leaders of homes, institutions, government and states. The head (leader), therefore, undertakes administrative responsibilities focused on realizing certain goals. Metaphor (15) above is appropriately used to insinuate that Evans Nyaoga is a leader. Bikundo, therefore, positively expresses his satisfaction in Evans Nyaoga's leadership styles.

Metaphors (16) and (17) below draw a positive conceptualization of a human being as a conical head. The term *conical head* is derived from a geometrical shape known as a cone. Thus:

(16) *Omonto n' omotwe ekoya* – 'a human being is a conical head',

(17) *Abwate omotwe ekoya* – 'He/she possesses a conical head'.

Glenn (1992) defines a cone as a three dimensional geometrical shape which tapers smoothly from a flat shape to a sharp point at the head called apex. Embarambamba in the EPS *amasomo* (education) insinuates that a human being is a conical head since the act of acquiring education begins from the elementary levels of kindergarten to the high levels where students specialize in particular disciplines. In addition, cones are cells in the human eye which coordinate with the brains to enable a human being to have a super colour vision (Lagman, 2015). Embarambamba, therefore, positively conceptualizes an educated human being as *omotwe ekoya* (a conical head) to suggest that educated people have super human vision which is validated by the fact that educated people have achieved their knowledge status by embracing *amasomo* (education).

4.2.2A HUMAN BEING IS AN ANIMAL

A human being can be understood based on animal characteristics. Charles Darwin's ground breaking studies on evolution declare that a human being is an animal (Bayne, 2007). Animals, like human beings have conceptual understanding as an adaptive strategy (Cheney & Seyfarth, 2007). According to Deignan (2003), animal metaphors are culturally motivated as they highlight the attitudes, norms and beliefs by a given community towards certain animal species and, therefore, may vary from culture to culture, in time and space. The following animal metaphors are used in the description of the human character in the EPS. Table 4.6 below displays metaphors of A HUMAN BEING IS AN ANIMAL conceptual domain in the EPS.

Table 4.6: Metaphors of a HUMAN BEING IS AN ANIMAL

NO	Ekegusii	Gloss
1	<i>Omonto n' egekondo</i>	A human being is a monkey
2	<i>Tosoma buna ekerongo</i>	Do not study like a porcupine
3	<i>Omonto n' embori</i>	A human being is a goat
4	<i>Tosoma buna embori</i>	Do not study like a goat

In metaphor (18)below, a human being is negatively conceptualized as *egekondo* (a monkey). Bikundo underscores the power of love by arguing that two individuals can defy odds andco-exist in matrimony despite one patner being labelled *asegekondo* (a monkey). Dolvenry (2013) describes a monkey as an ugly human-like animal with a fur covered tail and hands with thumbs. In the EPS *obwanchani mbori gochora* (love does not choose), Bikundo implorres people to stop poking their nosesinto the character, physical appearance and nature of his wife, Kwamboka. Thus:

(18) *Omonto n' egekondo*– ‘a human being is a monkey’.

In the instantiation (18) above, Kwamboka, Bikundo’s wife is the target domain (TD) while *egekondo* (a monkey)is the corresponding source domain (SD) as per the CMT. In the corresponding conceptual mapping of the SD corresponding to the TD, physical attributes correspond to ugliness, Kwamboka, is perceived as an ugly person but Bikundo dearly loves her. Bikundo’s love for his wife, Kwamboka clearly illustrates the proverbial metaphor that *beauty lies in the hands of the beholder*.In (18) above, Bikundo also emphasizes that true love endures challenging situations. Bikundo sings that he does not intend to severe his relationship with Kwamboka irrespective of the discouragement he receives from his critics.According to Kövecses (1986), people in love want to spend much time together and closely share their feelings. Metaphor (18), thus, is a clear indication that Bikundo truly loves Kwamboka and he intends to spend a long time with

her. The notion of equating Kwamboka with *egekondo* (a monkey) also validates Kövecses' (2000) argument that people are often described and conceptualized as animals.

The metaphor of *ekerongo* (a porcupine) in (19) below which elicits a negative connotation in the EPS *amasomo*(education) is also used to aptly conceptualize a human being. For example:

(19) *Tosoma buna ekerongo* – ‘do not study like a porcupine’.

In metaphor (19) above, Embarambamba implores students not to study like *ekerongo* (a porcupine). One unique characteristic of porcupines is their sharp spines or quills that are adaptive features which they use to protect themselves against predators (Puey, Yeh & Peterson, 2009). A porcupine is an animal that is dreaded because it can harm any person or animal that intrudes in its space. Metaphor (19) above, therefore, negatively conceptualizes students who adopt unhealthy study habits which might result to the students hurting themselves. Education, like *ekerongo* (a porcupine) can harm students who fail to adopt healthy study approaches. Cases of students who either commit suicide or end up in mental hospitals due to poor study habits have been reported in many parts of the world. Metaphor (19) above suggests that activities which relate to human beings like acquisition of *amasomo* (education) should be handled carefully to maximumly gain from them. Embarambamba, therefore, coaxes students to adopt healthy study approaches. The use of (19) above also validates Kövecses' (2000) assertion that human beings have always resorted to animal metaphors to explain human relations, feelings and behaviour.

Metaphors (20) and (21) are used to highlight a positive and negative labelling of a human being. Negatively, the vulnerability that goats are subjected to is expressed. Goats are normally preyed on by carnivorous animals. For example, cases of lions veering off national parks and game reserves to devour goats in people's homes is a common phenomenon in Kenya (Dolvenry, 2013). On a positive note, domesticating goats is viewed as beneficial because of the nutritional and financial returns involved. Thus:

(20) *Omonto n' embori* – 'a human being is a goat',

(21) *Tosoma buna embori* – 'do not study like a goat'.

Embarambamba, in the EPS *amasomo* (education), sings that a human being is negatively conceptualized as *sembori* (a goat) if the person studies like *embori* (a goat). Embarambamba, therefore, prevails on students to desist from involving themselves in educational approaches that would make the students be vulnerable to threats like goats. Embarambamba's piece of advice for students, thus, is to embrace healthy study approaches. Positively, a human being is also conceptualized as *embori* (a goat) to appreciate their value. Szabina (2011) posits that goats are useful animals as they produce milk, meat, hair and skins and are easy to tame. This suggests that education is a beneficial thing for human beings just like *embori* (a goat) which yields food for human beings. Acquisition of *amasomo* (education) is, therefore, considered necessary for attainment of basic needs like food.

4.2.3A HUMAN BEING IS A PLANT

Plants are intermittently used to conjure up phenomena (Kleparski, 2008). Kleparski further observes that the process of transference of plant names to refer to various

qualities of human beings and / or with reference to humans is referred to as a plantosemy. Plants, according to Rosinska (2016), are well represented in cognitive storage structures for instance in categories, frames or idealized cognitive models. The folk conception of the Great Chain of Being metaphor (GCBM) points out that when people are compared with plants, they are normally demeaned (López, 2009). In the EPS, the following cases of plant metaphors are used to conceptualize human beings and the concept of education. Table 4.7 below highlights metaphors of a HUMAN BEING/EDUCATION IS A PLANT in the Ekegusii pop songs.

Table 4.7: Metaphor of a HUMAN BEING/EDUCATION IS PLANT

NO	Ekegusii	Gloss
1	<i>Omonto n' etumbato</i>	A human being is tobacco
2	<i>Amasomo abwekaine ritunda</i>	Education resembles a fruit
3	<i>Amasomo n' ebinagwa</i>	Education is Mauritius thorns
4	<i>Omonto n' rinani</i>	A human being is a forest
5	<i>Tosoma buna rinani</i>	Do not study like a forest
6	<i>Omonto n' egesukari</i>	A human being is a sweet banana
7	<i>Omonto n' riuga</i>	A human being is a flower
8	<i>Omonto n' eyarare</i>	A human being is pepper
9	<i>Eyarare otakari tekrorera</i>	Pepper you do not eat should not irritate you
10	<i>Tosoma buna egetugi</i>	Do not study like a stump
11	<i>Amasomo ange ritunda</i>	Education is like a fruit

According to Kövecses (2002), plants are one of the most common source domains for ontological mappings. This is because plants are useful to human beings as they are a source of food, shelter, fuels and timber. Abagusii are predominantly agriculturalists (Akama & Maxon, 2006) which prompt composers of EPS to use plant metaphors to conceptualize phenomena. For example, in metaphor (22) below, *etumbato* (tobacco) metaphor is used to highlight a negative conceptualization of human beings in society.

Thus:

(22) *Omonto n' etumbato*—‘a human being is tobacco’.

Etumbato (tobacco) is a plant with a substance referred to as nicotine which is absorbed into the body during smoking (Parrott, 1999). Parrott enumerates the following hazardous effects of smoking tobacco: first, nicotine which is a substance in tobacco makes one anxious, nervous, moody and depressed after smoking; second, nicotine can cause headaches and dizziness; third, tobacco smoking is a major cause of cancer and it stains the teeth apart from causing a bad breath; finally, tobacco smoking is a cause of heart complications and dry skin. Bikundo, in the EPS *obwancahni mbori gochora* (love does not choose) prevails on his critics to stop being concerned about his wife whom the critics negatively correlate with *etumbato* (tobacco). In metaphor (22) above, *etumbato* (tobacco) is the source domain (SD) while a human being is the target domain (TD) as per the Conceptual Metaphor Theory (CMT). This validates Rosinska's (2016) assertion that human beings can be conceptualized as plants because the source domain of plants is well grounded in people's every day experience. Metaphor (22) may be relevantly used to insinuate that Kwamboka, Bikundo's wife is considered unsuitable for Bikundo by his critics. Bikundo, however, reprimands his critics for meddling in his marriage. This is an indication that Bikundo is deeply and irrevocably in love with Kwamboka which validates Barcelona's (1995) claim that a romantic love relationship is usually between two people. Bikundo is, thus, ready to cope up with any predicaments that might arise in his matrimonial relationship.

The fruit metaphor (23) below draws its appropriateness from the fact that fruits were considered vital sources of food in human evolution (Esenova, 2007). Hence:

(23) *Amasomo abwekaine ritunda*—'education resembles a fruit'.

In (23) above, *abwekaine* (resembles) is a Mflag word. Steen et al (2010) posit that a Mflag is a word which draws the attention of a language user that some form of cross domain mapping between the source and target domains is at play. In (23) above, *ritunda* (a fruit) is the source domain (SD) which is linked to *amasomo* (education) that is the target domain (TD) using the Mflag *abwekaine* (resembles). Metaphor (23) can be looked at in two ways: the unripe and ripe fruits. Esenova (2007) argues that emotions which are less intimate are conceptualized as unripe fruits while the emotions which are fully intimate are ripe fruits. In the context of the EPS *amasomo* (education), the initial stages of acquisition of *amasomo* (education) can be conceptualized as unripe fruits since the yields are less while the advanced acquisition of *amasomo* (education) ripe fruits. Advanced levels of *amasomo* (education) guarantees a student life long skills which result to productive life. Metaphor (23) also positively conceptualizes the benefits of embracing *amasomo* (education) which echoes the proverbial metaphor that *the fruits of education are sweet*.

Ebinagwa (Mauritius thorns) metaphor (24) is used to depict both a negative and positive connotation. *Ebinagwa* (Mauritius thorns) is both used as a hedge plant to secure homes and organizations against unauthorized entry and also as a weapon because the plant has sharp thorns than can be used to repulse perceived enemies as the thorns pierce the skin causing pain. Thus:

(24) *Amasomo n' ebinagwa*—‘education is Mauritius thorns’.

Embarambamba conceptualizes *amasomo* (education) as *ebinagwa* (Mauritius thorns) in the EPS *amasomo* (education). *Ebinagwa* (Mauritius thorns), whose botanical name is *caesaipinia decapetala* is an aggressive exotic plant which was initially imported to

Africa as a hedge plant (Jones, 2015). Jones describes *ebinagwa* (Mauritius thorns) as evergreen, scrambling woody shrubs with very sharp prickles. The Mauritius thorns form effective fences, but if not pruned regularly, the Mauritius thorns turn into a dense, impenetrable and thorny thicket. *Ebinagwa* (Mauritius thorns) is the SD while *amasomo* (education) which Lydia, a character in the song, is advised to imbibe is the TD. Metaphor (24) negatively reveals that the acquisition of education is challenging, tormenting, devastating and can be harmful like *ebinagwa* (Mauritius thorns). Metaphor (24) above may also depict the misery, pain, disappointment and disagreeable experiences of life characterized with people who have not fully embraced education. The metaphor is also in line with the proverbial metaphor that *the roots of educations are bitter* which suggests that acquisition of education is perceived to be a challenging activity. The instantiation (24) above also metaphorically refers to a positive labelling where the hedge formed by Mauritius thorns is positively correlated with *amasomo* (education) that guarantees the educated people with security of skills for employment and quality life.

Metaphors (25) and (26) below are also used to conceptualize a human being. Thus:

(25) *Omonto n' rinani*—‘a human being is a forest’,

(26) *Tosoma buna rinani*—‘do not study like a forest’.

In the EPS *amasomo* (education), a human being is negatively conceptualized as *rinani* (a forest). A forest is normally a large area dominated by different species of trees. According to Manaseh (2016), effective learning which culminates to acquisition of quality education subscribes to the educational principle which requires a student to be

objective, organized, goal oriented and to prepare to acquire the educational concepts one at a time. Metaphor (25) is appropriately employed to negatively depict a student who lacks objectivity, organization, clear goals and unable to acquire the educational concepts one at a time. A human being who does not comply with the education principle is apparently the one whom Embarambamba negatively labels as *rinani* (a forest) in the EPS *amasomo* (education). In (26), Embarambamba pleads with students not to be disorganized like a forest because *rinani* (a forest) which, according to Dolvenry (2013), is dominated with terrestrial ecosystem of the Earth which is not organized in a definite pattern.

Another metaphor falling in plants conceptual domain is *egesukari* (a sweet banana). *Egesukari* (a sweet banana) is a delicious and crunchy fruit and one of the most popular and favourite fruits among Abagusii (Akama & Maxon, 2006). *Egesukari* (a sweet banana) is also a sweet fruit which encapsulates the salience of the pleasure associated with love. Therefore:

(27) *Omonto n' egesukari*—‘a human being is a sweet banana’.

Metaphor (27) above is positively employed in the EPS *obwanchani mbori gochora* (love does not choose) to conceptualize Kwamboka, Bikundo's wife. In metaphor (27) above, kwamboka (a human being) is the target domain (TD) while *egesukari* (a sweet banana) is the source domain (SD). Therefore, one of the corresponding conceptual mappings of the SD corresponding to the TD is physical satisfaction corresponding to sexual satisfaction. Kwamboka is food that can be eaten to physically satisfy one which can be compared to the sexual desire. Another corresponding conceptual mapping of the SD corresponding to the TD is appearance corresponding to colour image. A ripe sweet

banana is yellow which is a bright colour. This implies that the singer identifies with Kwamboka since she is light-skinned in complexion.

The flower metaphor (28) below positively conceptualizes a scholar as a valuable person. A flower is normally a source of pleasure which creates a feeling of happiness. Flowers are normally given as gifts during important occasions like weddings. When a human being is correlated with a flower, then such a person is a very important one. Thus:

(28) *Omonto n' riuga* – 'a human being is a flower'.

Embarambamba positively conceptualizes the educated children in the EPS *amasomo* (education) by introducing them as *amauga* (flowers). Flowers are characterized with beauty, colour and attractiveness. Flowers also glow human life since they are vital in human occasions. Furthermore, flowers can both be used to express the human feelings of admiration for the people who have excelled in certain ways in society and sympathy for the people in grief. In (28) above, Embarambamba, therefore, expresses admiration for the children who are educated whom the singer perceives as valuable people in society.

The *eyarare* (pepper) metaphors (29) and (30) below are used to positively conceptualize a human being. Bikundo expresses abhorrence for his critics by expressing admiration for his wife, Kwamboka whom he conceptualizes *aseyarare* (pepper) in the EPS *obwanchani mbori gochora* (love does not choose). Therefore:

(29) *Omonto n' eyarare* – 'a human being is pepper',

(30) *Eyarare otakori tekrorera* – 'pepper you do not should not irritate you'.

Pepper, which contains amino and fatty acids can cause irritation in the oral cavity or eyes when in contact (Yu, Kun & Mixia, 2015). Yu, Kun and Mixia also postulate that pepper is an effective dietary supplement for improving human health since it is rich in potassium, magnesium, calcium, iron, zinc, sodium and manganese. Bikundo uses instantiation (29) above to express his sexual urge as Kwamboka is depicted as food that can be eaten to supplement Bikundo's dietary needs. Bikundo employs metaphor (30) above to warn those who envy him not to be irritated by his marriage. For Bikundo, Kwamboka is food that can cause irritation but those who do not eat it should not be affected.

The stump metaphor (31) below points out that human metaphors can be motivated by human experience of plants. According to Esenova (2007), human beings have tremendous knowledge about plants. Human beings, therefore, find similarities with plants. Thus:

(31) *Tosoma buna egetugi*– ‘do not study like a stump’.

In metaphor (31) above, Embarambamba negatively conceptualizes *omonto* (a human being) as *egetugi* (a stump) in the EPS *amasomo* (education). *Egetugi* (a stump) is the bottom part of a tree which is left projecting after most of the trunk has fallen or been cut off. Embarambamba, in the EPS *amasomo* (education) sings that *k'gosoma buna egetugi, okoba egetugi* (if one studies like a stump, the person will become a stump). In (31) above, Embarambamba insinuates that a student who fails to successfully pursue education to higher levels is negatively labelled as *egetugi* (a stump). A person's education, therefore, would be cut short and the person would be equated with a stump which remains after the trunk falls off if the person does not exercise endurance to

acquire quality education to higher levels. Metaphor (31) above is also comparable with the proverbial saying that *a human being is an academic dwarf* which is attributed to people who are uneducated in society. According to Gibbs and Beitel (2003), many of the proverbial sayings are metaphorical.

4.2.4A HUMAN BEING/EDUCATION IS AN OBJECT

The objects class is the second last level in the Great Chain of Being Metaphor (GCBM). The process of comparing a human being with an inanimate object invokes mixed feelings of love and hatred depending on the object employed (López, 2009). The objects metaphors identified in Ekegusii pop songs (EPS) highlight concreteness and abstractness in the source domains. The GCBM, thus, could not effectively account for the abstract objects in the EPS. Chiappe and Kennedy (2001) argue that when the target and source domains of objects metaphors refer to abstractness and concreteness, a categorization strategy should be devised to assist in comprehension. Furthermore, metaphor comprehension also requires a combination of comparative categorization and evaluative thinking (Gentner & Bowdle, 2008; Gibbs, 2011). Therefore, the present study classified the objects metaphors in the EPS into two categories to aid in their comprehension. The first is the concrete objects metaphors (concreteness) and the second is the abstract objects metaphors (abstractness).

4.2.4.1 A HUMAN BEING/EDUCATION IS AN OBJECT (Concrete Objects).

Concreteness is the degree to which a thing may be ascertained by the human senses (Crutch, 2006). Therefore, concrete objects express a quality or characteristic which is specific and tangible. Concrete objects have also been found relational in nature since they refer to objects that people can easily relate to (Crutch, 2006; Crutch & Warrington,

2005).Table 4.8 (a) below highlights the metaphors of A HUMAN BEING/EDUCATION IS AN OBJECT (concrete objects) in the Ekegusii pop songs.

Table 4. 8 (a):Metaphors of A HUMAN BEING/EDUCATION IS AN OBJECT (concrete objects)

NO	Ekegusii	Gloss
1	<i>Omonto n' egete</i>	A human being is a stick
2	<i>Omonto n' amabuta</i>	A human being is oil
3	<i>Amasomo n' endagera</i>	Education is food
4	<i>Tosoma buna ekerogo</i>	Do not study like a chair
5	<i>Ange buna ekerogo</i>	He/she is like a chair
6	<i>Tosoma buna ekebuyu</i>	Do not study like a jerrican
7	<i>Ange buna ekebuyu</i>	He/she is like a jerrican
8	<i>Agotenga buna omokeba</i>	He /she dances like dances like a tin can
9	<i>Omonto n' MPESA</i>	A human being is mobile money
10	<i>Omonto n' ekebeya</i>	A human being is a tin lamp
11	<i>Omonto n' egetenge</i>	A human being is a <i>kitenge</i>
12	<i>Omonto n' ekanisa</i>	A human being is a church
13	<i>Omonto n' echuba</i>	A human being is a bottle
14	<i>Neba tori nyomba</i>	Even if you are not a house
15	<i>Amasomo abwekaine ekebunguo</i>	Education resembles a key
16	<i>Omonto n' ekeragita</i>	A human being is a tractor
17	<i>Neba tori gari</i>	Even if you are not a vehicle
18	<i>Mosuko nimbe e' Toyota</i>	One day day I will be a Toyota

Egete (a stick) metaphor is used to depict a strong negative connotation. A stick is a tiny branch of a tree whose thin shape is normally caused by drying up. Metaphor (32) below depicts a human being whose body size has decreased over time. Therefore:

(32) *Omonto n' egete*– ‘a human being is a stick’.

In metaphor (32) above, Bikundo laments that his wife, Kwamboka who was big in body size is presently comparable with *egete* (a stick).Barrett (2001) points out that rapid reduction of a human being’s body weight cannot only be attributed to lack of sufficient food but also depression and general sickness.In (32) above, *omonto* (a human being) is the target domain (TD) while *egete* (a stick) is the source domain (SD). The conceptual mapping between the SDcorresponding to the TD in this context is physical appearance

corresponding to a human being's body size. Kwamboka, thus, is a slender, slim and an emaciated human being whose body weight has decreased drastically due to depression. Bikundo laments that his critics are to blame for Kwamboka's reduced body weight. Bikundo also insinuates that his wife, Kwamboka has fallen into Bikundo's critics' traps who apparently intend to incite her to abandon her matrimonial home.

Instantion (33) below is used by Embarambamba in the EPS *amasomo* (education) to positively conceptualize scholars. An educated person is depicted as an attractive person. Thus:

(33) *Omonto n' amabuta*– 'a human being is oil'.

Beauty is an attractive appearance which normally draws peoples' admiration (Rhodes, 2010). Human beings apply skin oils to keep their skin hydrated which protects the skin from drying up and making it smooth and captivating (Eleanor, 2006). According to Eleanor, human beings acquire a positive self image and an implicit self-esteem by making oneself attractive by applying skin oils. Embarambamba sings that *omwana osomete* (an educated child) is *amabuta* (oil) in the EPS *amasomo* (education). Embarambamba correlates education with skin oil to underscore the value of education in society where scholars are perceived to be admirable.

Kövecses (1986) notes that food is something edible and indispensable for human beings. The indispensability of food is compared with *amasomo* (education) as in (34) below. *Amasomo* (education) is seen as an object of consumption that a human being cannot do without. Therefore:

(34) *Amasomo n' endagera*–'education is food'.

In (34) above, Embarambamba positively conceptualizes *amasomo* (education) as *endagera* (food) in the EPS song *amasomo* (education). Food is what is eaten to keep human beings and animals healthy, strong and free from diseases (Allen, 2017). Metaphor (34) above also has a Biblical interpretation. In Matthew 4:1- 11, Jesus Christ's temptation by the devil is described. This is after Jesus spends forty days and nights in the wilderness without food. The devil asks Christ to turn stones into bread to eat but Jesus precisely responds that man need not to live by bread alone but by every word which comes from the mouth of God (The Holy Bible, 1982). The word that comes from the mouth of God is tantamount to *endagera* (food) which can insinuate *amasomo* (education) as given by God to guide people to be morally upright, just and healthy. In line with (34) above, *amasomo* (education) is *endagera* (food) that no human being can do without. Embarambamba, therefore, underscores the value of education and urges all people to strive to acquire quality education.

The *ekerogo* (a chair) metaphors (35) and (36) below are employed by Embarambamba in the EPS *amasomo* (education) to highlight the value of education. Rundell and Fox (2007) provide that a chair is a piece of furniture with a raised surface supported by legs commonly used to seat a single person. A human being is normally celebrated when compared with a chair which is a very useful tool for human beings. Therefore:

(35) *Tosoma buna ekerogo* –‘do not study like a chair’,

(36) *Ange buna ekerogo* –‘he/she is like a chair’.

Kieschnick (2003) notes that a chair has a historical symbolic significance in society. For instance, Kieschnick postulates that a chair is a tool that signifies authority and dignity in committees, board of directors and academic departments in learning

institutions. In (35) above, Embarambamba first infers to the literal chair which does not have the ability to learn like a human being. The singer, thus, implores students to be active partakers of knowledge. Secondly, Embarambamba expresses his awareness about the value of education by suggesting that the educated people in society are like *ekerogo* (a chair) using (36) above. Since a chair is a symbol of authority (Kieschnick, 2003), Embarambamba uses metaphor (36) to express his admiration for scholars.

In metaphors (37) and (38) below, a human being is instantiated as *ekebuyu* (a jerrican) in reference to the acquisition of education. *Ekebuyu* (a jerrican) is a container for storing liquids. Lakoff and Johnson (1980) note that a collection of parts of something can only be perceived as a whole if the parts are coherently linked. Therefore, filling liquids in a container signifies acquisition of various educational contents. This is comparable with an educated person once the person is assessed to have acquired several concepts during the learning process. Thus:

(37) *Tosoma buna ekebuyu* –‘do not study like a jerrican’,

(38) *Ange buna ekebuyu* –‘he/she is like a jerrican’.

Metaphors (37) and (38) above positively conceptualize a human being who has the ability to imbibe knowledge systematically. Rundell and Fox (2007) define a jerrican as a useful container made from pressed steel or plastic used for storing and dispensing liquids. Embarambamba sings that *k’ ogosoma buna ekebuyu, okoba ekebuyu* (if one studies like a jerrican, he or she will become a jerrican). Embarambamba suggests that *ekebuyu* (a jerrican) is only useful when it has the potential to store and dispense liquids. The instantiations (37) and (38) above, therefore, point out that human beings have the ability to acquire education. Something which is a container is desirable when it contains

a large amount (Gathigia, 2014; Peña, 2000). This depicts scholars as desirable in society as they contain sufficient education and thus can mentor the less educated by dispensing knowledge.

The *omokeba* (a tin) metaphor (39) below is employed in the EPS *amasomo* (education) to negatively conceptualize *omonto* (a human being). Therefore:

(39) *Agotenga buna omokeba* –‘he/she dances like a tin’.

Embarambamba sings that a human being who fails to embrace *amasomo* (education) can only dance like *omokeba* (a tin). A person is conceptualized as *omokeba* (a tin) in this context. *Omokeba* (a tin) which stores substances can be perceived as a store of knowledge. Albertson (2012) notes that acquisition of education can be used to solve problems and accomplish great feats in the future. A scholar is correlated with a full tin in the EPS *amasomo* (education) because of the acquired knowledge and skills. Embarambamba applauds scholars for being filled with knowledge which validates the argument that a container which is normally full is the one which is admirable (Gathigia, 2014; Peña, 2000). An empty *omokeba* (a tin) signifies the absence of substances and, therefore, is comparable to a human being who is uneducated. An illiterate person is the one who is negatively conceptualized in the EPS *amasomo* (education) as the one dancing like *omokeba* (a tin).

In metaphor (40), a human being is conceptualized as mobile money. MPESA is a money transfer service which is associated with Safaricom, a leading mobile phone company in Kenya (Jack & Suri, 2010). Thus:

(40) *Omonto n' MPESA* –‘a human being is mobile money’.

MPESA mainly offers a short message-based money transfer system that allows individuals to deposit, send and withdraw funds using their cell phone (Jack & Suri, 2010). Jack and Suri also note that Safaricom deals in cellular communication, internet, money transfer and payment services. MPESA is synonymously used with money in Kenya because it is the largest and commonly used mobile money transfer service in Kenya (Jack & Suri, 2010). In (40) above, a human being is both positively and negatively conceptualized as money. In a positive perspective, a human being who is endowed with sufficient money enjoys a high social class status as money is viewed as a measure of wealth (Jenkins, 2011). Money is also considered as something promising obtained after hard work especially in employment or trade. In (40) above, Embarambamba depicts *Daudi* (David), a character in the EPS *amasomo* (education) referred to as MPESA, as an awed person having acquired *amasomo* (education). In a negative perspective, money is considered the cause of alienation, individualism and the breakdown of social and communal values (Harris, 1995). According to the Holy Bible (1982), love for money is pointed out as the root cause of all kinds of evil as evident in 1 Timothy 6: 10. Metaphor(40) above, therefore, suggests that *Daudi* (David) is morally deprived although he is characterized with MPESA (money). Embarambamba, thus, mocks *Daudi* (David) to strive to acquire *amasomo* (education) to redeem himself from the evil associated with money.

A human being is also conceptualized as *ekebeya* (a tin lamp) as in metaphor (41) below. *Ekebeya* (a tin lamp) is used with a negative undertone to conceptualize a lighting system with inadequate light and characterized with smoke (Jones, 2006). *Ekebeya* (a tin lamp) is predominantly used as a source of light in the rural areas

of Gusii land (Akama & Maxon, 2006) where electricity connectivity is either inadequate or the ability to own sophisticated lamps like lanterns and pressure lamps is beyond the reach of the rural dwellers. The use of *ekebeya* (a tin lamp) is, therefore, associated with poverty. Thus:

(41) *Omonto n' ekebeya*—‘a human being is a tin lamp’.

In metaphor (41) above, Embarambamba conceptualizes Fred, a character in the EPS *amasomo* (education) as *ekebeya* (a tin lamp). *Ekebeya* (a tin lamp) uses paraffin (kerosene) as a source of fuel. A wick or a mantle which is characterized with smoke is a source of lighting for *Ekebeya* (a tin lamp). In metaphor (41) above, *ekebeya* (a tin lamp) is the source domain (SD) while Fred is the target domain (TD) as per the Conceptual Metaphor Theory (CMT). Since the light produced by *ekebeya* (a tin lamp) is unclean as the lamp is characterized with smoke, Embarambamba suggests that Fred is inadequate in terms of *amasomo* (education) and, therefore, beseeches him to seek knowledge.

The metaphor of *eketenge* (a kitenge) is also employed to conceptualize a human being. *Eketenge* (a kitenge) is a colourful Swahili dress which is normally worn by women during social functions like: weddings, funerals or communal parties (Khamis, 2005), and is noted for its beauty. Therefore:

(42) *Omonto n' etenge* —‘a human being is a kitenge’.

In (42) above, Embarambamba implores Pamela, a character in the EPS *amasomo* (education) whom he refers to as *eketenge* (a kitenge) to study. *Eketenge* (a kitenge) is adored for its colourful decorations and patterns (Khamis, 2005). In metaphor (42)

above, Embarambamba gives a connotation that Pamela is an attractive person but still encourages her to embrace education. This insinuates that human beings, despite of their physical attributes like beauty are encouraged to embrace *amasomo* (education). Education, therefore, is more valuable than physical beauty.

The church metaphor (43) below is employed in the EPS *amasomo* (education) to positively conceptualize a scholar. In 1John 4: 8, Christ teaches about the value of love for God and humanity which is the embodiment of the church (The Holy Bible, 1982). Embarambamba makes a comparison between a scholar and Christ's teachings on the church. Thus:

(43) *Omonto n' ekanisa* – 'a human being is a church'.

Embarambamba compliments a scholar in the EPS *amasomo* (education) by referring to him as *omonyakanisa* (a church lover). According to Romans 5: 12-21 and 1 Corinthians 15: 45-49, a church is described as a new humanity where Christ is depicted as a new human being who made redemption of all human beings (The Holy Bible, 1982). The New Testament, therefore, depicts saved persons as renewed human beings in Christ by spirit which is described as the church (Franklin, 2011). Franklin notes that formal education which was viewed as a new awakening for Africans was introduced in Africa by the European missionaries. In metaphor (43) above, Embarambamba positively conceptualizes a scholar as a redeemed person who is saved from bondage by education.

The instantiation (44) below draws a subtle parallel between *echuba* (a bottle) and a human being who is depicted as a container which has the capacity of storing something. Metaphor (44) is used in relation to *amasomo* (education). Therefore:

(44) *Omonto n' echuba*—‘a human being is a bottle’.

In metaphor (44) above, Embarambamba refers to James who is one of the characters in the EPS *amasomo*(education) as *echuba* (a bottle). Miller (2006) points out that a bottle is a container used to hold liquids like water, beverages, soda, detergents and liquor. Therefore, bottles necessitate easy transportation of liquids. Metaphor (44) above, thus, has a positive connotation that a human being has the capacity to imbibe *amasomo* (education). James, therefore, has the ability to acquire and convey *amasomo* (education) to other people as compared to a bottle which can store and be used to dispense liquids.

A house is one of the components of a home where affection and love are shared (Jones, 2006). A lover in a romantic love relationship is usually deeply concerned about the other’s welfare (Kövecses, 1988). Therefore, provision of a decent shelter can draw the emotional involvement of the lover in a romantic love relationship. Therefore:

(45) *Neba tori enyomba*— ‘even if a human being is not a house’.

In metaphor (45) above, Bikundo negatively conceptualizes himself as *enyomba* (a house) in the EPS *obwanchani mbori gochora* (love does not choose). A house is a building which functions as a home where human beings dwell. A house is also one of the human basic needs where family members acquire protection from the cold at night and shelter against the scorching midday sun. Human beings who own houses enjoy high social status in society since being able to possess a home is an indicator of a person’s ability to provide basic needs for family members(Kandula, 2012). Metaphor (45) above insinuates that Bikundo is characterized with poverty. This is evident as Bikundo pleads with his wife, Kwamboka to uphold their love relationship despite his

inability to guarantee a house for her. He is optimistic of building a house soon to offer shelter for Kwamboka.

The *ekebunguo* (a key) metaphor (46) below is also employed to positively conceptualize *amasomo* (education). The knowledge gained through education prepares individuals to overcome challenges in life, impart knowledge and skills to others and be agents of transformational ideas in society. Thus:

(46) *Amasomo abwekaine ekebunguo* –‘education resembles a key’.

Amasomo (education), like *ekebunguo* (a key) is a critical tool in creating opportunities for further studies, formal employment and entrepreneurial skills for human beings. Albertson (2012) argues that education, like keys, opens doors for people of all backgrounds. Albertson further notes that education is a prerequisite for securing a good job and ascending to a higher economic and social status. According to Manaseh (2016), the government of Kenya has invested in the higher education of its citizens because of the positive impact and significant growth education has on the Kenyan economy. Embarambamba, therefore, uses metaphor (46) above in the EPS *amasomo*(education) to compliment the scholars whom Embarambamba positively describes that they walk and dance well.

Vehicles also fall under the level of objects in the Great Chain of Being metaphor (GCBM). Vehicles are employed as source domains to conceptualize human beings in the Ekegusii pop songs (EPS). The vehicle metaphors employed in the EPS are based on strength. The comparison between human beings and vehicles normally transmit positive

connotations. For example, in metaphor (47) below, a human being is conceptualized as *ekeragita* (a tractor). Therefore:

(47) *Omonto n' ekeragita* –‘a human being is a tractor’.

In metaphor (47) above, Embarambamba positively conceptualizes a human being as *ekeragita* (a tractor) in the EPS *amasomo* (education). A tractor is a large vehicle that is used especially for pulling farm implements or machinery and has a powerful gasoline or diesel motor and large, heavily treaded rear tires (Spivy, 2007). In (47) above, Embarambamba insinuates that an educated person is comparable with the power of a tractor. A person who has embraced education has the power to enjoy quality life just like *ekeragita* (a tractor) which has the capacity to deliver a high tractive effort. Embarambamba, thus, uses metaphor (47) above to prevail on human beings to acquire *amasomo* (education).

Possession of *egari* (a vehicle) is also considered prestigious and essential because peoples' movement from one place to another is made easy by the vehicles. People who own cars in the third world countries in Africa are perceived to be in a prestigious social status (Jones, 2006). The *egari* (a vehicle) metaphors (48) and (49) below are employed in the EPS *obwanchani mbori gochora* (love does not choose) to highlight Bikundo's fears of losing his beloved wife, Kwamboka because he does not possess a vehicle. Thus:

(48) *Neba toriegari* –‘even if one is not a vehicle’,

(49) *Mosuko nimbe e Toyota* –‘one day I will be a Toyota’.

Bikundo sings that *obwanchani mbori gochora neba tori gari* (love does not choose even if one is not a vehicle). In metaphors (48) and (49) above, a human being is conceptualized as a vehicle. Kandula (2012) posits that being in possession of a vehicle is associated with high social status especially in a society with limited earnings. Kandula further postulates that households in poverty have lower vehicle ownership rates. Metaphor (48), therefore, insinuates that Bikundo is poverty stricken which causes him to have reservation about his wife, Kwamboka's commitment to their marriage. Bikundo is cognizant that being in possession of a vehicle is a prestigious thing in society which makes him to express optimism in metaphor (49) that one day he will be a Toyota. This insinuates that Bikundo hopes to own a car in the future to please Kwamboka. Toyota is a brand name of automobiles manufactured by the Japanese automobile company referred to as Toyota (Fujio, 2014). Fujio further notes that Toyota is the world's first automobile manufacturer to produce more than 10 million automobiles in a year. Instantiation (49) above, thus, suggests that Toyota cars are famous and prestigious prompting Bikundo to forecast of being one. Bikundo is, therefore, convinced that *obwanchani* (love) can thrive if the couples live in optimism of filling the gap of what eludes them today. Bikundo also depicts a strong love for Kwamboka which postulates Barcelona's (1995) argument that lovers cannot do without one another.

4.2.4.2 A HUMAN BEING/EDUCATION IS AN OBJECT (Abstract Objects).

Crutch (2006) defines abstractness as the degree to which a thing is not ascertained by the human senses. An abstract object, therefore, is not specific or tangible. Abstract objects have been found to be more relational or schematic and they normally evoke

other abstract concepts such as situations and emotions (Crutch, 2006; Crutch & Warrington, 2005). According to Chiape and Kennedy (2001), abstract things require a high level of analytical thinking to process. The present study, hence, analysed the abstract objects metaphors in Ekegusii pop songs (EPS) to reveal their meaning. Table 4.8 (b) below highlights the metaphors of A HUMAN BEING/EDUCATION IS AN OBJECT (abstract objects) in the Ekegusii pop songs.

Table 4.8 (b): Metaphors of A HUMAN BEING/EDUCATION IS AN OBJECT (abstract objects)

NO	Ekegusii	Gloss
1	<i>Omonto n' ekieni</i>	A human being is beauty
2	<i>Neba tori kieni</i>	Even if one is not a beauty
3	<i>Omonto n' ekeng'ong'ino</i>	A human being is ugliness
4	<i>Amasomo n' obong'aini</i>	Education is wisdom
5	<i>Amasomo abwate obong'aini</i>	Education possesses wisdom
6	<i>Takuna chisemi</i>	Eat education
7	<i>Omonto n' kelele</i>	A human being is noise
8	<i>Amasomo n' eswag</i>	Education is a style
9	<i>Love is blindness</i>	Love is blindness

The ugliness metaphor (50) below highlights peoples' subjective judgement on others' appearance. Rhodes (2010) posits that human beings normally associate with what is considered attractive in society. Bikundo expresses admiration for his wife Kwamboka in the EPS *obwanchani mbori gochora* (love does not choose) although other people perceive Kwamboka as *ekeng'ong'ino* (ugliness). Thus:

(50) *Omonto n' ekeng'ong'ino*– ‘a human being is ugliness’.

Rhodes (2010) defines ugliness as something which is unattractive or unpleasant to look at. An ugly person, therefore, is one who is displeasing in appearance. Rhodes further notes that what one person considers ugliness might be perceived as beauty by another person. In (50) above, Bikundo positively conceptualizes his wife, Kwamboka as a beautiful person unlike his critics who negatively label her as *ekeng'ong'ino* (ugliness).

Bikundo's gentle feelings for Kwamboka authenticate the metaphorical saying that *beauty lies in the hands of the beholder*.

The value of *amasomo* (education) is underpinned as education is conceptualized as *obong'aini* (wisdom) as in (51) below. The relevance of the metaphor is founded on the belief that education guarantees one a promising future. Thus:

(51) *Amasomo n' obong'aini* – 'education is wisdom'.

In metaphor (51) above, Embarambamba appreciatively conceptualizes *amasomo* (education) as *obong'aini* (wisdom) in the EPS *amasomo* (education). Startwood (2013) argues that wisdom involves knowledge, experience and deep understanding of certain aspects which enable the people deemed to be wise to be adored and appreciated in society. Instantiation (51) above suggests that Embarambamba is complimented in society based on his high educational status. Since *obong'aini* (wise people) generally share an optimism that life's challenges can be overcome, Embarambamba exercises calm in facing issues in life like obtaining basic needs. The singer, thus, calls on people to embrace *amasomo* (education) to gain *obong'aini* (wisdom).

The metaphor of noise can be used to conceptualize human beings. Since noise is usually distracting, a human being who does not undertake education programmes in an organized manner can be correlated with noise. Therefore:

(52) *Omonto n' kelele* – 'a human being is noise'.

Embarambamba, in the EPS *amasomo* (education) warns that any human being who studies noisily will end up being noise. Scales and Snielder (1998) describe noise as unwanted sound judged to be unpleasant, loud or disruptive to the ear. Embarambamba

thus insinuates that a human being can be compared with noise if such a person does not plan to acquire *amasomo* (education) in an organized manner. Since noise hinders the realization of the expected signal (Scales & Snielder, 1998), a noisy person, thus, will hardly realize the educational objectives. Metaphor (52) above, therefore, is given as a piece of advice to students to avoid disruptive activities which might jeopardize their educational pursuits.

In (53) below, *swag* (a style) is also used to positively conceptualize *amasomo* (education). The metaphor views education as stylish. Therefore:

(53) *Amasomo n' eswag* – 'education is a style'.

In (53) above, Embarambamba conceptualizes *amasomo* (education) as *eswag* (a style). Hansen (2014) describes the term *swag* as a slang word employed by the youths to imply stylish confidence. Hansen also notes that the term *swag* is often used in TV advertisement to promote stylish youths' clothes and shoes. In metaphor (53) above, Embarambamba proposes that *amasomo* (education) is something stylish and fashionable that should be embraced by not only the youths but also by the children and adults. According to (53) above, the illiterate people are ridiculed for lacking what the youth term as *eswag* (a style). *Amasomo* (education) is also equated with *eswag* (a style) because according to Manasseh (2016), the educated people are guaranteed competitive opportunities in employment, further studies and entrepreneurial opportunities.

Love is also conceptualized as blindness. The person in love does not normally see faults and imperfections of the loved one (Gathigia, 2014). Thus:

(54) Love is blindness

Bikundo expresses conversance of English by code switching to the language by uttering the expression *love is blind* in the EPS *obwanchani mbori gochora* (love does not choose). Metaphor (54) above, therefore, personifies love and suggests that excessive love can interfere with one's vision and can obscure one from seeing his or her lover. This assertion validates Kövecses' (1988) argument that a person's reasoning is filled by mad, senseless passion. Metaphor (54) above is a Generic Specific Metaphor (GSM) since Lakoff and Turner (1989) argue that a GSM is one that contains general and specific information about something. For example, as noted by Gathigia (2014), *being blind* may not only be attributed to the blind people but everyone with a disability or a weakness. Thus, (54) above has a negative connotation which implies that Bikundo, Kwamboka's lover, is almost incapacitated by love to a point of losing focus.

4.3 The Influence of the Sex Variable in Metaphor conceptualization of the Ekegusii Pop Songs.

In this section, the influence of the demographic variable of sex on the conceptualization of the metaphors in Ekegusii pop songs (EPS) is discussed. Tables are used to present the results of the Chisquare test analyses for each of the four conceptual domains. The four conceptual domains in EPS include: A HUMAN BEING IS A HUMAN BEING, A HUMAN BEING IS AN ANIMAL, A HUMAN BEING/EDUCATION IS A PLANT and A HUMAN BEING/EDUCATION IS AN OBJECT. The Chisquare results for each of the four conceptual domains are given in terms of the positive and negative metaphor value. The important column in each table is the p-value which highlights the association between sex and meaning construction in terms of positive and negative metaphor connotation. A small p-value which is less than 0.05 indicates that there is a statistical relationship between sex and metaphor conceptualization. A p-value which is

greater than 0.05 highlights a null hypothesis that there is no association between sex and metaphor conceptualization. The interpretation and discussion of the results of each conceptual domain is also presented.

4.3.1 A HUMAN BEING IS A HUMAN BEING AND SEX

This section highlights the results of the Chi square test analysis which studies the correlation between sex and the conceptual domain of A HUMAN BEING IS A HUMAN BEING in EPS. On one hand, Table 4.9 presents the positive metaphor value conceptualization for the domain of A HUMAN BEING IS A HUMAN BEING by the sex variable. On the other, Table 4.10 highlights the results of the Chi square test analysis for the negative metaphor value. The interpretation of the p-values is also discussed.

For example, in Table 4.9 the results indicate that there is a statistical distinction in the manner that male and female conceptualize the metaphors in EPS.

Table 4.9: A HUMAN BEING IS A HUMAN BEING Postive Metaphor Value

	Value	df	P-value
Pearson Chi-Square	35.9821	3	0.0001
Likelihood Ratio Chi-Square	49.3358	3	0.0001
Mantel-Haenzel Chi-Square	2.1701	1	0.0471
N of Valid Cases	39		

The p- values for the Chi square test analysis for the positive metaphor conceptualization by the sex variable, as shown in Table 4.9 above are: 0.0001, 0.0001 and 0.0471 respectively. All the p-values are less than 0.05. The study, therefore, rejects the null hypothesis (H₀) and concludes that there is a significant statistical association between

sex and the understanding of the conceptual metaphor A HUMAN BEING IS A HUMAN BEING in terms of the positive metaphor value. This finding corroborates Astuti's (2016) argument that difference in metaphor use by sex not only occurs in linguistic realization but also in conceptualization. The finding also validates Koller and Semino's (2009) view that men and women distinctively use and conceptualize metaphors.

Table 4.10 below highlights the results for the Chi square test analysis for the conceptual metaphor A HUMAN BEING IS A HUMAN BEING based on the negative metaphor value.

Table 4.10: A HUMAN BEING IS A HUMAN BEING Negative Metaphor Value

	Value	df	P-value
Pearson Chi-Square	60.9632	6	0.0001
Likelihood Ratio Chi-Square	82.6597	6	0.0001
Mantel-Haenzel Chi-Square	0.6278	1	0.0428
N of Valid Cases	129		

For the negative metaphor value in the conceptual domain of A HUMAN BEING IS HUMAN BEING, the p-values for the Chi square test analysis are: 0.0001, 0.0001 and 0.0428. These small p-values which are less than 0.05 leads this study to reject the null hypothesis and conclude that there is a significant statistical correlation between sex and the negative metaphor labelling of the conceptual metaphor A HUMAN BEING IS A HUMAN BEING by the sex variable. Since human conceptualization is metaphorical in nature (Lakoff & Johnson, 1980), male and female construe the metaphor A HUMAN BEING IS A HUMAN BEING in different perspectives based on their experiences. Men

and women, according to Haas (1979), tend to produce specific language choices which correlate to the metaphors they produce and how they conceptualize them.

4.3.2 A HUMAN BEING IS AN ANIMAL AND SEX

The demographic variable of sex is discussed as it relates with the conceptualization of the metaphor A HUMAN BEING IS AN ANIMAL in this section. Results of the Chisquare test analysis indicate that there is a statistical difference in the way both male and female assign meaning in the conceptual metaphor A HUMAN BEING IS AN ANIMAL. The difference in the conceptualization of the metaphors by the sex variable affects both the negative and positive metaphor value as shown in Tables 4.11 and 4.12 below.

For example, Table 4.11 below tabulates the results of the Chi square test analysis for positive metaphor connotation by sex in the conceptual domain of A HUMAN BEING IS AN ANIMAL.

Table 4.11: A HUMAN BEING IS AN ANIMAL Positive Metaphor Value

	Value	df	P-value
Pearson Chi-Square	15.2582	3	0.0362.
Likelihood Ratio Chi-Square	20.2407	3	0.0362
Mantel-Haenzel Chi-Square	3.0430	1	0.0411
N of Valid Cases	29		

In Table 4.11 above, the results are shown in the last column. The p-values are: 0.0362, 0.0362 and 0.0411 respectively. The p-values are smaller than 0.05. This study, therefore, rejects the null hypothesis and concludes that there is a significant association between sex and the positive labelling of the conceptual metaphor A HUMAN BEING

IS AN ANIMAL. The variation in metaphor conceptualization validates Newman, Goorm and Hendelman's (2008) claim that men and women are revealing their identity and sex roles in metaphor conceptualization. Astuti (2016) also notes that men represent their identity as masculine while female strongly come out as feminine in metaphor conceptualization. This explains the motivation behind the distinction in comprehending the metaphor A HUMAN BEING IS AN ANIMAL by the sex variable in EPS.

Table 4.12 below highlights the results of the Chi square test analysis for the conceptual domain of A HUMAN BEING IS AN ANIMAL based on the negative metaphor conceptualization.

Table 4.12: A HUMAN BEING IS AN ANIMAL Negative Metaphor Value

	Value	df	P-value
Pearson Chi-Square	44.6133	3	0.0001
Likelihood Ratio Chi-Square	60.6857	3	0.0001
Mantel-Haenzel Chi-Square	42.2908	1	0.0401
N of Valid Cases	145		

The Chi square test analysis for the negative metaphor value as highlighted in the last column in Table 4.12 above are: 0.0001, 0.0001 and 0.0401 respectively. The small p-values which are less than 0.05 leads the present study to reject the null hypothesis and conclude that there is a statistical relationship between sex and the HUMAN BEING IS AN ANIMAL conceptual metaphor in terms of the negative metaphor connotation. This finding is in line with Hendrick and Hendrick's (1995) argument that human beings comprehend various issues in society based on their sex. Furthermore, Koller (2004) points out that metaphor conceptualization carries a sex bias, a fact which was validated

in the conceptualization of the metaphor A HUMAN BEING IS AN ANIMAL by the sex variable in the present study.

4.3.3 A HUMAN BEING/EDUCATION IS A PLANT AND SEX

In this section, the relationship between the sex variable and the positive and negative metaphor value conceptualization for the conceptual domain of A HUMAN BEING/EDUCATION IS A PLANT is discussed. The results of the Chisquare test analysis in Tables 4.13 reveal that there is a significant statistical relationship between sex and metaphor conceptualization for the positive metaphor value. In Table 4.14, however, the Chisquare test analysis for the negative metaphor value indicates that there is no statistical association between sex and the conceptualization of the metaphor A HUMAN BEING/EDUCATION IS A PLANT based on negative metaphor value.

Table 4.13 below for instance expresses the results of the Chi square test analysis for the positive metaphor labelling by the sex variable for the conceptual domain of A HUMAN BEING/EDUCATION IS A PLANT.

Table 4.13: A HUMAN BEING/EDUCATION IS A PLANT Positive Metaphor Value

	Value	df	P-value
Pearson Chi-Square	164.0000	13	0.0237
Likelihood Ratio Chi-Square	226.4734	13	0.0001
Mantel-Haenzel Chi-Square	0.0218	1	0.0425
N of Valid Cases	164		

The results are tabulated in the last column which indicate: 0.0237, 0.0001 and 0.0425 in Table 4.13 above respectively. Hence, the study rejects the null hypothesis and concludes that there is a statistically significant relationship between sex and the

comprehension of the conceptual metaphor A HUMAN BEING/EDUCATION IS A PLANT based on positive connotation. Krzeszowski (1997) posits that source domains of plants are typically and invariably used to comprehend and represent the target domains of human beings. Therefore, it is common for human beings to be understood in terms of plants. However, Kövecses (2008) notes that there is normally a variation in universality. This explains the variation by the sex variable in the conceptualization of the conceptual domain of A HUMAN BEING/ EDUCATION IS A PLANT in terms positive metaphor value in the EPS.

The present study also carried out a quantitative analysis on the association between the sex variable and the meaning construction of the conceptual metaphor A HUMAN BEING/EDUCATION IS APLANT based on negative metaphor value. Table 4.14below highlights the results of the Chi square test analysis.

Table 4.14: A HUMAN BEING/EDUCATION IS A PLANT Negative Metaphor Value

	Value	df	P-value
Pearson Chi-Square	102.3573	11	0.0660
Likelihood Ratio Chi-Square	140.3995	11	0.08830
Mantel-Haenzel Chi-Square	7.6413	1	0.0501
N of Valid Cases	152		

The results of the p-values are observed in the last column as:0.0660, 0.0883 and 0.0501 in Table 4.14 above respectively. Thus, this study accepts the null hypothesis and concludes that there is no statistically significant relationship between the sex variable and the negative connotation of the conceptual domain of A HUMAN BEING/EDUCATION IS A PLANT.Astuti (2016) argues that metaphor

conceptualization can be both similar and distinctive at the same time depending on the source of the metaphors. Astuti gives an example in the business context where both sexes conceptualize economic problems in terms of pain. Metaphor, being a powerful weapon of making reference to certain peculiar phenomena (Cherteris-Black, 2004), the sex variable does not present a significant variation in the meaning construction of the metaphor A HUMAN BEING/EDUCATION IS A PLANT in terms of negative metaphor labeling.

4.3.4 A HUMAN BEING/ EDUCATION IS AN OBJECT AND GENDER

The demographic variable of sex is also discussed in relation to the conceptualization of the conceptual domain of A HUMAN BEING/ EDUCATION IS AN OBJECT in EPS. It can be observed from a quantitative point of view that there is a statistical association between sex and the conceptualization of the metaphor A HUMAN BEING/ EDUCATION IS AN OBJECT.

For example, the data from the interview schedule on the conceptual domain of A HUMAN BEING/EDUCATION IS AN OBJECT was subjected to Chi square analysis. The Chisquare analysis was first done for the positive metaphor value by the sex variable as tabulated in Table 4.15 below.

Table 4.15: A HUMAN BEING/EDUCATION IS AN OBJECT Positive Metaphor

Value

	Value	df	P-value
Pearson Chi-Square	134.7080	14	0.0001
Likelihood Ratio Chi-Square	157.8370	14	0.0001
Mantel-Haenzel Chi-Square	7.7828	1	0.0053
N of Valid Cases	536		

The results are expressed in the p-value column which are: 0.0001, 0.0001 and 0.0053 in Table 4.15 above respectively. All the p-values are less than 0.05. Therefore, this study rejects the null hypothesis and concludes that there is statistical evidence that the sex variable significantly influences the conceptualization of the conceptual metaphor A HUMAN BEING/EDUCATION IS AN OBJECT based on the positive metaphor value. This finding validates Hendrick and Hendrick's (1995) assertion that sex provides a lens through which people perceive various issues in society. The study is also consistent with White's (2001) argument that sex is a significant determinant in developing interest in the pop songs and seeking to understand their meaning. Men and women, therefore, comprehend the metaphor A HUMAN BEING/EDUCATION IS AN OBJECT in the EPS differently based on the positive metaphor connotation as shown in Table 4.15 above.

The data from the interview schedule on the conceptualization of the metaphor A HUMAN BEING/EDUCATION IS AN OBJECT was secondly analysed for the negative metaphor labelling. The results are highlighted in Table 4.16 below:

Table 4.16: A HUMAN BEING/EDUCATION IS AN OBJECT Negative Metaphor Value

	Value	df	P-value
Pearson Chi-Square	132.4876	16	0.0001
Likelihood Ratio Chi-Square	173.4547	16	0.0001
Mantel-Haenzel Chi-Square	0.0087	1	0.0092
N of Valid Cases	596		

In Table 4.16 above, the Chi square test analysis results are highlighted in the last column which are: 0.0001, 0.0001 and 0.0092 in that order. The p-values are all less

than 0.05. This study, thus, rejects a null hypothesis and reveals that there is a significant statistical association between sex and negative metaphor meaning construction in the conceptual domain of A HUMAN BEING/EDUCATION IS AN OBJECT. Men and women, therefore, comprehend the metaphor A HUMAN BEING/EDUCATION IS AN OBJECT differently based on the negative metaphor axiology. In this case, both sex identity and sex roles which, according to Astuti (2016), motivate variation in metaphor conceptualization by men and women, are responsible for the divergent interpretations of the metaphor A HUMAN BEING/EDUCATION IS AN OBJECT.

4.4 A Summary of the Chapter

The chapter identified the metaphors in the EPS using the Metaphor Identification Procedure *Vrije Universiteit* (MIPVU). The metaphors are classified into four conceptual domains using the generic Great Chain of Being Metaphor (GCBM). The metaphors are further categorised into Metaphor Related Words and Discard From Metaphor Analysis. The Metaphor Related Words are also discussed in the categories of: direct Metaphor Related Words, indirect Metaphor Related Words and possible personifications. The metaphors in the EPS are also well accounted for by mapping them into different corresponding conceptual mappings as provided by the Conceptual Metaphor Theory.

The chapter also discusses how the demographic variable of sex influences metaphor conceptualization in the EPS. It uses Chi square test analysis at a significance level of 0.05 to statistically determine the association between sex and metaphor conceptualization in terms of negative and positive metaphor value. In the chapter, the study reveals that sex significantly influences the conceptualization of the conceptual

metaphors: A HUMAN BEING IS A HUMAN BEING, A HUMAN BEING IS AN ANIMAL and A HUMAN BEING/EDUCATION IS AN OBJECT in the EPS.

CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter presents the general summary of the study, conclusions and recommendations drawn from the study. The chapter also highlights suggestions for further research as it emerged from the study.

5.2 Summary of Findings

The purpose of this study was to undertake a cognitive semantics analysis of selected Ekegusii pop songs (EPS). This was meant to objectively reveal the meaning of the metaphors in EPS which the composers use to express their message. The study was guided by the following research objectives: to identify the metaphors employed in Ekegusii pop songs, to analyse the metaphors in the Ekegusii pop songs using the Conceptual Metaphor Theory and to determine how the sex variable influences the comprehension of metaphors in Ekegusii pop songs. A mixed research design was used to guide the study.

To achieve the objectives of the study, data were collected from 36 respondents through the use of an interview schedule. The participants of the study were male and female in Kisii County who were expected to give their interpretation of the metaphors in Ekegusii pop songs (EPS) based on the positive and negative metaphor connotation. The study generated both quantitative and qualitative data. The quantitative data were analysed using the Statistical Package for Social Sciences (SPSS) in which Chi square at a significance level of 0.05 was used to test the statistical relationship between sex and metaphoric conceptualization while the qualitative data were analysed thematically by

classifying the identified metaphors into four conceptual domains using the generic Great Chain of Being metaphor (GCBM). The summary of the findings are based on the study objectives.

5.2.1 Identification of Metaphors Using MIPVU

The first objective of the study was to identify the metaphors in Ekegusii pop songs. The study employed the Metaphor Identification Procedure *Vrije Universiteit* (MIPVU) (Steen et al., 2010) to identify 54 Metaphor Related Words (MRWs) in the Ekegusii pop songs (EPS). Three words were marked Discard From Metaphor Analysis (DFMA). The DFMA category was informed by Steen's et al (2010) proposition that when in doubt, mark the words as Not Metaphor Related Words (NMRWs). The DFMA words were picked by the annotators from the EPS but after a discussion, there was no consensus of presence of a cross domain mapping between the target and source domains.

Using the MIPVU, the present study classified the Metaphor Related Words (MRWs) into: direct MRWs, indirect MRWs and possible personification (PP) (cf. Section 4.1.1). The annotation process was guided by Cameron's (2003) argument that at least 75 percent of the annotators have to be in agreement for a word to be classified as a MRW. In this study, consensus by three annotators was considered as the minimum for a word to be classified as a MRW in the Ekegusii pop songs (cf. Section 3.5).

5.2.2 The Metaphors in Ekegusii Pop Songs

The second objective was to analyse the metaphors in the Ekegusii pop songs using the Conceptual Metaphor Theory (CMT). The study notes that the CMT as propounded by Lakoff and Johnson (1980) effectively accounts for the metaphors in the EPS (cf.

Chapter 4). The study looks at the ontological correspondences between the entities in the source domains and the corresponding entities in the target domain as per the CMT. The principle of the Great Chain of Being Metaphor (GCBM) (Kövecses, 2002) was also used to classify the metaphors in the conceptual domains. The GCBM is premised on the principle that every existing thing in the universe has its place in a divinely planned hierarchical order which is pictured as a vertical chain where different entity types occupy their corresponding places on the basis of their properties and behaviour (Kövecses, 2002). The GCBM, however, was not able to effectively account for the objects metaphors in the EPS whose target and source domains referred to abstractness and concreteness. The study employed Chiappe and Kennedy's (2001) provision that a categorization strategy should be devised to classify objects metaphors if they allude to abstractness and concreteness in order to help in their comprehension. The study, therefore, classified the object metaphors into two sub domains of: concrete objects metaphors and abstract objects metaphors. In the present study, the 54 MRWs are classified into the conceptual domains of HUMAN BEING, ANIMAL, PLANT and OBJECTS.

The conceptual domain of A HUMAN BEING/EDUCATION IS A PLANT, for example, accounts for 11 metaphors in the EPS (20 %). The study notes that human beings can be conceptualized as plants since the source domain of plants is grounded in people's every day experience (Kleparski, 2008). This is consistent with Kövecses' (2002) argument that the plant as a source domain is a common conceptualization of abstract complex systems. In this study, the abstract complex system is *amasomo* (education) which is well accounted for by the plant metaphor in the EPS. The study,

therefore, reveals that human beings and complex abstract systems like education find similarities with plants.

The ANIMAL conceptual domain is also a central metaphor in the EPS. The present study identified four metaphors in the EPS (8 %) which depict a human being as an animal. The ANIMAL conceptual domain corroborates Kövecses' (2000) argument that human beings normally resort to animal metaphors to elaborate human behaviour, feelings and relations. This illustrates that animal metaphors are both used on a cognitive basis and to reflect attitudes and beliefs which are culturally motivated.

The HUMAN BEING conceptual domain, as illustrated in this study, is a vital metaphor structuring human beings in the EPS. The present study identified 12 human being metaphors in the EPS (22 %). The study notes that the HUMAN BEING conceptual domain occupies an attractive position in the Great Chain of Being metaphor (GCBM). Human beings, therefore, can find similarities in other human beings.

The HUMAN BEING/EDUCATION IS AN OBJECT conceptual domain (cf. Section 4.2.2) identified 27 metaphors (50 %) in the EPS. This is the highest number of metaphors conceptualizing human beings and education in the EPS. The *objects* conceptual domain is in line with Lakoff and Johnson's (1980) claim that metaphors can be used to conceptualize human beings and complex phenomena. The *objects* conceptual domain expresses a negative and positive conceptualization of human beings and education depending on the object used. This validates López (2009) assertion that objects metaphors invoke mixed feelings of love and hatred depending on the object used.

5.2.3 The Influence of the Demographic Variable of Sex in Metaphor Conceptualization in Ekegusii Pop Songs

The third objective of this study was to determine the influence of the sex variable in metaphor conceptualization in Ekegusii pop songs (EPS) based on the positive and negative metaphor value. Chi square test analysis was done for the four conceptual domains to determine whether sex influences metaphor conceptualization. The results indicate that sex is significant in metaphor conceptualization in EPS in terms of positive and negative metaphor value. However, for the PLANT conceptual domain, the sex factor was revealed to be insignificant in assigning a negative meaning to the metaphors.

For example, the p-values for the positive metaphor conceptualization by sex for A HUMAN BEING IS A HUMAN BEING conceptual domain are: 0.0001, 0.0001 and 0.0471 respectively. They are all less than 0.05 (cf. Table 4.9). In this case, the null hypothesis is rejected and sex comes out as a dominant variable that influences the conceptualization of the human metaphor in EPS.

5.3 Conclusions

This section focuses on conclusions based on findings by objectives that guided the study. They include:

5.3.1 The Metaphors Identified in Ekegusii Pop Songs

The study identified 54 metaphors in the Ekegusii pop songs (EPS) which describe human beings and *amasomo* (education). This validates the claim that metaphor use is pervasive (Lakoff & Johnson, 1980) and that metaphor is a basic linguistic feature of human understanding (Kövecses, 2002). Therefore, the Metaphor Identification Procedure *Vrije Universiteit* (MIPVU) is an effective method of identifying metaphors

in the EPS. This is in line with Steen's et al (2010) argument that MIPVU provides analytical procedures that researchers follow to identify the metaphors (cf. Section 4.1).

5.3.2 Analysis of the Metaphors in Ekegusii Pop Songs

The study also notes that the metaphors in the EPS are well accounted for in terms of the Conceptual Metaphor Theory (CMT). The generic Great Chain of Being Metaphor (GCBM) was also useful in classifying the metaphors into conceptual domains. The GCBM, however, did not effectively account for the objects metaphors in EPS, prompting the study to devise a categorization strategy of abstractness and concreteness to aid in comprehension. Metaphor is a useful cognitive tool of conceptualizing human beings and the concept of education in EPS.

5.3.3 The Influence of Sex in Metaphor Conceptualization in Ekegusii Pop Songs

The study also concludes that the demographic variable of sex has a significant influence in the conceptualization of the conceptual metaphors of A HUMAN BEING IS A HUMAN BEING, A HUMAN BEING IS AN ANIMAL and A HUMAN BEING /EDUCATION IS AN OBJECT in the EPS (cf. Section Section 4.3). Statistical evidence from Chi square test analysis show that sex has an insignificant influence in the conceptualization of A HUMAN BEING IS A PLANT conceptual domain in terms of negative metaphor value. (cf. Section 4.3).

5.4 Recommendations

The following recommendations are made based on the objectives of the study. In line with the first objective of the study which sought to identify metaphors in Ekegusii pop songs (EPS), language researchers should employ the Metaphor Identification Procedure

Vrije Universiteit (MIPVU) in metaphor studies. This is because the MIPVU provides analytical procedures that can be used to establish the metaphors from texts and songs (Ansar, 2010) (cf. Section 4.1). Past studies have proved that MIPVU is applicable in metaphor studies. For example, Gathigia (2014) finds MIPVU vital in studying the metaphors of love in Gikuyu. Krisnawati (2014) also employs MIPVU to identify soccer metaphors in two Indonesian newspapers.

Second, based on the second objective of the study whose focus was to analyse the metaphors in EPS, the study recommends that more studies on metaphors in Ekegusii songs be undertaken so that the human being, animal, plant, and objects metaphors used may offer an opportunity to comprehend the issues addressed in the songs. This may help people comprehend if the metaphors in songs are responsible for assigning human beings and complex systems like education with either positive or negative conceptualization. In addition, the research recommends that a study that is broad based and one that uses more than one theory be undertaken to give more interpretation of the metaphors in the EPS. The present study employs the Conceptual Metaphor Theory (CMT). Other theories like, the Conceptual Integration Theory (CIT) and the Cognitive Theory propounded by Barcelona (2003) should be used with the CMT to yield elaborative results.

Finally, in line with third objective which examines the influence of the sex variable in metaphor conceptualization in EPS, the research recommends that an extensive study be undertaken on the influence of sex in conceptualizing other songs like political and dirges in Ekegusii based on metaphor use. This will help to compile a comprehensive Ekegusii dictionary of metaphors which will be used as a reference material. The

Ekegusii dictionary of metaphors will aid in the communicative competence of Ekegusii speakers. This is because the Ekegusii speakers will be accorded a variety of words from which to choose.

5.5 Areas of Further Research

This research forms a basis for further research in metaphor conceptualization in EPS in the following aspects: first, the present study examines the influence of the demographic variable of sex in metaphor conceptualization in EPS. There are other variables like: religion and educational level which are not evaluated in this study. Further research, therefore, needs to be undertaken on the influence of the variables of education and religion on metaphor conceptualization in EPS.

Second, the present study focuses on metaphor conceptualization in EPS. The effect of performance to reveal the intention of the singer is not factored. Further research can be done on the performers' use of body language to communicate messages.

Third, the present study notes Lakoff and Johnson's (1980) argument that metaphor use is pervasive in society. Further research, therefore, should be conducted on metaphor and the teaching of language to highlight the effects of embodiment and cultural difference in the learning of language.

References

- Ahrens, K. (2002). When love is not digested: Underlying reasons for source to target domain pairings in the contemporary theory of metaphor. *Proceedings of the First Cognitive Linguistic Conference* (pp. 273-302). Cheng-Chi University, China.
- Akama, J.S., & Maxon, M. (Eds) (2006). *Ethnography of the Gusii of Western Kenya: A vanishing cultural heritage*. New York: The Edwin Mellen Press.
- Albertson, M. N. (2012). *The parent and teacher connection: The key to successful children's education* (Unpublished MA thesis), Colorado State University, USA.
- Alembi, E. (2002). *The Abanyole dirge: "Escorting" the dead with song and dance* (Unpublished doctoral dissertation), University of Helsinki, Finland.
- Allen, S. R. (2017). Food science education and websites. *Journal of Food Science Education*, 16(1), 4-5.
- Amanda, B., & Sakwa, L. M. (2012). The interpretation of sex in English textbooks in Uganda. *Pedagogy, Culture and Society*, 20(2), 173-190. <http://dx.doi.org/10.1080/14681366.2012.669394>.
- Ansar, C. N. (2010). The cultural basis of conceptual metaphor: The case of emotions in Akan and English. *Papers from the Lancaster University Postgraduate Conference in Linguistics & Language Teaching* (pp 1-25). Lancaster: Lancaster University.
- Aradi, C. E. (2017). A diachronic investigation of the Great Chain of Being metaphor in religion and political discourses of early modern and enlightenment philosophy. *International Journal of Humanities and Social Science*, 7(6), 214-222.
- Armi, E. (2006). *The art of American automobile design*. Pennsylvania: Pennsylvania University Press.
- Astuti, Y. W. (2016). Gender study on metaphor use in economic news discourse. *The Indonesian Journal of Language and Language Teaching*, 1 (1), 69-85.
- Aunga, S. (2011). *The nature of homonymous and polysemous relations in EkeGusii* (Unpublished MA thesis), Kenyatta University, Kenya.
- Barcelona, A. (1995). Metaphorical models of romantic love in Romeo and Juliet. *Journal of Pragmatics*, 24, 667-688.

- Barcelona, A. (2003). Clarifying and applying metaphor and metonymy. In R. Dirveen and R. Porings (Eds.), *Metaphor and metonymy comparison and contrast* (pp. 3-24). Berlin: Mouton de Gruyter.
- Barret, C.B. (2001). Does food aid stabilize food availability? *Economic Development and Cultural Change*, 49(2), 335-349.
- Barryzlova, Y., Isaeva, Y., Shekhtman, N. & Kerimov, R. (2013). Annotating a Russian corpus of conceptual metaphor: A bottom-up approach. *Proceedings of the First Workshop on Metaphor in NLP* (PP. 77-86). Atlanta, Georgia: Association for Computational Linguistics.
- Bayne, K. (2007). *Development of the human research animal bond and its impact on animal well-being*. Oxford: Oxford University Press.
- Bicknell, J. (2002). Can music convey semantic content? A Kantian approach. *The Journal of Aesthetics and Art Criticism*, 60 (3), 253-261.
- Bogdan, R., & Bicklen, S. (2003). *Qualitative research for education: An introduction to theories and methods* (4thed.). Upper Saddle River, NJ: Pearson Education Group.
- Bowdle, B., & Gentner, D. (2005). The career of metaphor. *Psychological Review*, 112(1), 193-216.
- Brink, P., & Wood, M. (1998). *Advanced design in marketing research*. Michigan: Sage Publications.
- Burns, N., & Grove, S.K. (1997). *The practice of nursing research conduct, critique, and utilization*. Philadelphia: W.B. Saunders and Co.
- Cameron, L. (2003). *Metaphor in educational discourse*. London: Continuum.
- Cameron, L., & Low, G. (1999). Metaphor. *Language Teaching*, 32, 77-96.
- Cammenga, J. (2002). *The phonology and morphology of Ekegusii- A Bantu language of Kenya*. Koln: Rudiger Koppe Verlag.
- Carston, R. (2002). *Thoughts and utterances: The pragmatics of explicit communication*. Oxford: Oxford University Press.
- Charteris-Black, J. (2004). *Corpus approaches to critical metaphor analysis*. London: Palgrave Macmillan.
- Cheney, D. L., & Seyfarth, R. M. (2007). *Baboon metaphysics: The evolution of a social mind*. Chicago: The University of Chicago Press.

- Chiappe, D. L., & Kennedy, J. M. (2001). Literal bases for metaphor and simile. *Metaphor and Symbol*, 16(3), 249-276.
- Chow, V. M. (2010). *A comparative study of the metaphor used in the economic news articles in Britain and Hong Kong* (Unpublished doctoral dissertation), University of Birmingham, Britain.
- Cienki, A. (2005). Metaphor in the “Strict father” and “Nurturant parent” Cognitive Models. A test case for two models of metaphors. *Journal of Language and Politics*, 3, 409 -440.
- Clark, B. (2013). *Relevance Theory*. Cambridge: Cambridge University Press.
- Clausen, T., & Croft, W. (1999). Domains and image schemas. *Cognitive Linguistics*, 10, 1 -31.
- Cohen, L. (2003). *A consumer's republic: The politics of mass consumption in postwar America*. New York: Random House.
- Cooper, R., & Schindler, P. (2006). *Business research methods*. New Delhi: Tata McGraw, Hill.
- Corrigan, & Penn, D. L. (1999). Lessons from social psychology on discrediting psychiatric stigma. *American Psychologist*, 54, 765-776.
- Coulson, T., & Oakley, T. (2000). Blending basics. *Cognitive Linguistics*, 11 (3/4), 96 - 175.
- Coulson, T., & Oakley, T. (2005). Blended and coded meaning: Literary and figurative meaning in Cognitive Semantics. *Journal of Pragmatics*, 37, 1510 – 1536.
- Coulter, C. (2008). *Vegetation response to seasonality of prescribed fire and post fire seeding following mechanical fuel-reduction treatment in oak-chaparral communities of South Western Oregon* (Unpublished MSC thesis), South Oregon University, USA.
- Creswell, J. W. (1999). Mixed-method research: Introduction and application. In G. Cizek (Ed.), *Handbook of educational policy*. San Diego, CA: Academic Press.
- Creswell, J.W. (2012). *Qualitative inquiry and research design: Choosing among the five traditions* (3rded.). California: Thousand Oaks.
- Croft, W., & Cruse, D. (2004). *Cognitive Linguistics*. Cambridge: Cambridge University Press.

- Crutch, S. J. (2006). Qualitatively different semantic representations for abstract and concrete words : Further evidence from the semantic reading errors of deep dyslexic patients. *Neurocase*, 12(2), 91-97.
- Crutch, S. J., & Warrington, E. K. (2005). Abstract and concrete concepts have structurally different representational frameworks. *Brain*, 128(3), 615-627.
- Daubert, M.D., & Kelly, L. J. (2016). The growth pattern of human teeth. *International Journal of Oral Science*, 8, 93-97.
- Deignan, A. (2003). *Metaphor and corpus linguistics*. Amsterdam: John Benjamins.
- De Nora, T. (2001). Aesthetic agency and musical practice: New directions in the sociology of music and emotion. In J.A. Sloboda and P. Juslin (Eds.), *Music and emotion: Theory and research* (pp.161-180). Oxford: Oxford University Press.
- Dibben, N., & Windsor, L. (2001). Constructivism in Nicholas Cook's introduction to music: Tips for a "new" psychology of music. *Musicae Scientiae Discussion Forum*, 2, 43-50.
- Dolvenry, S. (2013). *African Lion (panther Leo) Behaviour, Monitoring, and Survival in Human Dominated Landscape* (Unpublished doctoral dissertation), University of Wincousin-Madison, USA.
- Edeoga, P., & Mbah, B. (2012). Image Schema of the verb "se" in Igbo Semantics. *Research on Humanities and Social Sciences*, 12 (7), 42-48.
- Eleanor, A. C. (2006). *The impact of idealized images of female beauty of women's self concept: Who does it affect and when?* (Unpublished doctoral dissertation), University of Massachusetts, USA.
- Esenova, O. (2007). Plant metaphors for expression of emotions in the English language. *Beyond Philology*, 21, 7-21.
- Evans, V. (2007). Towards a cognitive compositional semantics. In U. Magnusson, H. Kardela and A. Glaz (Eds.), *Further insights in semantics and lexicography* (pp. 11-42). Poland: Marie Curie University Press.
- Evans, V., & Green, M. (2006). *Cognitive semantics: An introduction*. Edinburg: Edinburg University Press.
- Harper, S. (1997). *The subject of madness: Insanity, individuals and society in the late-medieval* (Unpublished doctoral thesis), University of Glaslow, Scotland.
- Hendrick, C., & Hendrick, S. (1995). Gender differences and similarities in sex and love. *Personal Relations*, 2, 55-65.

- Fauconnier, G., & Turner, M. (1998). Conceptual integration networks. *Cognitive Science*, 22(2), 133 - 187.
- Fauconnier, G., & Turner, M. (2002). *The way we think: Conceptual blending and the mind's hidden complexities*. New York: Basic Books.
- Franklin, S. P. (2011). *Being human, being church: The significance of the theological anthropology for ecclesiology* (Unpublished doctoral dissertation), McMaster Divinity College, Hamilton, Ontario, USA.
- Frith, S. (1988). *Music for pleasure: Essays in the sociology of pop*. Cambridge: Polity Press.
- Frith, S. (1996). *Performing rites on the value of popular music*. Cambridge: Harvard University Press.
- Fujio, C. (2014). *Toyota way document*. Taiwan: National Cheng Kung University Press.
- Gathigia, M. G. (2014). *Metaphors of love in Gikuyu: Conceptual mappings, vital relations and image schemas* (Unpublished doctoral thesis), Kenyatta University, Kenya.
- Gathigia, M. G. (2016). Metaphorical analysis of Murimi Wa Kahalf's pop song: INO NI MOMO. *Proceedings of the Second International Research Conference* (pp. 499-505). Chuka University, Kenya.
- Gardenfors, P. (2003). *Conceptual spaces: The geometry of thoughts*. Cambridge: MIT Press.
- Gentner, D., & Bowdle, B. (2008). Metaphor as structure-mapping. In R. W. Gibbs (Ed.), *The Cambridge handbook of metaphors and thought* (pp. 109-128). New York: Cambridge University Press.
- Gibbs, R. W. (2006). Metaphor interpretation as embodied simulation. *Mind & Language*, 21 (3), 379- 403.
- Gibbs, R. W. (2011). Evaluating Conceptual Metaphor Theory. *Discourse Processes*, 48(8), 529 - 562.
- Gibbs, R. W., & Beitel, D. (2003). What proverbs understanding reveals about how people think. In W. Mieder (Ed.), *Cognition, comprehension and communication: A decade of North American communication proverb studies* (pp. 7-52). Cohengehren: Schneider-Verlag.
- Gilbert, N. (2008). *Researching social life* (3rd ed). Guildford Nigel: Sage Publications.

- Glenn, J. (1992). The Mathematics dictionary. *Spring Science and Business Media*, 2(23), 74-75.
- Glucksberg, S. (2001). *Understanding figurative language: From metaphor to idiom*. Oxford: Oxford University Press.
- Glynn, D. (2010). Corpus driven-cognitive semantics. An introduction to the field. In D. Glynn and K. Fischer (Eds.), *Quantitative cognitive semantics. Corpus –driven approaches* (pp. 1-42). Berlin: Mouton de Gruyter.
- Goatly, A. (1997). *The language of metaphors*. London: Routledge.
- Grady, J. (1999). A typology of motivation for conceptual metaphor: Citation vs. resemblance. In Gibbs and Steen (Eds.), *Metaphor in cognitive linguistics* (pp. 57-78). Amsterdam: John Benjamins.
- Grady, J. (2000). Cognitive mechanism of conceptual integration. *Cognitive Linguistics*, 11, 335-345.
- Guthrie, M. (1971). *Comparative Bantu: An introduction to the Comparative Linguistics pre-history of Bantu languages*. Farnborough: Gregg press.
- Haas, A. (1979). Male and female spoken language differences: Stereotypes and evidence. *Psychological Bulletin*, 86 (3), 616-626.
- Hansen, R. C. (2014). *Swag free confidence reception research* (Unpublished bachelors degree), Roskilde University, Scotland.
- Harder, P. (2003). Mental spaces: Exactly when do we need them? *Cognitive Linguistics*, 14, 91 -96.
- Harper, S. (1997). *The subject of madness: Insanity, individuals and society in the late medieval English Literature* (Unpublished doctoral thesis), University of Glasgow, Scotland.
- Harris, H. (1995). Rethinking heterosexual relationships in Polynesia: A case of Mangaia, Cook Island. In W. Jankwiak (Ed.), *Romantic passion: A universal experience?* (pp. 95-127). New York: Columbia University Press.
- Hatch, D., & Milwad, S. (1987). *From blues to rock*. Manchester: Manchester University Press.
- Hendrick, S., & Hendrick, C. (1995). Gender differences and similarities in sex and love. *Personal Relationships*, 2, 55-65.
- Imre, A. (2010). Metaphors in cognitive linguistics. *Eger Journal of English Studies*, 10, 71-81.

- Jack, W., & Suri, T. (2010). The economics of M-PESA. *Innovations*, 4(2), 4-20.
- Jenkins, S. (2011). *Changing fortunes: Income mobility and poverty dynamics in Britain*. Oxford: Oxford University Press.
- Jeptoo, P. (2014). *The morpho syntax of the Naandi determiner phrase: A minimalist approach* (Unpublished MA Thesis), Moi University, Kenya.
- Jones, A. (2006). Violence and “othering” in colonial and post colonial Africa. Case study: Banda’s Malawi. *Journal of African Cultural Studies*, 18 (2), 197 -213.
- Jones, B. (2015). *Social and environmental impacts of charcoal production in Liberia* (Unpublished MA thesis), The University of Michigan, USA.
- Kandula, B. U. (2012). *Do the causes of poverty vary by neighborhood type?* (Unpublished doctoral thesis), Cleveland University, USA.
- Kenya National Bureau of Statistics (2010). *2009 Kenya population and housing census: Population distribution by age, sex and administrative units, vol. 1c*. Nairobi: Government Press.
- Khamis, S. A. (2005). Clash of interests and conceptualization of Taarab in East Africa, *Swahili Form*, 12, 133-159.
- Kieltyka, R., & Kleparski, G. (2005). The ups and downs of the Great Chain of Being: The case of canine canine zoosemy in the history of English. *Studia Anglica Resoviensia*, 3, 76-87.
- Kieschnick, J. (2003). *The impact of Buddhism on Chinese material culture*. New Jersey: Princeton University Press.
- Kleparski, G.A. (2008). The joys and sorrows of metaphorical consumption: *Mozarellas, prostisciuttos, muttons and yum-yum girls*— foodsemy with a romance accent, *Z e s z y t y n a u k o w e Uniwersytetużeszowskiego, Seria Filologiczna Studiaanglicare Soviensia*, 5, 45-59.
- Koller, V. (2008). *Metaphor and sex in business media discourse: A critical cognitive study*. Hampshire, England: Palgrave Macmillan.
- Koller, V., & Semino, E. (2009). Metaphor, politics and sex: A case from Germany. In K. Ahrens (Ed.), *Politics and sex* (pp.9-35). Basingstoke: Palgrave.
- Kombo, D., & Tromp, L. (2006). *Proposal and thesis writing: An introduction*. Nairobi: Paulines Publications Africa.
- Konston, D. (2014). *Beauty: The fortunes of ancient Greek idea*. New York: Oxford University Press.

- Kothari, C. (2004). *Research methodology: Methods and techniques* (2nd ed.). New Delhi: New Age International Publishers.
- Kövecses, Z. (1986). *Metaphor of anger, pride and love: A lexical approach to the structure of concepts*. Amsterdam: John Benjamins.
- Kövecses, Z. (1988). *The language of love: The semantics of passion in conversational English*. Lewisburg, Pa: Bucknell University Press.
- Kövecses, Z. (2000). *Metaphor and emotion: Language, culture and the body in human feeling*. Cambridge: Cambridge University Press.
- Kövecses, Z. (2002) *Metaphor: A practical introduction*. Oxford: Oxford University Press.
- Kövecses, Z. (2005). *Metaphor in culture: Universality and variation*. New York: Cambridge University Press.
- Kövecses, Z. (2008). Metaphor and culture. In Grabes., A. Nunning & S. Baumbach (Eds.), *Metaphor shaping culture and theory* (pp 3-16). Tübingen: Gunter Narr Verlag.
- Krickmann, A. (1998). On the relationship of the rhetorical, modal, logical and syntactic planes in Estonian proverbs. *An Electronic Journal of Folklore*, 8, 51-99.
- Krisnawati, E. (2014). Metaphors in Indonesian soccer news. *Theory and Practice in Language Studies*, 4 (1), 24 -29.
- Krzeszowski, T. P. (1997). *Angels and devils in Hell: Elements of axiology in semantics*. Warszawa: Wydawnictwo Energeia.
- Kylie, L. (2015). *Metaphors of love in the lyrics of Kylie Minogue* (Unpublished MA thesis), University of Oulu, Finland.
- Labov, W., Ash, S. & Boberg, C. (2006). *Atlas of North American English*. New York: Mouton de Gruyter.
- Lagman, D. (2015). *Evolution of vertebrate vision by means of whole genome duplication* (Unpublished MA thesis), Uppsala Universitet, Sweden.
- Lakoff, G. (1993). The contemporary theory of metaphor. In A. Ortony (Ed.), *Metaphor and thought* (2nd ed.) (pp 17-38). Cambridge: Cambridge University Press.
- Lakoff, G., & Johnson, M. (1980). *Metaphors we live by*. Chicago: University of Chicago Press.

- Lakoff G. & Johnson, M. (1999). *Philosophy in the flesh: the embodied mind and its challenge to Western thought*. New York: Basic book.
- Lakoff, G., & Johnson, M. (2003). *Metaphors we live by*. Chicago: University of Chicago Press.
- Lakoff, G., & Turner, M. (1989). *More than cool reason: A field guide to poetic metaphor*. Chicago: University of Chicago Press.
- Langacker, R. W. (1991). *Foundations of cognitive grammar*: Stanford, California: Stanford University Press.
- Langacker, R. W. (2010). Conceptualization, symbolism and grammar. *International Journal of Cognitive Linguistics*, 1(1), 31-63.
- Lee, H. J. (1999). *A cognitive semantics analysis of manipulative motion verbs in Korean with reference to English* (Unpublished doctoral thesis), Rice University, South Korea.
- Legard, R., Keegan, J. & Ward, K. (2003). In-depth interviews. In J. Kitchier & J. Lewis (Eds.), *Qualitative research practice- A guide for students and researchers* (pp.132 – 169). Thousand Oaks, CA: Sage Publications.
- Lewis, p., & Thornhill, A. (2010). *Research methods for Business students* (4thed.). New Jersey: Prentice Hall.
- Liu, X., & Zhao, G. (2013). A comparative study of emotion metaphors between English and Chinese. *Theory and Practice in Language Studies*, 3(1), 155-162.
- Longhurst, B. (1996). *Popular music and society*. Cambridge: Polity Press.
- López, I. (2009). Of women, bitches, chickens and vixens: animal metaphors for women in English and Spanish. *Cultura, Lenguaje y Representación/Culture, Language and Representation*, 7(7), 77-100.
- Machakanja, I. (2006). *Conceptual metaphor in English and Shona. A cross-linguistic and cross-cultural study* (Unpublished doctoral thesis), University of South Africa, South Africa.
- Malamed, C. (2009). Gestalt you graphics: Improving instructional graphics. *Graphics, Technology and Strategy*, 2, 22-30.
- Manaseh, A.M. (2016). Instructional leadership: The role of heads of schools in managing the instructional programme. *International Journal of Educational Leadership and Management*, 4(1), 30-47.

- Mbah, M., & Edeoga, N. (2012). Image schema of the verb “se” in Igbo semantics. *Research on Humanities and Social Sciences*, 2 (7), 41-52.
- Mberi, E. (2003). *Metaphors in Shona: A cognitive approach*. Harare: University of Zimbabwe Publications.
- McConkie, B. (2005). The foolishness of teaching: *Religious Educator*, 6(1), 1-21.
- McCuaig, K. (2012). *Jamaican Canadian music in Toronto: A preliminary history* (Unpublished MA thesis), Carleton University, Canada.
- McDonald, R. (2002). What are musical identities, and why are they important? In R. McDonald, D.J. Hargreaves & D. Miell (Eds.), *Musical identities* (pp. 1-20). Oxford: Oxford University Press.
- McIntosh, K. R. (2000). Towards a networks theory of cognition. *Neural Networks*, 13, 861-870.
- McNabb, D.E. (2004). *Research methods for political Science: Quantitative and qualitative methods*. New Delhi: Prentice Hall of India.
- McShane, C. (2004). *Down the Asphalt path: The automobile and the American city*. New York: Colombia University Press.
- Miller, M. (2006). *Bottled water: Why is it big?* (Unpublished MA thesis), USA.
- Monanti, F., Okong’o, F. & Musotsi, L. (2014). Children’s poetry and personality formation: Analysis of Gusii children’s texts. *Journal of Emerging Trends in Educational Research and Policy Studies*, 5 (2), 140-148.
- Mopelolade, O. O. (2012). *“In the Ghetto, life no easy for we”: The construction and negotiation of identity in Ajegunle Raga* (Unpublished MA thesis), the University of Guelph, Nigeria.
- Mutai, B. K. (2000). *How to write qualitative research proposal: A complete and simplified recipe*. New York: Thelley Publications.
- Newman, M., Goorm, C. & Hendelman, L. (2008). *Gender difference in language use: An analysis of 14,000 test samples: Discourse process*. Routledge: Tylor and Francis Group.
- Nishina, Y. (2017). A study of pop songs based on the billboard corpus. *International Journal of Language and Linguistics*, 4 (2), 125-134.
- Nyakoe, G.N., Ongarora, D.O. & Matu, P.M. (2012). Conceptualization of ‘Death is a Journey’ and ‘Death as Rest’ in EkeGusii euphemism. *Theory and Practice in Language Studies*, 2(7), 1452-1457.

- Nyakoe, G.N., Ongarora, D.O. & Oloo, P. (2014). An analysis of the food metaphor in EkeGusii HIV and AIDS discourse. *International Journal of Academic Research in Business and Social Sciences*, 4(1), 221 -228.
- Nyakundi, A. O. (2010). *The translation of figurative language in the book of Proverbs in EkeGusii Bible*(Unpublished MA thesis), Kenyatta University, Kenya.
- Oakley, T. (2007). Image schemas. In D. Geeraerts & H. Cuyckens (Eds.), *The handbook of Cognitive Linguistics*(pp. 214-235). Oxford: Oxford University Press.
- Obwoye, C. (2014). *A lexico-semantic analysis of EkeGusii circumcision social varieties* (Unpublished MA thesis), University of South Africa, South Africa.
- Omollo, H. O. (2014). *A lexical pragmatic approach to Ohangla music: A case of metaphors*(Unpublished MA project), The University of Nairobi, Kenya.
- Onchoke, A. S. (2018). A Cognitive Linguistics study of EkeGusii onomastics: The case of the metaphor. *Linguistics and Literature Studies*, 6(2), 88-98. DOI: 10.13189/lls.2018.060206
- Onwuegbuzie, A. J. & Collins, K. M. (2007). A typology of mixed sampling designs in social science research. *The Qualitative Report*, 12 (2), 281-316.
- Orangi, J., & Shisia, A. (2015). Strategic planning and implementation practices at the Kisii County Government in Kenya. *International Journal of Economics, Commerce and Management*, 3, (6), 715-731.
- Otieno, M. T. (2014). *A semantic analysis of Dholuo metonymy using Cognitive Semantics Theory*(Unpublished MA thesis), University of Nairobi, Kenya.
- Palinkas, I. (2006). The development of the senses argumentum. *Kossuth Egyetemi Kiado, Derecen*, 2, 191-197.
- Pallais, A. (2014). Inefficient hiring in entry-level labor markets. *American Economic Review*, 104, 3565-3599.
- Parrot, A.C. (1999). Does cigarette smoking cause stress? *American Psychologist*, 54 (10), 17-20.
- Patton, M. Q. (1990). *Qualitative research and evaluating methods* (2nded.). Newbury Park, CA: Sage.
- Patton, M. Q. (2002). *Qualitative research and evaluation methods*(4thed.). Thousand Oaks, CA: Sage Publications.

- Peña, S. (2000). *A cognitive approach to image schematic component in metaphorical expression of emotion in English*. Logrono: Universidad de la Rioja.
- Pitcher, R. (2013). Using metaphor analysis: MIP and beyond. *The Qualitative Report*, 18(68), 1-8.
- Polit, D. F., & Beck, C. J. (2004). *Nursing research: Appraising evidence for nursing practice* (7thed.). Philadelphia: Wolters/Lippincott Williams & Wilkins.
- Powis, T., & Cairns, D. (2003). Mining for meaning. Text mining the relationship reconciliation and beliefs about Aboriginals. *Australian Journal of Psychology*, 55, 59-62.
- Pragglejaz Group. (2007). MIP: A method of identifying metaphorically used words in discourse. *Metaphor and Symbol*, 22(1), 1-39.
- Puey, J., Yeh, & Perterson, J. (2009). Porcupine and axin. *Nature Chemical Biology*, 5, 74-75.
- Rakova, M. (2003). *The extent of the literal: Metaphor, polysemy the theories of concepts*. London: Macmillan Publications.
- Regier, T. (1996). *The human semantic potential: Spatial language and constrained connectionism*. Cambridge: MIT Press.
- Rhodes, L. K. (2010). *An apparent ugliness: Fashion and dressing poor* (Unpublished MA thesis), RMIT University, Australia.
- Roncero, C. (2013). *Understanding figurative language: Studies on the comprehension of metaphors and similes* (Unpublished doctoral thesis), Concordia University Canada.
- Rosengren, K. E. (1981). Advances in Scandinavia content analysis: An introduction. In K. E. Rosengren (Ed.), *Advances in content analysis* (pp. 9-19). Beverly Hills, CA: Sage publications.
- Rosinska, F. S. (2016). The comparison of A HUMAN BEING IS A PLANT metaphor between the English and Polish language. *World Journal of Social Sciences*, 3, (1), 15-21.
- Rundell, M., & Fox, G. (2007). *Macmillan English dictionary advanced learners*. London: Macmillan publications.
- Saaed, J. (1997). *Semantics*: Cambridge: Blackwell Publishers Ltd.
- Sandelowski, M. (1995). Focus on qualitative methods: Sample sizes in qualitative research. *Research in Nursing and Health*, 18, 179-183.

- Saunders, M., Lewis, P. & Thornhill, A. (2007). *Research methods for Business students* (2nded.). Great Britain: Pearson Education Ltd.
- Scales, A. J., & Snielder, R. (1998). What is noise? *Geophysics*, 63(4), 1122-1124.
- Scruton, R. (2005). *Philosophy: Principles and problems*. London: The University of Chicago Press.
- Sharbel, J. P. (2016). *Poor metaphors: How language makes, and how analyzing popular stereotypes can challenge, social attitudes that question the value of the economically oppressed in a democratic society* (Unpublished MA thesis), University of Tennessee, USA.
- Shroeder, J. (2005). *Researching audience*. New York: Arnold Publications.
- Simon, F., & Wills, S. (2001). *The Cambridge companion to pop and rock*. Cambridge: Cambridge University Press.
- Smith, M. K., Pollio, H. R., & Pitts, M. K. (1981). Metaphor as intellectual history: Conceptual categories underlying figurative usage in American English from 1675 to 1975. *Linguistics*, 19, 911-935.
- Spivy, R. C. (2007). *Analysis of ride quality of tractors semi-trailers* (Unpublished MSC teachers), Clemson University, USA.
- Startwood, D. J. (2013). *Cultivating practical wisdom* (Unpublished doctoral dissertation), University of Minesota, USA.
- Staw, L., & Christopher, W. (2002). *American popular music*. Oxford: Oxford University Press.
- Steen, G.J. (2007). *Finding metaphors in grammar and usage*. Amsterdam: John Benjamins Publishing Company.
- Steen, G., Dorst, A., Herrmann, J. B., Kaal, A. A., Krennmayr, T. & Pasma, T. (2010). *A method for linguistic metaphor identification*. Amsterdam: John Benjamins Publishing Company.
- Sullivan, S. (2013). Pop music. *Encyclopedia of Great Popular Song Recording*, 2, 101-103.
- Summers, D. (Ed.). (2005). *Longman dictionary of contemporary English* (4thed.). Harlow: Pearson Education Ltd.
- Szabina, N. (2011). *Application of different selection and biotechnical methods for rentable goat breeding* (Unpublished doctoral thesis), University of West Hungary, Hungary.

- Tagg, P. (2015). *Analysing popular music*. New York: Mass Media Music Scholars Press.
- Talmy, L. (1988). Force dynamics in language and cognition. *Cognitive Science*, 12, 49-100.
- The Holy Bible (1982). *New King James Version*. Philadelphia: National Publishing Company.
- Thuong, P. (2012). *A study of linguistic features of personification in English and Vietnamese* (unpublished MA thesis), University of Danang, Vietnam.
- Underwood, G. (2009). Compassionate love: A framework for research. In B. Fehr, S. Sprecher and L. Underwood (Eds.), *The science of compassionate love: Theory, research and applications* (pp. 3-25). Malden, MA: Blackwell.
- UNESCO (2006). *Global action plan: Improving support to countries in achieving the EFA goals*. Paris, UNESCO
- Wamalwa, E.(2015). Condom use determinants and practices among people living with HIV in Kisii County, Kenya. *The Open AIDS Journal*, 9, 104-111.
- Wang, Y. (2007). *Cognitive linguistics*. Shanghai: Shanghai Foreign Language Education Press.
- Weber, E. (1998). *Reggae Island: Jamaican music in digital age*. New York: Da Carlo Press.
- Weisberg, L. F. (2012). *More than words: Metaphor in the mind, brain and Literature* (Unpublished honours thesis), Brown University, USA.
- White, G.C. (2001). *The Effects of class, age, sex and race on musical preferences: an examination of the omnivore/univore framework*(Unpublished MSC Thesis), Virginia Polytechnic and State University, USA.
- William, N. (2005). *Your research project*. New Delhi: Vistaar Publications.
- Wilson, D. (2006). Relevance theory and Lexical Pragmatics. *Italian Journal of Linguistics*, 15, 273-291.
- Wilson, D., & Carston.R. (2006). Metaphor, relevance and the emergent property issue. *Mind and Language*, 21, 406 -412.
- Wilson, D., & Sperber, D. (2004). *Relevance theory: The handbook of Pragmatics*. Oxford: Blackwell.

- Woodin, L. S. (2006). *Social relationships and disabled people* (Unpublished doctoral thesis), the University of Leeds, UK.
- Yu, N. (2003). The bodily dimension of meaning in Chinese: What do we do and mean with – hands? In E. H. Casad & B. P. Gray (Eds.), *Cognitive linguistics and non-Indo-European languages* (337-362). Berlin: Mouton de Gruyter.
- Yu, N. (2004). The eyes for sight and mind. *Journal of Pragmatics*, 36, 663-686).
- Yu, Z., Kun., & Mixia, T. (2015). Chemical composition of pepper seed. *Journal of Food Science and Technology*, 35 (4), 659-663.
- Yudiastini, W. (2016). Gender study on metaphor use in economic news discourse. *The Indonesian Journal of Language Teaching*, 1(1), 15-21.
- Zimmer, Z. (2008). Poverty, wealth inequality and health among older adults in rural Cambodia. *Social Science Journal*, 66(1), 57-71.

Appendix A: A Map of Kisii County



Appendix B: Interview Schedule

The purpose of this interview schedule is to seek your views on the metaphors in Ekegusii Pop Songs (EPS). Any information you give will be treated with confidence and will only be used for the success of this academic research.

Please tick your sex.

Male

Female

The following metaphors are used in the songs *obwanchani mbori gochora* (love does not choose) by Ontiti Bikundo and *amasomo* (education) by Chritopher Mosioma (Embarambamba). What is your understanding of each of the metaphors?

NO	EKEGUSII	GLOSS	MEANING	POS./NEG. METAPHOR VALUE
1	<i>Omonto n' ebarimo</i>	A human being is an insane person		
2	<i>Omonto n' richara</i>	A human being is a foolish person		
3	<i>Omonto n' omoonia amakara</i>	A human being is a charcoal seller		
4	<i>Ange buna oyo okoonia amakara</i>	He/she is like a charcoal seller		
5	<i>Omonto n' abanto</i>	A human being is people		
6	<i>Omonto n' ekerema</i>	A human being is a disabled person		
7	<i>Botaka mbori borema</i>	Poverty is not disability		
8	<i>Omonto n' omotaka</i>	A human being is a poor person		
9	<i>Omonto n' rigegu</i>	A human being is a molar tooth		
10	<i>Omonto n' omotwe</i>	A human being is a head		
11	<i>Omonto n' omotwe ekoya</i>	A human being is a conical head		
12	<i>Abwate omotwe ekoya</i>	He/she has a conical head		
13	<i>Omonto n' egekondo</i>	A human being is a monkey		
14	<i>Tosoma buna ekerongo</i>	Do not study like a porcupine		

15	<i>Omonto n' embori</i>	A human being is a goat		
16	<i>Ange buna embori</i>	He/she is like a goat		
17	<i>Omonto n' etumbato</i>	A human being is tobacco		
18	<i>Amasomo abwekaine ritunda</i>	Education resembles a fruit		
19	<i>Amasomo n' ebinagwa</i>	Education is Mauritius thorns		
20	<i>Omonto n' rinani</i>	A human being is a forest		
21	<i>Tosoma buna rinani</i>	Do not study like a forest		
22	<i>Omonto n' egesukari</i>	A human being is a sweet banana		
23	<i>Omonto n' riuga</i>	A human being is a flower		
24	<i>Omonto n' eyarare</i>	A human being is pepper		
25	<i>Eyarare otakari tekrorera</i>	Pepper you do not eat should not irritate you		
26	<i>Tosoma buna egetugi</i>	Do not study like a stump		
27	<i>Amasomo enge ritunda</i>	Education is like a fruit		
28	<i>Omonto n' egete</i>	A human being is a stick		
29	<i>Omonto n' amabuta</i>	A human being is oil		
30	<i>Amasomo n' endagera</i>	Education is food		
31	<i>Tosoma buna ekerogo</i>	Do not study like a chair		
32	<i>Ange buna ekerogo</i>	He/she is like a chair		
33	<i>Tosoma buna ekebuyu</i>	Do not study like a jerrican		
34	<i>Ange buna ekebuyu</i>	He/she is like a jerrican		
35	<i>Agotenga buna omokeba</i>	He /she dances like dances like a tin can		
36	<i>Omonto n' MPESA</i>	A human being is mobile money		
37	<i>Omonto n' ekebeya</i>	A human being is a tin lamp		
38	<i>Omonto n' egetenge</i>	A human being is a <i>kitenge</i>		
39	<i>Omonto n' ekanisa</i>	A human being is a church		
40	<i>Omonto n' echuba</i>	A human being is a bottle		
41	<i>Neba tori nyomba</i>	Even if you are not a house		
42	<i>Amasomo abwekaine ekebunguo</i>	Education resembles a key		
43	<i>Omonto n' ekeragita</i>	A human being is a tractor		
44	<i>Neba tori gari</i>	Even if one is not a vehicle		
45	<i>Mosuko nimbe e' Toyota</i>	One day day I will be a Toyota		
46	<i>Omonto n' ekeng'ong'ino</i>	A human being is ugliness		
47	<i>Omonto n' obomwamu</i>	A human being is blackness		
48	<i>Omonto n' oborabu</i>	A human being is light		
49	<i>Omonto n' obobariri</i>	A human being is redness		
50	<i>Amasomo n' obong'aini</i>	Education is wisdom		
51	<i>Amasomo abwate obong'aini</i>	Education possesses wisdom		
52	<i>Omonto n' kelele</i>	A human being is noise		
53	<i>Amasomo n' eswag</i>	Education is a style		
54	<i>Love is blindness</i>	Love is blindness		

Thank you for taking part in this study

Appendix C: Ekegusii Pop Song (Education: Embarambamba)

Amasomo

Amasomo abwate egento gete×2
Obong'aini bwane×2

Akogera nkoragera×2
Tosoma matagataga×2
Matagataga
Okoba matagataga
Tosoma buna ebarimo×2
Okoba n' ebarimo
Tosoma buna egetugi×2
Buna egetugi
Tosoma buna ekebuyu×2
Buna ekebuyu
Tosoma buna ekerogo×2
Buna ekerogo

Ukisoma matagataga, utakuwa matagataga×2
Matagataga
Ukisomana kelele, utakuwa makelele ×2
Amasomo ni' igoro igoro
Igoro igoro
Amasomo ne' eswag
Igoro igoro
Amasomo ne' egento kiane ×2
Egento kiane

Oyo nabo are iga×2
Agotenga buna omokeba×2
Oyo nabo are iga
Abwate omotwe ekoya×2
Are omotwe ekoya
Oyo nabo are iga
Ange buna ekebuyu×2

Oyo nabo are igo×3
Ange buna oyo okoonia amakara×2
Omoonia amakara
Oyo nabo are igo×3

Ange buna egetugi×2
Oyo nabo are igo×3
Omwana omosomu
Naende baka ekanisa×2
Omonyakanisa

Oria nabo are igo×3
Naende baka sobo
Agotenga buya baito, agotara buya,
Agokwana buya
Abwate egento gete×2
Egento kiaye×3
Gekogera akoragera×2
Amasomo aye, endagera yaye

Education

education has something ×2
my wisdom ×2

it makes me eat ×2
do not study carelessly ×2
carelessly
you will become carelessness
do not study like a mad man ×2
you will be insane person
do not study like a stump ×2
like a stump
do not study like a jericen ×2
like a jericen
do not study like a chair ×2
like a chair

if you study carelessly, you will be carelessness ×2
carelessness
if you study noisily, you will be noise ×2
education is lofty lofty×2
lofty lofty
education is a style
lofty lofty
education is my thing ×2
my thing

this is like that ×2
dances like a tin ×2
this one is like that
has a conical head ×2
he/she is a conical head
this one is like that
he is like like a jericen ×2

this one is like that ×3
he/she is like a charcoal seller ×2
a charcoal seller
this one is like that ×3

he is like a stump ×2
this one is like that ×3
a child who is a scholar
even up to church ×2
he/she is a church

that one is like that ×3
up to his home
dances well, walks well,
talks well
has something ×2
his thing ×3
that makes him eat ×2
his education, his food

Abwo n' abana basomete
Abana amauga

Omwana osomete
Omwana amabuta×2
Omwana ekieni ×2
Amasomo abwekaine ekebunguo
Ekia baba takuna chisemi×2
Lydia ×3
Takuna ebinagwa×2
Tosoma buna rinani×2
Okoba rinani
Tosoma buna embori×2
Okoba embori
Tosoma buna embori×2

Daudi mpesa soma
Ekebeya fred naye soma
Pamela egetenge naye boigo
Amasomo abwekaineritunda
Omogaka keragita enguri
Mama wa kijiji na James echuba

those are educated children
children who are flowers

a learned child
a child who is oil ×2
a childy who is beauty ×2
education resembles a key
my grandmother's child eat education ×2
Lydia ×3
eat Mauritius thorns ×2
do not study like a forest ×2
you will be a forest
do not study like a goat ×2
you will be a goat
do not study like a goat ×2

David Mpesa study
The tin lamp Fred also study
Pamele *kitenge* also study
education resembles a fruit
The oldman tractor
The mother of the village and James the bottle

Appendix D: Ekegusii Pop Song (Love does not Choose: Ontiri Bikundo)

OBWANCHANI MBORI GOCHORA

Obwachani Bikundo mbori gochora×2
Noba ekerema, noba omotaka,
Noba tori kieni, neba tori gari.
Eyarare gaki otakori, inki bono egokororera
Omonto naba n'egekondo anyiomire,
Ekio n' ekiaye, igo nagianchete ×2

Omonto naba n' etumbato anyioma,

Eyio n' eyaye, igo nanyianchete×2
Nanyora ekeng'ong'ino, ekio nekiaye

Obwachani Bikundo mbori gochora×2
Noba ekerema, noba obotaka,
Noba tori kieni, noba tori nyomba
house
Eyarare gaki otari kori,
Inki bono egokororera×2

Kwamboka one inche ningwanchete,
Tonya koigwa amang'ana y' abanto×2
Takonya koigwa amang'ana agokorei×2

Kennedy Mwamosioma
Na Evans Nyaoga omotwe korwa Bobaracho,
Gokonyora Kennedy rigegu mokwanie,
Kwamboka one baba aye n' egesukari kiane,
Kwamboka one baba ningwanchete
Takonya koigwa amang'ana agokorei
Agerire bono kwabeire egete,
Omwanchwa one kwarenge omenene

Agerire bono kwamwamire,
Kwabeire obomwamu
Sweety yane kwarenge omobariri ×2
Obobariri
Agerire bono kwamwamire,
Sweety yane kwarenge omobariri ×2
Eyarare bono otakori
Inki gekogera egokororera×2
Pilipili omwabo otakori inki egokororera×2

Amang'ana abagengi bagokwana ×2
Bikundo inche n' omotaka ×2
Bikundo n' richara tindikiri×2
Bakogenga erinde oimoke egende ×2
Bakani botaka tari borema×2
Naintwe mosuko gaki ntobe banto×2
Omonto n' abanto

LOVE DOES NOT CHOOSE

love Bikundo does not choose ×2
even if you were disabled, even you were poor
Even if you were ugly, even you were not a vehicle
why should pepper you do not eat irritate you
even if a person has married a monkey
it is his, he loves it ×2

even if a person has married tobacco,

it is his, he loves it ×2
even if he got an ugly thing, it is his.

love Bikundo does not choose ×2
even if you were disabled, even if you were poverty
even if you not handsome, even if you were not a
pepper that you do not eat,
why does it irritate you ×2

my Kwamboka I love you
do not listen to what people say ×2
do not listen to what makes you thin ×2

Kennedy Mwamosioma
and Evans Nyaoga the head from Bobaracho
if you meet Kennedy the molar teeth greet him
my Kwamboka you are my sweet banana
my Kwamboka I love you
do not listen to what makes you thin
it has made you a stick
my lover you were big

it has made you dark,
you have become blackness
my sweetie you were light ×2
redness
it has made you black,
my sweetie you were red ×2
pepper that you do not eat,
why does it irritate you ×2
why should pepper you do not eat irritate you ×2

what malicious people say ×2
Bikundo I am poor ×2
Bikundo i'm foolis i'm unemployed ×2
they incite you to arise and go ×2
tell them poverty is not disability ×2
one day we will be people ×2
a human being is people

Eti inche n' eyarare
Obwanchani Bikundo mbori gochora

Noba ekerema, noba omotaka,
Noba tori kieni, noba egekondo,
Kwamboka one inche ningwanchete ×2
Komwanchaine nabo mokomenya
Nonya nase enkoru ye eguto
Nonyioma omoiseke bwo' omonda,
Kagwanchete nabo mokomenya,
Abasongo bagoteba buna love is blind.
Nonya nasomete nabo nkonya konanageri
Mosuko nimbe e' Toyota

Eyarare gaki otakori, inki bono egokororera×2
Omonto naba n'egekondo anyiomire,
Ekio ne ekiaye, igo nagianchete ×2
Omonto naba n' etumbato anyioma,
Eyio n' yaye, igo nanyianchete×2
Nanyora ekeng'ong'ino, ekio nekiaye

that I am pepper
love Bikundo does not choose

even if you were disabled, even if you were poor
even if you were ugly, even if you were a monkey
my Kwamboka I love you ×2
if you love each other you can live
even in hedchog's hole
even if you married a wealthy man's daughter,
if she loves you, you can live
The white people say love is blind
even if i'm uneducated I can fumble
one day I will be a Toyota.

why should pepper you do not eat irritate you ×2
even if a person has married a monkey
it is his, he loves it ×2
even if a person has married tobacco
it is his, he loves it ×2
even if it were an ugliness, it is his

Appendix E: Metaphors in Ekegusii Pop Songs

NO	EkeGusii	Gloss	Conceptual Domain
1	<i>Omonto n' ebarimo</i>	A human being is an insane person	Human Being
2	<i>Omonto n' richara</i>	A human being is a foolish person	Human Being
3	<i>Omonto n' omooniamakara</i>	A human being is a charcoal seller	Human Being
4	<i>Ange buna oyo okooniamakara</i>	He/she is like a charcoal seller	Human Being
5	<i>Omonto n' abanto</i>	A human being is people	Human Being
6	<i>Omonto n' ekerema</i>	A human being is a disabled person	Human Being
7	<i>Botaka mbori borema</i>	Poverty is not disability	Human Being
8	<i>Omonto n' omotaka</i>	A human being is a poor person	Human Being
9	<i>Omonto n' rigegu</i>	A human being is a molar tooth	Human being
10	<i>Omonto n' omotwe</i>	A human being is a head	Human being
11	<i>Omonto n' omotwe ekoya</i>	A human being is a conical head	Human being
12	<i>Abwate omotwe ekoya</i>	He/she has a conical head	Human being
13	<i>Omonto n' egekondo</i>	A human being is a monkey	Animal
14	<i>Tosoma buna ekerongo</i>	Do not study like a porcupine	Animal
15	<i>Omonto n' embori</i>	A human being is a goat	Animal
16	<i>Ange buna embori</i>	He/she is like a goat	Animal
17	<i>Omonto n' etumbato</i>	A human being is tobacco	Plant
18	<i>Amasomo abwekaine ritunda</i>	Education resembles a fruit	Plant
19	<i>Amasomo n' ebinagwa</i>	Education is Mauritius thorns	Plant
20	<i>Omonto n' rinani</i>	A human being is a forest	Plant
21	<i>Tosoma buna rinani</i>	Do not study like a forest	Plant
22	<i>Omonto n' egesukari</i>	A human being is a sweet banana	Plant
23	<i>Omonto n' riuga</i>	A human being is a flower	Plant
24	<i>Omonto n' eyarare</i>	A human being is pepper	Plant
25	<i>Eyarare otakari tekrorera</i>	Pepper you do not eat should not irritate you	Plant
26	<i>Tosoma buna egetugi</i>	Do not study like a stump	Plant
27	<i>Amasomo enge ritunda</i>	Education is like a fruit	Plant
28	<i>Omonto n' egete</i>	A human being is a stick	Concrete Object
29	<i>Omonto n' amabuta</i>	A human being is oil	Concrete Object
30	<i>Amasomo n' endagera</i>	Education is food	Concrete Object
31	<i>Tosoma buna ekerogo</i>	Do not study like a chair	Concrete Object
32	<i>Ange buna ekerogo</i>	He/she is like a chair	Concrete Object
33	<i>Tosoma buna ekebuyu</i>	Do not study like a jerrican	Concrete Object
34	<i>Ange buna ekebuyu</i>	He/she is like a jerrican	Concrete Object
35	<i>Agotenga buna omokeba</i>	He/she dances like dances like a tin can	Concrete Object
36	<i>Omonto n' MPESA</i>	A human being is mobile money	Concrete Object
37	<i>Omonto n' ekebeya</i>	A human being is a tin lamp	Concrete Object
38	<i>Omonto n' egetenge</i>	A human being is a <i>kitenge</i>	Concrete Object
39	<i>Omonto n' ekanisa</i>	A human being is a church	Concrete Object
40	<i>Omonto n' echuba</i>	A human being is a bottle	Concrete Object
41	<i>Neba tori nyomba</i>	Even if you are not a house	Concrete Object
42	<i>Amasomo abwekaine ekebunguo</i>	Education resembles a key	Concrete Object
43	<i>Omonto n' ekeragita</i>	A human being is a tractor	Concrete Object

44	<i>Neba tori gari</i>	Even if one is not a vehicle	Concrete Object
45	<i>Mosuko nimbe e' Toyota</i>	One day day I will be a Toyota	Concrete Object
46	<i>Omonto n' ekeng'ong'ino</i>	A human being is ugliness	Abstract Object
47	<i>Omonto n' obomwamu</i>	A human being is blackness	Abstract Object
48	<i>Omonto n' oborabu</i>	A human being is light	Abstract Object
49	<i>Omonto n' obobariri</i>	A human being is redness	Abstract Object
50	<i>Amasomo n' obong'aini</i>	Education is wisdom	Abstract Object
51	<i>Amasomo abwate obong'aini</i>	Education possesses wisdom	Abstract Object
52	<i>Omonto n' kelele</i>	A human being is noise	Abstract Object
53	<i>Amasomo n' eswag</i>	Education is a style	Abstract Object
54	<i>Love is blindness</i>	Love is blindness	Abstract Object
55	<i>Amasomo n' egento</i>	Education is something	-
56	<i>Amasomo n' igoro</i>	Education is lofty	-
57	<i>Omonto matagataga</i>	A human being is carelessness	-

Appendix F: Metaphor Conceptualization by the Gender Variable

NO	EkeGusii	Gloss	Conceptual Domain	Metaphor Conceptualization			
				MALE		FEMALE	
				Pos	Neg	Pos	Neg
1	<i>Omonto n' ebarimo</i>	A human being is an insane person	Human Being	6	7	8	5
2	<i>Omonto n' richara</i>	A human being is a foolish person	Human Being	3	15	8	9
3	<i>Omonto n' omoonia amakara</i>	A human being is a charcoal seller	Human Being	8	10	11	8
4	<i>Ange buna oyo okoonia amakara</i>	He/she is like a charcoal seller	Human Being	5	13	6	11
5	<i>Omonto n' abanto</i>	A human being is people	Human Being	10	7	11	7
6	<i>Omonto n' ekerema</i>	A human being is a disabled person	Human Being	3	15	9	9
7	<i>Botaka mbori borema</i>	Poverty is not disability	Human Being	9	8	10	9
8	<i>Omonto n' omotaka</i>	A human being is a poor person	Human Being	8	9	10	8
9	<i>Omonto n' rigegu</i>	A human being is a molar tooth	Human being	14	3	8	9
10	<i>Omonto n' omotwe</i>	A human being is a head	Human being	13	4	8	10
11	<i>Omonto n' omotwe ekoya</i>	A human being is a conical head	Human being	11	5	6	10
12	<i>Abwate omotwe ekoya</i>	He/she has a conical head	Human being	12	5	5	10
13	<i>Omonto n' egekondo</i>	A human being is a monkey	Animal	5	12	0	18
14	<i>Tosoma buna ekerongo</i>	Do not study like a porcupine	Animal	3	14	2	15
15	<i>Omonto n' embori</i>	A human being is a goat	Animal	2	15	3	15
16	<i>Ange buna embori</i>	He/she is like a goat	Animal	5	12	4	14
17	<i>Omonto n' etumbato</i>	A human being is tobacco	Plant	2	15	1	17
18	<i>Amasomo abwekaine ritunda</i>	Education resembles a fruit	Plant	14	3	16	1
19	<i>Amasomo n' ebinagwa</i>	Education is Mauritius thorns	Plant	4	14	3	14
20	<i>Omonto n' rinani</i>	A human being is a forest	Plant	10	8	7	11
21	<i>Tosoma buna rinani</i>	Do not study like a forest	Plant	10	8	7	11
22	<i>Omonto n' egesukari</i>	A human being is a sweet banana	Plant	12	5	8	10
23	<i>Omonto n' riuga</i>	A human being is a	Plant	15	3	17	1

		flower					
24	<i>Omonto n' eyarare</i>	A human being is pepper	Plant	11	7	8	9
25	<i>Eyarare otakari tekrorera</i>	Pepper you do not eat should not irritate you	Plant	10	7	9	8
26	<i>Tosoma buna egetugi</i>	Do not study like a stump	Plant	5	13	7	11
27	<i>Amasomo enge ritunda</i>	Education is like a fruit	Plant				
28	<i>Omonto n' egete</i>	A human being is a stick	Concrete Object	1	15	0	18
29	<i>Omonto n' amabuta</i>	A human being is oil	Concrete Object	10	7	6	12
30	<i>Amasomo n' endagera</i>	Education is food	Concrete Object	14	2	17	1
31	<i>Tosoma buna ekerogo</i>	Do not study like a chair	Concrete Object	4	13	3	13
32	<i>Ange buna ekerogo</i>	He/she is like a chair	Concrete Object	5	12	4	14
33	<i>Tosoma buna ekebuyu</i>	Do not study like a jerrican	Concrete Object	6	12	5	13
34	<i>Ange buna ekebuyu</i>	He/she is like a jerrican	Concrete Object	6	12	4	16
35	<i>Agotenga buna omokeba</i>	He /she dances like dances like a tin can	Concrete Object	3	15	5	13
36	<i>Omonto n' MPESA</i>	A human being is mobile money	Concrete Object	15	3	15	2
37	<i>Omonto n' ekebeya</i>	A human being is a tin lamp	Concrete Object	1	17	1	16
38	<i>Omonto n' egetenge</i>	A human being is a kitenge	Concrete Object	13	5	16	2
39	<i>Omonto n' ekanisa</i>	A human being is a church	Concrete Object	12	6	14	4
40	<i>Omonto n' echuba</i>	A human being is a bottle	Concrete Object	11	7	6	12
41	<i>Neba tori nyomba</i>	Even if you are not a house	Concrete Object	6	12	7	11
42	<i>Amasomo abwekaine ekebunguo</i>	Education resembles a key	Concrete Object	12	6	13	7
43	<i>Omonto n' ekeragita</i>	A human being is a tractor	Concrete Object	14	3	16	1
44	<i>Neba tori gari</i>	Even if one is not a vehicle	Concrete Object	8	9	11	7
45	<i>Mosuko nimbe e' Toyota</i>	One day day I will be a Toyota	Concrete Object	16	2	15	2
46	<i>Omonto n' ekeng'ong'ino</i>	A human being is ugliness	Abstract Object	12	5	3	14
47	<i>Omonto n' obomwamu</i>	A human being is blackness	Abstract Object	3	15	5	13
48	<i>Omonto n' oborabu</i>	A human being is light	Abstract Object	10	7	12	6
49	<i>Omonto n' obobariri</i>	A human being is	Abstract Object	11	6	13	3

		redness					
50	<i>Amasomo n' obong'aini</i>	Education is wisdom	Abstract Object	15	3	17	1
51	<i>Amasomo obong'aini abwate</i>	Education possesses wisdom	Abstract Object				
52	<i>Omonto n' kelele</i>	A human being is noise	Abstract Object	3	14	2	15
53	<i>Amasomo n' eswag</i>	Education is a style	Abstract Object	13	4	14	3
54	<i>Love is blindness</i>	Love is blindness	Abstract Object	15	2	14	3

Key

Pos - Positive

Neg - Negative

Appendix G: Research Permit


THIS IS TO CERTIFY THAT:
MR. VICTOR ONDARA NTABO
of KARATINA UNIVERSITY, 96046-80110
LIKONI, has been permitted to conduct
research in Kisii County

on the topic: A COGNITIVE SEMANTIC
ANALYSIS OF EKEGUSII POP SONGS

for the period ending:
17th January, 2019

Permit No : NACOSTI/P/18/10242/20861
Date Of Issue : 17th January, 2018
Fee Recieved :Ksh 1000




.....
Applicant's
Signature


.....
Director General
National Commission for Science,
Technology & Innovation

CONDITIONS

1. The License is valid for the proposed research, research site specified period.
2. Both the Licence and any rights thereunder are non-transferable.
3. Upon request of the Commission, the Licensee shall submit a progress report.
4. The Licensee shall report to the County Director of Education and County Governor in the area of research before commencement of the research.
5. Excavation, filming and collection of specimens are subject to further permissions from relevant Government agencies.
6. This Licence does not give authority to transfer research materials.
7. The Licensee shall submit two (2) hard copies and upload a soft copy of their final report.
8. The Commission reserves the right to modify the conditions of this Licence including its cancellation without prior notice.



REPUBLIC OF KENYA



National Commission for Science,
Technology and Innovation

RESEARCH CLEARANCE
PERMIT

Serial No.A **17128**

CONDITIONS: see back page



**NATIONAL COMMISSION FOR SCIENCE,
TECHNOLOGY AND INNOVATION**

Telephone: 020 400 7000,
0713 788787,0735404245
Fax: +254-20-318245,318249
Email: dg@nacosti.go.ke
Website: www.nacosti.go.ke
When replying please quote

NACOSTI, Upper Kabete
Off Waiyaki Way
P.O. Box 30623-00100
NAIROBI-KENYA

Ref: No. **NACOSTI/P/18/10242/20861**

Date: **17th January, 2018**

Victor Ondara Ntabo
Karatina University
P.O. Box 1957-10101
KARATINA.

RE: RESEARCH AUTHORIZATION

Following your application for authority to carry out research on "*A cognitive semantic analysis of Ekegusii pop songs,*" I am pleased to inform you that you have been authorized to undertake research in **Kisii County** for the period ending **17th January, 2019.**

You are advised to report to **the County Commissioner and the County Director of Education, Kisii County** before embarking on the research project.

Kindly note that, as an applicant who has been licensed under the Science, Technology and Innovation Act, 2013 to conduct research in Kenya, you shall deposit **a copy** of the final research report to the Commission within **one year** of completion. The soft copy of the same should be submitted through the Online Research Information System.


BONIFACE WANYAMA
FOR: DIRECTOR-GENERAL/CEO

Copy to:

The County Commissioner
Kisii County.

The County Director of Education
Kisii County.