

**A COMPARATIVE ANALYSIS OF CONCEPTUAL METAPHORS AND
METONYMIES OF LOVE IN SELECTED DHOLUO BENGA SONGS**

BY OCHIENG KABASELLE AND ATOMI SIFA

BY

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**A THESIS SUBMITTED IN PARTIAL FULFILMENT OF THE
REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS
IN LINGUISTICS**

DEPARTMENT OF LINGUISTICS

MASENO UNIVERSITY

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DECLARATION

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ACKNOWLEDGEMENT

This far the lord has brought us.

I would wish to pass my gratitude to all who have helped me make this dream come true.

My special thanks go to my two Supervisors, Dr. Oloo Pamela and Dr. Magonya Lilian. Indeed you have been a blessing to me. The walk has been long and bumpy but at no time did you tire of holding my hands. You were there for me whenever I needed assistance. I will not forget your words of encouragement and reassurance. You were more of friends than supervisors to me. May God bless and keep you.

I also want to thank all my lecturers who took me through this course to this end. I appreciate the entire Department of Linguistics, Maseno University. Your support for students is invaluable. I am particularly indebted to Dr. Yakub Adams for the assistance you accorded me. Your input cannot be taken for granted.

Finally, I wish to extend my appreciation to my family and friends. You stood with me through it all. Thanks for all the support.

DEDICATION

This work is dedicated to my children Amanda and Jimmy.

ABSTRACT

One of the ways in which people communicate in a society is through songs. Benga music is a genre of Kenyan popular music. Dholuo benga love songs have been in existence from 1960s to date. Aspects of language, like metaphors, usually vary over time due to external and internal influences on a speech community. The different linguistic expressions of love in Dholuo benga love songs are evidence of various conceptualizations of love over time by the benga artistes. Language use, other than the rhythm, defines a song and has a direct influence on the audience who may consider it either pleasant or unpleasant to listen to. Music artistes may address the same concept in their songs but their conceptualization of the concept may not necessarily be the same. The aim of this comparative study was to establish conceptualization of love by two male Dholuo benga artistes in Kenya, in two different time frames (1970s and 2000s). The specific objectives were to: determine the conceptual metaphors that motivate the linguistic metaphors and metonymies used in reference to romantic love by Ochieng Kabaselle and Atomi Sifa, examine how the source and target domains of the conceptual metaphors are mapped in Dholuo benga love songs by Ochieng Kabaselle and Atomi Sifa, and to establish the metaphoric and metonymic variations in conceptualization of romantic love between Ochieng Kabaselle and Atomi Sifa. The study was guided by Lakoff and Johnson (1980) Conceptual Metaphor Theory. The theory's tenets are metaphors structure thinking, metaphor structure knowledge; metaphor is central to abstract language and metaphor is grounded to physical experience. These aspects were used to analyze linguistic metaphors and metonymies of love in selected benga songs by Ochieng Kabaselle (1970s) and Atomi Sifa (2000s). The theory consequently aided in determining the conceptual metaphors that motivate the metaphoric expressions. The study adopted the analytical research design. The linguistic metaphors and metonymies identified in the songs were analyzed and categorized into their respective conceptual metaphor domains. The study then drew comparison between the conceptualization of romantic love in 1970s and 2000s. The study population comprised a total of thirty Dholuo benga love songs. Seventy eight metaphoric and metonymic expressions of love were extracted from lyrics of the thirty love songs by Ochieng Kabaselle and Atomi Sifa. Purposive sampling technique was used to select the love songs with required metaphorical expressions and saturated sampling technique was employed to get the requisite linguistic metaphors and metonymies of love. The data was then analyzed qualitatively into themes. The findings were that the conceptual metaphors that motivate the linguistic metaphors and metonymies of love by Ochieng Kabaselle and Atomi Sifa are THE OBJECT OF LOVE IS TASTY FOOD, LOVE IS A MALADY, LOVE IS A BOND, LOVE IS AN OBJECT, OBJECT OF LOVE IS A SMALL CHILD, OBJECT OF LOVE IS A PHYSICALLY BEAUTIFUL WOMAN, LOVE IS INTIMATE SEXUAL BEHAVIOUR and OBJECT OF LOVE IS A LUXURIOUS OBJECT. The study concluded that there exist similarities and variations in conceptualization of love between 1970s and 2000s male Dholuo benga artistes. The research findings offer insights in the fields of semantics, cognitive linguistics and sociolinguistics.

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OPERATIONAL DEFINITION OF TERMS

Conceptual metaphor: Metaphor that constructs target domains (abstract concepts) in terms of a source domain (concrete concepts)

Metaphor: A figure of speech that makes comparison between two things things that are basically dissimilar.

Linguistic metaphor: Metaphoric expressions that are evidence of conceptual metaphors in language.

Metonymy: A figure of speech that consists of the use of the name of one object or concept for that of another to which it is related or of which it is part.

Linguistic expressions: Refers to both linguistic metaphors and metonymic expressions.

Romantic love: The obsessive thinking about and craving for a particular person

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CHAPTER ONE

INTRODUCTION

The introduction comprises the background to the study, background on the metaphor, metonymy, a brief history of benga music, statement of the problem, research questions and objectives of the study, the scope of the study, justification of the study and theoretical framework.

1.1. Background to the Study

This study is a comparative analysis of conceptual metaphors of love in selected Dholuo benga love songs of the years 1970s and 2000s by Ochieng Kabaselle and Atomi Sifa respectively. Music is one of the ways through which people communicate in a society in matters concerning social issues like love, death, nationalism, patriotism and many others. Aspects of language just like other aspects of culture tend to change over time. More often than not, the needs of speakers like new technologies, products and experiences require new words which all drive language change. It is also worth noting that no two individuals use language in exactly the same way. The vocabulary and phrases people use depend on where they live, their age, education level and social status (Butler, 2005).

Croft (1995) regards language as a rich and complex communication system, embedded in socio- cultural and psychological contexts of use. The linguistic system is not self-contained or autonomous from external factors, but is shaped by them. Croft (1995) further asserts that a functional theory of language must take into account the connections

between language and cognition, the social and cultural contexts of language use. Other linguists like Brinton and Traugott (2005) also recognise the intimate relationship between context and language use, synchronic variation and diachronic change.

Other than regarding language as a cognitive capacity, Brinton and Traugott (2005) likewise consider language as a device for communication between speakers, where there is a causal relationship between meaning and linguistic structure in which external factors may shape language structure. Still on variation in language use, Kövecses (2003) addresses causes of metaphor variation and points out that metaphors may vary along social, style, sub-cultural and individual dimensions. Kövecses (2003) explains that many metaphors vary because of variations in human experiences. At the same time, metaphors vary because the cognitive processes we put to use for the creation of abstract thought may also vary. Kövecses (2003) is thus a confirmation of Butler (2005) that language use varies depending on individuals. This is important to the present study which explores metaphorical and metonymic expressions of love as reflected in Dholuo benga love songs - by Atomi Sifa and Ochieng Kabaselle – who sang in two different time frames. The present study, which is a comparative study, establishes variations in the conceptual metaphors of love and the possible causes of variations between conceptualization of love by the two benga artistes.

1.1.1. Metaphor

A metaphor is defined as a way of conceiving of one thing in terms of another, and its primary function is to enhance understanding (Lakoff & Johnson, 1980). It could also be

defined as a figure of speech that makes a comparison between two things that are basically dissimilar. In other words, it describes one thing in terms of another. “A metaphor describes one object as being or having the characteristics of a second object, for example, *Life is a dream*” (Damrosch, 1985: 990).

Lakoff and Johnson (1980) argue that human communication is intrinsically metaphorical, and that human communication as we know it could not exist without metaphor. They add that our most essential mental concepts like time and space are inherently suffused with metaphorical descriptions, so that “The way we think, what we experience and what we do every day is very much a matter of metaphor” (Lakoff & Johnson, 1980:3).

A conceptual metaphor is defined as the systematic structuring or restructuring of one conceptual target domain, a coherent organization of experience, in terms of a source domain through the projection of semantic features of one domain on to the other. Typically, target domains are abstract while source domains are concrete. In other words, a conceptual metaphor is defined as understanding a more abstract conceptual domain in terms of a less abstract and a more concrete domain by using knowledge structures of a less abstract aspect of experience to reason about a more abstract aspect of experience (Kövecses, 2002).

Conceptual metaphors, which are metaphors that function at the level of thought, are repeatedly referred to by Lakoff and Johnson (1980) simply as metaphors. An example of a conceptual metaphor is HAPPY IS UP. This metaphor is realized in language by what

Lakoff and Johnson (1980) refer to as linguistic metaphors. Examples of such expressions are *I'm feeling up* and *my spirits rose* (Lakoff & Johnson, 1980:15). In the HAPPY IS UP conceptual metaphor, Lakoff and Johnson (1980) argue for the existence of conceptual link between the ideas HAPPY and UP. However, we cannot use the conceptual metaphor HAPPY IS UP because it is an abstract concept; rather, the linguistic metaphors like *she is in high spirits* are used to reflect this metaphor.

Lakoff and Johnson (1980) therefore propose that linguistic metaphors are good evidence of the embodied nature of our conceptual organization. Said differently, linguistic metaphors reflect metaphorical structuring and organization of our conceptual system. Thus, conceptual metaphor theorists analyze linguistic metaphors or metaphorical expressions that are used to talk about one conceptual domain in terms of another to infer underlying conceptual structure and organization.

Taking the LOVE IS A JOURNEY conceptual metaphor as an illustration, Lakoff and Johnson (1980) perceive the structure of journeys used to metaphorically understand the target domain of love in English. The following cross domain mappings explain the

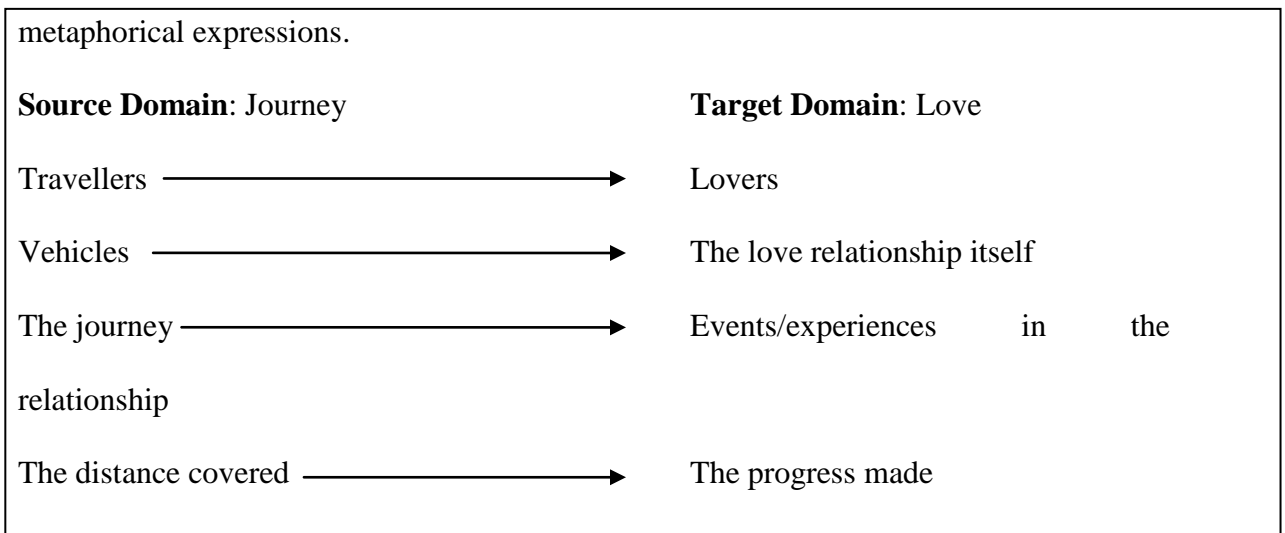


Figure1: Cross domain mappings of LOVE IS A JOURNEY

Travellers are mapped onto lovers, vehicles onto the love relationship itself, the journey onto events or experiences in the relationship and the distance covered onto the progress made in the relationship. From these mappings, one thus gets linguistic metaphors such as, *Look how far we've come, We've hit a dead-end street, We can't turn back now* and so on (Lakoff & Johnson, 1980:44).

The conceptual mappings as explained by Lakoff and Johnson (1980) and Kövecses (2002) are important to the present study since the study has analyzed conceptual mappings of love as expressed in the lyrics of Atomi Sifa (2000s) and Ochieng Kabaselle (1970s) in Dholuo benga music. Studies on conceptual metaphors have also been undertaken in a number of African languages like in Shona, Akan, Ekegusii and Afrikaans by Makachanja (2006), Malan (2008), Kadenge (2010) and Ansah (2010) respectively. The present study too has analyzed conceptual metaphors and their cross domain mappings; however, unlike Lakoff and Johnson (1980) and Kövecses (2002), the present study is based on Dholuo which was not studied by the mentioned researches. At the same time, the present study is a comparative study that sought to find out intracultural variations in conceptual metaphors of love between two benga artistes.

1.1.2 Metonymy

In relating metaphor and metonymy, Lakoff and Johnson (1980) state that metonymies are cases when we use one entity in reference to another to which it is related. Lindquist (2009) puts it that, metonymy is based on association which means to have a connection with, while metaphor is based on similarity meaning to be alike in characteristics. Lakoff

and Johnson (1980) also claim that the primary function of metonymy is referential. Put differently, one entity is used in reference to another. As with metaphors, metonymies are also part of our ordinary, everyday life and not just a matter of language. Metonymies as well are grounded in our world experiences. We organize our thoughts, actions and attitudes and language in terms of both metonymy and metaphor (Lakoff & Johnson, 1980). An example of a metonymy is *The ham sandwich is waiting for his check* (Lindquist, 2009:118). The *ham* is used to refer to the person ordering the sandwich, rather than the actual ham sandwich. In such a case, therefore, *the ham sandwich* is associated with and is not similar to the person ordering it. This can be further explained that the person ordering the *ham* is connected or associated with the *ham* but does not have similar characteristics with the *ham*.

According to Kövecses (2003), metonymies, unlike conceptual metaphors, involve a single domain or concept. The purpose of metonymy is to provide mental access to a domain through part of the same domain or to a part of a domain through another part in the same domain. Thus, metonymy, unlike a metaphor, is a ‘stand – for’ relation (that is, a part stands for the whole or part stands for another part) within a single domain.

Kövecses (2000:5) gives the following examples of metonymies of love:

Increase in body heat stands for love: *I felt hot all over when I saw her.*

Dizziness stands for love: *She is in a daze over him* or *I feel dizzy every time I see her.*

Inability to breathe stands for love: *You take my breath away.*

Sweaty palms stand for love: *His palms became sweaty when he looked at her.*

Sex stands for love: *They made love.*

Inability to think stands for love: *He can't think straight when around her.*

To help further explain the difference between metonymies and metaphors, if the above expressions were to be made metaphors then we would have:

Increase in body heat is love

Dizziness is love

Inability to breathe is love

Sweaty palms is love

Sex is love

Inability to think is love

The linguistic expressions, which are in italics, in the contrary do not change.

In other words, emotion metaphors and metonymies can be conceptual and linguistic in Lakoff and Johnson (1980) sense. There is an important connection between emotion metaphors and metonymies; namely, that metonymies can be said to motivate metaphors. This motivation is not simply linguistic or conceptual, but also physical, in the sense that metonymies indicate certain physical aspects of the body involved in emotion (Kövecses, 2000, –see section 2.2).

Metaphors and metonymies are closely related and differentiating the two sometimes may not be easy. Referring to Metaphor Identification Procedure (MIP), Steen (2007:31) explains that metonymic words typically express a stand- for or part- for - whole, relationship that differs from comparison process of metaphors. However, he says that

there are many examples where metaphor and metonymy are intertwined. In that, a metaphor may turn into metonymy. In the sentence, *Indira Gandhi was cut down by her own bodyguards*, the words *cut down* appear to be metaphoric because the contextual meaning is *killed* and possibly that she fell in the process, but the literal meaning of *cut down* requires the act of physical cutting. The metaphoric expression is motivated by the PEOPLE ARE PLANTS conceptual metaphor. When plants grow, they become physically bigger this calls for their pruning or being cut down completely. Speakers use this additional information to understand certain features of human life. However, had she been literally cut with swords, rather than being shot, the contrast of meaning would disappear and the cutting would be one aspect of the act of killing where *cutting* would be a part standing for the whole *killing*, making it metonymy.

Steen's (2007) study is relevant to the present study since it explains the relationship between metonymies and metaphors, and their identification procedures. Similarly, the present study investigated different metaphorical and metonymic conceptualization of love by male Dholuo bengal artists of the 1970s and 2000s. The present study however differs from Steen (2007) in that it identified linguistic metaphors and metonymies of love in Dholuo, which is an African Nilotic language spoken in Kenya and then analyzed their conceptual metaphor domains in an attempt to investigate the conceptualization of love in Dholuo bengal love songs of 1970s and 2000s. This aided the study in establishing whether there were any variations in the conceptualization of love in Dholuo bengal songs over time.

1.1.3 Benga Music

Benga is a genre of Kenyan popular music. Benga's most distinctive feature is its fast-paced rhythmic beat and bouncy finger picking guitar technique. The core of benga is the lead guitar, which essentially follows the track of the vocals. The peculiarity of the benga beat comes from the combination of a sharp lead guitar overriding the rhythm and bass (Awuonda, 2007).

The pace of the guitars which has a steady rise to a crescendo and an equally quick refrain mark benga apart from other music. Luo guitarists long cultivated a unique technique of playing the guitar. They commonly do not massage the strings as their Congolese counter parts do but rather pluck and pick single notes rapidly in a fashion a kin to playing a *nyatiti* – the traditional lyre of the Luo people. Benga is undoubtedly music that is danced because of its fast tempo. Dancers commonly do not hold hands or embrace as the case with other music, for instance Congolese rumba (Awuonda, 2007).

Benga's origin remains unclear, but it is believed to have been brought from Congo to Kenya in the 1950s by the Luo of Nyanza Province in Kenya, who had travelled to Congo for work and adventure. The Luo of Kenya have for a long time played an eight – string lyre called *Nyatiti*, and guitarists from the area sought to imitate the instrument's syncopated melodies. Benga music has since spread to other parts of the country, for example; there is Kikuyu benga among the Gikuyu of Central Kenya and Luhya benga among the Abaluhya speakers. The first use of the word benga in any recording was in 1963 in a song called *Monica Odongo* by the Ogara Boys. The etymology of the name

benga remains controversial as some people believe that the name was derived from ‘Obengo’, the name of the legendary *benga* musician Daniel Owino Misiani’s mother, while others say the word refers to a popular loose skirt at the time, which was also known as ‘ogara skirt’ (Senoga-Zake, 1986).

Benga is loosely linked to Congolese rumba with a trend that earlier saw Congolese musicians incorporating *benga* in rumba music. This study notes that *benga* music is dynamic and has developed over the years from 1960s to date. The 1960s and early 1970s was a period of transition in East African music. The Voice of Kenya national service radio mostly played the slow tempo Congolese rumba, whereas the fast paced sound of *benga* was limited to the Voice of Kenya vernacular regional services, such as Kisumu Radio Service. The meeting of *benga* and rumba happened against a socio-economic backdrop as *benga* was at the time regarded as a rural sound, while Congolese rumba was the entertainment for the emerging urban middle class of the 1960s (Daily Nation, Friday, March 25, 2011).

In 1967, the first major *benga* band, Shirati Jazz, was formed by Daniel Owino Misiani. The 1970s also saw the formation of bands like Victoria Jazz fronted by Collela Mazee and Ochieng Nelly Mengo, and Continental Kilo Dumbe Dumbe Jazz by George Ramogi. Many bands that sing in Dholuo have developed a style from Congolese rumba, in a trend that started with Ochieng Kabaselleh in the 1970s and continued with Okatch Biggy, Musa Juma and Tom Kodiyo. It is however noted that because the origins of *benga* are traced to Nyanza Province, all popular Luo music is commonly referred to as *benga*. And

now in its sixth decade, benga has expanded to many regions. The new millennium has seen the emergence of musicians like Dola Kabarry and Musa Juma who developed a kind of benga that infused elements of rumba. The late Musa Juma was able also to mould other musicians such as John Junior, Ogonji, Madanji Perimeter and Musa Juma's late brother Omondi Tonny (Daily Nation, Friday, March 25th, 2011).

The textual themes in Kenyan popular guitar music, varies on a wide range of topics. For instance, there are benga artistes who address the theme of romantic love, whereby one expresses his or her love to a loved one. Some sing about social events and comment on social issues concerning everyday life in their communities, whereas other artistes sing about sadness, death, nationalism and patriotism. It is noted that one major difference in this type of music is the very rare reference to explicitly sexual acts. This is culturally Kenyan in that it is uncommon to discuss matters pertaining to sex publicly (Okumu, 1993).

While benga was initially perceived as the music of the rural and 'uncivilized', it has been embraced by both the young and old Kenyan generations over the years. Benga music has become the most popular Kenyan music with a multitude of small benga bands playing in a number of bars all across Kenya (Senoga – Zake, 1986).

This background information on benga music is significant to the present study since linguistic metaphors and metonymies of love that were studied were extracted from the lyrics of Dholuo benga love songs by Ochieng Kabaselle and Atomi Sifa.

1.1.3.1 Ochieng Kabaselleh and Atomi Sifa

Ochieng Kabaselleh whose real name was Hajullas Nyapanji was born in Asembo Kokise, Siaya County in the year 1950 and died in 1998. He spoke the Trans- Yala dialect of Dholuo (one of the two dialects of Dholuo) which is the dialect of the wider Siaya County. Kabaselleh, as he is popularly known, chose the artistic name Ochieng Kabaselleh to hide his music career from his mother as he recorded his first hit album when he was fifteen years old, by then a secondary school student at Pumwani Secondary School. It is also argued that he chose the name because of great admiration he had for the great Congolese musician Joseph Athanase Tchamala Kabaselle popularly known as Le Grand Kalle (Ongong'a, 2013).

Kabaselleh joined the music scene in 1967 and became one of the most versatile musicians in Kenya in the early 1970s. Kabaselleh and his Lunna Kidi Band developed a unique blend of Kenyan and Congolese rumba which he baptized 'Mbuta Dance'. His songs continue to influence many emerging Kenyan musicians. Most of his songs released in the 70s, 80s and 90s such as, *Eliza, Nyar-Gombe, Achi Maria, Wuora Ogolla Adoyo, Zainabu, Nyager, Millicento and Mbuta Mombasa* still get a lot of air play on Kenya's radio stations and are also continuously played by live bands throughout the country (Ongong'a, 2013).

On the contrary, Atomi Sifa, whose real name is Tom Mboya Ngaga, is a very recent musician of the 21st century. He was born in Homabay county, Kanyaluo West location in

1976. He started his primary education in 1982 at Adiedo Primary School and later transferred to Got Okii Primary School where he dropped out in class seven due to lack of school fees. Atomi having been orphaned at an early age had a difficult childhood. In order to earn a living he tried his hands in fishing and even became a street boy at some point before he discovered his talent in music. He began his music career in 2000 as a dancer with the Luo benga musician Lilian Auma Aoko popularly known as Princess Julie. Atomi Sifa later became a singer in 2001 and has produced a number of love songs which include, *Achieng Painkiller*, *Milly Born Smart*, *Aparo Born Sweet*, *Emmy Atoti Super*, *Molly Miss Kenya*, and *Sella Patco* just to mention a few. Unlike Kabaselleh, he speaks South Nyanza dialect of Dholuo (from an interview with Atomi Sifa).

Ochieng Kabaselle and Atomi Sifa are in this case two individuals who sang at two different time frames with different social experiences. Kövecses (2003) and Burtler (2005) posit that many metaphors vary because human experience also varies and that no two individuals use language exactly the same way. The present study sought to investigate variations in conceptualization of love by Ochieng Kabaselle (1970s) and Atomi Sifa (2000s) in Dholuo benga love songs. The two male artistes namely, Ochieng Kabaselle and Atomi Sifa were the subject of this study.

1.2 Statement of the Problem

One of the ways through which people communicate in a society is songs. Recorded Dholuo benga songs have been in existence since the 1960s. Different aspects of culture including language aspects usually vary over time due to external influences on a speech

community. Variations in linguistic features like metaphorical expressions may also occur depending on individuals' conceptualization of emotions. Over the years, Dholuo benga music has seen benga artistes of 1970s like Ochieng Kabaselle, Kasongo, Owino Misiani, and many others giving way to more recent Dholuo benga artistes of the year 2000s like Atomi Sifa, Madanji Perimeter and Otieno Aloka. The themes that these two groups of artistes address such as love, politics and social relationships have however not changed. Language use other than rhythm in a song has a direct influence on the audience who may consider it either pleasant or unpleasant to listen to. Music artistes may address the same concept in their songs but their conceptualization of the concept may not necessarily be the same.

1.3 Research Questions

- i. Which conceptual metaphors motivate the linguistic metaphors and metonymies used in reference to romantic love by Ochieng Kabaselle and Atomi Sifa?
- ii. How are the source and the target domains of the conceptual metaphors of romantic love mapped in the songs by Atomi Sifa and Ochieng Kabaselle?
- iii. What are the metaphoric and metonymic variations in conceptualization of romantic love between Atomi Sifa and Ochieng Kabaselle?

1.4 Research Objectives

The general objective of the study was to establish whether conceptualization of romantic love by two Dholuo benga artistes, in two different time zones (1970s and 2000s) is the same or different.

The specific objectives of the study were to:

- i. Determine the conceptual metaphors that motivate the linguistic metaphors and metonymies used in reference to romantic love by Ochieng Kabaselle and Atomi Sifa.
- ii. Examine how the source and the target domains of the conceptual metaphors of romantic love are mapped in the songs by Ochieng Kabaselle and Atomi Sifa.
- iii. Establish the metaphorical and metonymic variations in conceptualization of romantic love between Ochieng Kabaselle and Atomi Sifa.

1.5 Scope of the Study

This study limited itself to Dholuo benga love songs by two male artistes, namely; Ochieng Kabaselle and Atomi Sifa. The study was confined to thirty three Ochieng Kabaselle's love songs produced in 1970s and fourteen Atomi Sifa's love songs of 2000s. Conceptual metaphors under study were restricted to conceptual metaphors as defined by conceptual metaphor theory. The main proponents of the conceptual metaphor theory are George Lakoff and Mark Johnson (1980).

1.6 Justification

Language use which is of interest to the society at large was no doubt dealt with in this study given that music is one medium of communication. The choice of benga music is because it entails creative use of language which is rich in metaphorical expressions. Benga is also music that can be traced from the old to the modern generations. Besides this, it addresses contemporary thematic concerns like love, relationships and women

thus making it a relevant topic of study in cognitive linguistics. The study therefore sought to investigate metonymic and metaphorical variations in the conceptualization of love in Dholuo benga songs by Kabaselle and Atomi Sifa whose findings is hoped to offer new insights in the fields of semantics, cognitive linguistics and sociolinguistics.

This study focused on benga songs of 1970s and because according to Awuonda (2007), there were no female benga artistes in the 1970s, female artistes were not studied in the present research. Normally benga is dominated by men, but a few female musicians have managed to break through. Notably, they have emerged after the deaths of their musician husbands. A good example is PrincessJully, who took over her husband's Jolly Boys Band after his death in 1997 (Awuonda, 2007). Ochieng Kabaselle compared to other benga artistes of 1970s has addressed the theme of love in many of his songs and the same applies to Atomi Sifa whose songs are mainly love songs among other benga artistes of 2000s. In addition to the love theme songs, the two benga artistes have extensively used metaphors in their songs. Some artistes use more metaphors than others, hence the choice to study songs by Kabaselle and Atomi in the present research on metaphorical expressions of love.

The choice of the years 1970s and 2000s is because 1970s include benga songs of 1960s which is the period that benga music was pioneered in Kenya (Daily Nation, Friday, March 25, 2011). The songs produced in 2000s include the most recent benga songs as it is also the period that the study was carried out and therefore giving a considerable time frame.

1.7 Theoretical Framework

This study was premised on the Conceptual Metaphor Theory, also sometimes called Cognitive Metaphor Theory. The theory was primarily developed by George Lakoff within the field of Cognitive Linguistics. The main proponents of the conceptual metaphor theory are George Lakoff and Mark Johnson (1980).

Based on Lakoff and Johnson (1980), Deignan (2005) says that conceptual metaphor theory (C.M.T.) is essentially a theory about cognition that analyses patterns of figurative language. Deignan adds that C.M.T. rejects the notion that metaphor is a decorative device, peripheral to language and thought. Instead, the theory holds that metaphor is central to thought, and therefore to language. A number of tenets are derived from this point with particular reference to language. These tenets are: metaphors structure thinking, metaphors structure knowledge, metaphor is central to abstract language, metaphor is grounded to physical experience and metaphor is ideological (Deignan, 2005:13).

Lakoff and Johnson (1980) greatly contributed to establishing the importance of conceptual metaphor as a framework for thinking in language. They argue that metaphors are pervasive in everyday life, not just in language but also in thought and action. They reiterate that our ordinary conceptual system, in terms of which we both think and act is basically metaphoric in nature. Our concepts structure what we perceive, how we get around in the world, and how we relate with other people. Lakoff and Johnson (ibid)

point out that our conceptual system is not something we are normally aware of, and one way to find out is by looking at language. This is because communication is based on the same conceptual system that we use in thinking and acting.

In explaining what it could mean for a concept to be metaphorical and for such a concept to structure everyday activity, Lakoff and Johnson (1980), use the ARGUMENT IS WAR metaphor. This metaphor is reflected in our everyday language by a variety of linguistic expressions such as, *Your claims are indefensible; He attacked every weak point in my argument; His criticisms were right on target; I demolished his argument; I've never won an argument with him* (Lakoff & Johnson, 1980:5).

These metaphorical expressions indicate that we not only talk about arguments in terms of war, but we can also actually win or lose arguments. Many things we do in arguing are partially structured by the concept of war. Though there is no physical battle, there is verbal battle, and the structure of an argument like attack and defence reflect this. Thus ARGUMENT IS WAR metaphor in this culture, structures the actions we perform in arguing (Lakoff & Johnson, 1980).

Lakoff and Johnson (1980) observe that the very systematicity that allows us to comprehend one aspect of a concept in terms of another will necessarily hide other aspects of the concept. They further point out that in allowing us to focus on one aspect of a concept (for example, the battle aspects of arguing), a metaphorical concept can keep us from focusing on other aspects of the concept that are inconsistent with that metaphor. For instance, in the midst of a heated argument, when we are intent on attacking our

opponents' position and defending our own, we may lose sight of the cooperative aspects of arguing. Someone who is arguing with you can be viewed as giving you his time, a valuable commodity, in an effort at mutual understanding. But when we are preoccupied with the battle aspects, we often lose sight of the cooperative aspects.

The theory proposes that Conceptual Metaphor operates at the level of thought and that metaphors link two conceptual domains, the 'source' domain and the 'target' domain. The target domain tends to be abstract, and takes its structure from the source domain, through the metaphorical link or conceptual metaphor. Target domains are therefore believed to have relationships between entities, attributes and processes which mirror those found in the source domain. At the level of language, entities, attributes and processes in the target domain are lexicalized using words and expressions (Lakoff & Johnson, 1980).

According to Lakoff and Johnson (1980), there are general mappings across conceptual domains and therefore they propose that linguistic metaphors are the main type of evidence given for the existence of conceptual metaphors. One of the first observations in the early literature on C.M.T. was that linguistic metaphors are highly frequent, which suggests that if they are indeed evidence of underlying mental structures, these structures must be significant. Based on C.M.T. Kövecses (2000:96) too analyses different concepts of emotions for example, anger. He looks at ANGER IS A HOT FLUID IN A CONTAINER conceptual metaphor and illustrates how the conceptual domains are mapped.

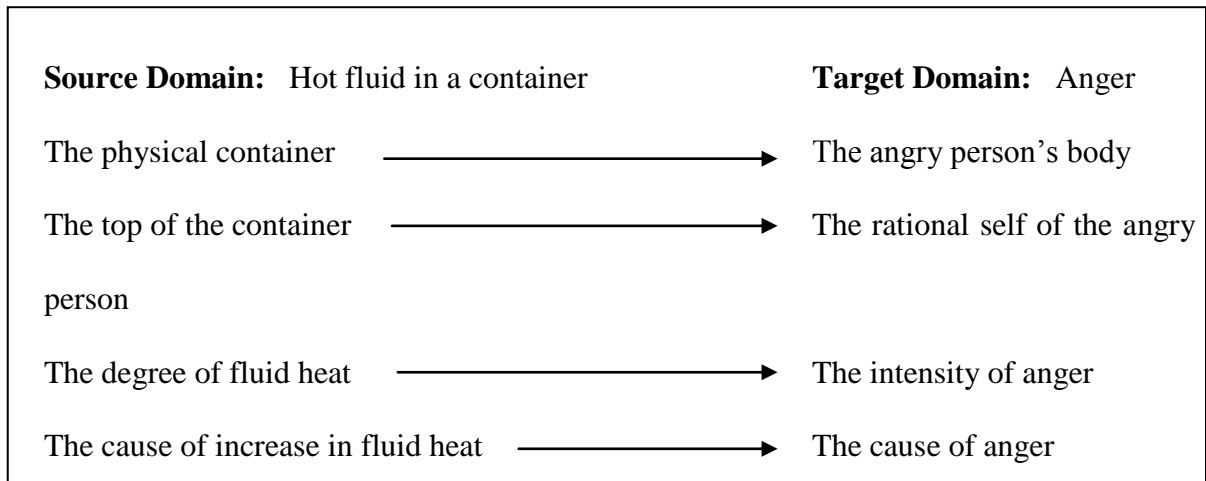


Figure 2: Cross domain mappings of ANGER IS A HOT FLUID IN A CONTAINER

Kövecses (2000) further gives a number of linguistic metaphors that are evidence of the existence of ANGER IS A HOT FLUID IN A CONTAINER conceptual metaphor namely: *She is a real hothead; You make my blood boil; Let her stew; I got all steamed up; He boiled over* (Kövecses, 2000:96).

Developing from the notion that metaphors play an important role in structuring our background conceptual systems is the idea that they also structure existing and developing knowledge about the world. Two types of knowledge are suggested; first, specialized, sometimes academic knowledge which may be accessible to all members of the society, and second, our more widely shared knowledge of the topics that touch one's every day human being's experience (Deignan, 2005).

Another tenet of C.M.T. is that conceptual metaphor is grounded to physical experience, and with regard to this, Gibbs (2006) argues that conceptual metaphors enable us to

quantify, visualize and generalize about the abstract, because they make use of relationships within source domains that we know well from our concrete experience. Lakoff and Johnson (1980) also state that our experience with physical objects (especially our bodies) provide a basis for an extraordinarily wide variety of ontological metaphors as entities or substances. For purposes of quantifying emotion they give the following examples of expressions: *It will take a lot of patience to finish this book; There is so much hatred in the world; DuPont has a lot of political power in Delaware; You've got too much hostility in you* (Lakoff & Johnson, 1980:27).

Based on the tenet of C.M.T., conceptual metaphor is grounded to physical experience, cognitive linguists still claim that we talk about mental processes in terms of physical perception. In other words, metaphors are basically motivated by bodily experience. For instance, Lakoff and Johnson (1980:21) give example of UNDERSTANDING IS GRASPING conceptual metaphor from whose concept we linguistic metaphor like; *I could not grasp his explanation*. In this case, understanding is likened to grasping as with physical objects. Whenever one grasps something and holds it in the hands, one can look it over carefully and get a reasonably good understanding of it.

Within the C.M.T., Lakoff and Johnson (1980) differentiate between three main kinds of metaphors, namely; structural, orientational and ontological metaphors. Structural metaphors are instances where one metaphorically structures one concept in terms of another. This phenomenon is exemplified with the ARGUMENT IS WAR conceptual metaphor. In this example, the concept of ARGUMENT is metaphorically structured in

the concept of WAR. This conceptual metaphor is realized in language by expressions such as, *He shot down all my arguments*, and *He lost or won the argument* (Lakoff & Johnson, 1980:4).

Oriental metaphors are more extensive than the structural ones. In that, they organize a whole system of concepts with respect to one another. These kinds of metaphors have to do with spatial orientation, such as up – down and in - out. The orientations arise from the fact that our human bodies look and behave the way they do in physical environment in which we exist. An example of orientational metaphor is HAPPY IS UP which is realized in linguistic metaphor like ‘*I’m feeling up*’ and accordingly, there is also a conceptual metaphor with the opposite meaning namely; SAD IS DOWN realized in linguistic expressions like ‘*I’m feeling low*’ (Lakoff & Johnson, 1980:15).

The third type of metaphor is the ontological metaphor. This is said to be the most basic kind when it comes to comprehending and understanding our experience. Ontological metaphors are about understanding our experiences in terms of entities and substances which means we can refer to them, quantify them, categorize them, and reason about them in ways otherwise impossible (Lakoff & Johnson, 1980). These metaphors are realized when we impose boundaries marking off a territory so that it has an inside and a bounding surface, for example, woods, which enables us to use expressions such as “*He went into the woods*” (Lakoff & Johnson, 1980:25). A clearing in the woods is seen as having a bounding surface and we can view ourselves as being *in* the clearing or *out* of

the clearing, *in* the woods or *out of* the woods. But even where there is no natural physical boundary that can be viewed as defining a container, some experiences and objects around us are easily treated as entities or substances. We impose imagined boundaries on things that are not physical such as the mind. A case in point is the THE MIND IS A CONTAINER metaphor which is realized in metaphoric expressions like *'my mind is full.'*

Lakoff and Johnson (1980) observe that within C.M.T., emotion metaphors feature prominently as one of the best researched domains. In ordinary language, metaphors are used to make abstract notions concrete. They say that this cognitive process is employed to give any abstract notion such as emotional states a more physical and tangible (concrete) feeling. Since emotions are unobservable, internal states, they are par excellence target domain to be expressed by means of metaphor. Kövecses (2000) equally observes that emotion language is highly dominated by metaphorical and metonymic expressions.

1.7.1 Conceptual Metaphors Theory and Metonymy

C.M.T. recognizes metonymy as a figurative expression that serves the same purposes that metaphor does. Linguistic expressions that motivate conceptual metaphors can be both metaphoric and metonymic in nature as earlier discussed in section 1.1.2. Metonymy is also like metaphorical expressions in that it is not just poetic, rhetorical or a matter of language. Like metaphors, metonymies are not random or arbitrary occurrences, to be treated as isolated instances. Metonymic concepts too, allow us to conceptualize one

thing by means of its relation to something else. The slight difference between the two figures of speech is that metonymy allows us to focus more specifically on certain aspects of what is being referred to. The theory also stipulates that metonymic concepts are part of the ordinary, everyday way we think, act as well as talk. For example, *She is just a pretty face; We need some new faces around here* (Lakoff & Johnson, 1980:38). These metonymic expressions fall under THE FACE STANDS FOR THE PERSON metonymy which is derived from THE PART FOR THE WHOLE schema.

Lakoff and Johnson (1980) also argue that like metaphor, metonymic concepts are also grounded in our experience and that the grounding of metonymic concepts in general is more obvious than is the case with metaphoric concepts, since it usually involves direct physical or causal associations. THE PART FOR WHOLE metonymy, for example, emerges from our experiences with the way parts in general are related to wholes. PRODUCER FOR PRODUCT is based on the physical relationship between a producer and his product, for example in the expressions: *He bought a ford; I hate to read Heidegger*. 'Ford', in this case stands for the designer of the car while 'Heidegger' represents the author of the book. THE PLACE FOR THE EVENT metonymic concept has also been used to illustrate the tenet metonymy is grounded in our experience with the physical location of events, for example; *Let's not let Thailand become another Vietnam* (Lakoff & Johnson, 1980:39).

Based on the discussed tenets of the C.M.T., the theory was applied in identification of the linguistic metaphors and metonymies of romantic love. C.M.T. also guided the

present study in the interpretation of the cross domain mappings of the conceptual metaphors and in the analysis of the metaphoric and metonymic conceptualization of romantic love between the 1970s and the 2000s Dholuo benga artistes. In other words, C.M.T. aided in the definition and understanding of conceptual metaphors in the study, which further aimed at providing probable reasons for the variations in the conceptualization of love by Ochieng Kabaselle and Atomi Sifa.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This section reviews various literature on conceptual metaphor analysis. They include cross domain mapping of conceptual metaphors, metonymy, conceptual metaphors of emotion, metaphor and culture and application of metaphor in Kenyan popular music.

2.2 Cross Domain Mapping of Conceptual Metaphors

Based on objectives one and two which are discussed simultaneously, this sub-section reviews studies on mapping of conceptual metaphors in various semantic domains, for example, love. It offers insights into the existence of conceptual domains and also gives an overview on variations and interpretations of conceptual metaphors, which aided in the achievement of the first two objectives of the study. Machakanja (2006) undertook a comparative analysis of conceptual metaphors in English and Shona. The study's main objective was to compare the metaphorical expressions of English and Shona in similar domains in order to establish whether there are similarities or differences cross-linguistically and cross-culturally in the metaphorical construal of reality between these two languages. In his findings, he has established that Shona, like English, seems to have conceptual metaphors in the domain of relationships, love, education and understanding. He consequently notes that since English and Shona languages are unrelated and have not influenced one another, the explanation for the universality of these metaphors can be accounted for by the embodiment hypothesis, which explains that some emotion metaphors are motivated by universal correlations in bodily experience. The cultural

differences may arise because of differences in the ecologies or environments. Just like Makanja's study, the present study is also a comparative study on conceptual metaphors of romantic love but it majorly concentrates on variations on cross domain mappings within Dholuo. The present study compares conceptual metaphors of romantic love between two Dholuo benga artistes: Ochieng Kabaselle of 1970s and Atomi Sifa of 2000s.

Malan (2008) carried out a study whose main objective was to detect underlying conceptualizations of key issues and concepts of early years of the democratic South Africa with special focus on topics of racism, reconciliation, democracy, nation and the African National Congress party. Malan's study also considers differences and similarities between conceptualizations and possible clashes across parties and individual politicians. He found out that metaphors in South African political speeches form a systematic and a coherent network structuring thought across party-political boundaries. The different mappings are interlocked and can give an anchor-point for inter related multiple mappings; for instance, metaphors used to conceptualize reconciliation are to a large extent linked closely to conceptualizations of racism; RACISM IS A DISEASE and RECONCILIATION IS HEALING. These conceptual metaphors are realised in linguistic expressions such as, *We have lost the sight of the only real antidote to racism, The old South Africa was like a cancer patient with a deadly tumour – the tumour of racism and every time racial tensions become violent it rips off the thin scab of reconciliation and reopens the wounds of the past.* He concludes that majority of metaphors investigated are shared by all the politicians, although they differ in the details. While Malan's study

analysed conceptual metaphors within the wider framework of conceptual blending theory (Fauconnier and Turner 2002), the present study was based on conceptual metaphor theory (Lakoff and Johnson, 1980). Malan's study, which is about conceptual metaphors of politics, is relevant to the present study as both studies are analyses of conceptual metaphors. Just like Malan's study, the present study too explains that conceptual metaphors arise from experiences and the present study is an attempt to identify the bases of the conceptual metaphors in order to explain the origin of conceptualization of romantic love in Dholuo bengga love music.

Kadenge (2010) analyzed the nature of metaphorical terms and expressions that were created by Shona speaking people during Zimbabwean political and socio-economic crisis. He analyzed metaphors using analytical tenets that are provided in the cognitive grammar theory. The findings show that the metaphorical expressions are shifts from one source domain to another target domain. The major conclusion is that we use metaphorical expressions in reference to our environment to show cognitive view of language and we use existing cognitive models in the process of mapping from one cognitive domain to another. The study illustrates the change that the Shona language is undergoing is as a result of the changing political and socio-economic situation in Zimbabwe. He concludes that language reflects the everyday experiences and realities of a people. Kadenge's study is closely related to the present study in that both studies focus on variations in conceptual metaphors within a language over a period of time; however, the difference is that the present study is on romantic love (an emotional experience)

among the Luos while the reviewed study is based on physical activities and experiences among the Shona speech community.

Within the general framework of C.M.T, Ansah (2010) draws evidence from language specific (Akan and English) elaborations of two conceptual metaphors LOVE IS A JOURNEY and ANGER IS A HOT FLUID IN A CONTAINER. Based on this evidence, she argues in support of the cultural embodied cognition position that the universality principle may indeed be applicable at one level of conceptualization only, namely the generic/ schematic level. While universal human embodied cognition may be the basis for highly schematic conceptualizations of emotion across cultures, she stresses that there are cultural language-specific construal or elaborations of such universal human schemas that are grounded in cultural embodiment. The study argues along the lines of the cultural embodied cognition thesis with regards to the conceptualizations of emotion concepts across cultures. This is because her analysis reveals both similarities and differences in the Akan and English language-specific conceptualizations. Similarly, Ansah (2010) is relevant to the present study in that both studies are on metaphors of emotions but while the reviewed literature carried out an analysis of variations in the love and anger metaphors across cultures, the present study is focused on an intra-cultural analysis of romantic love metaphor in the music semantic domain.

In conclusion, just like Machakanja (2006), Malan (2008), Kadenge (2010) and Ansah (2010) the present study equally is a research that investigates conceptual metaphors and their mappings. It identified conceptual metaphors of romantic love in Dholuo benga

songs and further established the existing variations in the conceptualization of love in Dholuo benga songs by Ochieng Kabaselle and Atomi Sifa. The songs are thus in Dholuo though sang at two different time frames. The present study is different from the other studies in that it analyses intra-cultural variations in the conceptualization of romantic love between two Dholuo benga artistes.

2.3. Metonymy

The literature review on metonymy is necessary for the realisation of objectives one and two of the present study and identification of knowledge gaps in analysis of metonymies. Dirven (1985) studied 24 senses of the English word '*cup*', which developed over time from the original sense, specifically, that of a prototypical cup with its typical shape and function (drinking). She says that in most cases metonymic extensions preceded metaphoric ones. She noticed in all the metaphorical extensions 'some characteristic features of the concept 'cup' are in their entirety or partial aspects transferred to other domains' (Dirven, 1985:103). All the metaphorical extensions consisted of a transfer of some aspect of the cup, that is, they presupposed a metonymic understanding of the cup. For instance, in *acorn cup*, the domain of cups is mapped onto the domain of 'natural formations' or the 'overall shape' sub domain of prototypical cups is the one seized upon in this metaphorical mapping. Said differently, other aspects or sub-domains of cups are untransferrable to acorns; for instance, the fact that cups are conventionally used for drinking. This choice is imposed by the shape sub domain of acorns which evokes that of a cup. Dirven's study thus analysed metonymies of an object, in this case *cup*. The review was important to the present study which analyzed metonymies of love in Dholuo benga

songs. Similar to the review, the present study too employed C.M.T. and examined the hypothesis that conceptual metaphor is necessarily motivated by metonymy. But unlike Dirven's study that analyzed metonymic understanding of a cup, the present study established metonymic extensions in the mapping of conceptual metaphor of romantic love in Dholuo benga songs.

Barcelona (2000) examined the empirical evidence and theoretical soundness of the hypothesis which holds that conceptual metaphor is necessarily motivated by metonymy, as earlier stated by Kövecses (2000) and Steen (2007). He reiterates that it has long been realized that many metaphorical mappings seem to have an ultimately metonymic basis. This means that every metaphorical mapping presupposes a conceptually prior metonymic mapping or put differently, the seeds for any metaphorical transfer are to be found in a metonymic projection. For instance, he points out that there are metonymic motivations of most metaphors of emotion like fear, sadness and love. A physiological effect of emotion that is often metonymically motivated according to his study is what might be called AFFECTED HEART RATE (the heart beat rate, which changes as a result of a strong emotional impact, is metonymically used in reference to the emotion). For example, *His heart stopped when he saw her* or *her heart was filled with sorrow*. These metonymies are part of the motivation of THE HEART IS A LOCUS FOR EMOTIONS conceptual metaphor (Barcelona, 2000:33). Barcelona's study is closely related to the present study in that both studies involve analyses of metonymies of emotions nonetheless, the parting point is that the present study endeavours to investigate specifically metonymies of romantic love in Dholuo benga songs and the conceptual

metaphors that motivate them. Barcelona's study on the contrary, has analysed metonymies of emotions in English language.

Kövecses (2002) just like Barcelona (2000) studied metonymies and he states that conceptual metonymies, unlike conceptual metaphors, involve a single domain or concept. The purpose of metonymy is to provide mental access to a domain through part of the same domain or to a part of a domain through another part in the same domain. Thus, metonymy, unlike a metaphor, is a 'stand-for' relation which means that a part stands for the whole or part stands for another part within a single domain. He gives a number of examples of metonymies of love, like;

INCREASE IN HEART RATE STANDS FOR LOVE: *He is a heart throb.*

BLUSHING STANDS FOR LOVE: *She blushed when she saw him.*

PHYSICAL CLOSENESS STANDS FOR LOVE: *They are always together* (Kövecses, 2002:5).

Kövecses, (2002) concurs with Barcelona's (2000) argument that metonymies can be said to motivate metaphors. This motivation is not simply linguistic or conceptual but also physical, in the sense that metonymies indicate certain physical aspects of the body involved in emotion. The physical aspect indicated by emotion metonymies can be factored into two types: behavioural and physiological. For example, INTIMATE SEXUAL BEHAVIOUR and LOVING VISUAL BEHAVIOUR are behavioural responses that metonymically indicate love, while AN INCREASE IN HEART RATE is a physiological one. Both types can be specific or generic. LOVING VISUAL

BEHAVIOUR is specific to love but AN INCREASE IN HEART RATE is general since it characterizes both love and anger among other emotions (Kövecses, 2002). While Kövecses' study analysed metonymies of Love in English language, the present study analysed metonymies of love in Dholuo together with conceptual metaphors that motivate them. Further a comparative analysis of metonymies of love in 1970s and 2000s Dholuo benga songs was undertaken and whether there were behavioural and psychological dimensions on the Dholuo metaphor of love as observed by Kövecses.

Shie (2011) discussed metaphors and metonymies in headlines of news stories. Shie compared and analyzed the differences between headlines in *New York Times*, designed for English native speakers, and *Times Supplement*, designed for English as foreign language learners, in terms of language style, conventionality and conceptual distance. She argued that metaphors in *New York Times* tend to be grand, unconventional and long distance, while those in *Times Supplement* prefer plain, conventional and short distance. She also discussed differences in metonymy in headlines in the two newspapers. One of the main findings was that EFFECT FOR CAUSE metonymy was used to be economic in discourse. It is however observed that Shie's study did not pay attention to the differences in headlines between each genre in one single newspaper. The present study, just like Shie's analyzed metonymy; however the present study focused exclusively on metonymies of romantic love as brought out in Dholuo benga songs.

Bojanic and Ki (2012) carried out a study within the theoretical framework of C.M.T. They dealt with three metaphoric and metonymic conceptualizations of the HEAD in

English and Serbian (THE HEAD IS AN OBJECT conceptual metaphor; THE HEAD IS A CONTAINER conceptual metaphor and THE HEAD STANDS FOR A PERSON metonymy) to establish whether they manifest any cross-conceptual, cross-linguistic or cross-cultural differences. Since the mind is embodied, and both English and Serbian are cerebrocentric languages in which the head is seen as locus of reasoning, Bojanic and Ki expected to find little difference in the three conceptualizations of head between the two languages. However, since the mind is also culturally constructed, they hypothesized that the differences would mainly manifest in the linguistic instantiations in the two languages. Their results indicated conceptual and linguistic overlap between English and Serbian. This review was relevant to the present study given that the present study identified metonymies of romantic love in Dholuo bengal songs. The present study also gave an insight into the overall variations in metaphoric and metonymic conceptualization of love in 1970s and 2000s Dholuo bengal love songs. The parting point is that unlike Bojanic and Ki's (2012) which analyzed metonymic variations across cultures, the present study analyzed metonymies used in bengal love songs within the same culture.

2.4 Conceptual Metaphors of Emotion

The literature in this sub-section was to aid in the realization of objectives one and two. The present research is a study of conceptual metaphors of romantic love as an emotion. Oxford Advanced Learners Dictionary (2010) defines emotion as any of the strong feelings of the human spirit. This sub-section is therefore vital in the realisation of objectives one and two of the study as it reviews different linguistic metaphors of

emotions and the conceptual metaphors that motivate them. The emotion concepts that have received attention from a variety of studies like Lakoff (1987) and Kövecses, (2000) include love, lust, anger and fear. Metaphor not only pervades the language people use to speak about emotions, but also that it is essential to the conceptualization of emotion and emotional experience (Kövecses, 2003).

Lakoff and Johnson (1980) quoted by Kövecses (2000) studied conceptual metaphors for love and they point out that conceptual metaphors for love which make themselves manifest in every language use are as follows:

LOVE IS A NUTRIENT: *I am starved for love.*

LOVE IS A JOURNEY: *It's been a long bumpy road.*

LOVE IS A BOND: *There is a close tie between them.*

LOVE IS A FLUID IN A CONTAINER: *She was overflowing with love.*

LOVE IS FIRE: *I am burning with love.*

LOVE IS A NATURAL FORCE: *She swept me off my feet.*

LOVE IS WAR: *She conquered him.*

LOVE IS INSANITY: *I am crazy about you.*

THE OBJECT OF LOVE IS AN APPETIZING FOOD: *Hi, sweetie-pie.*

THE OBJECT OF LOVE IS A SMALL CHILD: *Well, baby, what are we gonna do?*

THE OBJECT OF LOVE IS A VALUABLE OBJECT: *You're my treasure* (adapted from Kövecses, 2000:26).

The concept of love is perhaps the most highly ‘metaphorized’ emotion concept. This is possibly due to the fact that it is not only an emotion, but a relationship as well. Lakoff and Johnson (1980) observed that one conceptual metaphor of love that has escaped the attention of scholars is THE OBJECT OF LOVE IS A POSSESSED OBJECT. The reason for this is that this source domain is very natural and obvious for most of us when talking about the loved one; this naturalness and obviousness conceals its metaphoricity, examples include; *You are mine* or *I won’t let anyone take you from me*. The central idea, and hence the central metaphor, in the love system is the notion of UNITY (Kövecses, 2000:27).

Closely related to love metaphors are lust metaphors which too have been researched on. Oxford Advanced Learners Dictionary (2010) defines lust as very strong sexual desire, especially when in the absence of love. Lakoff (1987) as cited in Kövecses, (2000:28) looked at metaphors used for the comprehension of lust or sexual desire using the following:

LUST IS HUNGER: *She is sex-starved.*

LUST IS A VICIOUS ANIMAL: *You bring out the beast in me.*

LUST IS HEAT: *I’ve got the hots for her.*

LUST IS A PHYSICAL FORCE: *She knocked me off my feet.*

LUST IS WAR: *She was his latest conquest* (Kövecses, 2000:28).

Kövecses found such conceptual and linguistic metaphors scattered throughout a variety of sources, including informal conversations, magazines, movies and pop literatures.

Besides lust, anger as an emotion has been studied. For instance, Kövecses (1986) found a number of metaphorical source domains characterizing anger. He gave the main metaphorical source domains for the concept in English with linguistic examples:

ANGER IS A HOT FLUID IN A CONTAINER: *She is boiling with anger.*

ANGER IS FIRE: *His anger is smoldering.*

ANGER IS INSANITY: *The man was insane with rage.*

ANGER IS A CAPTIVE ANIMAL: *He unleashed his anger* (Kövecses, 2000:22).

Kövecses says that the conceptual metaphor that seems to be the central one for anger is ANGER IS A HOT FLUID IN A CONTAINER. Its centrality derives from two sources: One that a container metaphor captures many different aspects of the concept of anger. The other is that it is highly elaborated both in terms of its metaphorical entailments and its conventionalized vocabulary (Kövecses, 1986).

Fear is another emotion whose metaphors have been researched on. Kövecses (2000) described the metaphors for the concept of fear in the following examples;

FEAR IS A FLUID IN A CONTAINER: *The sight filled her with fear.*

FEAR IS A TORMENTOR: *My mother was tormented by fear.*

FEAR IS A SUPERNATURAL BEING: *He was haunted by fear.*

FEAR IS AN ILLNESS: *Jill was sick with fright.*

FEAR IS INSANITY: *Jack was insane with fear.*

FEAR IS A BURDEN: *Fear weighed heavily on him* (Kövecses, 2000:23).

There are conceptual metaphors that are shared within all emotions and are considered as general source domains. An example is the container metaphor whereby the contained

object (emotion) is portrayed as fluid and the container may be body parts such as, heart, eyes, face, chest and the body itself (Kövecses 1990). Thus this metaphor has metaphorical mappings such as;

ANGER IS A FLUID IN A CONTAINER: *He was bursting with anger; I suppressed my anger.*

JOY IS A FLUID IN A CONTAINER: *We were full of joy.*

SADNESS IS A FLUID IN A CONTAINER: *There was sadness in his eyes.*

LOVE IS A FLUID IN A CONTAINER: *She was filled with love.*

FEAR IS A FLUID IN A CONTAINER: *Ralph read fear in his eyes* (Kövecses, 2000:26).

Another shared conceptual metaphor for the emotions is EMOTION IS INSANITY metaphor. This metaphor applies to very intense emotions such as anger, fear or love (Lakoff 1987; Kövecses 2000). The behaviour of the person affected by these emotions is similar to the behaviour of an insane person. Insanity is the ultimate lack of control. The rational self loses all control as a result of an intense psychological force and becomes completely irrational. The conceptual metaphor has metaphorical mappings such as;

FEAR IS INSANITY: *She is insane with fear.*

ANGER IS INSANITY: *Why does he get so mad?*

LOVE IS INSANITY: *I am crazy about her* (Kövecses, 2000:22).

PASSIONS ARE BEASTS INSIDE A PERSON metaphor is another widespread conceptual metaphor of emotion (Kövecses, 1986). This metaphor is mapped in

metaphorical expressions of emotions such as anger and lust. In case of anger the beast presents a danger to other people, thus it is a dangerous animal for example, the metaphorical expression *It is dangerous to arouse his anger* (Kövecses, 2000:22). Lust too is portrayed as a beast comparable to a very greedy animal in a metaphorical expression like *His lust is insatiable* (Kövecses, 2000:28)

It is finally noted that figurative linguistic expressions that are used by speakers to talk about their emotions derive from a largely shared conceptual system. Conceptual metaphor may have stability over time, but this does not mean that the particular linguistic manifestations of conceptual metaphors will always remain the same; instead, particular expressions are likely to change as a result of, for instance, new cultural, technical and scientific developments (Kövecses, 2000).

In conclusion, though the present study just like Lakoff (1987) and Kövecses (2000) focused on love as an emotion, the studies are based on different cultures. The present study examined conceptual metaphors of romantic love in 1970s and 2000s Dholuo benga love songs. The present study is therefore different from the studies by Lakoff (1987) and Kövecses, (2000) given that it is based on Dholuo metaphors of romantic love and at the same time it investigated whether there are any variations in conceptualization of love by two benga artistes at two different historical times.

2.5 Metaphor and Cultural Variations

The literature review in this section is closely connected to objective three of the present study. The reviews attempt to explain the possible reasons for variations in metaphoric

conceptualizations by individuals and cultural communities. Kövecses (2003) states that there exists universal conceptual metaphors; for example, the English conceptual metaphor HAPPINESS IS UP. This is realized in linguistic expressions as *to feel up*, *to be on cloud nine*, *to be high* and so on. This conceptual metaphor can also be found in Chinese and evidence shows that it also exists in Hungarian. Kövecses (2003) therefore concludes that the emergence of the same conceptual metaphor in such diverse languages can be attributed to some universal bodily experience. When we are happy we tend to be physically up, moving around, be active, jump up and down. These are undoubtedly universal experiences associated with happiness and they are likely to produce potentially universal or near-universal conceptual metaphors, nonetheless this does not mean that the linguistic expressions themselves will be the same in different languages that possess a particular conceptual metaphor.

Besides this, Kövecses (2003) notes that in addition to universality there will also be cultural variation in the same conceptual metaphors occurring in different languages. He distinguishes between two kinds of cultural variation, notably, cross-cultural (intercultural) and variation within-culture (intracultural). Concerning intercultural variation, Kövecses claims that there can be differences in the range of conceptual metaphors that languages and cultures have available for the conceptualisation of particular target domains. He identifies two main causes of intercultural variations as broader cultural context and the natural or physical environment in which different cultures are located.

With regard to intracultural variation, Kövecses (2003) points out that it can occur along a number of dimensions including the social, regional, ethnic, style, sub cultural, diachronic and individual dimensions. The social dimension include differentiation of society into men and women, young and old, middle-class and working-class and so forth. For example in English – speaking countries, it is common for men to use expressions such as bunny, kitten, chick, cookie, dish, sweetie pie and many others in reference to women. These metaphorical expressions assume certain conceptual metaphors like, WOMEN ARE BIRDS and WOMEN ARE FOOD. However, when women talk about men they do not use such metaphors when talking to men. Women think of men as LARGE FURRY ANIMALS, for instance the bears or tigers (Kövecses, 2003:59).

In the regional dimension, languages often develop new metaphors when the language is moved by some of its speakers to a part of the world different from where it was originally spoken like in the case of Afrikaans (Dutch spoken in South Africa). Afrikaans was linguistically imported from Europe to South Africa and it changed its metaphorical patterns. It acquired many new metaphors based on natural phenomena and the animal world. Style dimension states that style is determined by a number of factors such as audience, topic, setting and medium which all may influence metaphor selection. For example, slang is typically rich in metaphor and may be characterised by metaphors not found in other varieties of language. For instance, the sentence *Walking five miles to work is real ball-ache*, would be translated to ‘Walking five miles to work is really inconvenient’ (Kövecses, 2003:59). Ball-ache (slang) in the literal sense means painful

testicles. Metaphorically, it has been used to mean a tedious task; something you would rather not do, like in this case walking a long distance.

There is also the sub-culture dimension which holds that subcultures develop their own group specific metaphors. For instance, although depressed people share many of the metaphors oriented around depression that non-depressed people have, like DEPRESSION IS DARKNESS, DEPRESSION IS HEAVY, DEPRESSION IS DOWN, the depressed people also have metaphors that are unique to the group for example, DEPRESSION IS A CAPTOR. Kövecses explains that people with depression use this expression and way of thinking about their situation because it faithfully captures what they experience and feel. Their deep concern is with their unique experiences and feelings that set them apart from people who do not have them and it is this concern that gives them the CAPTOR metaphor for depression. Lastly, individuals often have their idiosyncratic metaphors which Kövecses says can be entirely novel or they may be versions of already existing conceptual metaphors. Thus one can have a view of love relationships as the action of *pushing a wagon uphill*, a metaphor based on LOVE IS A JOURNEY, but adding to it an aspect of requiring an effort to maintain it (Kövecses, 2003:60). Kövecses (2003) is relevant to the present study since it posits that intracultural variations are based on social, regional, style, sub cultural, diachronic and idiosyncratic dimensions. The present study was particularly interested in analyzing whether there were intracultural variations in metaphors of love used by Atomi Sifa (2000s) and Ochieng Kabaselle (1970s).

Based on intercultural variation, Kövecses (2003) did a comparative study on LOVE IS A JOURNEY metaphor, as illustrated by different English and Hungarian examples. He found out that American English examples easily translate into Hungarian. However, there are subtle differences in the ways that English and Hungarian conceive of LOVE IS A JOURNEY, which may reflect larger cultural themes shaping metaphorical concepts and talk. For example, in the linguistic expression,

Look how far we've come. (English)

? Nezd miylen messzire jutotunk. (Hungarian)

[Look how far reach] (Kövecses, 2003:201)

In the above example, English used the word '*come*', whereas Hungarian used '*our road that separates.*' Decisions about relationships appear to be made via internal considerations of active agents in English, while relationships are more influenced by external considerations in Hungarian, for instance (the fork in the road is forcing the agents to go separate ways).

Kövecses (2003) argued that such subtle differences reflect cultural-ideological traditions. In this case, different instantiations of a single conceptual metaphor in two languages reflect and constrains the ways individuals in different culture, reason about an abstract target domain. Differences in the ways cultures metaphorically talk of certain abstract topics reflect important variation in the ways cultures think about those domains of experience. Further, Kövecses (2000) proposed that the universal bodily experiences can be captured in conceptual metonymies associated with particular concepts. Specifically, in the case of emotion concepts, such as happiness, anger, love, pride and so

forth, the metonymies correspond to various kinds of physiological, behavioural, and expressive reactions. These reactions provide us with a profile to the embodied emotion concepts. Thus, the metonymies give us a sense of the embodied nature of concepts, and the embodiment of concepts may be overlapping, that is universal across different languages and language families. Kövecses (2000) is of significance to the present study as it points out existence of universal bodily experiences in emotional concepts such as love, which the present study too analyzed. The present study, on the contrary, analyzed both similarities and differences in the linguistic metaphors, metonymies and consequently the conceptual metaphors of love in 1970s and 2000s Dholuo bengal songs which exclude intercultural variations.

Language is the linguistic tool through which a description of the world can be made. Through the use of language, we can get a glimpse of how people experience life and the meaning they attach to them (Lakoff 1987; Lakoff & Turner 1989; Pinker 1994). Similarly, 'Language is the most accessible part of the mind, a biological adaptation to communicate information' (Pinker 1994:403). Thus speakers use language to describe the world and bring different worlds into being (Romaine, 1999). The data in the present study therefore, was assumed to be a reflection of the Dholuo bengal artistes' experience with love and through songs they sought to share this experience with the rest of the society. Their feelings were also treated as a reflection of feelings of the wider Luo culture.

2.6 Language use in Kenyan Popular Music

This final sub-section of literature review comprises studies by several researchers who based their studies on Kenyan popular music. This sub-section therefore aided the present research in identification of knowledge gaps as far as language use in benga songs is concern. Ogone & Ogone (2011) carried out an analysis of “Reform Discourse” in the songs of Daniel Owino Misiani who was one of the pioneers of benga music in the wider Luo Nyanza Province of Kenya. They point out that in Kenyan popular culture songs have been used over the years as a means of communicating political messages over the political divide. Misiani was one of the most inventive singers using an extensive metaphorical animal life and flora for his politically charged message, and displaying ‘prophetic optimism’ about the future of East Africa, proving a reliable gauge for generations of future musicians. Ogone and Ogone’s study in this case was carried out on Owino Misiani as a benga artiste, while the present study in contrast was an analysis of benga love songs by Ochieng Kabaselleh (1970s) and Atomi Sifa (2000s). Therefore, unlike Ogone & Ogone’s study which analysed political metaphoric expressions, the present study is a comparative analysis of conceptual metaphors of love in 1970s and 2000s Dholuo benga love songs by the male artistes.

Orwenjo (2011) discusses the stylistic tenets of presenting sexually related themes in traditional ‘*nyatiti*’ music of the Luo community. Revealing considerable parallels with ‘*taarab*’ lyrics, he shows how the traditionally tabooed topics are presented by *nyatiti* singers through the use of ‘*pakruok*’ - the art of spontaneous praise chanting in the course of a musical performance in which lexical choices in direct reference to sex are allowed

only in euphemistic terms. His findings portray *pakruok* as a means of preserving traditional gender disparity, portraying women pejoratively and negatively and thus “squeezing them from public domains.” Orwenjo’s study focuses on traditional nyatiti singers, while the present study analyzed the variations in conceptualization of love by 1970s and 2000s male Dholuo benga music artistes. In addition to this, the present study focused on variations in language use within the same culture - Luo while Orwenjo (2011) compared language use across two cultural groups that is the Luo and the Waswahili. Despite these differences, the present study and Orwenjo (2011) have both focused on WOMAN IS A SEX OBJECT conceptual metaphor. Both studies are discussing metaphors that reduce women to the status of objects with implications of powerlessness and procurability. The metaphors encode and perpetuate the artistes’ beliefs and attitudes with regard to the female gender. The women are belittled and reduced to mere sexual objects.

Mboya (2011) analyses Dholuo benga love songs of Okatch Biggy, who died in 1997 after dominating the music scene in the Luo- speaking region of Western Kenya and beyond for close to a decade. Mboya (2011) draws attention to the ways in which the long history of political repression in the post – independence era came to shape the artiste’s response to the HIV and AIDS pandemic in Kenya. He says that Biggy’s celebration of sex in a time of HIV and AIDS speaks about the artiste’s own personal dilemma in the wake of rumours that he had HIV and also the tricky exercise of affirming life in a time of death. Mboya points out that the celebration of sex is most direct in the love songs of Biggy who was the first artiste of the benga genre to focus determinedly on

sexual play. Mboya further observes that Biggy delights in describing aspects of romantic love-play. All of Biggy's love songs construct the body as an object of sexual desire and a site where sexual pleasure is achieved. This is a pointer to existence of lust metaphors as earlier explained by Kövecses (2000). Mboya (2011) says that so prevalent is the celebration of sex in Biggy's love songs that the phrase '*sianda madongo /mabeyo*' [big, beautiful buttocks] becomes in these songs metonymic for "beautiful/sexually desirable woman." THE BIG BUTTOCKS STAND FOR A BEAUTIFUL WOMAN. Just like Mboya's research which analysed Okatch's use of love songs in addressing issues related to HIV and AIDS, and his concept of romantic love, the present study also dealt with the same theme of conceptualization of romantic love in Dholuo benga songs. Mboya's study too just like the present study analyzes a benga artiste's view portraying a woman as a sex object. The woman's body is glorified in terms of the sexually appealing physical features like the big buttocks. The same view is evident in the present study which studied SEXUALLY AROUSING WOMAN STANDS FOR A PHYSICALLY BEAUTIFUL WOMAN metonymy. The present study unlike Mboya's analyzed conceptual metaphors of romantic love and went further to analyze variations in conceptualization of romantic love in 1970s and 2000s in Dholuo benga songs as perceived by Ochieng Kabaselle and Atomi Sifa respectively.

Mwamzandi (2011) carried out a research in Swahili verbal arts, tracing the stylistic transformation of metaphors in *taarab* lyrics in recent times. Mwamzandi's article mainly focused on most common metaphors that have a bearing on love and sexual relationship. He compared prototypical and contemporary metaphors of the type and the scholar states

that whereas the former ones were much more opaque, multi-meaningful, less -offensive and adhering to the morals, the latter ones are more explicit and sometimes even extreme in terms of vulgarity. This according to Mwamzandi is mainly caused by the globalization and hybridization of culture, differing social contexts, where the meaning of metaphor becomes obvious even for a non-insider. Mwamzandi's study is closely related to the present study in that they both entail comparative analysis of metaphors used in music of different historical times, the only difference is that while Mwamzandi (2011) carried out analysis of linguistic metaphors in taarab, the present study is analyzing conceptual metaphors and metonymies in 1970s and 2000s Dholuo benga songs. This review thus guided the present study in analyzing metonymic and metaphoric conceptualization of romantic love in 1970s and 2000s Dholuo benga songs. The reviewed literatures same as the present study have studied aspects of language in benga songs with specific references to metaphorical expressions of women and sex. The present study in contrast set out to analyze conceptual metaphors of romantic love in Dholuo benga songs and further investigated whether any variations exist over time.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This section describes the research design, study population, sample size and sampling techniques, data collection procedure, data analysis and ethical consideration.

3.2 Research Design

The research adopted analytical research design. In analytical research, the researcher has to use facts or information already available and analyze these to make a critical evaluation of the information (Mugenda & Mugenda, 1999). Based on the study objectives, the study analyzed metaphoric and metonymic conceptualization of romantic love in music by Ochieng Kabaselle (1970s) and Atomi Sifa (2000s) by identifying and categorizing linguistic metaphors and metonymies featured in the songs into their respective conceptual metaphor domains. The study then drew comparison between the conceptualization of romantic love in 1970s and 2000s Dholuo benga songs.

3.3 Study Population

The study population comprised thirty Dholuo benga love songs. There were a total of seventy eight metaphoric and metonymic expressions of love extracted from the thirty Dholuo benga love songs. There were eleven songs by Atomi Sifa and nineteen by Ochieng Kabaselle. The unit of analysis was the metaphoric and metonymic expressions. The total number of linguistic expressions required was dictated by saturated sampling method.

3.4 Sample Size and Sampling Procedure

The study analyzed lyrics of thirty love songs by Ochieng Kabaselle (1970s) and Atomi Sifa (2000s) containing metaphoric and metonymic expressions of love. The songs of 1970s were sampled because 1970s benga songs include songs of 1960s which is the period that benga music was pioneered in Kenya (Daily Nation, Friday, March 25, 2011). The songs produced in 2000s on the other hand include the most recent benga songs as it is also the period that the study was carried out and therefore giving a considerable time frame for this comparative study. A total of seventy eight metaphoric and metonymic expressions of love were studied. The sampling techniques in this study were both purposive sampling and saturated sampling methods. The study employed purposive sampling technique to sample the relevant love songs, linguistic metaphors and metonymies from the love songs aided by Metaphor Identification Procedure (MIP). According to Steen (2007) MIP is a set of steps that allows scholars to pinpoint the locus of their arguments regarding why or why not a word is presumed to convey metaphorical meaning in context. The MIP steps are:

- (i) Read the entire text or discourse to establish a general understanding of the meaning.
- (ii) Determine the lexical units in the text or discourse.
- (iii) For each lexical unit, establish its meaning in context (contextual meaning).
- (iv) For each lexical unit, determine if it has a more basic contemporary meaning in other contexts than the one in the given context.

- (v) If the lexical unit has a more current or contemporary meaning in other contexts than the given context, decide whether the contextual meaning contrasts with basic meaning but can be understood in comparison with it.
- (vi) If yes, mark the lexical unit as metaphorical (Steen, 2007:4).

MIP therefore provides reliable and flexible tool for the identification of metaphorically and metonymically used words in context. After sampling, the research eventually investigated the conceptual metaphors of romantic love that motivated these metaphoric expressions based on the mappings of the target and the source domains of the conceptual metaphors. Saturated sampling technique was used to get the seventy eight linguistic metaphors and metonymies from the thirty love songs by these two Dholuo benga artistes. Saturated sampling is whereby the sample size is dictated by theoretical saturation and researchers cannot make judgment regarding sample size until they are involved in data collection and analysis as the data will dictate the sample size. Saturation is the point at which no new information or themes are emerging from the data (Strauss & Corbin, 1998).

3.5 Data Collection

Data collection technique that was used in this study was corpus compilation method. The researcher listened to audio-tape recordings of benga love songs (availed from the music stores) by Ochieng Kabaselle (1970s) and Atomi Sifa (2000s), and then extracted, transcribed and compiled metaphorical and metonymic expressions of love in Dholuo. The researcher in this case, personally listened to the songs and with the aid of MIP extracted the metaphoric and metonymic expressions. The listening sessions lasted three hours daily for a period of three weeks excluding the weekends. Collection of data from a

single song took about one hour thus a total of three songs were listened to daily. All the thirty bengal songs purposively sampled from a total of forty seven songs were examined with the aim of identifying the metaphoric and metonymic expressions which are the objects of this study. Each metaphoric and metonymic expression was then translated into English. As a native speaker of Dholuo, the researcher translated the metaphoric expressions in Dholuo into English and ensured that the original meaning of what was meant by the singer was retained.

3.5.1 Reliability and Validity Tests

According to Hughes (2008) reliability is the extent to which results are consistent over time and an accurate representation of the total population under study given. To achieve reliability of the present study, the researcher carried out a pilot study. The pilot study aided in testing the data collection method. In the pilot study the researcher, in untimed sessions, listened to recorded Dholuo bengal songs by George Ramogi. The researcher was able to extract metaphoric and metonymic expressions of love, compiled and grouped them into themes of different conceptual metaphors of romantic love. The researcher was therefore able to collect pre-test data, analyzed it and drew conclusions on Dholuo conceptual metaphors of love. This process enabled the researcher to ascertain reliability of data compilation as a data collection method. The pilot study at the same time assisted the researcher in testing validity of data obtained through saturated sampling method. This process was then repeated to guarantee reliability and validity of the data of the present study.

3.6 Data Analysis

The data was analyzed and discussed qualitatively into themes, in this case, under different conceptual metaphors of love. The linguistic metaphors and metonymies of love were coded to indicate the different types of conceptual metaphor categories and their source domains. Based on the tenets of conceptual metaphor theory, the data was then analyzed to establish how the target and the source domains were mapped in the 1970s and 2000s Dholuo benga songs. The data was further analyzed to identify ontological and structural metaphors and whether or not there were variations in the conceptualization of love by the benga artistes of 1970s and those of 2000s and after which a conclusion was drawn. The findings were then presented in written prose. According to Mugenda and Mugenda (1999) qualitative data analysis seeks to make general statements on how categories or themes of data are related, thus data collection and analysis were done simultaneously. This analysis assisted the researcher to accomplish the objectives of the study.

3.7 Ethical Considerations

The researcher obtained permission from Maseno University Ethical Review Board (Refer to appendix). This was for the authorization of the research before proceeding with the proposed study. Given that the research dealt with copyright songs of two well known benga artistes, it was important that the researcher obtained permission to make the intentions of the research clear.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.1 Introduction

This chapter presents the data used in this study, the analysis and discussion of findings. There are a total of seventy eight metaphoric and metonymic expressions of love extracted from thirty Dholuo benga love songs, out of which eleven are by Atomi Sifa (2000s) and nineteen by Ochieng Kabaselle (1970s). The study employed saturated sampling method to arrive at the sum total of the linguistic expressions which were extracted from recorded songs, transcribed and then translated into English. The songs are an expression of love by the two benga artistes to women who they have sung in praise of. The data is therefore presented with respect to the restrictions of the understanding of the word love as brought out in the lyrics of Atomi Sifa and Ochieng Kabaselle. The data is presented, analyzed and the findings discussed with an aim of satisfying the following objectives:

- (a) To determine the conceptual metaphors that motivate the linguistic metaphors and metonymies used in reference to romantic love by Ochieng Kabaselle and Atomi Sifa.
- (b) To examine how the source and the target domains of the conceptual metaphors are mapped in songs by Ochieng Kabaselle and Atomi Sifa.
- (c) To establish the metaphorical and metonymic variations in conceptualization of romantic love between Ochieng Kabaselle and Atomi Sifa.

The analysis is premised on the Conceptual Metaphor Theory (CMT) by Lakoff and Johnson (1980).

4.2 Data Presentation and Analysis of Conceptual Metaphors

The data presented is categorized according to themes (conceptual metaphors) under which the linguistic metaphors and metonymies used in reference to love are grouped. Different conceptual metaphors are characterized by specific metaphoric and metonymic expressions. The conceptual metaphors identified in this study are therefore categorized according to themes. These are, OBJECT OF LOVE IS TASTY FOOD, LOVE IS A MALADY, LOVE IS A BOND, LOVE IS AN OBJECT, OBJECT OF LOVE IS A SMALL CHILD, OBJECT OF LOVE IS A PHYSICALLY BEAUTIFUL WOMAN, LOVE IS INTIMATE SEXUAL BEHAVIOUR and OBJECT OF LOVE IS A LUXURIOUS OBJECT.

4.2.1 THE OBJECT OF LOVE IS TASTY FOOD

Dholuo benga love music by both Atomi Sifa (2000s) and Ochieng Kabaselle (1970s) indicate evidence of THE OBJECT OF LOVE IS TASTY FOOD conceptual metaphor as shown in tables 1 and 2.

Table 1: Expression by Atomi Sifa

Note: **M.** stands for metaphorical and metonymic expressions.

Metaphoric Expressions of Love	Song Title
<p>M.1 <i>Emma switina.</i> (Emma my sweet)</p>	<p><i>Emma</i> (2003)</p>
<p>M.2 <i>Maziwa mara e siti.</i> (My milk in the city)</p>	<p><i>Emma</i> (2003)</p>
<p>M.3 <i>Lav yako kama asali.</i> (Your love is like honey)</p>	<p><i>Oyiengo nyar maro</i> (2007)</p>
<p>M.4 <i>Adori Big ‘G’</i> (Adori Big ‘G’)</p>	<p><i>Adori Big ‘G’</i> (2002)</p>
<p>M.5 <i>Sella Patco</i> (Sella patco sweets)</p>	<p><i>Sella Patco</i> (2006)</p>
<p>M.6 <i>Baby patco ber nyodho.</i> (It feels good sucking baby patco)</p>	<p><i>Sella patco</i> (2006)</p>
<p>M.7 <i>Adhiambo omboga mawendo, ithole, ikuoge, iole chak.</i> (Adhiambo is foreign vegetable that is roasted, fermented and added milk)</p>	<p><i>Adhiambo Omboga Mawendo</i> (2004)</p>

Table 2: Expressions by Ochieng Kabaselle

Metaphoric Expressions of Love	Song Title
<p>M.8 <i>Imiya herani duto inbe amiyi duto hani.</i> (You give me you love and I too will give you my love, my honey)</p>	<p><i>Nyaseje</i> (1975)</p>
<p>M.9 <i>Anyango parie herawa switi.</i> (Anyango please remember our love sweety)</p>	<p><i>Wang'luangni</i> (1975)</p>
<p>M.10 <i>Maziwa yangu baby.</i> (Baby you are my milk)</p>	<p><i>Maziwa na</i> (1975)</p>
<p>M.11 <i>Hani Adundo switi.</i> (The short one you are my honey, sweety)</p>	<p><i>Maziwa na</i> (1975)</p>
<p>M.12 <i>Njugu Karanga Adhiambo nya Alego</i> (Adhiambo from Alego is roasted groundnuts)</p>	<p><i>Njugu Karanga</i> (1968)</p>
<p>M.13 <i>Nikech hera maherigo sukarina</i> (Because of my love for you my sugar)</p>	<p><i>Millicento</i> (1978)</p>

The conceptual metaphor which is a structural metaphor has two domains (Lakoff & Johnson, 1980); the target domain is 'object of love' while the source domain is 'tasty food'. Love which is the target domain, is an abstract emotional feeling in that it can

neither be seen nor touched but somehow whatever an individual who is in love feels has been likened to the feeling that one gets when eating tasty food. Eating tasty food is an everyday physical experience that everybody is able to comprehend. The two artistes have in this case, attempted to describe love in terms of a concrete object (food) which is the source domain. On analyzing the tenets of conceptual metaphor theory, Deignan (2005) too explains that metaphor is grounded to physical experience, in this instance the experience of eating tasty foods like sugar, sweets, chewing gum, honey, milk, roasted groundnuts and specially prepared traditional vegetables.

The two artistes liken love to ‘sweets’ albeit with slight variations as shown in M.1, M.9 and M.11. In M.1 Atomi refers to his loved one as *Emma switina* meaning ‘Emma my sweet.’ Ochieng Kabaselle too uses the expression ‘sweet’ to refer to his loved one in M.9 where he says *Anyango parie herawa switi* which means ‘Anyango sweetly remember our love.’ And in M.11 again he talks of *Hani Adundo switi*, which is also a reference to the loved one as ‘a sweet’ Sweets are generally sugary and popular especially among children and one would enjoy the feeling that is got from the sucking. These metaphoric expressions are evidence of OBJECT OF LOVE IS A SWEET conceptual metaphor.

Atomi Sifa (2000s) unlike Kabaselle goes ahead to specify the types of sweets that he likes. This is seen as an aspect of metaphoric and metonymic idiosyncratic variations between the two artistes which is discussed in section 4.2. For example, in M.5 he singles out Patco sweets when he says *Sella Patco*. Patco sweets are types of sweets that are easily found in local shops; they are cheap, colourful, easily dissolve in saliva and are

very sugary. Atomi Sifa may have picked on patco sweets because of their popularity especially in the rural areas like where he grew up or just because he loves Patco more than other sweets thus wants to be specific. Atomi therefore conceptualizes THE OBJECT OF LOVE IS A PATCO SWEET. In M.4, Atomi talks of *Adori Big G*. Big G is a popular brand of chewing gum that has been in existence for quite a while. It is pink in colour, very soft to chew and just like Patco sweets it is very sugary. Again Atomi could have singled out Big G among other chewing gums because he is more familiar with them or loves them more or may be it could just be his unique linguistic style (Kövecses, 2003), giving rise to THE OBJECT OF LOVE IS BIG G conceptual metaphor. The love that the artistes have for sweets and the sweet experience they get from taking sweets influences their perception on the love that they feel for the women they love thus ending up referring to the lovers as sweets. This could mean that according to the artistes the feeling of love is as sweet as the taste of sugary food.

Similarly in M.13 object of love is viewed as sugar by Ochieng Kabaselle. He says *Nikech hera maherigo sukarina*, translated as ‘Because of the love I have for you my sugar.’ Sugar is a sweetener used in drinks and other sugary foods like cakes, chocolates and the like. Sugar is a commodity that is used both domestically and industrially because of its sweetness. And just like other foods that the benga artistes have perceived as objects of love, sugar is a locally available commodity but relatively costly to the common man making it a treasure to many. Sugar gives a sweet flavour when licked or added to other foods the same way sweets and chewing gums do, hence THE OBJECT

OF LOVE IS SUGAR. This notion also exists in English which has the metaphoric expression *having a sweet tooth* to denote love for sugary things.

Another sugary food identified by the research is honey. Honey has been used in reference to objects of love for example, in M.3 Atomi Sifa remarks *Lav yako kama asali*. This is an expression in Kiswahili meaning ‘Your love is like honey.’ This is a simile that compares the sweetness of love to that of honey. Ochieng Kabaselle shares in the perception in M.8 where he says *Imiya herani duto in be amiyi hera hani*, meaning ‘Give me all your love and I also give you my love honey’ The same expression is used in M.11 *Hani Adundo switi*, which can be translated as ‘The short one, my honey and sweet.’ In such metaphoric expressions, Kabaselle is directly calling his loved ones honey. Honey is known for its very tasty flavour and nutritional value. In everyday speech there are common similes that are often used in relation to the tasty flavour of honey; for example in English there exists a simile ‘..as sweet as honey.’ Likewise, Kiswahili too has the expression ‘...*tamu kama asali*.’ Bee keeping is not a popular activity among the Luo whose economic activities are majorly crop farming, animal keeping and fishing. Because of this, honey is not food that can be found in every home as the process of obtaining it is also very tedious and costly so whoever gets honey treasures it. One can then conclude that the Dholuo benga artistes have gone ahead to look at women they love as ‘honey’ because of its tasty flavour and precious nature. From the above metaphoric expressions, the research is able to identify the metonymy SUGARY FOOD STANDS FOR TASTY FOOD and THE OBJECT OF LOVE IS HONEY conceptual metaphor as perceived by the two benga artistes.

Other than sugary food, milk has also been likened to women who are objects of love. In M.2 Atomi Sifa says *Maziwa mara e siti* to mean ‘The loved one is my milk in the city.’ Ochieng Kabaselle also uses the same expression in M.10 when he says *Maziwa yangu bebi*, which is a Kiswahili reference to his loved one as milk. The two benga artistes have perceived milk as tasty and cherished food. Milk is valued by many Kenyan communities like the Kalenjins who consider it a delicacy. Other than the Kalenjins, the Luos too value milk for example they used milk to supplement the less delicious dishes like vegetables. Milk could also be taken as a main meal served with starches like ugali or sweet potatoes. In this case, the milk would be fermented for days in a special guard known as *Koo* to give it a sour taste. Ghee which is also a milk product equally valued by the Luos, is prepared through the same process of fermentation. Ghee is then used as a spice to enrich traditional vegetables and other delicacies like smoked fish. Okumba (2001) on Luo cuisines observes that the standard diet of Luos consists of ugali and stews; the stews are often lavishly embellished with milk, ghee and *simsim* paste which makes them very tasty. Other than the tasty flavour, milk is also very nutritious making it a recommendation for the children’s diet. Milk though locally available, not everybody can afford to take it regularly because of the cost involved. The fact that milk is not readily available for every other person, could also explain why both Atomi Sifa and Ochieng Kabaselle treasure it and can only compare it to their loved one, hence the OBJECT OF LOVE IS MILK conceptual metaphor.

The comparison of object of love to appetizing food is also found in M.7 where Atomi Sifa calls his loved one *Omboga mawendo* meaning rare vegetables though literally

translated would mean ‘A visiting vegetable.’ According to him this is a very tasty and rare delicacy that he adores unlike the ordinary vegetables. Vegetables is a dish that many people do not value but traditionally, Luos have a way of making the traditional vegetables more palatable by preserving it for a period of time by constantly warming it with addition of milk and ghee only as was pointed out by Okumba (2001). The process of preparing this vegetable is long and tedious as Atomi talks of *ithole, ikuoge, iole chak* in M.7 translated as ‘It is roasted, fermented and maintained with milk.’ The end result is usually very tasty vegetable commonly known as *alot mokwogi* in Dholuo. In the mind of Atomi Sifa eating *omboga mawendo* is comparable to the feeling he experiences with his loved one.

Ochieng Kabaselle likewise refers to the woman he loves in M.12 *Njugu Karanga* which is a Kiswahili term for roasted groundnuts. This too is an appetizing food popular among the Luo people. The Luo economic life revolves around subsistence farming which include growing of groundnuts among other crops. Roasted groundnuts is a tasty, crunchy and nutritious delicacy which can be served with beverage for breakfast and can also be taken as a pastime snack both at home and in social places. It is therefore food of value and popular among the Luos. These qualities could explain why Ochieng Kabaselle likens the love he has for his loved one to that of roasted groundnuts. These metaphoric expressions are evidence of A TASTY SNACK STANDS FOR TASTY FOOD metonymy.

In conclusion, OBJECT OF LOVE IS TASTY FOOD has motivated numerous metaphoric expressions conceiving women as food confirming Damrosch (1985)'s definition of a metaphor as a figure of speech that describes one thing in terms of another. It is also worth pointing out that all the discussed metaphoric expressions of love contain locally available foods among the Luo and this could explain their choice by the two Luo benga artistes. These choices of tasty foods can be contrasted with Kövecses (2003). Kövecses stated that in English men referred to women as tasty foods such as honey, sweets, cookies and sweetie pie. The choice of honey and sweets is shared by both Kövecses and the present study this could be because they are popular to both communities. Hines (1994) too gives more insight to the present study in her research WOMAN AS DESSERT conceptual metaphor. She notes that WOMEN ARE SWEET OBJECTS and the sweetness is metaphorical referring to their supposed sweet nature rather than an actual flavour. Hines explains that the dessert metaphor, however, goes further implicitly trivializing women, reducing them to their sexuality and then equating them with not just any edible objects but specifically peripheral food items. As desserts, women can be bought and sold; eaten, elaborately decorated and admired for their outward appearance. They can also be dismissed as sinful and decadent or in the ultimate degradation, simply done without just like desserts are optional, frivolous, perhaps even a waste of time. Hines (1994) further notes that there is a subconscious relating of sex and food which has given rise to gender related terms. Just like the present study and Kövecses (2003) she notes that there are terms of endearment such as sweetheart, honey, sugar, sweetie pie and the like used by lovers. Hines concludes that actually a large number of slang terms for the female and her genitalia, for example, *pudding*, *jelly bag*,

honey pot, melons, strawberries and the like draw upon the dessert metaphor. To sum up, Kandenge (2010) points out that we use metaphorical expressions drawn from our environment to show cognitive view of language and we use existing cognitive models in the process of mapping from one cognitive domain to another.

The mappings of the present study can be summarized as:

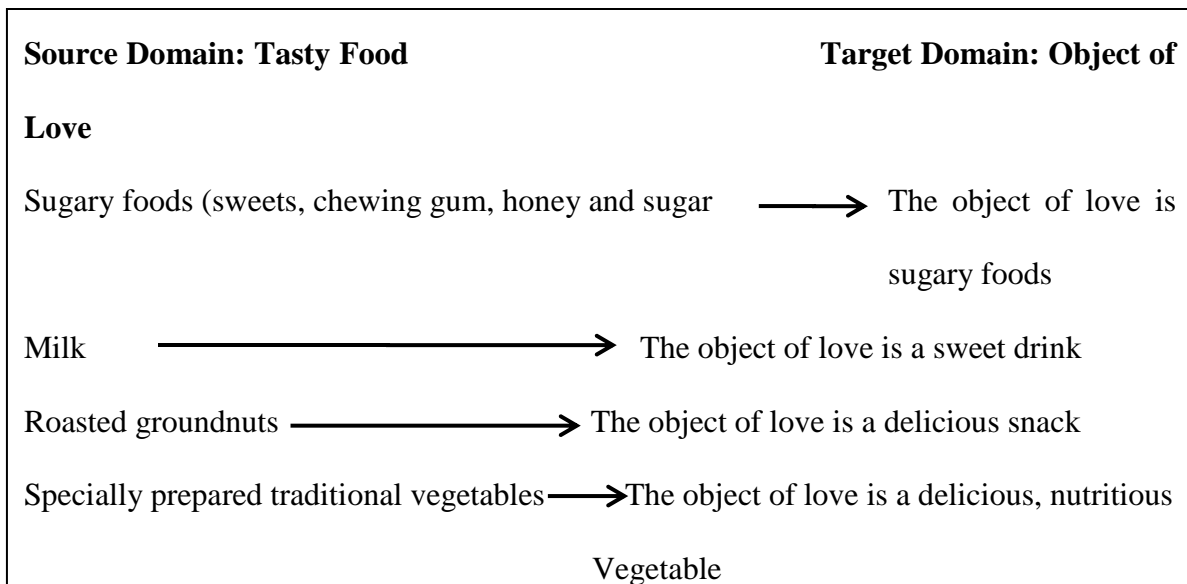


Figure 3: Cross domain mappings of OBJECT OF LOVE IS TASTY FOOD.

Objects of love are mapped onto tasty foods like the sugary foods which include sweets, chewing gum, honey and sugar. Other tasty foods are roasted ground nuts, specially prepared traditional vegetables and milk. From these mappings there are linguistic metaphors such as, *bebi Patco ber nyodho* (It feels good sucking my baby patco), *imiya herani duto in be amiyi duto hani* (You give me your love and I too will give you my love, honey), *Njugu karanga Adhiambo nya Alego*, (Adhiambo from Alego is roasted groundnuts) *Maziwa yangu bebi* (Baby you are my milk), *Nikech hera maherigo sukarina* (Because of my love for you my sugar), *Adhiambo omboga mawendo, ithole, ikuoge iole*

chak (Adhiambo is foreign vegetable that is roasted, fermented and added milk) and so on.

4.2.2 LOVE IS A MALADY

LOVE IS A MALADY is another conceptual metaphor that motivates the metonymic and metaphoric expressions of love in Dholuo benga love music by Atomi Sifa and Ochieng Kabaselle. The data that follows in tables 3 and 4 is a justification that Atomi Sifa and Ochieng Kabaselle both structure love in terms of a malady.

Table 3: Expressions by Atomi Sifa

Metaphoric/ Metonymic Expressions of Love	Song Title
<p>M.14 <i>Shemeji ber aduwa imiya kata neko.</i> (In law your extraordinary beauty drives me crazy)</p>	<p><i>Sweetheart</i> (2002)</p>
<p>M.15 <i>Toyota Prado sama ariembo pacha lal kata wiya be weya.</i> (I lose my mind when driving my Toyota Prado)</p>	<p><i>Emma</i> (2003)</p>
<p>M.16 <i>Jahera mak lweta kionge buta to akuyo, kata chiemo ok donji, kata nindo ok tera.</i> (My lover hold my hands, I am not able to</p>	<p><i>Emma</i> (2003)</p>

eat or sleep when you are away)	<i>Achieng Painkiller</i> (2001)
M.17 <i>Achieng painkiller ma ka amuonyo to achango.</i>	
(Achieng you are the painkiller that heals me)	<i>Achieng Painkiller</i> (2001)
M.18 <i>Bebi kel dawa, in e painkiller</i>	<i>Oyiengo Nyar Maro</i> (2007)
(Baby bring medicine you are the painkiller)	
M.19 <i>Panadol mpenzi wangu nateseka juu yako.</i>	
(My panadol, my lover I am miserable because of you)	<i>Sella patco</i> (2006)
M.20 <i>Bebi we sando ngimana lav oyieri</i>	
(Baby stop tormenting me because love has settled on you)	<i>Adhiambo Omboga Mawendo</i> (2004)
M.21 <i>Kaparo Adhiambo to koyo turna, malaria be donjona</i>	
(When I remember Adhiambo I catch chills and malaria)	<i>Adhiambo Omboga Mawendo</i> (2004)
M.22 <i>Tuoche iolo e denda.</i>	<i>Rose Nya Ugenya</i> (2006)
(You have given me a lot of diseases)	
M.23 <i>Bebi nimiya hera monjawo pacha.</i>	
(Baby you gave me love that has greatly disorganized my mind)	

Table 4: Expressions by Ochieng Kabaselle

Metaphoric/Metonymic Expressions of Love	Song Title
<p>M.24 <i>Jahera in e chuya nyamama, hera nega nyamama.</i></p> <p>(My love you are my heart, I am dying of love)</p> <p>M.25 <i>Ero iketho wiya yawa.</i></p> <p>(You have driven me crazy)</p> <p>M.26 <i>Gek moro negoya kadhi dwari, chunya yiech ayiecha kapari, denda tetni ateta.</i></p> <p>(I was extremely anxious when I set out to look for you, my heart just rips apart, and I have uncontrollable shivers)</p> <p>M.27 <i>Kalando nyathi Ugenya mokawo chunya motieka tee. Nyathi Ugenya moketho wiya.</i></p> <p>(The light skinned one from Ugenya you have taken all my heart, rendered me useless and driven me mad)</p> <p>M.28 <i>Ochopo sama koro wiya bara motamo wang'a kaparo Maggy.</i></p>	<p><i>Nyowila</i> (1968)</p> <p><i>Owila</i> (1975)</p> <p><i>Zainabu</i> (1978)</p> <p><i>Zainabu</i> (1978)</p> <p><i>Nyager</i> (1978)</p>

<p>(It has reached a point that I suffer from impossible headaches because of thinking of Maggy)</p> <p>M.29 <i>Ochopo sama koro oreng ichwako to otama chamo to kech to nega.</i></p>	<p><i>Nyager (1978)</i></p>
<p>(It has reached a point that meat from animal legs and hooves is being boiled and I am not able to eat it yet I feel hungry)</p> <p>M.30 <i>Ochopo sama koro wang'a neno to nindo otera.</i></p>	<p><i>Nyager (1978)</i></p>
<p>(It has reached a point that I sleep with my eyes open)</p> <p>M.31 <i>Nyager moketho wiya.</i></p> <p>(Nyager you have driven me mad)</p>	<p><i>Nyager (1978)</i></p>

A malady is defined as a disease or a disorder of the animal body (Oxford Advanced Learners Dictionary, 2010). The metaphoric and metonymic expressions which are the evidence of this conceptual metaphor indicate that both Atomi Sifa (2000s) and Ochieng Kabaselle (1970s) structure love as a malady. Deignan (2005) state that metaphors structure thinking, and in this study the two artistes think of love as a malady that interferes with the normal functioning of the body. Lakoff and Johnson (1980) reiterate that our ordinary conceptual system, in terms of which we both think and act is basically metaphoric in nature.

Conceptual Metaphor Theory (CMT) differentiates three main kinds of metaphors, that is, structural, orientational and ontological metaphors. The conceptual metaphor LOVE IS A MALADY is a structural metaphor. Lakoff and Johnson (1980) define structural metaphors as instances where one metaphorically structures one concept in terms of another.

Love which is perceived as a malady presents itself through a number of symptoms; one of which being the ability to interfere with the normal functioning of the mind. In M.15, M.14 and M.23 Atomi Sifa talks of *pacha lal kata wiya be weya, imiya kata neko* and *nimiya hera monjawo pacha* which means ‘I am not able to reason, You drive me crazy and Love has destroyed my mind.’ respectively. Ochieng Kabaselle likewise says that *iketho wiya* loosely translated as ‘You drive me crazy’ in M.25 and *moketho wiya* meaning ‘That has driven me crazy’ in M.31. All these are expressions of feelings that the two artistes attribute to what they experience as a result of love. These linguistic expressions are metonymies that indicate that a person in love has a malfunctioning mind just like a mad man who has lost function of his mental abilities and is not in a position to reason normally. Love thus can be said to reduce one to a puppet whose actions are subject to manipulation. This perception can be said to have been motivated by a related conceptual metaphor BEING IN LOVE IS INSANITY as was earlier pointed out by Kövecses (2000).

Within C.M.T., Lakoff and Johnson (1980) recognize metonymy as a figurative expression that serves the same purposes that metaphor does. These linguists explain that

the slight difference between the figures of speech is that metonymy allows us to focus more specifically on certain aspects of what is being referred to. For instance, love is looked at as affecting the mind (driving one crazy, render one useless) and not all aspects of the body, that is, LOSS OF MIND STANDS FOR LOVE. Lindquist (2009) too adds that metonymy is based on association, while metaphor is based on similarity. Thus love is associated with loss of mind. However, it can be noted that the feeling that one experiences while in love is similar to those of a malady like a mental illness thus making these expressions metaphoric in nature too. Steen (2007) observes that metaphor and metonymy are intertwined, in that metaphor may turn into metonymy.

Other than the mind, the heart is also a part of the body that the artistes perceive as affected by love. Ochieng Kabaselle in M.26 says that *Chunya yiech ayiecha kapari*, meaning ‘My heart rips apart or is broken when I think of you’. In this case he likens the feeling of love to a broken heart which according to Kabaselle the heart is torn as a result of anxiety experienced when missing his loved one. This metaphoric expression gives rise to the metonymy A BROKEN HEART STANDS FOR LOVE and THE HEART IS A DELICATE OBJECT conceptual metaphor. This illustration again shows that love does not affect the whole body but part of the whole which is the heart. Love being an abstract feeling of the emotion cannot be explicitly explained; consequently, resulting to the metaphoric mappings. Kövecses (2000) points out that every metaphorical mapping presupposes a conceptually prior metonymic mapping and that seeds for any metaphorical transfer are to be found in a metonymic projection. Kövecses (2000) further adds that there are metonymic motivations of most metaphors for emotion like fear,

sadness and love. A physiological effect of emotion that is often metonymically motivated, which he calls **AFFECTED HEART RATE**.

Another mapping of **LOVE IS A MALADY** is the view of love as a disease that troubles the body and even results to death. In M.20 Atomi Sifa cries out that *Bebi we sando ngimana*, which means ‘Baby stop tormenting my life’. In view of this he sees love, for his loved one as causing him untold suffering which is **LOVE IS MISTREATMENT** conceptual metaphor. Again in M.22 he talks of *Touche iolo e denda* which can be literally translated as ‘You have poured numerous diseases on my body’. Atomi Sifa therefore looks at love as resulting to very many unspecified diseases but a further look at his lyrics show that he is able to single out some of the diseases. He talks of having malaria as a result of thinking about Adhiambo the loved one in M.21 *Kaparo Adhiambo tokoyo turna, malaria be donjona*. This expression compares the feeling of love to that of a person suffering from malaria which has presented itself with symptoms like fever. Malaria is a tropical disease, very common around the lake region of Kenya. One contracts malaria from a bite of female anopheles mosquito. Malaria presents itself with unpleasant symptoms like cold chills, shivers, fever, muscle aches, headaches, general tiredness and even vomiting. If malaria remains untreated, it can lead to death. Atomi’s metaphoric expressions are motivated by **FALLING IN LOVE IS A DISEASE** conceptual metaphor.

To help heal this feeling that he only compares to a disease, in M.17 Atomi Sifa refers to the woman that he loves as ‘painkiller’. This means that the woman has the ability to relieve the pain that he is experiencing as a result of his love for her. This expression is

motivated by A LOVER IS A PAIN RELIEVER conceptual metaphor. In M. 18 Atomi talks of *Baby kel dawa* meaning ‘Baby bring me medicine.’ which could be an indication that this woman knows exactly what he is experiencing and so should take him the cure. Further evidence to love being perceived as a malady by Atomi Sifa is in M.19 where he calls the woman he loves ‘*Panadol*’. Panadol is a known drug for relieving pain and so this expression helps in stressing the perception that the woman who is loved is the cause of the pain and at the same time is the only one who can relieve it hence the reference to the loved one as *Panadol*. Similarly, while Atomi Sifa talks of malaria which can be cured with *Panadol*, Ochieng Kabaselle in viewing LOVE IS A MALADY looks at love as a disease that causes serious headache. He says in M.28 that *Wiya bara motamo wang’a kaparo Maggy* which means he is experiencing headaches beyond his control as a result of the love that he has for Maggy. This qualifies headaches as another mapping of this conceptual metaphor as perceived by Ochieng Kabaselle. In this case according to Kabaselle FALLING IN LOVE IS A HEADACHE conceptual metaphor motivates his expressions.

Other characteristics or mappings of LOVE IS A MALADY are that it interferes with the normal functioning of the body like, loss of appetite and lack of sleep. Atomi Sifa expresses his sadness at the absence of the woman of his love and further says that he has lost his appetite and is even unable to sleep in M. 16 as in the expression *Jahera mak lweta kionge buta to akuyo kata chiemo ok donji, kata nindo ok tera*, which is translated as ‘My lover hold my hands I am sad when you are not around, I am even unable to eat or sleep.’ These are symptoms that usually present themselves when one is feeling unwell

and so love is seen as such. The same view is shared by Ochieng Kabaselle in M.29 when he talks of *Orenge ichwako to otama chamo to kech to nega*, translated as ‘Meat made from animal legs and hooves has been prepared and I’m not able to eat it yet I’m feeling hungry.’ *Orenge* is a special delicacy for the men among the Luo. It is prepared by boiling legs and hooves of the slaughtered animals under very low heat to make it very soft and give it the natural taste of meat. It is no wonder Kabaselle is surprised that such a rare and special meal is prepared and he is not able to eat because he is missing his lover. Just like Atomi Sifa, Ochieng Kabaselle also complains of abnormal sleep as a result of love in M. 30 where he says *Wang’a neno to nindo otera*. This means he is supposedly asleep with open eyes, which is not a normal occurrence and can be viewed as an aspect of exaggeration. These metaphoric expressions can be said to have further been motivated by LOVE IS LOSS OF APPETITE and LOVE IS LACK OF SLEEP conceptual metaphors. LOVE IS A MALADY conceptual metaphor whose aspects are insanity, broken heart, ailments, headaches, shivers, lack of sleep, loss of appetite and inability of the body to function normally as discussed above can be mapped as:

Source Domain: A Malady	Target Domain: Love
Inability to reason	→ A lover losing touch with reality because of experiences of love.
Insanity	→ The lovers' unsettled state of mind.
Broken heart	→ Disappointments experienced by a lover.
Ailments	→ Tormenting feelings of anxiety, confusion and fatigue caused by uncertainties of love.
Headaches	→ Mental stress as a result of thoughts about the possibility of losing affection of a lover or fear of break up
Lack of appetite and sleep	→ Losing interest in the daily activities because of a Disturbed mind caused by love.
Pain relievers/ Panadol	→ Reassurance given by a lover

Figure 4: Cross domain mappings of LOVE IS A MALADY

Inability to reason is mapped onto a lover losing touch with reality, insanity onto the lovers' unsettled state of mind, broken heart onto disappointments experienced by a lover, ailments onto feelings of anxiety, confusion and fatigue caused by uncertainties of love, headaches onto mental stress, lack of appetite and sleep onto loss of interest in the daily activities and pain relievers onto reassurance given by a lover. From these mappings, one thus gets linguistic metaphors such as *Shemeji ber aduwa imiya kata neko* (In law, your extraordinary beauty drives me crazy), *Toyota Prado sama ariembo pacha lal kata wiya be weya* (I lose my mind when driving my Toyota Prado), *Achieng painkiller ma ka amuonyo to achango* (Achieng' you are the painkiller that heals me),

Jahera in e chunya nyamama hera nega (My love you are my heart, I am dying of love) and so on.

In conclusion, these metonymic and metaphoric expressions are evidence of the existence of LOVE IS A MALADY conceptual metaphor as perceived by the Dholuo male benga artistes, brought out by Atomi Sifa (2000s) and Ochieng Kabaselle (1970s). There could have existed slight variations in the linguistic expressions as discussed in section 4.2. This conceptual metaphor is closely related to Kövecses (2000) LOVE IS INSANITY conceptual metaphor which also maps love as a feeling that drives one crazy. LOVE IS A MALADY however, has insanity as just one of its mappings with expressions such as malaria and pain relievers which do not exist in Kövecses (2000). Love appears to affect different parts of the body as Kövecses (2002) explains that the purpose of metonymy is to provide mental access to a domain through part of the same domain or to part of a domain through another part in the same domain, meaning that a part stands for the whole.

4.2.3 LOVE IS A BOND

The conceptual metaphor LOVE IS A BOND has been well marked by a number of metaphoric and metonymic expressions that are structural mappings alluding to the perception of love by both Atomi Sifa (2000s) and Ochieng Kabaselle (1970s) as shown in Tables 5 and 6.

Table 5: Expressions by Atomi Sifa

Metaphoric/ Metonymic Expressions of Love	Song Title
<p>M.32 <i>Jahera mak lweta, kionge buta to akuyo kata chiemo ok donji, kata nindo ok tera.</i></p>	<p><i>Emma</i> (2003)</p>
<p>(My love hold my hand your being away saddens me, I am unable to sleep or eat when you are away)</p>	<p><i>Oyiengo Nyar Maro</i> (2007)</p>
<p>M.33 <i>Mimi wako Caro, mwili wangu nimekupa.</i></p>	
<p>(I am yours Caro I have given you all my body)</p>	<p><i>Adori Big 'G'</i> (2002)</p>
<p>M.34 <i>Dendi e denda oberoanani, pachi e pacha oberoanani.</i></p>	
<p>(My beautiful one, your body is mine and your mind is mine too)</p>	<p><i>Iddi Achieng</i> (2002)</p>
<p>M.35 <i>In emara an emari kata kituo to aheri.</i></p> <p><i>Iddi miya pachi mondo amiyi mara.</i></p>	
<p>(Iddi you are mine and I am yours I love you even if you are sick, give me your mind)</p>	<p><i>Iddi Achieng</i> (2002)</p>

<p>so that I give you mine too)</p> <p>M.36 <i>Ne watweyo lav gi Iddi momoko tii, josem temo ka walo.</i></p> <p>(We tightly tied our love with Iddi, the envious ones are trying to break it)</p>	
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Table 6: Expressions by Ochieng Kabaselle

Metaphoric/Metonymic Expressions of Love	Song Title
<p>M.37 <i>Chunya tee ni kuomi.</i></p> <p>(You are the custodian of my heart)</p>	<i>Nyar Konge</i> (1968)
<p>M.38 <i>Nyathino en e chunya mageno.</i></p> <p>(She is my cherished heart)</p>	<i>Nyowila</i> (1968)
<p>M.39 <i>Josem semi rit chunya, kaw chunya gi parona tee.</i></p> <p>(The envious ones are pitting you against me, guard my heart and take all my heart and mind)</p>	<i>Nyowila</i> (1968) <i>Zainabu</i> (1975)
<p>M.40 <i>Kik iweya kenda dipo ka adera, Kalando nyathi Ugenya mokawo chunya motieka tee.</i></p> <p>(Do not leave me alone lest I strangle myself,</p>	

<p>the light skinned one from Ugenya has taken my heart and rendered me useless)</p> <p>M.41 <i>Maka ga Adundo, maka matek gi lwati. Maka matek mondo kik nyri moko oyuda.</i></p> <p><i>Winjaga parona duto aketo kuomi.</i></p> <p>(Adundo hold me tightly with your hands. Hold me tightly so that I am not snatched away by other women. Listen to me, all my mind is on you)</p>	<p><i>Marie (1975)</i></p>
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Oxford Advanced Learners Dictionary (2010) defines a bond as something that unites two or more people or groups such as a shared feeling or interest. With reference to Conceptual Metaphor Theory, LOVE IS A BOND conceptual metaphor is a structural metaphor. The two bunge artists have structured the experiences of love that they go through in the image of a bond as evidenced by the linguistic expressions of love in their love songs. In this instance, therefore, the target domain is love while the source domain is a bond. The two bunge artists have viewed love as a relationship between two people, and it is so tightly woven to the extent that the two lovers are not able to operate separately. Lakoff and Johnson (1980) state that our concepts structure what we perceive, how we get round in the world, and how we relate with other people. Conceptual metaphors present themselves in language because communication is based on the same conceptual system that we use in thinking and acting (Lakoff and Johnson, 1980).

The linguistic expressions used indicate that lovers interact in a number of ways and love ceases to be not just an emotional feeling, but also a form of a relationship. Lakoff and Johnson (1980) point out that love is the most highly ‘metaphorized’ emotion concept, possibly due to the fact that it is not only an emotion, but a relationship as well.

Atomi Sifa (2000s) expresses love as physical closeness. He portrays love as having the love partners close to each other and if possible maintains some bodily contact. In M.32 he says *Jahera mak lweta, kionge buta to akuyo*. Translated as ‘My lover hold my hands, your being away saddens me.’ The same concept of physical closeness is seen in M.40 where Ochieng Kabaselle (1970s) says that *kik iweya kenda dipo ka adera*, which means ‘Do not leave me alone lest I strangle myself.’ This metaphoric expression is an indication that love is such a tight bond that if broken then one of the partners may even contemplate committing suicide. M.41 stresses on the same concept of physical closeness as Ochieng Kabaselle just like Atomi Sifa requests the woman of his love to hold his hands in M.41 he talks of *Maka matek gi lweti, maka matek mondo kik nyiri moko oyuda.* meaning ‘Hold me tightly with your hands so that I am not snatched away by other women’ So other than the body contact, both Kabaselle and Atomi Sifa view love as an object that should be tightly bound together because if it is not then other envious people can easily grab it. Love is therefore perceived as an object that has to be secured in its rightful place. Atomi states in M.36 *Ne watweyo lav gi Iddi momoko tii, josem temo kawalo* which is directly translated as ‘We tightly knotted our love with Iddi, the envious ones are trying to untie.’ This is an indication that the lovers are inseparable. These

expressions can be said to have been motivated by related LOVE IS POSSESSING SOMEONE and LOVE IS A VALUABLE OBJECT conceptual metaphors.

Another mapping of LOVE IS A BOND is where love is structured as a condition where lovers share the same body. Both Atomi Sifa (2000s) and Ochieng Kabaselle (1970s) share this view in which they look at lovers as a single entity who owns each other's body. Atomi Sifa in M.33 says *Mimi wako Caro, mwili wangu nimekupa*. This is a metaphorical expression in Kiswahili which can be loosely translated as 'Caro, I am yours I have given you my body.' The expression gives the impression of a lover completely surrendering himself to the partner. He goes ahead in M.34 to say *Dendi e denda* which means 'Your body is mine too' and in M.35 Atomi Sifa points out to Iddi Achieng that *In e mara, an e mari* meaning 'You are mine and I am yours', which is further confirmation that the artistes view love as a bond which cannot be broken. These metaphoric expressions too are a pointer to LOVE IS POSSESSING SOMEONE conceptual metaphor.

LOVE IS A BOND is further mapped by metonymic expressions that indicate that the lovers not only share the body but the mind too. The mind in this case is used to represent the body, FALLING IN LOVE IS BEING CUSTODIANS OF EACH OTHER'S MINDS which makes it a part for the whole metonymy POSSESSING THE MIND STANDS FOR POSSESSING SOMEONE. Ochieng Kabaselle tells Nyar Konge, the woman he loves, in M.37 that *Chunya tee ni kuomi* to mean 'All my heart is on you.' And in M. 39 he urges his lover 'to take care of his heart well and to take his mind too' when he says *Rit chunya, kaw chunya gi parona tee*. Ochieng Kabaselle does not only

share his heart with his lover, but even views the lover as the heart itself in M.38 he says *In e chunya mageno*, meaning ‘You are my treasured heart.’ The heart metonymically represents the lover in THE HEART STANDS FOR THE LOVER metonymy. The heart is a vital organ in the body without which the body cannot function, consequently, stressing on how the artistes and their lovers are inseparable. The metonymic expressions are motivated by OBJECT OF LOVE IS A TREASURED OBJECT.

In M.34, Atomi Sifa too tells his lover that *Pachi e pacha*, meaning ‘Your mind is mine too’ and in M.35 he says *Miya pachi mondo amiyi mara*, translated as ‘Give me your mind so that I give you mine too.’ In view of these expressions, Atomi Sifa sees love as a situation in which two individuals share the same mind and have a common feeling. LOVE IS A BOND can thus be mapped as:

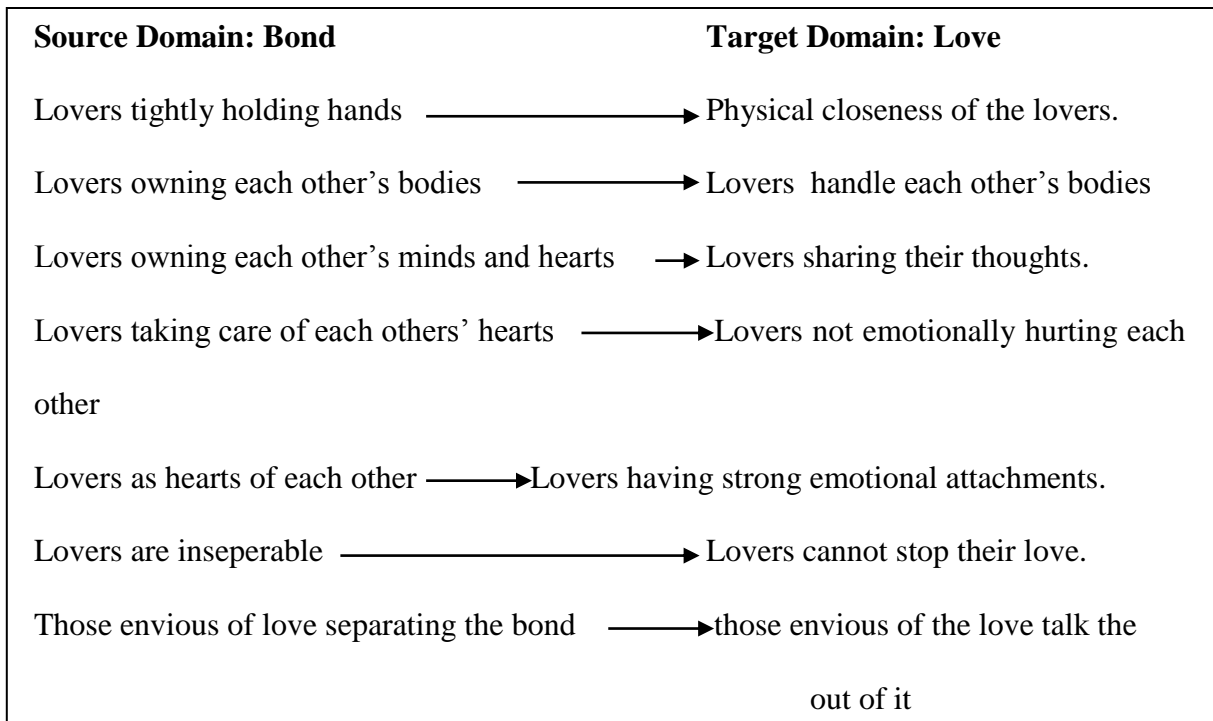


Figure 5: Cross domain mappings of LOVE IS A BOND

Lovers holding hands is mapped onto physical closeness of the lovers, lovers owning each other's bodies onto lovers handling each other's bodies without limitations, lover's owning each other's minds and hearts onto lovers sharing their thoughts, lovers taking care of each other's hearts onto lovers not hurting each other, lovers as hearts of each other onto lovers having strong emotional attachments, lovers being inseparable onto lovers not being able to stop their love and the envious people separating the bond onto those envious of love talking the lovers out of it. From these mappings one gets the linguistic expressions such as *In e mara an e mari* (You are mine and I am yours), *Dendi e denda oberanani* (My beautiful one your body is mine), *Chunya tee ni kuomi* (You are the custodian of my heart), *Nyathino en e chunya mageno* (The young one is my cherished heart) and so on.

In conclusion, the conceptual metaphor LOVE IS A BOND is one of the conceptual metaphors that motivate the linguistic expressions of love that are evident in the lyrics of both Atomi Sifa (2000s) and Ochieng Kabaselle (1970s) with almost no variation at all. The two artistes through the use of language view love as an intimate relationship that can only be likened to a bond. Brinton and Traugott (2005) see language as a device for communication between speakers, where there is a causal relationship between meaning and linguistic structure in which external factors may shape language structure.

4.1.4 THE OBJECT OF LOVE IS A SMALL CHILD

The conceptual metaphor THE OBJECT OF LOVE IS A SMALL CHILD has featured quite prominently in the song lyrics of both Atomi Sifa (2000s) and Ochieng Kabaselle (1970s) as follows in tables 7 and 8.

Table 7 : Expressions by Atomi Sifa

Metaphoric/ Metonymic Expressions of Love	Song Title
<p>M.42 <i>Atoti Emma, nyathini oromo tero e dala.</i> (Emma the young one, this child is worth taking home)</p>	<p><i>Emma</i> (2003)</p>
<p>M.43 <i>Bebi koth goya, chieng bende chama, bebi kel dawa in e painkiller.</i> (Baby I am being rained on and scorched by the sun. Baby bring me medicine you are the painkiller)</p>	<p><i>Achieng Painkiller</i> (2001)</p>
<p>M.44 <i>Sella mami, bebi Nyalego Sifa yuak gi nyingi Sella rapudo.</i></p>	<p><i>Sella Patco</i> (2006)</p>
<p>M.45 <i>Bebi we sando ngimana lav oyieri, ber neno nyathi Alego.</i> (Baby from Alego Sifa is crying out for you. Baby, do not mistreat me. You are beautiful to look at young lady from Alego.)</p>	<p><i>Sella Patco</i> (2006)</p>

Table 8: Expressions by Ochieng Kabaselle

Metaphoric/ Metonymic Expressions of Love	Song Title
<p>M.46 <i>Toto akuyo kionge buta kalando nya mzee.</i></p> <p>(Baby I am sad when you are not around my in law's daughter.</p>	<p><i>Akinyi Nya Kochogo</i> (1978)</p>
<p>M.47 <i>Maziwa yangu bebi.</i></p> <p>(Baby you are my milk)</p>	<p><i>Maziwa Na</i> (1975)</p>
<p>M.48 <i>Nyathi maber malando sana.</i></p> <p>(The beautiful brown child)</p>	<p><i>Achi Maria</i> (1984)</p>
<p>M.49 <i>Monica bebi, Monica parie seche mawaketho.</i></p> <p>(Monica baby, think of all the time we have wasted)</p>	<p><i>Achi Maria</i> (1984)</p>

THE OBJECT OF LOVE IS A SMALL CHILD is a structural metaphor as Lakoff and Johnson (1980) put it that structural metaphors are instances where one metaphorically structures one concept in terms of another. The target domain is 'object of love' while the source domain is 'a small child'. In trying to understand the feeling of love, the Luo benga artistes form a mental image of the affection that they have for a small child. Lakoff and Johnson (1980) explain that in ordinary language metaphors are used to make abstract notions concrete. This conceptual metaphor is marked by metaphoric expressions

referring to the loved women in the benga songs as ‘babies’. This is a metaphor that likens the qualities of the lovers to that of babies.

Babies are generally associated with beauty, tenderness, innocence and even purity. The arrival of a baby in a family is normally received with joy and happiness as a baby is not only viewed as an additional member of the family, but also as a symbol of love between couples. Based on the love that Luo society have for children, Atomi Sifa and Ochieng Kabaselle therefore compare the love feelings for their lovers to the love feelings they experience towards a child. Kövecses (2000) too in his studies of conceptual metaphors of love in English discovered that one of the metaphors was THE OBJECT OF LOVE IS A SMALL CHILD. Other than *baby*, Kövecses (2000), based on this metaphor, gives various terms like *bunny*, *kitten* and *chick* used in reference to women. These are terms that similarly view women as young ones of animals.

The present data shows that the metaphorical terms used by the two benga artistes in reference to the women they love, other than the purely Dholuo words, include borrowed words from Kiswahili and English. In Kiswahili, a child is known as ‘mtoto’ and in M.42 Atomi Sifa refers to Emma, the lover, as *Atoti Emma*. *Atoti* in this case is a Dholuo word borrowed from the Kiswahili word *mtoto* and is commonly used to mean a young girl though may be viewed as a derogative term that belittles women especially when the woman in question commands respect. Likewise Ochieng Kabaselle in M.46 calls his lover ‘toto’ which is equally borrowed from the word ‘mtoto’. *Toto* on one hand is more respectable to use on a woman and brings out the innocence as it is also common to refer

to children as *toto*. On the other hand, *atoti* which is the modern version of *toto* is often used seductively by men to refer to women who are targets of their love. The use of the two variations of the same term could help explain the idiosyncratic differences between Atomi Sifa and Ochieng Kabaselle in their perception of the women lovers as discussed in the next section on metaphoric variations.

Borrowing of the English word ‘baby’ which is synonymous to a small child is also an evident linguistic expression in the benga love songs. This term has been widely used by both Atomi Sifa (2000s) and Ochieng Kabaselle (1970s) to metaphorically refer to the women of their love. The term has been assimilated into Dholuo to the extent that it is considered more or less as a Dholuo word. In M.43 Atomi Sifa talks of *bebi koth goya bebi kel dawa*. In these metaphoric expressions he is imploring his female lover, whom he is calling baby, to bring him medicine to ease his misery. Given the context of the song, the medicine in this case is metaphoric reference to the affection of the loved one which he believes would be the solution to the cold he is experiencing. In M.44 he calls Sella *Bebi nyalego* to mean ‘The baby from Alego.’ He further uses the expression in M.45 where he pleads ‘*Bebi we sando ngimana.*’ Loosely translated as, ‘Baby, please stop tormenting me.’ Similarly, Ochieng Kabaselle in M.47 refers to his female lover ‘bebi’ in the linguistic expression *Maziwa yangu bebi* which means ‘My milk, my baby.’ The word *bebi* also appears in M.49 where Ochieng Kabaselle again calls out *Monica bebi*. These examples make the expressions evidence of existence of THE OBJECT OF LOVE IS A SMALL CHILD conceptual metaphor as perceived by Luo benga artistes.

Other than the borrowed words, the word ‘nyathi’ which means a baby or a child in Dholuo has been used in reference to women as objects of love. In M.42 Atomi Sifa appreciates Emma’s beauty and remarks that *nyathini oromo tero e dala* meaning ‘This child is worth taking home.’ This metaphoric expression is motivated by the metonymy TAKING HOME STANDS FOR MARRIAGE. Likewise, in M.45 Atomi refers to Sella (his lover) as *nyathi Alego* to mean ‘Child from Alego.’ He uses this metaphoric expression to acknowledge the beauty and the amiable nature of the women he loves which he can only liken to a child. The same metaphoric expression is used by Ochieng Kabaselle in M.48 where he praises his lover as *nyathi maber malando sana* which means ‘The beautiful brown baby.’ These metaphoric expressions are in no doubt a confirmation of the existence of THE OBJECT OF LOVE IS A SMALL CHILD conceptual metaphor evidenced by the linguistic expressions: *bebi, atoti, toto, nyathi* and *nyathini*. The conceptual metaphor is mapped as:

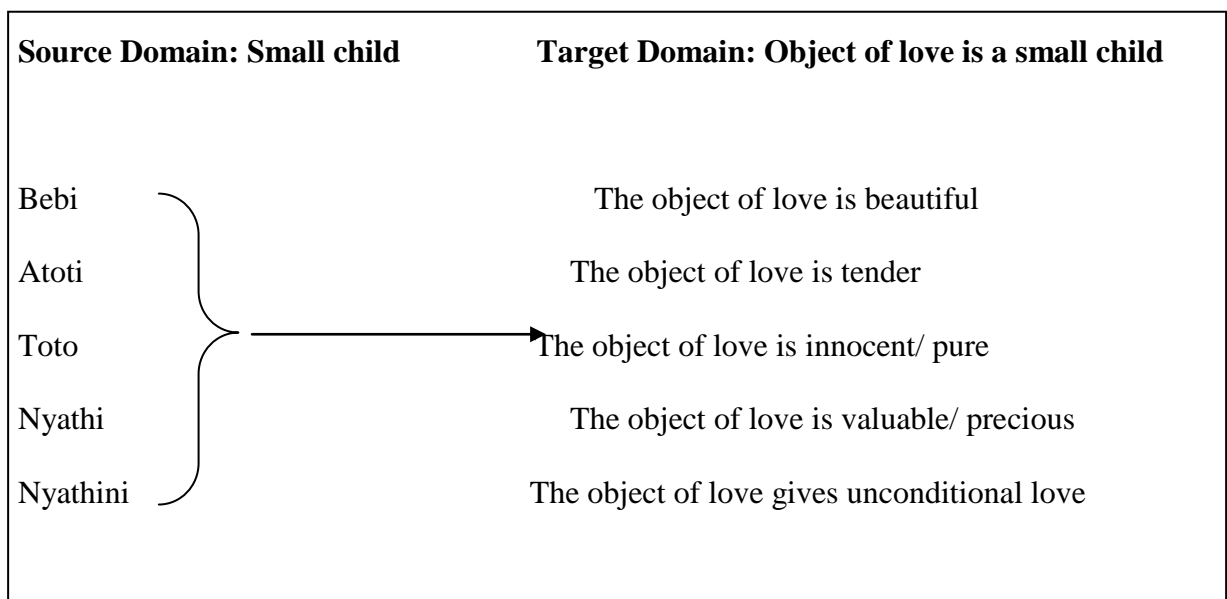


Figure 6: Cross domain mappings of THE OBJECT OF LOVE IS A SMALL CHILD

A small child, referred to as *bebi*, *atoti*, *toto*, *nyathi* and *nyathini* (The young one), is mapped onto the object of love that is perceived as beautiful, tender, innocent, pure, valuable, precious and capable of giving unconditional love.

4.2.5 LOVE IS AN OBJECT

The present research has identified conceptual metaphor LOVE IS AN OBJECT as a perception of love by both Atomi Sifa and Ochieng Kabaselle. This assertion has been arrived at due to the evidence of metaphoric expressions that allude to this conceptual metaphor in the lyrics of benga love songs as presented in Tables 9 and 10.

Table 9: Expressions by Atomi Sifa

Metaphoric/Metonymic Expressions of Love	Song Title
<p>M.50 <i>Lando jaber imedna hera matin, ngesna hera matin.</i></p> <p>(The beautiful one please add me a little more love)</p>	<p><i>Emmi Atoti Supa (2005)</i></p>
<p>M.51 <i>Jaber kelna hera.</i></p> <p>(The beautiful one kindly bring me love)</p>	<p><i>Emmi Atoti Supa (2005)</i></p>
<p>M.52 <i>Jaber koth goya, toti miya love.</i></p> <p>(The beautiful one I am being rained on, the young one give me love)</p>	<p><i>Emmi Atoti Supa (2005)</i></p>
<p>M.53 <i>Sifa okwayi ingesna hera matin.</i></p> <p>(Sifa is requesting you, add me a little more</p>	<p><i>Emmi Atoti Supa (2005)</i></p>

love) M.54 <i>Baby nimiya hera monjawo pacha.</i> (Baby you gave me love that drove me crazy)	<i>Rose Nyaugenya (2006)</i>
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Table 10 Expressions by Ochieng Kabaselle

Metaphoric/Metonymic Expressions of	Song Title
Love	
M.55 <i>Adundo mama rapudo ichalna ndoto oberana, miya hera duto.</i> (The short one you are just like a dream to me, please give me all your love)	<i>Nyaseje (1975)</i>
M.56 <i>Switi nyamama duogi chunya mayandi amiyi ichodo chuth.</i> (Sweetie please come back you completely destroyed the heart that I gave you)	<i>Nyar Kanyamuot (1975)</i>

The LOVE IS AN OBJECT conceptual metaphor unlike the other discussed conceptual metaphors is an ontological metaphor. Conceptual Metaphor Theory states that ontological metaphors are the most basic kind of metaphors when it comes to comprehending and understanding our experience. Lakoff and Johnson (1980) point out that ontological metaphors are about understanding our experiences in terms of entities and substances, which means we can refer to them, quantify them, categorize them and

reason about them in ways otherwise impossible. This view helps explain the existence of conceptual metaphor LOVE IS AN OBJECT as evident in this study. ‘Love’ is the target domain and it is abstract while ‘object’ is the source domain and it is concrete. Atomi Sifa (2000s) and Ochieng Kabaselle (1970s) have perceived love as an object that that can be physically handled, taken, given and manipulated to get the required quantity. This concurs with Lakoff and Johnson, 1980’s finding of the conceptual metaphor UNDERSTANDING IS GRASPING. They argued that metaphors are basically motivated by bodily experience. With reference to this metaphor, they point out that whenever one grasps something and holds it in the hands, one can look it over carefully and get good understanding of it.

The LOVE IS AN OBJECT conceptual metaphor is often over looked as a metaphor as Lakoff and Johnson too in their study on the OBJECT OF LOVE IS A POSSESSED OBJECT metaphor, which is marked by linguistic expression like; *You are mine*, say that this is a conceptual metaphor that has escaped the attention of scholars. This is because the source domain is obvious for most people when talking about the loved one, this naturalness and obviousness does not make it even appear metaphorical.

As indicated above, Atomi Sifa has used a number of metaphoric expressions that portray love as an object which one has control over, for example, in M.50 he pleads with his loved one that *Lando jaber imedna hera matin, ngesna hera matin*, which means ‘The brown beautiful one kindly add me a little more love.’ The same metaphoric expression is seen in M.53 where he also says that *Sifa kwayi ingesna hera matin*, in which he is still

asking to be given a little more love. These metaphoric expressions imply that he views love as a substance that can be rationed to the required quantity. In the examples, he feels that the love that he was given is not enough so he pleads for more which means LOVE IS A QUANTIFIED SUBSTANCE conceptual metaphor. Atomi Sifa also sees love as an object that can be physically handled, carried and given out to another person who should in return take it, for instance, in M.51 he asks his loved one *Kelna hera* meaning ‘Bring me love’ and in M.52 he talks of *Toti miya lav* which again means ‘*Toti* give me love.’ The same perception is brought out in M.54 where he says *Bebi nimiya hera monjawo pacha*, translated as ‘*Bebi* you gave me love that disorganized my mind’ This could imply that love as an object should be rationed and given in the right quantity because when it is too much then it can drive the recipient crazy as expressed by Atomi Sifa. These metaphoric expressions are evidence of LOVE IS A PORTABLE OBJECT conceptual metaphor.

Ochieng Kabaselle (1970s) shares the same perception of love as an object. In M.55 he says *Miya hera duto*. This means ‘Give me all the love.’ Again this is an indication that Kabaselle looks at love as existing in measurable quantities and it is upon the loved one to decide the amount to give out. So a loved one is given a certain amount but if he feels it is inadequate then he is at liberty to ask for more or even all. In M.56 Kabaselle tells his loved one that *Duogi, chunya mayande amiyi ichodo chutho*, translated as ‘Come back, you completely broke my heart that I gave you.’ This metaphoric expression further views love as substance contained in the heart and can be given to a loved one who has to take good care of it. In a situation that the heart is not properly handled, may be because

of its fragile nature, it can get broken; subsequently, subjecting the owner to misery: THE HEART IS A FRAGILE CONTAINER.

In conclusion, these metaphoric expressions are ontological metaphors. Lakoff and Johnson (1980) explain that ontological metaphors are about understanding our experiences in terms of substances which we can quantify. Love which is an abstract experience has been viewed as an object that can be handled as summarized:

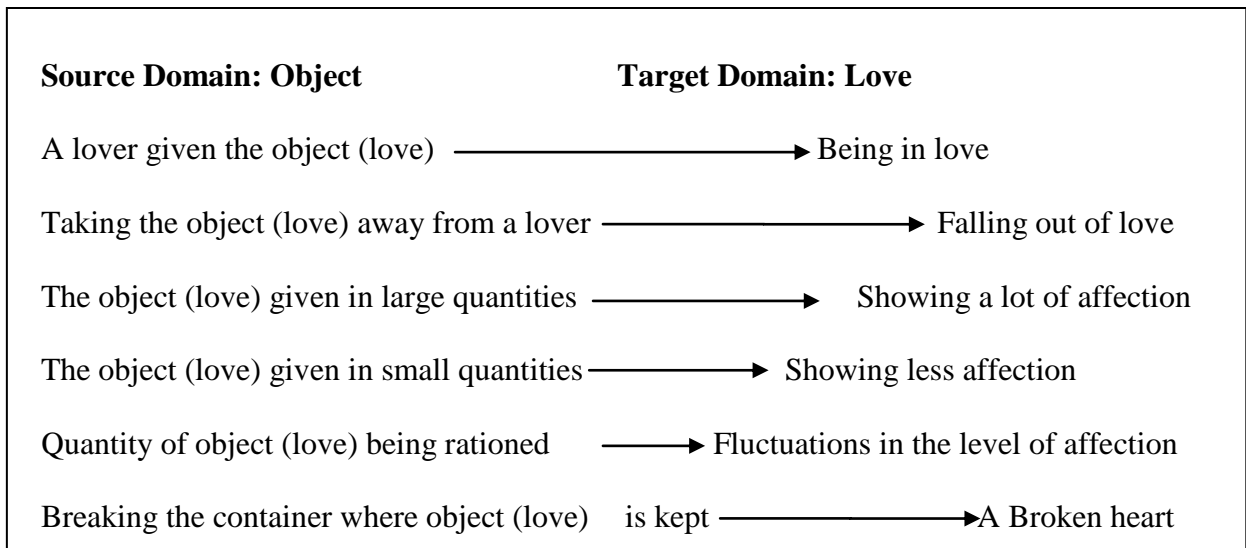


Figure 7: Cross domain mappings of LOVE IS AN OBJECT

Love is viewed as an object where by a lover being given the object is mapped onto one being in love, taking the object away mapped onto falling out of love, giving large quantities of the object onto showing a lot of affection and vice versa, rationing the quantities of the object onto fluctuations in the level of affection and breaking the container where love is kept onto a broken heart. From these mappings one thus gets linguistic metaphors such as, *Lando jaber imedna hera matin* (The beautiful light skinned one add me a little more love), *Jaber kelna hera* (The beautiful one kindly bring me

love), *Bebi nimiya hera monjawo pacha* (Baby you gave me love that disorganised my mind) and so on.

4.2.6. OBJECT OF LOVE IS A PHYSICALLY BEAUTIFUL WOMAN

The conceptual metaphor OBJECT OF LOVE IS A PHYSICALLY BEAUTIFUL WOMAN is evident in the lyrics of both Ochieng Kabaselle 1970s and Atomi Sifa 2000s. Both artistes seem to have similar parameters which they use to gauge a physically beautiful woman. A woman is considered beautiful based on her physique, skin complexion and her gait as subsequently evidenced in Tables 11 and 12.

Table 11: Expressions by Atomi Sifa

Metaphoric/Metonymic Expressions of Love	Song Title
<p>M.57<i>Lando duog chunya nene akosoni ang'o?</i> <i>Sifa ero yuagi.</i> <i>In e painkiller ma ka amuonyo Sifa donge achango.</i> (The brown one bring back my heart, what wrong did I do to you? Sifa is crying out for you. You are the painkiller that heals me.</p>	<i>Achieng Painkiller</i> (2001)
<p>M.58 <i>Lando chop dala.</i> (The light skinned one reach home)</p>	<i>Achieng Painkiller</i> (2001)
<p>M.59<i>Sifa adeng nade kiwero nyiri? Jaber nyiri niweya kenda ayudi kure Toti?</i></p>	<i>Achieng Painkiller</i> (2001)

<p>Sifa how else do I cry out when singing about girls? The beautiful one you left me alone, where do I find you the young one?</p> <p>M.60 <i>Iddi pesa apesa makaodolore to akwanyo, koriere to akwako. Iddi ber aduwa makaorudore to agombo, berna ka asungo.</i></p> <p>(Iddi is just but money which I pick if folded but hug if straightened. Iddi is amazingly beautiful that I get aroused when she gyrates her body. I love showing her off)</p> <p>M.61 <i>Achieng Molly ber gi lepe....</i></p> <p><i>Nyathi Kadika ber gi wuoche....</i></p> <p><i>Ichodo chunya nya Got Osimbo</i></p> <p><i>Nyathini berni chieng' nonega.</i></p> <p>(Achieng Molly is beautiful in her clothes....</p> <p>The child from Kadika is beautiful in her shoes....</p> <p>You have broken my heart the daughter of Got Osimbo</p> <p>The young one your beauty will kill me one day)</p> <p>M.62 <i>Sella supa wang'e yom,</i></p> <p><i>Bi kisa mam rapudo, kwaheri mbasna</i></p>	<p><i>Iddi Achieng (2002)</i></p> <p><i>Molly Miss Kenya (2005)</i></p> <p><i>Sella Patco (2006)</i></p>
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<p><i>wanarom nam chumbi.</i></p> <p>Sella super has a smooth face, Come and kiss me mum the slim one, goodbye my age mate. We shall meet at the coast.</p>	
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Table 12: Expressions by Ochieng Kabaselle

Metaphoric/Metonymic Expressions of	Song Title
Love	
<p>M.63 <i>Haah! Susana lando nyadundo berni</i> <i>otamo wang'a</i></p> <p>Berni otamo wang'a nyathiwa Berni osekawo chunya duto. (Haah! Susana the light skinned, short one I am not able to comprehend your beauty I am not able to comprehend your beauty my sibling, Your beauty has consumed the whole of my heart)</p>	<i>Susana</i> (1968)
<p>M.64 <i>Fuondenii duto niasaye nochweyo</i> <i>motamo wang'a,</i> <i>Susana aheri.....Kalando</i> (All your body joints were amazingly</p>	<i>Susana</i> (1968)

<p>doing at home.)</p> <p>M.67<i>Aah lepe korwako.....</i></p> <p><i>Aah wuodhe ka ineno.....</i></p> <p><i>Nyiri be uwinja</i></p> <p><i>G.K. ber olowu nya Kano.</i></p> <p>(Aah when she puts on her clothes.....</p> <p>Aah the way she walks.....</p> <p>Girls are you listening</p> <p>G.K. is more beautiful than you, the girl from Kano)</p>	<p>G.K. (1968)</p>
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There is an expression by Plato that beauty lies in the eyes of the beholder. This means that different people will find different things beautiful, but the differences in opinion do not matter greatly. Only the person looking at a person will form it in his or her mind that what he or she is looking at is lovely or otherwise. Oxford Advanced Learners Dictionary (2010) defines beauty as the qualities in someone or something that give pleasure to the senses or lift up the mind or spirit.

The OBJECT OF LOVE IS A PHYSICALLY BEAUTIFUL WOMAN conceptual metaphor which is a structural metaphor too is evidenced by different metaphoric and metonymic expressions in the benga music. According to Lakoff and Johnson (1980)'s Conceptual Metaphor Theory (C.M.T.), it is stated that metaphors structure thinking. In this conceptual metaphor, the study is able to identify the target domain as 'love' while the source domain is 'a physically beautiful woman'. Love is an abstract feeling which

both bengal artistes express to the women they find physically attractive. The object of attraction on the contrary is concrete, that is, the women they consider beautiful in their own eyes.

From the data, both artistes appreciate the general beauty of the women who are objects of their love. Atomi Sifa (2000s) in M.59 points out that *Jaber nyiri niweya kenda*, translated as ‘The beautiful girl you left me alone.’ *Jaber* is a Dholuo term derived from the word *ber* which means good. *Jaber* means a beautiful object or person. Atomi calls his lover *jaber* meaning beautiful girl, which is a confirmation that the artiste is able to express his love to the girl because of her beauty. Among the Luo the term is commonly used to refer to girls of one’s affection to appreciate their physical beauty but it can also be used by a man to refer to a woman as a wooing tactic and may not necessarily mean that the girl is beautiful. Women tend to be attracted to men who appreciate and acknowledge their beauty and this explains the pervasive use of the term *jaber* by men in reference to women. In some instances a man in love may resort to calling the lover simply as *jaber*, which is an endearment name, and this would be considered as romantic and more affectionate.

Atomi Sifa appreciates the beauty of the lover which he considers attractive and worth flaunting. In M.61 he says *Achieng Molly ber gi lepe, nyathi Kadika ber gi wuoche*, meaning ‘Achieng Molly is beautiful in her clothes, the child from Kadika is beautiful in her shoes.’ The metaphoric expressions imply that she has a curvaceous body which fits well in her clothes and shoes but at the same time it could also mean that the lover has a

good taste for clothes that simply bring out the beauty in her. According to Atomi this is a rare attribute that only her lover possesses and so he goes ahead to show her off to his envious peers. This is indicated in M.60 where he says that *Iddi ber aduwa makarudore to agombo, berna ka asungo* ‘Iddi is amazingly beautiful, I get aroused when she gyrates her body, I love flaunting her.’ From the metaphoric expression the study can also identify a related conceptual metaphor A WOMAN IS A MAN’S ASSET where by a man can possess his lover and show her off at will.

From M.60 the study also gets to learn that a lover’s beauty is not only an attribute that is physically attractive, but also sexually arousing to the lover as pointed out by Atomi. He says *‘Iddi ber aduwa maka orudore to agombo’* meaning that the lover is so beautiful that when she gyrates her body then he gets aroused to have her. The only arousal that can be deduced from this metaphoric expression is sexual arousal because he cannot long to have her body for anything else. The linguistic expression therefore points at LUST IS HUNGER conceptual metaphor by Kövecses (2000).

The beauty of a lover is also looked at by Atomi as an aspect of love that is so strong that can even cause death of the male lover; BEAUTY IS A KILLER. This is brought out in M.61 where he says that *Ichodo chunya nya Got Osimbo, nyathini berni chieng nonega*, translated as ‘You have broken my heart girl from Got Osimbo, young girl your beauty will kill me one day.’ The expression can have two implications; one is that the girl’s beauty is so breath taking that the lover gets so much affected that he can even die from the effects of this. Another implication can be that the girl’s beauty can attract the envy of

the lover's rivals who may want to eliminate him so that they take his position. This is a common scenario in the present times where lovers commit suicide when rejected by their lovers or are even killed by other rivals who are in the love triangle. The discussed metaphoric expression brings out the power of physical beauty of a female lover as seen by Atomi Sifa.

Ochieng Kabaselle (1970s) likewise brings out the conceptual metaphor THE OBJECT OF LOVE IS A PHYSICALLY BEAUTIFUL WOMAN. He shares the perception of a physically beautiful woman with Atomi Sifa only that the study does not see Kabaselle referring to a beautiful woman as sexually attractive and thus, does not employ lust metaphors. In M.63 Kabaselle laments that *Susana lando nyadundo berni otamo wang'a, berni osekawo chunya duto* meaning 'Susana the short, light skinned one I am not able to comprehend your beauty, your beauty has consumed the whole of my heart.' These metaphoric expressions are indicators of Kabaselle's appreciation of the beauty of his lover and just like Atomi he perceives the love for beauty as so strong that it can even destroy the heart. The physical beauty as an object of love is thus related to the previously discussed conceptual metaphor LOVE IS A MALADY which looks at love as a possible cause of death.

Kabaselle too gauges the physical beauty of the lover in the way she dresses and even walks as seen in M.67. He marvels at the beauty when he shouts *Aah lepe ka orwako.....Aah wuodhe ka ineno* meaning 'Aah when she puts on her clothes.....Aah if you see the way she walks!' Kabaselle appreciates the well fitting clothes of her lover

which again the study can conclude that it is because Kabaselle believes that his lover has a perfect body shape for clothes or that she has a great taste for clothes and she is fashionable. Kabaselle also points out that her lovers gait is elegant and worth his love. He loves the physical attraction of his lover and just like Atomi he feels that a physically attractive woman should be the envy of her peers as her beauty is deemed by the lover as better than any other around. In M.67 he says *Nyiri be uwinja, G.K. ber olowu nyar Kano* meaning ‘Girls are you listening, G.K. is more beautiful than you, the girl from Kano.’

From these metaphoric expressions the study is able to identify metonymies of love such as A PHYSICALLY ATTRACTIVE WOMAN STANDS FOR A BEAUTIFUL WOMAN and A SEXUALLY AROUSING WOMAN STANDS FOR A BEAUTIFUL WOMAN. These are THE PART FOR THE WHOLE metonymies which Lakoff and Johnson (1980) state that just like metaphor, metonymic concepts are also grounded in our experience. The study can then conclude that Kabaselle and Atomi are able to express their feelings regarding love and beautiful women based on their experiences.

Still under the OBJECT OF LOVE IS A PHYSICALLY BEAUTIFUL WOMAN conceptual metaphor, the two artistes point out other traits of a woman, other than the physique, that they consider beautiful. A physically beautiful woman is depicted as slender and light skin complexion. These attributes have been implied in a number of metaphoric expressions by both Kabaselle and Atomi.

In M.57 Atomi Sifa laments that *Lando duog chunya nene akosoni ang'o?* Translated as 'The light skinned one bring back my heart what wrong did I do to you?' The same expression appears in M.58 *Lando chop dala* meaning 'The light skinned one reach home.' The artiste resorts to referring to the lover as *Lando* other than using her name. This is an indication that he is proud of the lover's light complexion which to him is an aspect worth glorifying. It could be because light skin is a rare complexion among the Luos who are believed to have originated from Sudan (Omwoyo and Oyaya, 2003). The Luos are therefore known for their dark skin as Sudanese too are generally very dark in complexion. It is for this reason that in most cases light skin women among Luos would be considered beautiful. The notion has been in existence over the decades and this could be the reason many Luo women resorting to skin lightening creams to bleach their skins. The bleaching of the skin is hazardous to health but the urge to be considered physically beautiful seems to supersede the danger.

This feeling too is shared by Kabaselle (1970s). In M.63 he says *Susana lando nyadundo berni otamo wang'a*. Translated as 'Susana the short, light skinned one I am not able to comprehend your beauty' and in M.65 he says *kalando taabu odonjona*, meaning 'The light skinned one misery has befallen me.' These metaphoric expressions show Kabaselle's love for the light skin woman whom he considers beautiful and worth loving. He finds the beauty so striking that at some point he views it as a cause of misery or trouble in his life. He could also have loved dark complexion women for other reasons but the dark skin complexion is a trait he chooses to ignore in his lyrics. This study can

then deduce that these metaphoric expressions have been motivated by LIGHT SKIN COMPLEXION STANDS FOR A BEAUTIFUL WOMAN metonymy.

Other than the complexion, the body size of the woman also seems to be a parameter for gauging a woman's beauty. Both Atomi and Kabaselle seem to perceive a beautiful woman as a medium size woman. This could be because in the African tradition a man is perceived as the stronger sex and so even in love a man would want to take charge and appear to be in control.

In M.62 Atomi refers to his lover as *rapudo* meaning 'the slim one.' This means the lover is medium size and he considers this beautiful. Kabaselle too calls his lover in M.63 *nyadundo* which means the short one and the same expression appears in M.65. In M.65 again he talks of *adundo* which can be freely translated as 'short or brief' but when used in reference to a person then it implies a short person. There is no mention of a tall or built lover which again could be a trait ignored by the two artistes. This assumption of beauty could also explain the reason modern society women spend a lot of time in the gyms. Other than for health reasons, women do this to control their body size to look physically attractive. These metaphoric expressions are motivated by MEDIUM SIZE BODY STAND FOR A BEAUTIFUL WOMAN.

To sum up, the evidence of the conceptual metaphor OBJECT OF LOVE IS A PHYSICALLY BEAUTIFUL WOMAN in the lyrics of both Ochieng Kabaselle (1970s) and Atomi Sifa (2000s) can be mapped as:

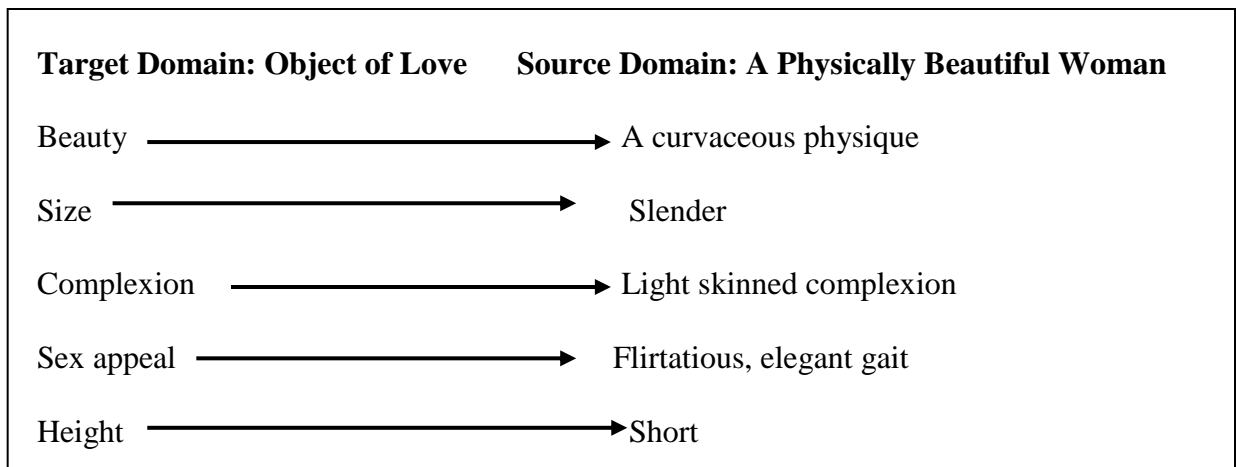


Figure 8: Cross domain mappings of THE OBJECT OF LOVE IS A PHYSICALLY BEAUTIFUL WOMAN

Object of love is mapped onto a physically beautiful woman. A physically beautiful woman is mapped as possessing the right body physique (curvaceous); the right body size (slender); the right skin complexion (light skin); the right height (short) and has sex appeal (flirtatious). From these mappings one thus gets linguistic metaphors such as *Lando duog chunya* (The light skinned one please bring back my heart), *Jaber nyiri niweya kenda ayudi kure toti?* (The beautiful one you left me alone, where do I find you the young one?), *Iddi ber aduwa* (Iddi is amazingly beautiful), *berna ka asungo* (I love showing her off), *Lando nyadundo berni otamo wang'a* (The light skinned one I am Unable to comprehend your love) and so on.

4.2.7. LOVE IS AN INTIMATE SEXUAL BEHAVIOUR

Atomi Sifa (2000s) conceptualizes LOVE AS AN INTIMATE SEXUAL BEHAVIOUR. This metaphor has been marked by metaphoric expressions that explicitly suggest love as a sexual act as shown in Table 13.

Table 13: Expressions by Atomi Sifa

Metaphoric/Metonymic Expressions of Love	Song Title
<p>M.68 <i>Akwak ng'awa, anyodh ng'awa kionge?</i> (Whom do I embrace or kiss if you are not there?)</p>	<p><i>Emma</i> (2006)</p>
<p>M.69 <i>Ananyodh ng'awa kinyodho nyiri, anakwak ng'awa ki kwako nyiri.</i> (Whom will I kiss and embrace when girls are being kissed and embrace?)</p>	<p><i>Achieng Painkiller</i> (2001)</p>
<p>M.70 <i>Switi bi kisa Nyalego , baby patco ber nyodho</i> (Sweety come and kiss me, it feels good sucking my baby my patco).</p>	<p><i>Sella Patco</i> (2006)</p>
<p>M.71 <i>Kanungo, kata obed paka mako kanungo paka, wach nungo ema okelo ajiema, mino nungo ema okelonwa tho.</i> (All animals including cats hold each others' waists, gyrating of the waists has resulted in death)</p>	<p><i>Kanungo</i> (2004)</p>
<p>M.72 <i>Atoti ohero boka, nind piny del ochwadi. Atoti ohero nindo nind piny del</i></p>	<p><i>Odudo</i> (2004)</p>

<p><i>ochwadi.</i></p> <p>(Atoti is in love with the cane, so lie down so that you may be caned)</p> <p>M. 73 <i>Toyota Prado sama ariembo pacha lal kata wiya be weya.</i></p> <p>(I get carried away completely when driving my Toyota Prado)</p>	<p><i>Sweet heart(2002)</i></p>
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NB. None by Ochieng Kabaselle

LOVE IS INTIMATE SEXUAL BEHAVIOUR conceptual metaphor is a structural metaphor. Within the conceptual metaphor theory, Lakoff and Johnson (1980) define structural metaphor as instances where one metaphorically structures one concept in terms of another. In this conceptual metaphor the target domain is ‘love’ while the source domain is ‘intimate sexual behaviour.’ Atomi conceptualizes love (an abstract concept) as an intimate sexual behaviour (a concrete concept) which include, embracing, kissing and even having sexual intercourse. Embracing among lovers is an act that is usually viewed as a symbol of intimacy with a sexual appeal. In M.68, Atomi Sifa asks his loved one that *Anakwak ng’awa kionge?* Meaning ‘Whom shall I embrace in your absence?’ This linguistic metaphor indicates that love as an emotional feeling requires that lovers have at some point to embrace and it is a kind of an embrace that one can only engage in with a loved one thus giving it an erotic connotation. In M.69 Atomi Sifa again poses a question to his loved one *Ananyodh ng’awa kinyodho nyiri?* Which means ‘Whom shall I kiss when girls are being kissed?’ Atomi’s conceptualization of love as intimate sexual behaviour is not only confirmed but one also gets the idea that he views women as sex

objects, giving a pointer at A WOMAN IS A SEX OBJECT conceptual metaphor. The same expression is repeated in M.70 where he says *Switi bi kisa, baby patco ber nyodho*. This can be literally translated as ‘Sweetie come and kiss me, it is nice sucking my baby, patco sweet.’ The impression of intimate kissing is created in this linguistic expression where Atomi Sifa views his loved one as a sweet that he enjoys sucking. These linguistic expressions can be said to have been motivated by the metonymies; EMBRACING STANDS FOR LOVE and KISSING STANDS FOR LOVE.

The expression in M.71 goes further into describing the intimate sexual relationship between the lovers. He says *Kanungo, kata obed paka mako kanungo paka, mino nungo ema okelonwa tho*, which means ‘Holding of another’s waist is done by all animals including the cats, gyrating the waist line has brought about death.’ This metaphorical expression glorifies holding of a partner’s waist as a natural act that is even carried out by animals. Gyrating of the waist too is an action associated with sex which Atomi Sifa does not consider a taboo in his songs. He however goes ahead to warn that it is an act that has brought about death implying the contraction of HIV and AIDS. HIV and AIDS which is an infection mainly contracted through sexual intercourse, has been one of the major causes of death in Africa. From this context, one is able to interpret holding of a lover’s waist line as nothing else but engaging in sexual intercourse. Atomi’s perception of love in this case is motivated by the metonymy, GYRATING THE WAIST STANDS FOR SEXUAL INTIMACY.

Besides the gyrating of hips, sexual intimacy can be referred in different ways, for example, in M.72 Atomi Sifa (2000s) appears to insinuate that his loved one loves sex and which can be given if it is what makes her happy. He says *Atoti ohero boka nind piny del ochwadi, Atoti ohero nindo nind piny del ochwadi*, which can be translated as ‘Atoti loves the ‘cane’ so lie down so that you are caned, *atoti* enjoys lying down so lie down so that you are ‘caned’.’ This is a metaphorical expression that perceives love as having sex; LOVE IS HAVING SEXUAL INTERCOURSE, but fortunately it is covered in metaphorical images of the literal cane thus making it difficult to deduce that it is a sexual act. This conceptualization is closely related to that of the English who talk of erotic spanking. This is the act of spanking another person for sexual gratification.

In Dholuo, sex and sex organs are hardly called by their literal names. There are euphemistic terms used in reference to sexual actions as Orwenjo (2011) argues that the syntax and semantics of verbs ‘to have sex’ are not merely linguistic notions, but also culturally and socially constrained. Orwenjo adds that the verbs that are used to express the act of sexual intercourse are reflective of the cultural beliefs, customs and ethos of the Luo people. The modern generation too have acquired terms that are more commonly used among the youth. For example the penis is referred to as *luth* which means ‘a big cane.’ The term *luth* could have been coined based on the shape and use of an erect penis. In this case an erect penis just like a big cane is used by a man to spank a woman either to demand respect or for sexual pleasure. Atomi Sifa seems to have borrowed from this term *luth* when he talks of *del* in M.72 which also literally means a cane only that *del* is smaller in size compared to *luth*. Atomi Sifa could have been in a position to use these

expressions because of the liberalization of the modern society with regard to issues of sex which is no longer treated as an abomination.

In M.73 Atomi Sifa comments that *Toyota Prado sama ariembo pacha lal kata wiya be weya*, which means ‘I lose my mind and head when riding on my Toyota Prado.’ The Toyota Prado in this case metaphorically refers to the loved one with whom he has a relationship he likens to riding on a car. Atomi talks of riding the car which is also a metaphoric expression that can be interpreted as having sex. As earlier discussed, the modern youth many of whom have been assimilated into the western culture, have metaphoric terms used in reference to having sex peculiar to their social groups. Having a ride is euphemism for having sex. Atomi’s lover in M.73 is thus viewed as an object that gives pleasurable rides when he talks of *sama ariembo pacha lal kata wiya be weya* (when riding my Prado, I lose my mind and head). This metaphoric expression further stresses on Atomi’s view; WOMAN IS A SEX OBJECT. Atomi’s perception is not got in isolation as among the Luos there is a common metaphoric expression *dhako ndiga* which means ‘A woman is a bicycle.’ This metaphoric expression too is found in the lyrics of the benga musician Onyi Papa Jay. A bicycle just like a car is a mode of transport that people ride on and so the same metaphoric connotation is got. Since having sex is viewed as riding or being transported from one point to the other, the woman then becomes the mode of transport for the man. The woman can be viewed as a mode of transport in two aspects; the first one could be based on the physical position that she conventionally assumes during sex. The man climbs on top just the way one climbs on a bicycle or other modes of transport. Another view could be that during transportation

there is movement from one point to another, the same can be said of having sex in that the sensual feeling during sex has a starting point and an end which is the orgasm. Atomi's choice of a Prado can then be attributed to his personal linguistic style, otherwise known as idiolect and liberalized mind.

LOVE IS INTIMATE SEXUAL BEHAVIOUR conceptual metaphor has a close connection with the lust metaphors studied by Kövecses (2000). Kövecses (2000) defines lust as a very strong sexual desire. In his study he identifies lust metaphors like LUST IS HUNGER, LUST IS HEAT, LUST IS A VICIOUS ANIMAL and LUST IS WAR as discussed in section 2.3. The metaphors can be explained by the tenet of C.M.T. in which Deignan (2005) states that conceptual is grounded to physical experience so that we talk about mental processes in terms of physical perception. In other words, metaphors are basically motivated by bodily experience. In summary LOVE IS INTIMATE SEXUAL BEHAVIOUR conceptual metaphor is mapped as:

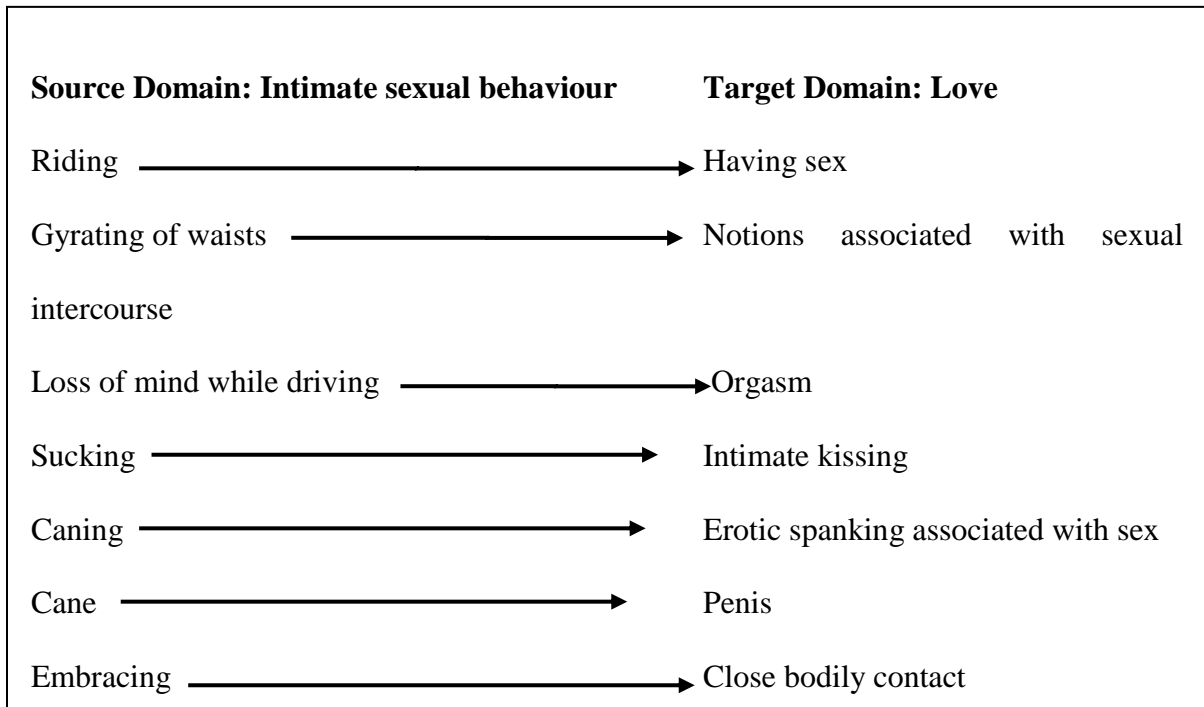


Figure 9: Cross domain mappings of LOVE IS INTIMATE SEXUAL BEHAVIOUR

Intimate sexual behaviour is perceived as love and marked by metaphoric expressions that allude to sexual intercourse. Riding mapped onto having sex, gyrating of waists onto notions associated with sexual intercourse, loss of mind while driving onto orgasm, sucking on to intimate kissing, caning onto erotic spanking, a cane onto the penis and embracing onto close bodily contact. From these mappings one thus gets linguistic metaphors such as *Akwak ng'awa, anyodh nga'awa kionge?* (Whom do I embrace or kiss if you are not there?), *Bebi Patco ber nyodho* (It feels good sucking my baby patco), *Atoti ohero boka* (The young one loves the cane) and so on.

4.2.8 OBJECT OF LOVE IS A LUXURIOUS OBJECT

Both Atomi Sifa (2000s) and Ochieng Kabaselle (1970s) have both addressed luxury as a concept of love in the two historical times. The OBJECT OF LOVE IS A LUXURIOUS OBJECT conceptual metaphor is evident in the metaphoric and metonymic expressions of love as presented in Tables 14 and 15.

<p>M.77<i>Hera to ikwayo e pesa nang'o yawa?</i></p> <p><i>Hera ma ung'eyo ni dhi ir nyasachi to ikwayo e pesa nang'o yawa?</i></p> <p>(Why would one ask for money in exchange for love surely? You know that your love is directed to your god so why do you ask for money surely?)</p> <p>M.78<i>Achieng' Nyalego ochopo e jela onena kaka achandora.....Onena kaka arwakora gi mayeyeye.....Onena kaka atar.....</i></p> <p><i>Jaber yie iwinja herani ematuoya omiyo adendi ni hani switi.</i></p> <p>(Achieng' from Alego visited me in jail and saw the way I was suffering.....saw the way I was dressed in rags.....saw my dry skin.</p> <p>The beautiful one please hear me I am ailing from your love, that is why I call you honey sweet.)</p>	<p><i>Achieng' Nya Alego (1975)</i></p>
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The conceptual metaphor OBJECT OF LOVE IS A LUXURIOUS OBJECT too is a structural metaphor. In this metaphor, 'a luxurious object' which is the source domain is

mapped onto the 'object of love'; the target domain. According to Lakoff and Johnson (1980) conceptual metaphor is a framework for thinking in language and that our concepts structure what we perceive, how we get around in the world, and how we relate with other people. Both bengali artists therefore structure 'object of love' based on their perception and how they relate with the ones they love.

In M.73 Atomi Sifa comments that *Toyota Prado sama ariembo pacha lal kata wiya be weya*, which means 'I lose my mind and head when riding on my Toyota Prado.' The Toyota Prado as earlier discussed, metaphorically refers to the loved one with whom he has a relationship he likens to riding on a car. Toyota Prado is an expensive, powerful, comfortable and valuable car that does not compare to other ordinary cars. A Toyota Prado outshines other cars because it is a relatively raised car, thus it can withstand the rough terrain and still offer the much needed comfort that many riders would wish to have. A ride on a Prado without a doubt is luxurious and enjoyable thus explains Atomi's choice of the car. The study can then observe that Atomi sees his lover as no ordinary woman, but one with uniquely outstanding features. Atomi's comparison of his lover to a Toyota Prado which is a car of material worth and luxury is motivated by THE OBJECT OF LOVE IS A VALUABLE OBJECT and THE OBJECT OF LOVE IS A LUXURIOUS OBJECT conceptual metaphors.

M.74 similarly illustrates the OBJECT OF LOVE IS A LUXURIOUS OBJECT conceptual metaphor. Atomi Sifa calls his loved one *Ajeni laptop*, which is a metaphorical reference to his loved one as a laptop. This expression too is a structural

metaphor where a woman who is the object of love is structured in terms of a laptop. Laptops are also costly and valuable objects. Those who were privileged to own a laptop for a long time were the envy of many in the society as it was a prestigious electronic equipment to own given the amount of money that one had to part with in its acquisition. It is also preferred over the desktops because of its portability and small size. In addition to this, laptops are user friendly, efficient and attractive. Atomi Sifa could then be viewing his loved one as a laptop may be because of her physical beauty, her medium body size or her efficiency as a lover.

In addition to a Toyota Prado and a laptop, Atomi compares his lover to money which is a further confirmation of his perception OBJECT OF LOVE IS A LUXURIOUS OBJECT. In M.75 he says *Iddi pesa apesa maka odolore to akwanyo to koriere to akwako* which can be loosely translated as ‘Iddi is just but money which I pick when folded and hug if straightened.’ Money is a medium of exchange which almost everyone would wish to have. Without money life can be unbearable in that an individual may even fail to meet the basic requirements for survival. Other than money offering the basic needs of life, it also provides luxuries and extra comfort to individuals. And just as Atomi puts it, hardly would one come across dropped money and fail to pick it up. Atomi gives the impression that he treasures the lover so much that at no time would he even think of abandoning her. Atomi could be seeing the lover as money because the impact she has in his life is vital like that of money or alternatively his lover could be a cosmetic woman whom he has spent a lot of money on and is now a part of his assets.

Ochieng Kabaselle too addresses conceptualization of THE OBJECT OF LOVE IS A LUXURIOUS OBJECT in the lyrics of his songs. In M.76, Kabaselle praises his lover, Caro nyar Kendu for her selfless love. He says *Jaber nyakendu berni osetieka te te te, jaber oloyo nyiri makwayo pesa seche tee, ka pesa onge to mapenzi bende onge*, translated as ‘The beautiful one from Kendu your beauty has consumed me completely, you are better than other girls who ask for money all the times and if there is no money then there is no love.’ In this expression, Kabaselle talks of Caro loving him without asking for money in exchange. According to Kabaselle this is unusual as he points out that other women ask for money in exchange for love and would only want to associate with men who can afford luxury. This practice is tantamount to love being on sale and only the man who is able to afford it is given; those who don’t have money don’t get love. Kabaselle himself is opposed to the practice and fails to understand how women can be so commercial to the extent of selling attributes that give glory to God. In M.77 he quips *Hera to ikwayo e pesa nang’o yawa? Hera ma unge’yo ni dhi ir nyasachi to ikwayo e pesa nang’o yawa?* Which means ‘Why would one surely ask for money in exchange for love? Love that you all know is directed to your God, why would you exchange for money surely?’ This expression views love as a sacred attribute that is directed to God and thus should not be sold. Another interpretation could be that Kabaselle looks at a lover as a very important individual comparable to a small god to whom love cannot be given in exchange for money. Conceptualization of love in this instance is motivated by LOVE IS SELFLESS and LOVE IS SACRED conceptual metaphors.

The expression in M.78 too is amazed at the few women who are not materialistic. Kabaselle muses at the selfless action of Achieng his lover, *Achieng nya Alego ochopo e jela onena kaka ahandora....., onena kaka arwakora gi mayeyeye....., onena kaka atar....*. This is translated as ‘Achieng from Alego visited me in jail, saw the way I was suffering....., saw the way I was dressed in rags....., saw the way my skin was dry...’ Kabaselle cannot believe that his lover went and visited him in jail; a place full of misery. He views female lovers as those who want to associate with their male lovers only in times of happiness and joy. Most women would want to be in the company of men who are materially well off and in a position to offer luxuries. This is why Kabaselle adores Achieng who remained faithful to him when he was jailed and was even able to pay him a visit. He says that while in jail he underwent a lot of suffering, Achieng saw all these but never abandoned him. To Kabaselle this is real romantic love motivated by LOVE IS SELF SACRIFICE conceptual metaphor. Kabaselle reciprocates this love in M.78 where he says *Jaber yie iwinja herani ematuoya, omiyo adendi ni hani switi* meaning ‘The beautiful one please listen to me, your love is what is ailing me that’s why I call you honey sweetie.’ He talks of Achieng’s unconditional and unmaterialistic love ailing him: LOVE IS A MALADY conceptual metaphor.

The present study notes that as much as the 1970s Luo society conceptualized OBJECT OF LOVE IS A LUXURIOUS OBJECT Kabaselle holds a different view thus an aspect of variation with Atomi as discussed in section 4.2. In summary the conceptual metaphor can be mapped as:

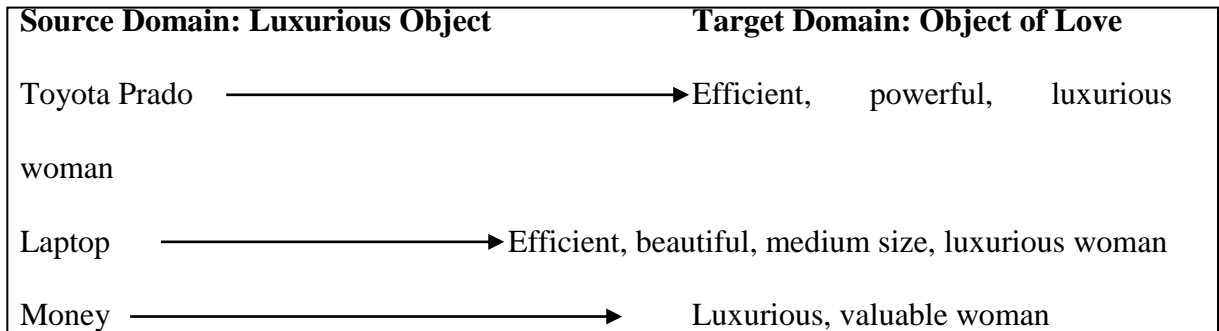


Figure 10: Cross domain mappings of OBJECT OF LOVE IS A LUXURIOUS OBJECT (Atomi)

Luxurious objects are mapped onto the object of love, in this case a woman. A Toyota Prado is mapped onto a woman who is efficient, powerful and provides luxury. Laptop mapped onto a woman who is efficient, beautiful, medium sized and provides luxury. Money is mapped onto a woman who is valuable and provides luxury. From these mappings, one is able to get linguistic metaphors such as *Ajeni laptop* (Ajeni my laptop), *Toyota Prado sama riembo* (When driving my Toyota Prado) and *Iddi pesa* (Iddi is money).

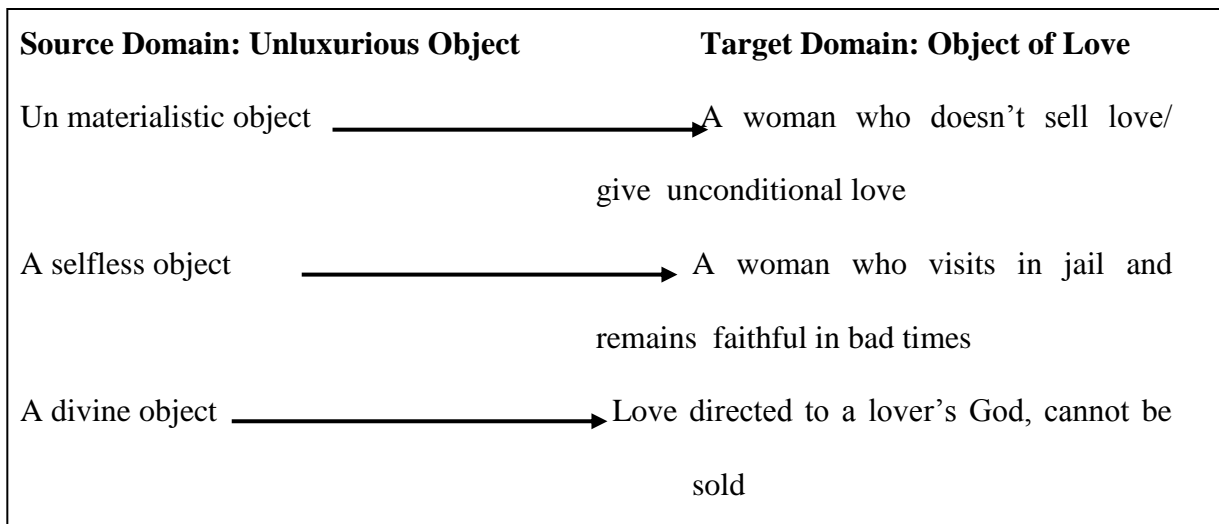


Figure 11: Cross domain mappings of OBJECT OF LOVE IS A LUXURIOUS OBJECT (kabaselle)

Kabaselle's perception maps unluxurious object onto the object of love, a woman. The object of love is an unmaterialistic woman who gives love unconditionally, an object that is selfless and remains faithful in bad times, and an object that is divine and worthy of unconditional love.

In conclusion, this section has highlighted conceptual metaphors of love and their cross domain mappings in Dholuo benga songs of 1970s and 2000s. Ochieng Kabaselle (1970s) and Atomi Sifa (2000s) have used numerous metaphoric and metonymic expressions of love and this could be because love as an emotional feeling is abstract and individuals can only relate to concrete life experiences to help fully understand it. The metaphoric and metonymic expressions of love confirm the existence of conceptual metaphors that motivate them. Lakoff and Johnson (1980) state that our concepts structure what we perceive how we get around the world, and how we relate with other people. These linguists point out that our conceptual system is not something we are normally aware of, and one way to find out is by looking at language. At the level of language, entities, attributes and processes in the target domain are lexicalized using words and expressions. Gibbs (2006) too argues that conceptual metaphors enable us to quantify, visualize and generalize about the abstract, because they make use of relationships within source domains that we know well from our concrete experience.

4.3. Metaphoric and Metonymic Variations in Conceptualization of Love between 1970s and 2000s Male Dholuo Benga Artistes

Atomi Sifa (2000s) and Ochieng Kabaselle (1970s) have an almost uniform conceptualization of love, as discussed in section 4.1, with a few variations. Similarities and differences in conceptualization of the same concept can be explained based on a number of factors. Kövecses (2003) mentions that metaphors may vary along social, style, sub-cultural and individual dimensions as earlier explained in chapter three. Kövecses (2003) further explains that many metaphors vary because human experiences and the cognitive experiences we put to use for creation of abstract may also vary.

The similarities discovered in the conceptualization of love by Atomi Sifa (2000s) and Ochieng Kabaselle (1970s) too can be attributed to a number of reasons. These are two different individuals who sung at two completely different historical times but have the same conceptualization of love. The first explanation to this similarity could be as a result of what cognitive linguists call embodiment hypothesis. Machakanja (2006) explains that some emotion metaphors are motivated by universal correlations in bodily experiences. With regard to this hypothesis, we can say that both Atomi Sifa and Ochieng Kabaselle shared the same bodily experience; for instance, when we look at the conceptual metaphor LOVE IS A MALADY, as earlier discussed, the metonymic expressions M.14 to M.31 indicate that the two artistes experienced similar physiological reactions. Both likened the bodily feeling to a malady where the general functioning of the body is interfered with. The symptoms of love are compared to those of a disease that can only be explained by the affected individual who in this case is the person in love.

Kövecses (2000) likewise proposed that the universal bodily experiences can be captured in conceptual metonymies associated with particular concepts. He says that in emotion concepts such as love, the metonymies correspond to various kinds of physiological, behavioural and expressive reactions. These reactions provide us with a profile to the embodied emotion concepts. In this case, metonymies give us a sense of the embodied nature of concepts, and the embodiment may be overlapping, that is universal across different languages and language families. The same concept of shared bodily experience can also be the reason for the existence of the conceptual metaphors LOVE IS A BOND and LOVE IS AN OBJECT by both Atomi Sifa and Ochieng Kabaselle. The metaphoric and metonymic expressions motivated by these conceptual metaphors indicate that the two artistes are expressing their bodily reactions to love. For instance, M.32 to M.41 look at the feeling of love as a bond that ties the two lovers together making it difficult for either of them to operate alone. The same can be said of the conceptual metaphor LOVE IS AN OBJECT which is a shared concept by the two artistes as evidenced by M.50 to M.56. The bodily experience that the two artistes go through is shared; consequently, the similarity in the conceptual metaphors as discussed in section 4.1.

The research has also identified similarities in the conceptual metaphors; OBJECT OF LOVE IS TASTY FOOD and THE OBJECT OF LOVE IS A SMALL CHILD. The similarity in these concepts can be as a result of the shared cultural background. Both Atomi Sifa and Ochieng Kabaselle are Luos by tribe and originate from the former Nyanza province of Kenya. This shared cultural and regional origin predisposes the two artistes to have a shared environmental experience. According to C.M.T. metaphor is

grounded to physical experience. Citing from the conceptual metaphor LOVE IS TASTY FOOD, as illustrated by M.1 to M.13 the data indicates that the two artistes have the same concept of what they consider as delicious foods and drinks. Both artistes have quoted *honey, sweets, milk* and *sugar* as tasty, loved and rare foods. The choice of these foods must have been dictated by what is locally available and loved among the Luos and at the same time what they have had an experience with. The same physical experience gives an explanation to object of love as a small child as children in the Luo society are generally loved and treasured as earlier discussed in section 4.1.

Kövecses (2003) however, points out that universal bodily experience does not mean that the linguistic expressions themselves will be the same in different languages that poses a particular conceptual metaphor. Based on this observation, this research can also argue that two individuals cannot use exactly the same linguistic expressions, hence resulting to the slight variations witnessed between the two artistes. For example, in the conceptual metaphor THE OBJECT OF LOVE IS TASTY FOOD both artistes view love as sweet foods, for instance, sweets. But they use different linguistic expressions to bring out this concept, for example, Atomi Sifa on one hand, singles out types of sweets like *patco* in M.5 and *Big G* in M.4 as his concept of preferred sweets. While Ochieng Kabaselle on the other hand generalizes them simply as sweets in M.9 and M.11 as earlier discussed. This difference can be attributed to individual difference in linguistic style.

Other types of variations in the conceptualization of love by Atomi Sifa (2000s) and Ochieng Kabaselle (1970s) could be as a result of the social dimension. Kövecses (2003)

points out that variation can occur along either social, regional, ethnic, style, sub-cultural or individual dimensions. Atomi Sifa and Ochieng Kabaselle sang at different social times in the Luo society. The data indicate some differences in the two benga artistes' conceptualization and expression of love which can only be attributed to the social dimension the Luo society having undergone some social changes over the years. Kövecses (2000) notes that figurative linguistic expressions that are used by speakers to talk about their emotions derive from a largely shared conceptual system and that conceptual metaphor may have stability over time but this does not mean that particular linguistic manifestations of conceptual metaphors will remain the same given the new cultural, technical and scientific developments.

Atomi Sifa (2000s) conceptualizes LOVE IS AN INTIMATE SEXUAL BEHAVIOUR. This metaphor has been marked by metaphoric expressions that explicitly suggest love as a sexual act, an opinion that does not appear in the lyrics of Ochieng Kabaselle (1970s). This difference could have been brought about by the different social times that the two artistes produced their songs. Okumu (1993) notes that in benga music there is very rare reference to sex explicitly. He explains that this is culturally Kenyan in that it is uncommon to discuss matters pertaining to sex publicly. This seems to be the same perception that Ochieng Kabaselle held. Atomi Sifa however, seems to have sung at a time that the Kenyan society does not consider sexual matters a private affair maybe because of the HIV and AIDS awareness which is recently being encouraged by the society. Failure to discuss sex related issues openly is viewed as one of the reasons for the widespread infection of individuals by HIV and AIDS. The moral decadence in the

modern society too can explain why issues regarding sex and sex education are being encouraged at homes, schools and even in churches.

The song artistes of 2000s are able to talk about sex related matters more openly, a practice that begun with Okatch Biggy in the 1990s. Mboya (2011) observes that Biggy was the first artiste of the benga genre to focus on sexual play. Atomi Sifa too does not seem to shy away from discussing sexual intimacy as a concept of love.

This variation in conceptualization of love between Atomi Sifa and Ochieng Kabaselle could also be as a result of sub-cultural differences. Atomi Sifa's target audience are mainly the youth who do not seem to mind talking about sex openly neither do they consider it offensive. This is unlike the case of Ochieng Kabaselle who enjoyed a mix audience majorly composed of adults who continue to embrace the music to date. Further still, this could be an idiosyncratic variation in that Atomi, unlike Kabaselle who is reserved with language use, adopts a more liberal approach which defines him as an artiste.

Another variation in the conceptualization of love between Atomi Sifa (2000s) and Ochieng Kabaselle (1970s) is the conceptual metaphor OBJECT OF LOVE IS A LUXURIOUS OBJECT. This variation can also be attributed to the individual differences of the artistes' and the social dimension which continues to change over the years with regard to love affairs. It is a conceptualization that alludes to materialism which is one of the ills affecting the modern Kenyan society especially the youth. It is a

belief that one should only fall in love with a person of material worth; a notion that was equally evident in the 1970s. This explains the reason for the lack of commitment in relationships. Many youth resort to remaining single or having love affairs with sugar mummies and sugar daddies who they believe can provide material support.

Both Kabaselle and Atomi address OBJECT OF LOVE IS A LUXURIOUS OBJECT; however, the parting point is that Atomi appears to be condoning the view while Kabaselle condemns it completely as illustrated from M.73 to M.78. Kabaselle shuns women who give love in exchange for money and does not understand why a lover pegs her love on material wealth. He views his lovers as selfless and humble women. On the contrary, Atomi views his lovers as luxurious objects such as *Prado*, *laptop* and *money*. These expressions depict Atomi as loving his female lovers because of their material worth and the luxury they offer. Looked at differently, it could also mean that Atomi treasures his lovers so much that he feels that they do not compare to any other ordinary women. Atomi creatively uses language to accurately paint a picture of the object of his love.

All in all Atomi (2000s) and Kabaselle (1970s) have used unique metaphoric expressions borrowed from their immediate environment as Kandenge (2010) notes that we use metaphorical expressions that refer to our environment to show cognitive view of language.

The discussed data in this section has pointed at both similarities and differences in the conceptualization of love by 1970s and 2000s male Luo benga artistes as brought out by Ochieng Kabaselle and Atomi Sifa respectively. It was therefore an analysis of variations in the conceptualization of love by the two benga artistes which is a reflection of the belief of the wider Luo community because artistes are the mouth piece of a society.

CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATION

5.1 Introduction

This chapter gives a summary of research findings of Conceptual Metaphors of Love in Selected Dholuo Benga Songs by Ochieng Kabaselle (1970s) and Atomi Sifa (2000s). The chapter is divided into three sections: The first section deals with summary of research findings, the second section presents conclusions and section three deals with recommendations.

5.2 Summary of Findings

Having discussed the data in chapter four, this study can now state the following in accordance with the objectives of this study. The first objective was to determine the conceptual metaphors that motivate the linguistic metaphors and metonymies used in reference to love by Ochieng Kabaselle and Atomi Sifa. This objective has been discussed concurrently with the second objective which was to examine how the source and the target domains of the conceptual metaphors are mapped in Dholuo benga love songs by Ochieng Kabaselle and Atomi Sifa. This study therefore determined that the conceptual metaphors that motivate the linguistic metaphors and metonymies used in reference to love by Ochieng Kabaselle and Atomi Sifa include: THE OBJECT OF LOVE IS TASTY FOOD, LOVE IS A MALADY, LOVE IS A BOND, LOVE IS AN OBJECT, OBJECT OF LOVE IS A SMALL CHILD, OBJECT OF LOVE IS A PHYSICALLY BEAUTIFUL WOMAN, LOVE IS INTIMATE SEXUAL BEHAVIOUR and LOVE IS A LUXURIOUS OBJECT.

Both Atomi 2000s and Kabaselle 1970s conceptualize OBJECT OF LOVE IS TASTY FOOD. The conceptual metaphor has been mapped by metaphoric expressions like *sweets, chewing gum, honey, sugar, milk, groundnuts* and *specially prepared traditional vegetables*. The artistes refer to their lovers as foods which they consider tasty. The research revealed that all the foods that have been conceptualized as objects of love are locally available foods among the Luo community. This is a confirmation that we use metaphorical expressions drawn from our environment to show cognitive view of language and we use cognitive models in the process of mapping from one cognitive domain to another.

LOVE IS A MALADY is another conceptual metaphor that motivated metaphoric and metonymic expressions of love in Dholuo bengal love songs of both 2000s and 1970s. The two artistes have structured the feeling of love to that of a malady that interferes with the normal functioning of the body. The conceptualization of love as a malady has been mapped by linguistic expressions such as *loss of mind, inability to reason, being driven crazy, having a broken heart, general suffering, having malaria, experiencing persistent headaches, shivers, lack of sleep and loss of appetite*. These metonymic expressions have been used by the bengal artistes to explain the feeling of love. Purpose of metonymy is to provide mental access to a domain through part of the same domain, meaning that part stands for the whole.

LOVE IS A BOND similarly is a conceptual metaphor that motivated metaphoric and metonymic expressions of love in Dholuo bengal love songs of Atomi (2000s) and

Kabaselle (1970s). The two artistes view love as a tightly bound relationship between two people. In this conceptual metaphor the comparison of love to a bond has been mapped by linguistic expressions like *lovers tightly holding hands, lovers are inseparable, those envious of the love try to separate the lovers, lovers own each others' bodies, hearts and mind, lovers have the responsibility of taking care of each others' hearts, lovers are viewed as valuable body parts like the heart.* These metaphoric expressions indicate that lovers interact in a number of ways and love ceases to be not just an emotional feeling but also a form of relationship.

THE OBJECT OF LOVE IS A SMALL CHILD too has motivated the metaphoric and metonymic expressions of love in Dholuo benga love songs of both Ochieng Kabaselle and Atomi Sifa. The two artistes have structured the feeling of love in the form of affection that they have for a small child. The conceptual metaphor has been mapped by linguistic expressions such as *bebi, atoti, toto, nyathi and nyathini* which are Dholuo terms meaning a child. The terms are varied because they have been used differently by the two benga artistes depending on the different individual linguistic styles. Women who are objects of love are mapped as children because they are considered to be *beautiful, tender, innocent, pure, amiable, valuable beings and give unconditional love.*

LOVE IS AN OBJECT is another conceptualization of love by both benga artistes. The two benga artistes have conceptualized love as an object that can be physically handled, taken, given and manipulated to get the required quantity. This conceptual metaphor has been mapped by metaphoric expressions of love such as *love is given by one lover to*

another, love can be taken away, love can be quantified, love can be rationed and love is kept in a fragile container which is the heart. This study has confirmed that ontological metaphors are about understanding our experiences in terms of substances which we can quantify.

Ochieng Kabaselle and Atomi Sifa have also conceptualized OBJECT OF LOVE IS A PHYSICALLY BEAUTIFUL WOMAN. The two benga artistes perceive love as a feeling that is felt towards a physically beautiful woman. The linguistic mappings are summarized as; *a physically beautiful woman has a perfect physique, flirtatious, light skin complexion and medium body size.* These expressions provide the image of a beautiful woman as viewed by the male Dholuo benga artistes.

Atomi Sifa who is a Dholuo benga artiste of 2000s has conceptualized LOVE IS AN INTIMATE SEXUAL BEHAVIOUR. Atomi conceptualizes love as an intimate sexual behaviour which include, embracing, kissing and having sexual intercourse. The conceptual metaphor has been mapped by metaphoric expressions of love such as; *ridding, gyrating of waists, loss of mind while driving, sucking, caning and embracing.*

THE OBJECT OF LOVE IS A LUXURIOUS OBJECT conceptual metaphor too motivates the linguistic expressions by both Ochieng Kabaselle and Atomi Sifa. Atomi Sifa's (2000s) conceptualization of object of love is mapped by expressions depicting the lovers as *Toyota Prado, laptop and money.* Conceptualization of OBJECT OF LOVE IS A LUXURIOUS OBJECT equally motivates the conceptualization of love in Dholuo benga lyrics by Ochieng Kabaselle though unlike the lyrics of Atomi where it appears to

be encouraged it is condemned in that of Kabaselle. Ochieng Kabaselle advocates for self sacrifice and selflessness in love.

Other than the shared conceptualization of love, the study established metaphoric and metonymic variations in conceptualization of love between Ochieng Kabaselle and Atomi Sifa which was the third objective. The two Dholuo bengal artists had an almost uniform conceptualization of love. Similarities in conceptualization were realized in the conceptual metaphors: OBJECT OF LOVE IS TASTY FOOD, LOVE IS A MALADY, LOVE IS A BOND, LOVE IS AN OBJECT, OBJECT OF LOVE IS A SMALL CHILD and OBJECT OF LOVE IS A PHYSICALLY BEAUTIFUL WOMAN. The first explanation to the similarities in conceptualization of love is embodiment hypothesis, that is to say, emotion metaphors are motivated by universal correlations in bodily experiences. This study concluded that both bengal artists experienced similar physiological reactions in their conceptualization of love as an emotional feeling. Another explanation to the similarity is that metaphor is grounded to physical experience (CMT tenet). Both artists have a shared cultural and regional background. This shared cultural and regional origin predisposes the two artists to have a shared environmental experience. The choice of the metaphors have consequently been dictated by what is locally available among the Luos and at the same time what the two bengal artists have had an experience with.

This study noted some variations in conceptualization of love by the two bengal artists, for example, the differences in the specific linguistic terms used in reference to sweets

(*Patco and Big G*) by Atomi Sifa (2000s). Ochieng Kabaselle (1970s) in the contrary uses a general term (sweet). This study attributes this variation to individual difference in linguistic style (idiolect) meaning the variation is on individual dimension brought about by Atomi's creative use of words. This study found out other variations which it attributed to social dimension. The two Dholuo benga artistes sang at different social times in the Luo society. The Luo society has undergone some social changes over the years. There are conceptualizations of love evident in Atomi's but lacking in Kabaselle's benga lyrics, for instance, the conceptual metaphor LOVE IS AN INTIMATE SEXUAL BEHAVIOUR and WOMAN IS A SEX OBJECT. This study concludes that this could be due to the fact that 2000s is a period that the Luo and Kenyan society at large does not consider sexual matters a private affair, on the contrary, people are encouraged to talk about issues pertaining to sex openly. This study looks at this variation too as a result of the moral decadence in the 2000s Luo society where sex is no longer viewed as a preserve for the married people.

This study also identified variation in conceptualization of love: OBJECT OF LOVE IS A LUXURIOUS OBJECT. This is another variation that this study attributes partly to social dimension which has changed over the years with regard to love affairs. It is a conceptualization that alludes to materialism which is one of the ills greatly affecting the modern Kenyan society especially the youth. Majority of the youth believe that one should only fall in love with a person of material worth; a notion that was also present in the 1970s but it is much more widespread in the modern society. On individual dimension too, as much as the practice is evident in the 1970s, it is considered a vice and

the bengal artistes strongly condemn it. This study therefore concluded that these differences in societal norms have brought about differences in experiences and consequently, differences in perception.

5.3 Conclusions

Based on the first objective of the study which was to determine the conceptual metaphors that motivate the linguistic metaphors and metonymies used in reference to romantic love by Ochieng Kabaselle and Atomi Sifa, the findings were that metaphoric and metonymic expressions used in reference to love by Ochieng Kabaselle and Atomi Sifa have been motivated by conceptual metaphors of love. Different conceptual metaphors are characterized by specific metaphoric and metonymic expressions. This means that evidence of the conceptual metaphors is marked by linguistic expressions of love in the lyrics of the songs by Atomi (2000s) and Kabaselle (1970s). The finding in this case points at the proposal by Lakoff and Johnson (1980) that linguistic expressions are good evidence of the embodied nature of our conceptual organization.

Objective two of the study aimed at examining how the source and the target domains of the conceptual metaphors of romantic love are mapped in Dholuo bengal songs by Ochieng Kabaselle and Atomi Sifa. It emerged that in the determined conceptual metaphors, 'love' which is the target domain is conceptualized as different source domains as explained by Conceptual Metaphor Theory (CMT). Ochieng Kabaselle and Atomi Sifa have used numerous metaphoric and metonymic expressions of love and this could be because love as an emotional feeling is abstract and individuals can only relate

to concrete life experiences to help fully understand it. It can then be concluded that conceptual metaphor is about understanding an abstract conceptual domain in terms of a concrete domain by using knowledge structures of a concrete aspect to reason about an abstract aspect of experience (Kövecses, 2002).

Lastly, the study established similarities and variations in conceptualization of love between Atomi Sifa and Ochieng Kabaselle. Similarities in conceptualization of love by the two artistes have on one hand been attributed to universal bodily experiences, also called embodiment hypothesis. Another explanation for the similarities is that metaphor is grounded to physical experience (a tenet of CMT). This means the bengala artistes have a shared cultural and regional background.

The variations on the other hand have been attributed to difference in idiolects (individual dimension) of the two bengala artistes. Another explanation for the variations is the different social times in the Luo society. The 2000s and 1970s Luo society have different societal norms and ideologies that have brought about social dimension variations in the conceptualization of love.

5.4 Recommendations

Based on the conclusions of the present research, the following recommendations are made:

- (i) The study recommends recognition of the existence of conceptual metaphors as an integral motivation for language in expressing emotions.
- (ii) The study recommends inclusion of cross domain mappings of conceptual metaphors in the study of semantics. The inclusion would give a deeper insight into how lexical meanings are derived.

- (iii) With regard to object three of this study, the study recommends tolerance of independent and divergent opinions with regard to the concept of romantic love. Individuals may have shared cultural and regional backgrounds but will not necessarily have the same perceptions of romantic love.

5.5 Suggestions for Further Research

Given the many changing trends in music as a medium of communication, this research makes certain suggestions for further studies.

- (i) It suggests that future studies should consider carrying out variations on conceptualization of love by female Dholuo benga artistes. Such a research would expose the cognitive view of women too with regard to love.
- (ii) This study also suggests a comparative study on conceptual metaphors of love and contempt.

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APPENDICES

Appendix i: (a) Love songs by Ochieng Kabaselle

1. ACHI MARIA
2. ACHIENG NYALEGO
3. AKINYI
4. ATIENO/ MAZIWA NA
5. AWUOR
6. CARO NYAKENDU
7. CELESTINE (OTTI EMMA)
8. EMMA
9. EVA WA KISUMU
10. G.K.
11. GRACE OKUDHO MACH
12. KALANDO
13. LADY MARY
14. LEK
15. LIZZIE-LANDO
16. MAGGY
17. MAMA MOIRA
18. MAREHEMU ZAINABU
19. MARIE
20. MARIE SUZIE
21. MILLICENTO
22. MONICA (OTTI EMMA)
23. NJUGU KARANGA PT 1/PT2
24. NYAGER
25. NYAKONGE
26. NYAR KANYAMUOT
27. NYAR NAM
28. NYASEJE
29. NYOWILA

30. SUKARI
31. SUSANA
32. WEKSANDA JAHERA
33. ZAINABU

(Extracted from music audio tapes by Ochieng Kabaselle).

Appendix i: (b) Love Songs by Atomi Sifa:

1. ACHIENG PAINKILLER
2. ADHIAMBO OMBOGA MAWENDO
3. AOKO WE HERO PESA
4. AUMA
5. BIG 'G'
6. DORINA
7. EMMA NYAR GEM
8. EMMY ATOTI SUPER
9. IDDI ACHIENG NYALEGO
10. MOLLY MISS KENYA
11. OYIENGO NYAR MARO
12. ROSE NYA UGENYA
13. SELLA PATCO
14. VIO NYAGINA

(Extracted from music audio tapes by Atomi Sifa).

Appendix ii (a): Metaphoric and metonymic expressions of love by Ochieng

Kabaselle

1. *Nyathi nyakendu berni osetieka tetetee. Jaber oloyo nyiri makwayo pesa seche tee.*
(Child from Kendu your beauty has consumed me completely. The beautiful one is better than girls who ask for money all the times)
2. *Haah! Susana lando nyadundo berni otamo wang'a. Berni osekawo chunya duto.*
(Haah! Susana the brown, short one I am not able to comprehend your beauty. Your beauty has consumed the whole of my heart)
3. *Fuondeni duto nyasaye nochweyo motamo wang'a motamo wang'a. Susana aheri kalando.*
(All your body joints were amazingly created by God. Susana I love you the light skinned one.)
4. *Toto akuyo kionge buta kalando nya mzee.*
(Baby I am sad when you are not around, my in-law's daughter)
5. *Maziwa yangu bebi.*
(Baby you are my milk)
6. *Nyathi maber malando sana*
(The beautiful brown child)
7. *Monica bebi, Monica parie seche mawaketho.*
(Monica baby, think of all the time we have wasted.)
8. *Kik iweya kenda dipo ka adera, Kalando nyathi Ugenya mokawo chunya motieka tee.*
(Do not leave me alone lest I strangle myself, the brown one from Ugenya has taken my heart and rendered me useless)
9. *Maka ga Adundo, maka matek gi lweti, maka matek mondo kik nyiri moko oyuda.*
(Adundo hold me tightly with your hands. Hold me tightly so that I am not snatched away by other girls)
10. *Chunya tee ni kuomi.*
(You are the custodian of my heart)
11. *Nyathino e chunya mageno.*
(That child is my cherished heart)
12. *Josem semi, rit chunya, kaw chunya gi parona tee.*
(The envious ones are pitting you against me, guard my heart and take all my heart and mind)

13. *Ochopo sama koro wiya bara motamo wang'a kaparo Maggy.*
(It has reached a point that I suffer from impossible headaches because of thinking about Maggy)
14. *Ochopo sama koro oreng ichwako to otama chamo to kech nega.*
(It has reached a point that meat from animal legs and hooves is being boiled and I am not able to eat yet I feel hungry)
15. *Ochopo sama koro wang'a neno to nindo otera.*
(It has reached a point that I sleep with my eyes open)
16. *Nyager moketho wiya.*
(Nyager you have driven me mad)
17. *Jahera in e chunya nyamama, hera nega nyamama.*
(My love you are my heart, I am dying of love)
18. *Ero iketho wiya yawa.*
(You have driven me crazy)
19. *Chunya yiech ayiecha kapari, denda tetni ateta*
(My heart rips apart when I think of you, and I have uncontrollable shivers)
20. *Imiya herani duto anbe amiyi duto hani.*
(You give me your love I too will give you my love, my honey)
21. *Anyango parie herawa switi.*
(Anyango please remember our love sweetie)
22. *Maziwa yangu bebi.*
(Baby you are my milk)
23. *Hani Adundo switi.*
(The short one you are my honey, sweetie)
24. *Njugu karanga Adhiambo nyar Alego.*
(Adhiambo from Alego is roasted groundnuts)
25. *Nikech hera maheri go sukarina.*
(Because of my love for you my sugar)

Appendix ii (b) Metaphoric and metonymic expressions of love by Atomi Sifa

1. *Emma switina.*
(Emma my sweet)
2. *Maziwa mara e siti.*
(My milk in the city)
3. *Lav yako kama asali.*
(Your love is like honey)
4. *Adori Big 'G'*
(Adori Big 'G')
5. *Sella Patco*
(Sella patco sweets)
6. *Bebi patco ber nyodho.*
(It is nice sucking baby Patco)
7. *Adhiambo omboga mawendo, ithole ikuoge, iole chak.*
(Adhiambo is foreign vegetable that is roasted, fermented and added milk)
8. *Shemeji ber aduwa imiya kata neko.*
(In law your extraordinary beauty drives me crazy)
9. *Toyota Prado sama ariembo pacha lal kata wiya be weya.*
(I lose my mind when driving my Toyota Prado)
10. *Jahera mak lweta kionge buta to akuyo, kata chiemo ok donji, kata nindo ok tera.*
(My loved one hold my hands, I am not able to eat or sleep when you are away)
11. *Achieng' painkiller ma ka amuony'o to achango.*
(Achieng' you are my painkiller that heals me)
12. *Bebi kel dawa, in e painkiller.*
(Baby bring medicine you are the painkiller)
13. *Panadol mpenzi wangu nateseka juu yako.*
(My panadol, my lover I am miserable because of you)
14. *Bebi we sando ngimana lav oyieri.*
(Baby stop tormenting me because love has settled on you)
15. *Kaparo Adhiambo to koyo turna, malaria be donjona.*
(When I remember Adhiambo I catch chills and malaria)

16. *Tuoche iolo e denda.*
(You have given me a lot of diseases)
17. *Bebi nimiya hera monjawo pacha.*
(Baby you gave me love that had greatly disorganized my mind)
18. *Jahera mak lweta kionge buta to akuyo, kata chiemo ok donji, kata nindo ok tera.*
(My love hold my hand, your being away saddens me, I am unable to sleep or eat when you are away)
19. *Mimi wako Caro, mwili wangu nimekupa.*
(I am yours Caro, I have given you all my body)
20. *Dendi e denda oberanani, pachi e pacha oberanani.*
(My beautiful one, your body is mine and your mind is mine too)
21. *In emara an emari an e mari kata kituo to aheri. Iddi miya pachi mondo amiya mara.*
(Iddi you are mine and I am yours, I love you even if you are sick, give me your mind so that I give you mine too)
22. *Ne atweyo lav gi Iddi ma omoko tii, josem temo ka walo.*
(We tightly tied our love with Iddi, the envious ones are trying to break it)
23. *Atoti Emma, nyathini oromo tero e dala.*
(Emma the young one, this child is worth taking home)
24. *Bebi koth goya chieng bende chama, bebi kel dawa.*
(Baby I am being rained on and scotched by the sun, baby bring me medicine)
25. *Sella mami, bebi Nyalego Sifa yuak gi nyingi Sella rapudo.*
(Sella mum, baby from Alego, Sifa is crying out for you Sella the slender one)
26. *Lando jaber imedna hera matin, ngesna hera matin.*
(The beautiful light skinned one, please add me a little more love)
27. *Jaber kelna hera.*
(The beautiful one kindly bring me love)
28. *Sifa okwayi ingesna her matin.*
(Sifa is requesting you, add me a little more love)
29. *Bebi nimiya hera monjawo pacha.*
(Baby you gave me love that drove me crazy)

30. *Lando duog chunya nene akosoni ang'o? Sifa ero yuagi.*
(The light skinned one bring back my heart, what wrong did I do to you? Sifa is crying out to you)
31. *Iddi pesa a pesa maka odolore to akwanyo, koriere to akwako. Iddi ber aduwa makaorudore to agombo, berna ka asungo.*
(Iddi is just but money which I pick if folded but hug if straightened. Iddi is amazingly beautiful that I get aroused when she gyrates her body. I love showing her off)
32. *Nyathini berni chieng' nonega.*
(The young one, your beauty will kill me one day)
33. *Sella supa wang'e yom, bi kisa mam rapudo.*
(Sella, the smooth faced one, come and kiss me the slim one)
34. *Ananyodh ng'awa ka inyodho nyiri, anakwak ng'awa ki kwako nyiri?*
(Whom will I kiss and embrace when girls are being kissed and embraced?)
35. *Switi bi kisa Nyalego, bebi patco ber nyodho.*
(Sweetie come and kiss me, like a Patco sweet it feels good sucking you)
36. *Atoti ohero boka, nind pinydel ochwadi.*
(Atoti loves the cane, so lie down so that you may be caned)
37. *Toyota Prado sama ariembo pacha lal kata wiya be weya.*
(I get completely carried away when driving my Toyota Prado)
38. *Ajeni laptop*
(Ajeni my laptop)

Appendix iii: A representative data of benga songs by Ochieng Kabaselle

Maziwa na

Lando ing'e ni aheri Jeni yawa,

The light skinned one you know that I love you Jeni

Jahera kamama kalandu winja an mana Kabaselle emawacho kodi

My lover, kamama the light skinned one listen to me, it is I Kabaselle talking to you
wuoyi mak tin kidi,

A boy who is not young the stone

Maziwa yangu bebi, mpenzi nangai

My milk, baby, my lover

Atieno owada paroga hera, ai kuom jopesa lando X2

Atieno please remember love, get away from those who have money, the light skinned one

Lando nyagem Atieno yoo, Jemima mama. X2

The light skinned one Atieno yoo, Jemima my mother

Pesa duto mang'ato miyi ga Ajeni toto

All the money that one gives you Ajeni baby

Kawuono anyisie gigo gigul tee

Let me tell you today, are all for the bed room

Ng'atni rom kama to pok okendo, ng'atni to ang'o?

This man is this old and has not yet married, what kind of a man is this?

Adundo owada ng'atni kachama.

The short one this man is exploitative

Lando nee Adundo owada ng'ani buonjo koda,

The light skinned one just see, the short one this man is smiling at me

Nyiego ya nini, lando kwere

Why the jealousy, the light skinned one tell him off

Nyako kapok ikende mar ji duto,

If you have not married a girl then she belongs to everyone

Nyiego ya nini kijana wadwa. X2

Why the jealousy young man like me.

Nene apenjo Jeni hani, adundo Jeni switi?

I asked Jeni my honey, the short one Jeni sweetie?

Akili wangu dada, haha mwana mama niyote yako dada,

All my brain my sister, haha my mother's child is all yours my sister

Chukuwa yote mama, maziwa yangu hani. X2

Take it all my mother, my milk, my honey

Nyager

Ochopo sama koro wiya bara motamo wang'a kaparo Maggy

It has reached a time that I experience impossible headaches when I think of Maggy

Ochopo sama koro chunya ayudo kool duto kaparo Maggy

It has reached a time that the whole of my heart is tired when I think of Maggy

Ochopo sama koro parona ayudo korumo chutho kaparo Maggy

It has reached a time that I find my mind completely finished when I think of Maggy

Ochopo sama koro orange ichamo to chamo otamo to kech nega

It has reached a time that meat from animal legs is being eaten and I am not able to yet I am feeling hungry

Ochopo sama koro wang'a neno to nindo otera kaparo Maggy

It has reached a time that my eyes are open yet I am asleep when I think of Maggy X2

Jaber nya Ukwala atimni ang'owa nyajokajeri

The beautiful one from Ukwala what can I do for you girl from Jeri's place

Mondo ing'e ni aheri?

So that you know that I love you?

Kalando Maggy yawa ayie ni ne akosoni

The light skinned one Maggy I admit that I wronged you

Nyar mara to yie ing'wonna

Daughter of my mother in law please forgive me

Jaber nya Ukwala nyathi Ugenya mokawo pacha Achieng' Maggy

The beautiful one from Ukwala child from Ugenya who has taken all my mind, Achieng, Maggy

Jaber Maggy yawa Nyager Oloro moketho wiya Achieng' hoyeee X2

Maggy the beautiful one girl from Ger Oloro who has destroyed my head, Achieng' hoyeee

Oooh mami hoyeee, jaber chunya okuyo mama

Oooh mummy hoyeee, the beautiful one my heart is sad my mother

Oooh Achieng' hoyeee, natim ang'o koro bebi?

Oooh Achieng' hoyeee, what do I do now baby?

Oooh mami hoyeee, jaber yie ing'wonna ledi,

Oooh mummy hoyeee, the beautiful one please forgive me lady

Oooh Achieng' hoyee, jaber yie ichope Kokise ,

Oooh Achieng' hoyee, the beautiful one please reach Kokise

Mondo ineye Owino Kagutu

So that you may see Owino son of Ogutu

Mondo ineye.....

So that you may seeX2

Zainabu

Zainabu hoyeee aah dada gek moro ne goya kadhi dwari
Zainabu hoyeee aah my sister, I had hiccups when I went to look for you
Kare nyiso ni ionge Zai mama, in be nyamama kidhi dwara
So it was a sign that you were not there Zai my mother's daughter, you too my mother's
daughter when you went to look for me
Litna kabisa aah mama
I am terribly hurt aah my mother
Zai nyamama nyere
Zai my mother's daughter please
Kir iweya da mama dipoka athoni
Do not leave me my mother lest I die for you
Kir iweya da nyamwalo dipoka adera
Do not leave me girl from down lest I strangle myself
Kir iweya da nyamwalo datho gi nyingi
Do not leave me girl from down I may die with your name
An da kaweyi da makata tho ema ochung'
Myself I cannot leave you even if death is standing before me
An da kaweyi da ma kata koth biro
Myself I cannot leave you even if the rain is approaching
Ooh Zainabu eeh X2
Ooh Zainabu eeh

Onge tiende mondo awuondi
I don't have a reason to cheat you
In be onge tiende mondi iwuonda
You too need not cheat me
Zaina nyamama chunya nyere, litna kabisa kaparo duto
Zaina my mother's daughter, I am terribly hurt when I remember everything
Omiyo kir iwuonda dipokinenga
So don't cheat me for you may kill me
Yawa kir iwuonda datho gi nyingi
Please don't cheat me I may die with your name
Duto manyisi ga gin adiera
All that I tell you is true
Onge tiende mondo awuondi
There is no need for me to cheat you
In be onge tiende mondo iwuonda
You too need not cheat me
Ooh Zainabu eeh X2.....
Ooh Zainabu eeh

Kalando nyathi Ugenya mokawo chunya nyamama
The light skinned one, child from Ugenya who has taken all my heart my mother's
daughter

Kalando nyathi Ugenya motieka tee Awino,
The light skinned one, child from Ugenya who has consumed the whole of me, Awino
Parie kalewo Masanga
Remember when I am stranded at Masanga
Parie kalewo nyathi Nyapanji Asembo Kokise X2
Remember when I am stranded child of Nyapanji Asembo Kokise

Lalando Ugenya bor ga kod Asembo
The light skinned one Ugenya is far from Asembo
Tochuna mondo achop aneni Zai mama
But I am forced to reach and see you Zai my mother
Ok an aidh kata ndiga dipo kogoya piny
I will not even board a bicycle lest I get an accident
Monega nono kapok achopo neni
And I get killed before I reach to see you
Kata nyamburko dipo kogoya piny
Even a vehicle may get an accident
Monega nono kapok achopo neni
And I get killed before I reach to see you
Kata helicopter dipo kogoya piny
Even a helicopter may get an accident
Monega nono kapok achopo neni
And I get killed before I reach to see you
Kata mana yie dipo konyuma
Even a boat may capsize with me
Monega nono kapok achopo neni
And I get killed before I reach to see you
Kata mana kanyina dipo kogewya
Even a young donkey may kick me
Monega nono kapok achopo neni
And I get killed before I reach to see you
Gari ya moshi nyaka Ugenya onge,
There is no train to Ugenya
Ochuna mondo awuothi gi tienda, eka dipoka achopo salama mondo aneni X2
I am forced to go on foot, so that I may reach safely and I see you

Nya Konge

Yaye Akinyi nyobiero nyar Konge, ooh Maggy
Akinyi daughter of Obiero from Konge, ooh Maggy
Yaye nyasembo yo Maggy eh Akinyi nyar Konge
Girl from Asembo, Maggy eh Akinyi from Konge
Ng'ama mor to mor nade?
How else would one be jovial?
Nyar Konge imor mama,
Girl from Konge you are jovial my mother
Nyathi gi Alice ah nyadundo yawa iloyo nyiwa mathoth X2
Sister of Alice ah the short one surely you are better than most of our girls

Yaye Akinyi nyobiero nyar Konge, ooh Maggy
Akinyi Obiero's daughter from Konge, ooh Maggy
Yaye nyasembo yo Maggy eh Akinyi nyar Konge
Girl from Asembo Maggy eh Akinyi from Konge
Kane adhiyo Mombasa mama
When I went to Mombasa my mother
Ne ok ang'e ni dayude
I didn't know that I would find her
Lakini kwa bahati nzuri nikamkuta
But by good luck I met her
Nyathi gi Jane Siaya
Sister of Jane Siaya

Chunya eh ni kuomi nyadundo nyakonona
My heart is in you the short one from Konona
Maggy oh nyaluowa eh
Maggy oh girl from our Luo land
Timbene yombo Akinyi Maggy
Your deeds out do Akinyi Maggy
Koda kayudo Jeni Anyango nya wegi
Even if I find Jeni Anyango someone else's daughter
Maggy oh nyaluowa eh
Maggy oh girl from our Luo land
Chunyi oh nya mzee, chunyi ma nyasae omiyi
Your heart oh daughter of my father in law, the heart that God gave you
Ayie ni oloyo mag nyiri mang'eny e pinywa ka
I admit is better than those of many girls in this world
Maggy nyasembo ma Konge,
Maggy from Asembo, Konge
Maggy oh nyar luowa eh nyadundo X2
Maggy oh girl from our Luo land eh the short one

Susana

Aah Susana

Aah Susana

Lando nyadundo Susana

The light skinned, short one Susana

Berni otamo wang'a nyathiwa

I am unable to comprehend you beauty my sibling

Susana malaika iweyo mos

Susana an angel is not bothered

Dipoka anyalo weyo lando nyadundo yawa

Is there a possibility that I could leave the light skinned, the short one surely

Dakayue berni okawo chunya duto

I would not breathe your beauty has consumed my heart completely

Susana malaika iweyo mos X2

Susana an angel is not bothered

Susana boo bo bo kalando X2

Susana boo bo bo the light skinned one

Yie wiyi kende boo bo bo kalando X2

Your hair alone boo bo bo the light skinned one

Ah tiendi nyathiwa kiwuotho ji duto liyo aliya

Ah your legs my sibling, when you walk everyone just whistles

Lando iber motamo wang'

The light skinned one your beauty is incomprehensible

Fuondeni duto nyasae nochweyo kare

All your body joints were perfectly created by God

Susana mama omiyo aheri kalando

Sasana my mother this is the reason I love you the light skinned one

Sussy oh, Susana boo bo bo kalando X2

Sussy oh, Susana boo bo bo the light skinned one

Appendix iv: A representative data of benga songs by Atomi Sifa

Achieng Painkiller

Nyathi jo Suba wololo yaye Abeth weya
Child from suba oh no Abeth is leaving me
Ledi ojok ringa, Sifa odong' bang'e kayuago
The lady has decided to desert me, Sifa has been left behind crying
Nene ahero yuora,
I loved my in law
Nene arito Betha ledi otiek somo
I waited for Betha lady to finish her education
Mondo orit Sifa
So that she could take care of Sifa
Kare Sifa geno mochweyo X2
But Sifa waited in vain

Abetha yuor ma, kendo yuor Isaya
Abetha my mother's in law and Isaya's in law
Nene akosoni ang'o?
What wrong' did I do to you?
Lando duog chunya, paro ojok nega
The light skinned one bring back my heart, worries have decided to kill me
Sifa eroyuagi nyako X2
Sifa is crying for you girl

Bebi koth goya, chieng' bende chama
Baby I am being rained on, the sun too is scorching me
Mudho bende lilna, koyo bende chama
Dusk too is setting in, I am feeling cold too
Malaria bende nego jabeyi X2
Malaria too is killing the expensive one

Mami kel dawa mondo othiedh Sifa
Mummy bring medicine to heal Sifa
In e painkiller maka amuonyo yuora
You are the painkiller which when I swallow my in law
Sifa donge achango jathum X2
Sifa will I not get well music artiste

Abeth yuora, Achienge par Sifa
Abeth my in law, Achienge remember Sifa
Tomi wuod Adiedo jakamoth Akello
Tomi son of Adiedo from Kamoth Akello
Lando duog dalawa Kangaga

The light skinned one come back to our home, Ngaga's place

Atomi agona thuma Jakarachuonyo Jaadiedo Jakendu bay Tomi
Atomi let me play my music son of Karachuonyo, Adiedo, Kendu bay Tomi
Sifa adengi nade kiwero nyiri Achienge nya Suba jaber nyiri Sussy? X2
Sifa how else do I sing when girls are being praised, Achienge girl from Suba the beautiful one, Sussy?
Atomi akwak ng'awa kikwako nyiri?
Whom shall I embrace when girls are being embraced?
Sussy nya jo Suba jopesa okawo toti
Sussy girl from Suba has been taken away by the rich, baby
Ananyoth ng'awa ki nyotho nyiri Achienge nya jo Suba?
Whom shall I kiss when girls are being kissed Achienge girl from Suba?
oringo olal chutho.....
has disappeared completely.....

Big 'G'

Adori Big 'G' mama
Adori Big 'G' my mother
Nikichiw nafil poa
When I chiew I feel good

Mae ndalo X3 Adori mae ndalo X3
This is the time, Adori this is the time
Mae ndalo Adori mai lava X3
This is the time Adori my lover
Los wiyi itera go bayo, mae ndalo X2
Make your hair so that you take me out, this is the time
Gol gari itera go bayo, mae ndalo X2
Get your car you take me out, this is the time
Nyon mos itera go bayo, mae ndalo X2.....
Walk softly you take me out, this is the time

Nyathi kosomo donge ber okony jonyuol X2
When a child is educated is it not good that she assists the parents
Ka nyako donge ber okony jopiny X2
If it is a girl is it not good that she assists people
Adori yuora obaro buk okony jonyuol X2.....
Adori my in law has exhausted the book she should assist the parents

Oberanani X2
My beautiful one

Bebi oberoanani, bebi nyamasogo
Baby my beautiful one, baby a girl from Masogo
Bebi iwinja oberoanani X2
Baby are you listening to me my beautiful one

Atieno in e kende X2
Atieno you are the only one
Bebi ok awuondi in e kende X2
Baby I am not cheating you, you are the only one

Kogik e nudo nyuka
When it comes to making porridge
Kogik e riembo gari.....
When it comes to driving a car
Dori yuora ong'eyo riembo gari X2.....
Dori my in law knows how to make porridge

Mami nyono ga mos
Mummy step softly
Mami yiengo ga mos
Mummy sway it softly
Mami ndeko ga mos
Mummy shake it softly
Oberoanani X3
My beautiful one

Iddi Achieng' Nyalego
Achienge an aheri, mai lava Iddi wangu X2
Achienge I love you, my lover my Iddi
Hera mbese en ochendo, in e mara an e mari
Love between age mates is trouble some you are mine and I am yours
Kata ka atuo kik iringa akwayi kik iweya
Even if I am sick do not run away from me
Kata kituo ok an aweyi, mai lava switi wangu
Even if you are sick I will not leave you, my lover my sweetie
Tho kende emanopogwa, aheri switi wangu
It is only death that will separate us, I love you my sweetie

Pesa apesa ema chanda dabedgo dapandi
It is just money that is troubling me if I had money I would hide you
Kata Amerika dapandie, kata India dapandie X2
I would even hide you in America, I would even hide you in India
Dola adola emachanda, kata ndege danyiewni
It is just dollars troubling me, I would even buy you an aeroplane
Chuo oola chando chunya, gisemi mondo iweya

I am tired of men who are troubling my heart they are dissuading you so that you leave me

Atomi an alemo, Jehova konya baba
Atomi I am praying, Jehova help me father
Seche duto an alami,
I worship you all the time
Gwedh dakwa gi Iddi X2
Bless my stay with Iddi

Achienge ni to ahero, Iddi nyalego X2
I love this Achienge, Iddi from Alego

Iddi pesa apesa makodolore to akwanyo, koriere to akwako
Iddi is just but money that I pick when folded and embrace when straightened
Iddi miya pachi mondo amiyi mara X2
Iddi give me your mind so that I give you mine
Iddi ber aduwa maka orudore to agombo, berna kasungo
Iddi is extremely beautiful that I long for her when she gyrates, I love showing her off

Iddi nya Akinyi, Iddi nyagouko
Iddi Akinyi's sibling, Iddi Ouko's sibling
Nyathini nega ga, nyako ber aduwa kawuotho
This child is killing me, the girl is extremely beautiful when she walks
Chuo tho ne Aiddi
Men are dying for Aiddi

Ne watweyo lav gi Aiddi
We tightly knotted our love with Aiddi
Ne wamuono lav momoko tii gi Aiddi josem temo kawalo
We sealed love until it was completely stuck with Iddi, the envious ones are trying to unseal

Kik imi adera X2
Don't let me strangle myself
Kik imi adera ne wach hera X2.....
Don't let me strangle myself because of love

Iddi miya pachi X2
Iddi give me your mind
Hera mane imiya onjawo pacha , para Achieng' nya jodongo
The love that you gave me has disorganised my mind, remember me Achieng' daughter of the elderly

Iddi adwri daling' Iddi kaw chunya

Iddi I want you darling, take my heart
Sifa duari pacho Karachuonyo chopi Achieng' nya nam chumbi.....
Sifa wants you home in Karachuonyo, reach home Achieng daughter of the salty lake

Adhiambo Omboga Mawendo

Ng'ama oheri ema ihero, Adhiambo nyaduse
You only love the one who loves you Adhiambo the dear one
Ng'ama oheri ema ihero aah mami X2
You only love the one who loves you aah mummy
Ng'ama ogonyi ema iparo, Adhiambo nyathi Luo
You only think of the one who has given you relief Adhiambo child of the Luo
Ng'ama ogonyi ema iparo aah switi X2
You only think of the one who has given you relief aah sweety

Adhiambo ionge Tomi koro yuak
Adhiambo you are not there Tomi is now crying
Jabeyi koro dengo Adhiambo isanda nang'o? X2
The expensive one is now moaning Adhiambo why do you mistreat me?

Seche ma aparo Adhiambo to koyo turna
I feel cold when thinking of Adhiambo
Malaria bende donjona, wiya bende bara matin
I experience malaria too and slight headaches
Adhiambo aol aduwa
Adhiambo I am extremely tired
Sifa ajony aduwa nikech aparo Adhiambo na X2
Sifa I am extremely devastated because I am thinking of Adhiambo

Adhiambo ionge Tomi koro yuak
Adhiambo you are not there Tomi is now crying
Jabeyi koro dengo Adhiambo isanda nang'o? X2
The expensive one in now moaning Adhiambo why do you mistreat me?

Tuoche iole denda, mayie wiya
You have given me a lot of diseases, oh my head
Mayie iya, chonga be nyosore
Oh my stomach, my knees too are getting weak
Mayie ogucha, denda rama tee
Oh my back, the whole of my body is aching
Weche hera gi an ayuago nyako, nikech ayuago Adhiambo.....
These issues of love I am moaning a girl because I am moaning Adhiambo

Sama aparo Adhiambo to pacha paro matin
My mind remembers very little when I think of Adhiambo
Makata imosa to an aling' aling'a

Even if you greet me I just keep quiet
Nikech aparo Adhiambo
Because I am thinking of Adhiambo

Ne wan Kisumu show ne wan gi Adhiambo
We were at Kisumu Show with Adhiambo
Nyiri oloko yugi, nyiri ng'iya
She has turned girls into rubbish, girls are looking at me
Adhiambo ranga, nyiri dwara
Adhiambo is staring at me, girls want me
Moko be lara, moko be yiecho na lewni
Some are fighting for me, some are tearing off my clothes
Moko be goyona sime
Some are ringing me

To an ahero Adhiambo
But I love Adhiambo

We anyisu yawa, Adhiambo ahero ndi
Let me tell you I really love Adhiambo
Sama aparo Adhiambo to kata imiya pesa to an aweyo aweya
Even if you give me money I simply leave it when I think of Adhiambo
To kata imiya gari to pod aduoko aduoka
Even if you give me a vehicle I still just return it
Kata imiya pesa to mago aduoko tee
Even if you give me money all that I will still return
To kata okel chiemo to pod aweyo aweya
Even if food is brought I still just leave it
Nikech aparo Adhiambo.....
Because I am thinking of Adhiambo

Adhiambo yaye ombogana omboga mawendo
Adhiambo my vegetable, foreign vegetable
Nyar maro, ombogana omboga mawendo
Daughter of my in law my vegetable, foreign vegetable
Adhiambo yuora, ombogana omboga mawendo
Adhiambo my in law my vegetable, foreign vegetable
Adundo nyar maro, ombogana omboga mawendo
The short one my in law's daughter, my vegetable, foreign vegetable
Atwech nyar maro, ombogana omboga mawendo.....
The smart one daughter of my in law my vegetable foreign vegetable

Ayudo wendo, ombogana omboga mawendo
I have got a visitor, my vegetable foreign vegetable
Koyo bende ng'ich, ombogana omboga mawendo.....
And it is cold, my vegetable foreign vegetable

Appendix v: Interview Schedule

(For Atomi Sifa)

(i) What is your official name?

.....
.....
.....

(ii) a. When were you born?.....

b. Where were you born?

.....

c. Where do you live?

.....

(iii) Briefly give your education background.

.....
.....
.....
.....
.....

(iv) When did you get into the music industry?

.....
.....
.....

(v) How did you get into the music industry?

.....
.....
.....

a. How many songs have you produced?

.....
.....

b. How many are love songs?

.....
.....

(vi) Why are most of your songs about love?

.....
.....
.....
.....
.....

End.

Appendix iv: Permit letter



MASENO UNIVERSITY ETHICS REVIEW COMMITTEE

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FROM: Secretary - MUERC

DATE: 29th March, 2017

TO: Akuno Lydia Adhiambo
PG/MA/00004/2012
Department of Linguistics
School of Arts and Social Sciences
Maseno University, P.O Box Private Bag,
Maseno, Kenya

REF: MSU/DRPI/MUERC/00300/16

RE: Conceptual Metaphors of Romantic Love in Selected Dholuo Music by Ochieng Kabasselle 1970s and Atomi Sifa 2000. Proposal Reference Number MSU/DRPI/MUERC/00300/16

This is to inform you that the Maseno University Ethics Review Committee (MUERC) determined that the ethics issues raised at the initial review were adequately addressed in the revised proposal. Consequently, the study is granted approval for implementation effective this 29th day of March, 2017 for a period of one (1) year.

Please note that authorization to conduct this study will automatically expire on 28th March, 2018. If you plan to continue with the study beyond this date, please submit an application for continuation approval to the MUERC Secretariat by 29th February, 2018.

Approval for continuation of the study will be subject to successful submission of an annual progress report that is to reach the MUERC Secretariat by 29th February, 2018.

Please note that any unanticipated problems resulting from the conduct of this study must be reported to MUERC. You are required to submit any proposed changes to this study to MUERC for review and approval prior to initiation. Please advise MUERC when the study is completed or discontinued.

Thank you.


Dr. Bonuke Anyona,
Secretary,
Maseno University Ethics Review Committee



Cc: Chairman,
Maseno University Ethics Review Committee.

MASENO UNIVERSITY IS ISO 9001:2008 CERTIFIED

