

See discussions, stats, and author profiles for this publication at: <https://www.researchgate.net/publication/316191419>

A Conceptual Analysis of Love Metaphors in Selected Popular Dholuo Music.

Article · March 2017

CITATIONS

0

READS

2

2 authors, including:



Benard Kodak

Maasai Mara University

11 PUBLICATIONS 0 CITATIONS

SEE PROFILE

Some of the authors of this publication are also working on these related projects:



Multimodality in Television Advertisements [View project](#)



ISSN 2278 – 0211 (Online)

A Conceptual Analysis of Metaphors in Selected Dholuo Popular Music

Cellyne Nelly Anudo

Lecturer, Department of Linguistics, University of Kabianga, Kenya

Dr. Benard Kodak

Lecturer, Department of Linguistics, Maasai Mara University, Narok, Kenya

Abstract:

Conceptual metaphors had for a long time remained unnoticed until the advent of the famous study by Lakoff and Johnson (1980), “Metaphors We Live By”. Love is an emotional experience that elicits a lot of source domains and it is reflected using a variety of image schemas. It is on this premise that this paper investigates the conceptual metaphors used to portray love in Dholuo popular music, an avenue in which this emotion is commonly addressed. The Conceptual Metaphor Theory of Lakoff and Johnson (1980) was adopted because it explains that our conceptual system plays an important role in defining our everyday realities. The data that was deployed in this study was in the form of words and expressions from the selected Dholuo popular songs downloaded from YouTube. Purposive sampling was used to get a sample of eight songs sung by both male and female musicians in order to get a representative sample. The songs were then subjected to analysis based on the principles of Conceptual Metaphor Theory. Findings reveal that love is expressed metaphorically by the use of conceptually accepted image schemas.

Keywords: *conceptual metaphor, domain, image schemas.*

1. Introduction

This paper examines metaphors that are used by Dholuo popular musicians to describe romantic love. According to Greenberg (1966:85) Dholuo belongs to the Western Nilotic sub branch of the Nilotic branch, which in turn belongs to the Eastern Sudanic family. Fu (2010) notes that love is an eternal and immortal topic of human beings, no matter which community people belong to, which language they are speaking and which epoch they are living in. Tracing back to ancient times in order to prove their sincere affection to their loved ones, people used various carriers to deliver their love, such as poetry, letter, note and a more vivid and rhythmical form, music. The scholar further posits that contemporary music has inherited the skill of expression from the ancient ones and embodies many creative metaphors of love as well.

Grant and Oswick (as cited in Fu, 2010) note that metaphor is a process that involves the “carrying over” or crossing of one element of experience into another. This results in metaphors as images or words that are used to create and express meaning. In the study of metaphors Lakoff and Johnson (as cited in Ngamjitwongsakul 2005) bring to the attention of scholar’s important notions that should be taken into account. Firstly, metaphors allow us to comprehend a concept in terms of a more clearly delineated concept. For instance, the concept of love can be comprehended in terms of “journey”. Secondly, metaphors should deal with two different kinds of activities. For example, with the “love is journey” metaphor, love involves emotions, but a journey involves travelling. Thirdly, metaphor partly structures our everyday concepts. “Love” is partially structured in terms of a “journey”. Fourthly, metaphor involves understanding one domain of experience in terms of another. For example, the target domain of love is understood in terms of the source domain of a journey. Fifthly, metaphors do not form a single image even though they are coherent with one another by virtue of being sub categories of a major category and therefore sharing a major common entailment.

In the “Love is a journey” metaphor for example, English speakers use different modes of travel to explain a love relationship, for example the journey could be undertaken using a train, car, a ship, etc. These means of travel could generally be labeled as “vehicles”. Therefore, vehicles are a superordinate category that includes such basic level categories such as “car, train and boat” which are the level of rich mental images and rich knowledge structure. A mapping at the superordinate level maximizes the possibilities for mapping rich conceptual structures in the source domain onto the target domain.

Kövecses (as cited in Fu, 2010) divides metaphors into two categories, namely the Great Chain of Being metaphor, which shows how things are related to each other in the world and the Event Structure metaphor, which emphasizes conceptualization of events.

1.1. The Great Chain of Being Metaphor

In this classification, the extended Great Chain of Being is introduced as follows:

- God

- Cosmos/universe
- Society
- Humans
- Animals
- Plant
- Complex objects
- Natural physical things

All together there are eight levels ranked from the highest to the lowest.

1.2. The Event Structure Metaphor

According to Lakoff (as cited in Fu, 2010), the Events Structure metaphor is a rich one. In this classification, various aspects of events are the target domains. They are as follows:

Events	{	<ul style="list-style-type: none"> States are locations Changes are emotions External events are moving objects Causes are forces Action is self propelled motion Progress is travel schedule Purposes are destinations Means are paths Activities are journeys Difficulties are impediments
--------	---	--

Since love is an emotion metaphor, then it falls into the Event structure metaphor classification.

1.3. Attributes of Metaphors

Otieno (2015) notes that there are four main features of metaphors namely: conventionality, systematicity, asymmetry and abstraction. He notes that conceptual metaphors are conventionalized linguistic expressions, a feature of their common everyday character. In regard to systematicity he mentions that the characteristics of the source domain and the target domain are joined in a systematic way so that the metaphor may be extended. This is further expounded by Lakoff and Johnson (1980:7) who argue that “because the metaphor concept is systematic, the language we use to talk about that aspect is systematic.” In asymmetry, Otieno (2015) posits that metaphors are unidirectional. Moreover, the comparisons between two concepts are not symmetrical instead, the listener is prompted to transfer features from the source to the target domain. He uses the metaphor **love is travelling**, to illustrate this attribute and he notes that whereas we can conceptualize **love** as **travelling**, the reverse is not possible. In other words, **lovers** can be conceptualized as **travelers**, but **travelers** cannot be conceptualized as **lovers**. If that is done, the meaning of that metaphor would change considerably. Lastly, the abstraction feature is brought into perspective. Kövecses (as cited in Otieno 2015) points out that target domains are abstract and lack clear delineation; as a result, they cry out for metaphorical conceptualization. Thus, the source of a typical metaphor tends to use a more concrete object to describe a target, which is more abstract.

2. Statement of the Problem

Music performs several functions key among them entertainment and education. Musicians use different communicative devices and strategies to pass their messages to their audiences. One of the most commonly used devices is metaphor which helps one understand a complex or abstract idea using a more clearly depicted concept so that an idea which was initially unclear is not only made clear but also simplified. Love is a natural phenomenon, an emotion that is exhibited by social beings and it is an avenue that has attracted the use of metaphorical language to describe it. Since metaphors permeate all realms of life they enable us to practically perceive love from different lenses which initially, were unnoticed or considered unimportant even though they have been present in our everyday thoughts and actions. The metaphoricality of love therefore varies from culture to culture and it is influenced by among other things the physical environment as well as social dimensions such as age, gender and the level of education among others. It is against this backdrop that the present study wishes to identify different metaphors that Dholuo popular musicians use to describe romantic love in their music.

3. Objectives of the Study

1. To describe the metaphors of love used in Dholuo popular music.
2. To explain the image schemas that account for the comprehension of love metaphors in Dholuo popular music.

4. Theoretical Framework

This study used the Conceptual Metaphor Theory (Lakoff, 1993; Lakoff & Turner, 1989; Lakoff, 1987; Lakoff & Johnson, 1980) to explain the correspondences between a source domain and target domain. Otieno (2015) notes that the central claim of the proponents of Conceptual Metaphor Theory is that metaphor is grounded on more basic kinds of experiences, for example, war, journey, construction, height or size, light and darkness, animals, influences among others. Lakoff and Johnson (as cited in Ngamjitwongsakul,

2005) explain that our conceptual system plays an important role in defining our everyday realities. Lakoff and Johnson (1980) give an example of **love is a journey** metaphor together with its metaphorical expressions as follows:

It's been along bumpy road
 We can't turn back now
 We are at a crossroads
 We've gotten off the track
 This relationship is foundering
 We may have to go our separate ways
 The relationship is not going anywhere
 We are spinning our wheels
 The marriage is on the rocks
 Look how far you've come
 This relationship is a dead- end street

Lakoff and Johnson (1980) reiterate that the metaphorical expressions outlined above are not eleven conceptual metaphors. In fact, they all mirror the same conceptual metaphor **love is a journey** and reflect the way of describing or experiencing love in the way of a journey. This is one of the ways in which the English people conceive love.

According to Lakoff (1987: 386) the conceptual metaphor consists of a set of correspondences between a source domain and a target domain. The correspondences can be divided into two types: ontological and epistemic. Ontological correspondences are those made between the entities in the source domain and the corresponding entities in the target domain. Epistemic correspondences on the other hand, consist of correspondences between knowledge about the target domain.

5. Literature Review

Gavelin (2015) in the diachronic study of love metaphors in Mariah Carey's song lyrics posits that lyrics can indeed reflect many forms of the conceptual love metaphor. According to this study, the conceptual domain love was described by various source concepts such as object, journey, unity, and captive animal. These were the ones reflected the most in the lyrics. The source concepts are not only used in order to describe what love is but also what life without love can feel like. Love is depicted in a positive way where people make each other feel great. Since this is a diachronic study on the use of love metaphors in Mariah Carey's songs, the researcher notes that Mariah seems to use more metaphorical expressions at the beginning of her career than later on. The scholar attributes this to several reasons. Firstly, Mariah Carey's view of love may have changed because she has grown as a person and is more experienced today than twenty- four years ago. Secondly, she may have changed her music style slightly because of her older age or because of the constantly changing music industry. Thirdly, the difference could be because people use different conceptual metaphors now than twenty- four years ago, among other reasons. The point of convergence between Gravelin's (2015) study and the current one is that both of them are interested in the metaphors that are used to conceptualize love in songs. Gravelin's study informs the current study in the sense that it is also interested in describing the conceptual domain of love by using various source concepts and to find out whether the source concepts that Carey uses to explain this emotion are the same ones that popular Dholuo musicians use to describe love in their songs.

According to Fu (2010) the **love is a unity** metaphor is one of the most typical and conventional metaphors which is broadly used in song lyrics. The analyses of these metaphors can help people to have a better understanding of the main idea of the songs and know how **love is a unity** works and is reflected in song lyrics. While this study is based on one metaphor that is used to conceptualize love in song lyrics, the current study is interested in different metaphors that are used to conceptualize love in the lyrics of selected Dholuo popular songs. The current study will borrow from the Fu's (2010) study in the sense that it is also interested in finding out whether in the lyrics of Dholuo popular songs, love is also metaphorically referred to as unity.

Gathigia (2014) in his study of metaphors of love in Gikūyū confirms that a single idea can be explained by a number of metaphorical expressions. He identifies nine generic-level metaphors of love in Gikūyū. Out of these nine, he notes that the **love is a physical force** generic level elicits 33 metaphors, the highest number of metaphors conceptualizing a general level metaphor in Gikūyū. This, he notes, corroborates Kövecses' (2000b) argument that what underlies most of the emotion metaphors is a 'master metaphor' namely, **emotion is force**. Gathigia's study also looked at how vital relations account for the underlying cognitive operations of love in Gikūyū. This study found out that the most ubiquitous vital relation in the understanding of metaphors of love in Gikūyū is analogy. In addition, Gathigia found out that the abstract concept of love in Gikūyū is constructed around specific and recurring schemas of **path, force, container and object**. Out of these image schemas, the study noted that the force image-schema plays a prominent role in the conceptualization of metaphors of emotions in Gikūyū. Lastly, this study shows that demographic variables of age, gender, level of education and religion influence the conceptualization of individual conceptual metaphors of love in Gikūyū. Of these variables, gender comes out as the most dominant. The current study will gain from this study in the sense that both of them examine the metaphors that are used to describe love. However, the two studies differ in the sense that while Gathigia's study looks at how love is metaphorically conceptualized in the Gikūyū community, the current one is interested in how it is conceptualized in Dholuo popular music.

Thao (2011) conducted a study in the semantics of metaphors of Love in English and Vietnamese songs. The findings of this study were that we can use our senses to perceive love. Moreover, there are eight typical metaphorical images of love used in English and Vietnamese love songs namely: love is a concrete object, a living creature, a natural phenomenon, a journey, a three-dimensional

scenario, a game, a war and heaven. Thao (ibid.) deals with the metaphors of love used in English and Vietnamese songs while the current study examines love metaphors used in Dholuo popular music. The current study's intention is to find out whether the audiences of the Luo popular music also use other senses to perceive love.

According to Ngamjitwongsakul (2005), love metaphors allow us to comprehend love in terms of more clearly delineated concepts. In the study of love metaphors in modern Thai songs, Ngamjitwongsakul found twenty-two concepts that songwriters use to conceptualize love. He also found that the abstract concept of love can generally be understood in terms of image schema in which love is described in reference to physical objects and spatial relations. The study proceeds to reveal ontological and epistemic correspondences in modern Thai songs. For example, one of the love metaphors that songwriters make use of is **love is transportation**. The songwriters map knowledge about transportation onto knowledge about love. There are three kinds of transportation that songwriters use in making metaphors: **love is a car**, **love is a train** and **love is a ship**. Although the three metaphors form no single image, they are coherent with each other since they are all transportation metaphors. The point of convergence between the former study and the present one is that the former informs the latter in relation to the Conceptual Metaphor theory however, the point of divergence is that while the current study deals with various metaphors used to express love in modern Thai songs as well as the image schemas that reflect the concept of love, the present study deals with the metaphors used to express love, the image schemas that reflect love as well as identifying the ontological and epistemic correspondences of love in modern Thai songs.

6. Methodology

This study is a qualitative analysis of love metaphors used in Dholuo popular music. The study adopted a descriptive design in which the researchers described the metaphors of love used in Dholuo popular music. Moreover, the study aimed at explaining the image schemas that account for the comprehension of love metaphors in Dholuo popular music. Purposive sampling was used to get a sample of eight popular songs which enjoy dominance in the radio airwaves and whose main theme is romantic love. These were chosen because they were rich in metaphors and also because most listeners of the main Dholuo FM stations (Radio Lake Victoria FM and Ramogi FM) requested the presenters to play for them the songs. The data which was utilized was in the form of words and expressions downloaded from You Tube. The data is presented first as source text (hereafter ST), which is the text as it was collected in Dholuo, then as translated text (hereafter TT), which is the text as it is translated into English. This data was then transcribed and coded and this encompassed two stages: categorization and processing. The data was then translated into English which is the language of study. The aim of translating the songs into the language of study was to enable readers who do not understand the base language in which the songs were collected to get the precise meaning of the messages conveyed in them. The songs were finally subjected to analysis based on the tenets of the Conceptual Metaphors Theory where a variety of source domains which were either ignored or considered unimportant were used to help the listeners understand the concept of love in a manner that is simple and clear.

7. Discussions

Love is one of the most researched phenomena. People express their love in different ways either directly or indirectly. Through conceptual metaphors, an abstract entity is understood in terms of a concrete one. The first song is by a female musician called Benta Nyakoyugi. She praises her husband in the song in which she also tells the world the kind of love that exists between her and her lover.

7.1. *Smart Guy by Benta Nyakoyugi*

- ST: Kaparo herawa kod smart guy na.
- TT: When I think about our love with my smart guy.
- ST: Ang'iyogimeja kata ka oonge mwandu.
- TT: I am used to major even if he does not have wealth
- ST: Paro duto lalna kaparo sweetheart
- TT: All thoughts disappear when I think about my sweetheart.
- ST: Ochuna agawo herawa gi tond mbuyi.
- TT: I have been forced to entangle our love with cobweb.
- ST: Angang' manomul to wachne.
- TT: Woe unto the prostitute that will touch our love
- ST: No mok kaka lwang'ni ma mbuyi omako.
- TT: She will get stuck like a fly in the cobweb.
- ST: Nochal ng'ama odiro kidi ka jobunde.
- TT: She will resemble a person who has thrown a stone at gun owners.

From the song, love has been metaphorically conceptualized in different ways. For example, when the singer says, 'All thoughts disappear when I think about my sweetheart,' love is portrayed as madness. The conceptual metaphor in this case therefore is love is madness. Love is exposed as an emotion that brings about insanity. There is confusion since all thoughts escape one's mind to an extent that one cannot think straight. That is, one's focus is incapacitated. This kind of love thus borders on insanity because an individual has been deprived of the ability to think and reason.

When the singer says that she is forced to entangle their love with a cobweb and that any prostitute that interferes with this love will have it rough because she will get stuck just the way a fly that has been caught by a spider gets stuck, two things are brought to perspective. First, love should be protected from enemies whether real or perceived. In this context love is metaphorically conceptualized as protection (love is protection). The singer implies that without protecting the love that exists between two people, the lovers may not achieve the goals that they set in the relationship. She further notes that there are people who are normally jealous of relationships and they may do everything in their power to destroy blissful relationships therefore lovers should be wary of such characters if they want to succeed in their relationship. This brings us hence to another metaphorical conceptualization of love that is, love is war.

Love is war is a structural metaphor. According to Lakoff and Johnson (1980), this metaphor allows us to conceptualize a love in terms of something that we understand more readily and that is physical fight. Fighting, they argue, is found everywhere among animals and humans. There are certain characteristics that are transferred from the source domain of war to the target domain of love. The reason for the transfer of only some attributes is because not all encyclopedic entries of war can be transferred to love.

A love relationship is like a competition. The competitors must employ tactics that will enable them emerge victorious. The singer has vowed to protect the love that exists between her and her lover because she is aware that there are adversaries who may want to interfere with this relationship by enticing her lover. There are techniques that she must employ to ensure that the relationship is intact and secure. She takes a number of measures. Firstly, she puts a barrier around the relationship which in this case is symbolized by the cobweb. The web is entwined and this makes it difficult for one to penetrate it. This therefore implies that the lover will be safe because it will be an uphill task for the prostitutes eyeing the 'Smart Guy' to reach him and even if they do, they will not succeed in winning him over because they will be outwitted by the singer. From a relationship point of view, the singer's lover will reject these prostitutes either because they do not possess the qualities, beauty or charm that the singer has thus the relationship may not even begin to take off.

When one goes to war, he/she should be armed with gadgets that will help him/her win the war. The sophistication of the weaponry viz a viz the one used by the combatant determines to a large extent the result of the war. In this case, the singer is armed with a gun while her opponent is armed with a stone. It is therefore without doubt that the singer is likely to win this war since her combatant is ill prepared for it. The gun in this sense could imply that the singer has sufficient charm that will enable her to win her lover and capture his heart. If this happens, the relationship will have worked in her favour. Her adversary on the other hand, has a stone which cannot enable her win the war. The stone is used to imply that the combatant is not prepared for this relationship and may end up losing and suffer from heartache as a result of being rejected.

7.2. *Hera Mudho (Love is Darkness) by Musa Juma.*

In this second song, the musician cautions those who venture into relationships because of the material benefit that they hope to get. He acknowledges the fact that when one is in love such a person loses focus and is therefore not in a position to think clearly. He also warns people not to love money since this is the root cause of all evil.

- ST: Hera gima rumo kihero pesa to ihero jachien.
- TT: Love is something that ends if you love money you love the devil.
- ST: Kik ihera ni ineno gari maringo godo.
- TT: Don't love me because you have seen the vehicle that I drive
- ST: Kik ihera ni ineno nanga ma awuotho godo.
- TT: Don't love me because you have seen the clothe that I put on.
- ST: Bedga ka ing'eyo ni kihero pesa tihero jachien.
- TT: Beware that if you love money you love the devil.

In the title of the song, love is metaphorically conceptualized as darkness (love is darkness) which is a natural force. When it is dark, one is not able to see clearly and this may hinder progress since one is handicapped. Similarly, when one is in love, there are things that one may not notice because of being blinded by love. Love puts a veil that inhibits one from noticing things that may be critical in any relationship. It is only after this veil has been removed, in which case a love relationship goes sour, that one is able notice the weaknesses of the other partner.

When the singer talks about the end of love, love in this case is metaphorically conceptualized as **love is death**. Death is a natural force. Consequently, anything that has a beginning has an end. A love relationship thus has a beginning and end point. When people get into a love relationship, they may experience problems and the intensity of such problems may determine the fate of such a relationship. Some lovers may decide to face the trials and work on improving the relationship while others may decide to end it because of the magnitude of the challenges. Therefore, when the relationship is terminated, love is said to have died.

The singer also says that one should be aware that when one loves money, the person loves the devil. In this case love is conceptualized as the devil (love is a devil). This metaphor is viewed from a negative perspective and it brings to the fore materialism that may characterize a love relationship. When one of the lover's aim is to gain economically from the other partner, it implies that true love doesn't exist in such a relationship because money is the root cause of all evil.

7.3. *Nyagem Koremo by Tony Omondi*

- ST: Nyathi mahero nyaka sani.

- TT: The Baby that I have loved till now.
ST: Ooh mama nyagem koremo.
- TT: Ooh mummy daughter of Gem Oremo.
- ST: Ooh jahera iwita nang'o?
- TT: Ooh my love why have you deserted me?
- ST: Iwita nang'o to pod ageni e ngimana nyaka sani.
- TT: Why have you deserted me yet I still hold you dear in my life.
- ST: Ooh Jahera iwuonda nang'o?
- TT: Ooh love why are you cheating me?
- ST: Iwuonda nang'o momiyo iketho singruok wa kodi nyaga Auma.
- TT: Why do you cheat me and break our promise, sister of Auma?
- ST: Ooh ahero jaber nyoremo.
- TT: Ooh I love the beautiful one daughter of Oremo.
- ST: Hera ketho ngimana nyoremo.
- TT: Love is destroying my life daughter of Oremo.
- ST: Hera ketho ga wiya nyoremo.
- TT: Love is spoiling my head daughter of Oremo.

In the above song, the singer talks of a baby that he 'loves till now,' to imply that this love started sometime in the past. In this context, love is metaphorically conceptualized as a journey. It started at some point in time and it is still going on. Love is also metaphorically conceptualized as madness (love is madness). In this case, it is viewed negatively. Instead of love being delightful, it causes confusion and agony to one of the lovers. This lover can no longer operate normally because his world is clouded in uncertainty. This view is also shared by Safara and Bhatia (as cited in Gathigia, 2014) who note that studies have shown that brain scans of those infatuated by love display a resemblance to those with a mental illness. Gathigia (2014) posits that love, therefore, creates activity in the same area of the brain that hunger, thirst and drug cravings create.

7.4. Nyar Boss Mora (*The Boss' Daughter Pleases Me*) by George Dume

In this fourth song, the musician extols the virtues of his beloved. He pleads with evil forces not to interfere with his lover so that their love can blossom.

- ST: Ahero nyar jodongo ajoji ahero nyako.
- TT: I love the daughter of the elders George I love a girl
- ST: Ajoji Dume pacha mor gi nyar jaduong'na.
- TT: George the bull my mind is happy with the daughter of my in laws.
- ST: Toti tiyona tijena ng'ama pingo to tuomo adundona.
- TT: Babe does for me my duties anyone who is against these hits my heart.
- ST: Mora nyar boss mora ga nyar jolemo mora nyako mosomo.
- TT: Makes me happy daughter of boss makes me happy the daughter of Christians makes me happy a girl who is educated.
- ST: Adhiambo na to ahero chalgi denda.
- TT: I love my Adhiambo the way I love my body.

When the singer says 'Babe does for me my duties anyone who is against this hits my heart'; 'I love my Adhiambo the way I love my body.' These two instances metaphorically conceptualize love as unity (**love is unity**). When two people are in love, they are considered one thing and the lovers complement each other. Gavelin (2015) argues that the idea that love can be seen as unity between two parties is seen on the notion that people are meant to exist in pairs, that living together with somebody else is the desirable and almost required goal in order to be happy. Fu (2010) reiterates that **love is unity** metaphor is one of the most typical and conventional metaphors which is broadly used in song lyrics to help people have a better understanding of the main idea of the song.

7.5. Cynthia by Odhiambo Tusker

In this fifth song, the musician expresses his love for his partner. He reveals how he is troubled in the absence of his lover.

ST: Jaherana kionge paro be ng'eny, mawazo gi koyo bende lich ndi. TT: My love if you are a way there are so many thoughts and there is also excessive cold.

In this context, love is metaphorically conceptualized as torture (**love is torture**). When a love relationship fails for instance, the lovers are affected. The pain could take different forms; it could be emotional, physical or economical. This is so because when two people engage in a relationship, they invest their time, resources and energy to make the relationship work. Therefore, when one partner walks out of the relationship maybe as a result of disagreement a vacuum is created and this may leave the other partner emotionally drained.

In another instance the singer says ST: Iloyo moko mahono hera. TT: You are better than some who sell love.

In this case, love is conceptualized metaphorically as business (**love is business**). This metaphor is thus viewed negatively and it points out one of the factors that lead to the failure of relationships. If in a relationship one of the aims of a partner is to gain economically from the other partner, such a relationship is bound to fail because money is the root cause of all evil (1st Timothy 6:10).

7.6. *Heppy nyar Maasai by Onyi Papa Jey*

Just like in the previous song, the artist in this song adulates the wife. He remembers how their love relationship started and he is grateful for what the lover has done to him. He too pleads with the devil not to interfere with the love relationship and he admits that his wife has been a blessing to him because she has prevented him from going astray.

- ST: Milly parie herawa kane waromo.
- TT: Milly think about our love when we met.
- ST: Naomba mungu shetani asiingilie kati yetu.
- TT: I pray God, that the devil does not come between us.
- ST: Mapenzi siyo dawa mapenzi ni maelewano.
- TT: Love is not medicine, love is agreement

In the first line of this song, the singer wants the lover to recall when they first met. In this instance, love is metaphorically conceptualized as a journey. By asking the lover to think about the initial stages of their relationship and praying to God to protect it, the singer may be alluding to the fact that this journey has not been an easy one. It has been characterized by some challenges that have at one point or another posed threats to the relationship but God has seen them through all these. When the singer says that he is praying to God to protect this relationship so that the devil doesn't get between them, he is hinting at the fact that love can be metaphorically conceptualized as unity. As lovers, the singer appreciates the fact that they are one. He also knows that should the devil find his way into this relationship then they will be separated. He knows that as lovers they can only succeed when they are united since they will be complementing each other. Without unity, the relationship is bound to fail but with unity the lovers can make great strides towards achieving the goals that they have set for themselves in this relationship.

7.7. *Nyar Ahero by Musa Jakadala*

In this song, the singer recollects their journey as lovers and some of the qualities that attracted him to his lover. He also talks about the beauty of his lover that is only comparable to that of Miss Kenya. The singer says ST: Hera remo. TT: Love is blood.

In this context love is metaphorically conceptualized as a fluid (**love is a fluid**). Any fluid is poured into or out of a container. When two people are in love, they enter into a covenant which is a binding agreement between two parties. When the singer talks about blood, this may imply that the covenant that they have is a blood covenant. This type of covenant can only be comparable to the two most significant blood covenants in the Bible; the blood covenant that God entered into with Abraham (Genesis 15: 9-10) and the covenant that Jesus entered into with mankind (Mathew 26:28). The singer further sings ST: Aheri gi chunya. TT: I love you with my heart.

In this instance love is metaphorically conceptualized as heart (**love is heart**). The heart is a component of the body and this exemplifies the part-whole schema which will be elaborated further in the second objective of the study. In another stanza, the singer sings:

- ST: Donge awero wendo ma okwongo lima e dalawa ka pod atin.
- TT: I am singing about the first visitor to pay me a visit in our home when I was still young.
- ST: Toti ne wang'iyu kapod wasomo.
- TT: Babe we got used to each other when were still in school.
- ST: Toti ting'ona chiemo achamo, hera remo.
- TT: Babe would carry for me food to eat, love is blood.
- ST: Heartbeat na mamiya mor ahero gi chunya.
- TT: My heartbeat who makes me happy I love with my heart.
- ST: Hera oketa ni aumbo e gweng'u ka ng'a mondiki.
- TT: Love has made me fetch water in your village like an employee.
- ST: Hera oketa ni amoto e gweng'u ka ng'a ma ondiki.
- TT: Love has made me fetch firewood in your village like one who is employed.
- ST: Gima aduogo afwenyo wuod min Okinyo ni hera remo.
- TT: What I have come to discover son of the mother of Akinyi is that love is blood.
- ST: Hera muomo gode ma ineno tek muomo yaye.
- TT: Love traverses the mountains that seem impassable.

When the singer recalls his childhood days when they were with the love of his life and he talks about how his lover would carry food to school for him and how he would help her with chores such as collecting firewood and fetching water, love is metaphorically conceptualized as a narrative (**love is a narrative**). The singer gives the storyline of their relationship. He notes that the genesis of this relationship was during their school days and this is the beginning of this narrative. As the relationship progresses, the love birds engage in activities aimed at nurturing it for example, the lady carries food to school for her loved one. This lady is aware of the fact that for her to win this man over, she must take care of him. This provision of food supports the saying that 'the way to a man's heart

is through his stomach.' The man also reciprocates the kind gesture by helping the lady with certain chores among them fetching water and firewood. The narrative ends when the love birds decide to seal their relationship through marriage.

Viewed from a different lens, love can also be conceptualized as torture. This is captured in the instance where the singer says that love has made him fetch firewood and water in the lady's village as if he is employed. Love has enslaved the singer because the love that he has for his lover made him do things that caused him physical pain. From the description of the duties that he partook in, they are both energy sapping and it seems that he overworked himself in order to please his lover. Therefore, in this case, love is metaphorically conceptualized as torture. From the same context, love could be metaphorically conceptualized as bondage. The singer laments that the intensity with which he performed his duties is only attributable to that of a person in bondage. This relationship could be likened to a servant- master relationship whereby the master pays the servant according to the amount of work done. The servant is moreover bound by the terms and conditions of employment and strives not to go against them. When two people are in a relationship, a bond is created between them and it can affect their operations and even their way of thinking. Therefore, love that brews servitude has a negative impact on the affected partner because it borders on exploitation.

In this particular song, love is also metaphorically conceptualized as a physically force. This is evidenced when the singer says that love forces its way through mountains that are difficult to penetrate. Force is normally used to create an impact on something or someone. For lovers to achieve their goals and for the relationship to be successful, they must be in control and nothing should be left to chance. The force to be applied in a relationship could take various dimensions. For instance, rising above complex challenges that may break a relationship and emerging victorious in such situations is one such example. The intricate problems on the other hand that may bring a relationship to an end could be equated to the impassable mountains that the singer is alluding to in this song.

7.8. *Nyar Siaya by Musa Jakadala*

The singer in this song narrates how he met his lover, the attributes that made him choose his lover among other ladies and how the relationship developed. In the song, the singer implores his lover to treat the relationship with all the seriousness it deserves. He appreciates the struggles that he has gone through to make ends meet and how supportive his lover has always been in such situations. The singer says, ST: Kaka ne waloso herawa. TT: The way we made our love. In this case, love is metaphorically conceptualized as an object (**love is an object**) that can be manipulated to suit the lovers' tastes and preferences. People venture into love relationships for different purposes for instance, the way the love that is intended to culminate into marriage is tended, is totally different from the way one that is geared towards companionship only is cultivated.

The singer goes ahead and says ST: Semecha adwaro heranino. TT: My sister-in-law, I want that love of yours. In this second case, love is metaphorically conceptualized as a commodity (**love is a commodity**) to be given away. It is an individual's prerogative to decide who to give his/her love. The singer tells the lady that he will give her his love but cautions her against joking with it. In this sense, the singer implies that love is a precious commodity that should not be toyed around with. It is an emotional investment that one makes in the hope of getting positive returns, the reason why the lover implores his beloved to accord it the seriousness it deserves.

From the instances illustrated, we identified seventeen generic-level metaphors of love that were elicited from selected Dholuo popular songs. This study is thus in agreement with Yang (2008) who notes that the reason why love has so many source domains is that it possesses so many qualities such as sweetness, bitterness, saltiness, elusiveness, blindness, power etc. It also concurs with Huong's (2011) study that love is a complex emotion and we have no direct way of understanding it.

7.9. *The Image Schemas in Dholuo Popular Music*

Love is an emotional experience that is expressed in a variety of source domains and it is reflected using a variety of image schemas. Image schemas account for the comprehension of love metaphors in Dholuo music.

7.9.1. The Container Schema

A container is equipment that is used to store something. We can put fluids in a container or pour out the contents of the container. The heart is viewed as the container where love and other love related emotions are stored. When people are in love, the heart container is filled with passion but when the relationship breaks, the heart is drained off its contents. Johnson (as cited in Ngamjitwongsakul, 2005) notes that part of our bodies can be viewed as containers for something. Love is, therefore, viewed as something found in a container such as a heart. In Musa Jakadala's song 'Nyar Ahero,' the musician says that he loves his lover with his heart.

7.9.2. The Source-Path-Goal Schema

This schema is used to present the steps or the stages exhibited in a love relationship. A relationship starts when two people agree to embark on a love journey which is the source. As the journey continues, they are bound to experience trials and the way they choose to tackle the trials is reminiscent of the **path** that they decide to take to help them reach their destination (**goal**). In Musa Juma's song, 'Hera Mudho,' he reiterates that love ends. Anything that has an end also has a beginning (**source**). There are things that happen that dictate the direction (path) that a relationship takes and subsequently the end (goal).

7.9.3. The Part-Whole Schema

The body is whole but it is compartmentalized. For example, there is the heart (part) which is a vital organ that is found in the body. It is the place where love and other love related emotions are stored. Lovers in a relationship store their passions in the heart. Before lovers come together, they are incomplete hence viewed as part but the moment they fall in love they are considered inseparable thus becoming whole.

8. Conclusion

This study looked at the way the concept of love is metaphorically conceptualized in Dholuo Popular music. From this study, seventeen generic-level metaphors were identified and they include the following: Love is a commodity, journey, physical object, natural force, torture, bondage, narrative, heart, fluid, unity, pain, business, madness, death, money, darkness, war and protection. The study found out that the common source domains for love used by Dholuo popular musicians are: journey, physical object, natural force, unity and money. The study also found out that love can be reflected in the form of image schemas. The image schemas that are used to demonstrate the love metaphor in Dholuo popular songs are the container schema, the part-whole schema, and the source-path-goals schema. Love is thus expressed metaphorically and it elicits mixed emotions of joy and sadness in almost equal measure.

9. References

- i. Fu, X. (2010). The LOVE IS A UNITY metaphor in love song lyrics. Studentuppsats (Examensarbete). Högskolan Kristianstad. Enheten för lärarutbildning. Retrieved from <http://www.diva-portal.org/smash/get/diva2:292742/FULLTEXT01.pdf>.
- ii. Gathigia, M.G. (2014). Metaphors of Love in Gikūyū: Conceptual Mappings, Vital Relations and Image Schemas. Unpublished PhD thesis: Kenyatta University.
- iii. Gavelin, E. (2015). Conceptual Metaphors: a diachronic study of Love metaphors in Mariah Carey's song lyrics.
- iv. Greenberg, J. (1966). The languages of Africa. The Hague: Mouton & Co
- v. Huong, P. T (2011). The metaphor "love is a journey" in English and Vietnamese. VNU Journal of Science, Foreign Languages, 176-184.
- vi. Kövecses, Z. (2000b). Metaphor and emotion: Language, culture and the body in human feeling. Cambridge: Cambridge University Press.
- vii. Kövecses, Z. (2005). Metaphor in culture: Universality and variation. New York: Cambridge University Press.
- viii. Lakoff, G. (1987). Women, fire and dangerous things: What categories reveal about the mind. Chicago: University of Chicago Press.
- ix. Lakoff, G. (1993). The contemporary theory of metaphor. In Andrew Ortony (ed.), Metaphor and thought (2nded). Cambridge: Cambridge University Press.
- x. Lakoff, G. and Johnson, M. (1980). Metaphors we live by. Chicago: University of Chicago Press.
- xi. Lakoff, G, and Turner, M. (1989). More than cool reason: A field guide to poetic metaphor. Chicago: University of Chicago Press.
- xii. Ngamjitwongsakul, P. (2005). Love Metaphors in Modern Thai Songs. MANUSYA: Journal of Humanities.
- xiii. Otieno, T.M. (2015). Basic concepts in Cognitive Semantics: A Case of Dholuo. IOSR Journal of Humanities and Social Science, vol , 20 (8),24-33.
- xiv. Thao, T.T.T. (2011). The Semantics of Metaphors of Love in English and Vietnamese songs. Unpublished master's thesis: University of Danang.
- xv. Yang, R. (2008). A Holographic study of Metaphors concerning Love in Chinese. Intercultural communication studies XVII.