



**THE VALUE OF METAPHORS
IN KEN WALIBORA'S KISWAHILI TEXT:
'KIDAGAA KIMEMWOZEA'**

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Abstract:

The novelist Ken Walibora employs metaphors in his Kiswahili text *Kidagaa Kimemwozea* to discuss about the subject of neocolonialism in different perspectives. Due to the metaphoric language used, meaning might be elusive to the readers because metaphor is primarily a matter of thought and action which is normally situated in a specific context. This research, therefore, uses the Cognitive Linguistics framework to objectively reveal the meaning of the metaphors in the text. In the novel, the king (Mtemi Nasaha Bora) is expressed as irrational, dictatorial, oppressive and amorous. However, the protagonist (Amani) conspires with the king's son to exploit the father's weakness for the benefit of the common citizens. This study establishes the metaphors in the text using the Metaphor Identification Procedure *Vrije Universiteit* (MIPVU) and then classifies them into conceptual domains using the principle of Great Chain of Being Metaphor (GCBM). The conceptual mapping which is a tenet of the Conceptual Metaphor Theory is used to evaluate the identified metaphors. This study adopts a qualitative research approach. The paper reveals that animals, plants and objects are stratified source domains richly used to depict the characters in the novel. For a better appreciation of metaphors, the research recommends that it is salient to use the cognitive linguistics approach to understand contextual language against the cultural, historical and geographical backdrop. The paper concludes that metaphors are vital tools of communication and should be explained using the cognitive linguistics approach.

Keywords: metaphor, cognitive linguistics, conceptual mapping, The Great Chain of Being metaphor, *Kidagaa Kimemwozea*

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1. Introduction

The paper uses the Cognitive Linguistics (CL) framework to evaluate the metaphors in Ken Walibora's text *Kidagaa Kimemwozea*. CL is an approach to language which is based on our experience of the world and the way we perceive and conceptualize it (Ungerer & Schmid, 1996). This suggests that CL is focused on meaning as it studies how human beings understand the world by experiencing and interacting with it. CL also provides that language is not the product of particular structures in the brain, but of the general cognitive systems that human beings use to conceptualize all aspects of reality (Fauconnier & Turner, 2002). CL was founded in the early 1970s out of dissatisfaction with formal approaches to language which were dominant at the time. Linguists like Fauconnier and Turner (2002) sought a framework for explaining linguistic phenomena like analogy, metaphor, metonymy and counterfactual reasoning which are not effectively accounted for by the formal linguistics approaches. Metaphors are, thus, effectively accounted for in the framework of CL because they are considered to be vital linguistic tools that help to make sense of abstract notions through concrete ones.

The term, metaphor originates from the two Latin words: *meta* which means, across and *pherein* which stands for, to transfer (Glucksberg, 2001). According to Lakoff and Johnson (1980), a metaphor is a tool of understanding and experiencing one kind of thing in terms of another. This implies that a metaphor is a cross-domain mapping of people's conceptual system. Kövecses (2002) notes that metaphor has become a valuable cognitive tool that people cannot do without. Conceptualization of metaphor is best handled in Cognitive Linguistics (CL) since metaphor has proved problematic to handle in generative description of language (Palinkas, 2006). This is because metaphor is a mental process (Lakoff and Johnson, 1980) which relates entities of the world with abstract things. The paper focuses on revealing the meaning of the metaphors in Ken Walibora's novel *Kidagaa Kimemwozea* because metaphors are primarily conceptual hence the meaning might be elusive to the readers. This is also informed by Croft and Cruse (2004) argument that metaphor is conventionally part of the ordinary system of thought and should be evaluated objectively because it is not limited to poetic language alone.

The principle of Great Chain of Being metaphor (GCBM) gives an important guide in the comprehension of the metaphors in *Kidagaa Kimemwozea* by Ken Walibora. This is because the GCBM is resourceful in categorizing the identified metaphors into conceptual domains to aid in their analysis. According to the GCBM, everything in the universe has a naturally planned order. The order is thought to be vertically organized. The highest position is occupied by GOD, then the Universe, Society, Human Beings and Objects respectively (Kövecses, 2002). Therefore, the chief objective of the GCBM is to slot a place for any phenomenon in a set hierarchical system. In this regard, different things occupy their corresponding places based on their attributes. According to Krzeszowski (1997), each level has specific characteristics which can be related to other levels metaphorically. Lakoff and Turner (1989) hail the GCBM as a useful tool that

helps in understanding general human behavior in terms of well understood non-human characteristics. The GCBM was useful in categorizing the metaphors in the text into the conceptual domains of God, Animal and Objects to help in revealing Ken Walibora's message.

The novelist uses Kiswahili to discuss about the ills of neocolonialism in the society highlighted in his text *Kidagaa Kimemwozea*. Kiswahili is one of the most studied indigenous languages of Africa. It originates from the Arab word *sahel* which implies *coast*. Kiswahili was formed by a variety of languages that interacted in African coast that include: Arabic, Portuguese and German among others. It enjoys the status of national and official language in Tanzania and Kenya. Kiswahili is also spoken as a second language in many African countries namely: Congo, Rwanda, Burundi, Uganda, Zambia, Malawi, Mozambique, Kenya and Tanzania among others.

The text *Kidagaa Kimemwozea* is set in an African country that has just gained independence. The novelist employs metaphors to express the callous nature of the black master who takes the reins of power after the Africans lose confidence in the colonial administration. The feelings of disillusionment by the citizens in this country are also explained using metaphors. The novelist also chooses to explore metaphorical representations of a cruel society in which class distinction and formation of an equitable society are very elusive.

Ken Walibora recounts the life of a cow boy, Amani who is the protagonist of the text. At the onset of the text, Amani is in a state of mental distress with feelings that his manuscript might have been published without his knowledge. He fears that somebody might have impersonated him in his work titled *Kidagaa Kimemwozea*. Also, he feels that chances of his success dwell in *Sokomoko*, a fertile area initially occupied by the white settlers. Amani hopes to unravel the mystery of his grandfather's (Chichiri Hamadi) death whom the protagonist claims that he was kidnapped and assassinated after returning from overseas. Amani feels that this might give him a clue on the reasons for his uncle's imprisonment. Amani, therefore, undertakes an epic journey to Sokomoko.

In *Sokomoko*, Amani is fatefully tasked by the king, Mtemi Nasaha Bora, a symbol of a black master who is the leader of the region, as his cow boy. The cow boy undergoes moments of turmoil in the king's home as he is tortured and incarcerated by the king for crimes he did not commit. However, Amani does not hold hard feelings against Mtemi Nasaha Bora. Through the king's son, Amani confirms his worst fears that it is indeed Mtemi Nasaha Bora, the king that had wickedly schemed the death of his grandfather and alienated their family land. Amani succeeds to get his uncle released from prison through the help of the king's son. The writer metaphorically describes the king as a bedbug, a leopard and a lion. The people of Sokomoko propose Amani to be their new king after losing confidence in Mtemi Nasaha Bora but he turns down the request. He, however, pledges to endorse the leader that would be appointed to ensure peace in Sokomoko. Mtemi Nasaha Bora commits suicide out of self-reproach and shame.

1.1 Rationale

Ken Walibora employs metaphors in his text *Kidagaa Kimemwozea* to express his message in different ways. The novelist, for instance uses metaphors to satirize poor leadership characterized with neocolonialism in a third world nation. The king, one of the main characters in this text exhibits insatiable greed and the manner in which he exploits his subjects to satisfy his selfish ends is manifest through metaphoric language. Metaphoric language is normally embodied and situated in a specific environment. This makes it possible for the meaning of some of the metaphors to elude the readers. Therefore, this study objectively analyses the metaphors in *Kidagaa Kimemwozea* to reveal the message of the novelist. In addition, the novel is a core literature set text examinable for all learners taking the 8-4-4 system of education in Kenya. It is important, therefore, to aid the students to unravel the meaning of the metaphors in the text to excel in their Kenya Certificate of Secondary Education (KCSE) examination in Kiswahili.

The paper employed the Cognitive Linguistics (CL) approach in this study because, as pointed out by Geeraerts (2006), the CL is used as a dynamic framework within theoretical and descriptive linguistics. The CL is also one of the most reliable areas of research within the interdisciplinary project of cognitive science. Furthermore, in CL, metaphor is regarded as one of several kinds of *idealised cognitive models*.

2. Theoretical Framework of the Study

The paper adopted the Conceptual Metaphor Theory (CMT) to evaluate the metaphors in *Kidagaa Kimemwozea*. The CMT is associated with Lakoff and Johnson (1980). The CMT posits that metaphor is ubiquitous in everyday language and it is a useful conceptual device (Gibbs, 1994). The CMT also notes that metaphor involves understanding one thing in terms of another. In addition, Lakoff and Johnson (1980) point out that metaphor is cross-domain mapping between the source and target domains. In the CMT, therefore, people use imagination to map and comprehend abstract things through the concrete ones. This suggests that meaning of metaphors is a product of the conceptual mappings between the concrete source and abstract target domains. This claim is also validated by Cameron and Low (1999) who postulate that metaphor is a matter of the mind as it refers to mapping of mental concepts. The CMT also notes that metaphor functions at the level of thinking as it is a matter of the mind (Cameron & Low, 1999). The mind, therefore, is inherently embodied and reason, as pointed out by Lakoff and Johnson (1999), is shaped by the body. The tenets of the CMT are relevant in the analysis of the metaphors in *Kidagaa Kimemwozea* by Ken Walibora. Also, as pointed out in the introduction of this paper, the GREAT CHAIN OF BEING metaphor whose main purpose is to assign a place for all things in the universe in a strict hierarchical system (Kövecses, 2002) is taken into account in classifying the metaphors in this study into conceptual domains to aid in their analysis.

3. Research Methodology

The qualitative research methodology which, according to Mugenda and Mugenda (2003), does not produce discrete numerical data was employed in the present study. The text was purposively sampled for study because of its richness in metaphors. *Kidagaa Kimemwozea* is also a compulsory set text for all students taking the 8-4-4 system of education in Kenya. The paper used four coders (including the researcher) and the Metaphor Identification Procedure *Vrije Universiteit* (MIPVU) to select the metaphors from the text. The four coders had to first read the text and then propose lexical units which were thought to be metaphors. The proposed metaphors were then subjected to inter-rater reliability check to test if indeed they were metaphors. The inter-rater reliability check is one of the tenets of the MIPVU that is used to measure exact metaphors. In this, a lexical unit is selected as a metaphor-related word if its contextual meaning contrasts with its basic meaning (Goatly, 1997). In cases where the four coders disagreed with the identification of a metaphor, they discussed its meaning and categorized it once there was an agreement (Steen et al., 2010). Although there are other procedures employed by cognitive linguists to identify metaphors, the MIPVU was used because it provides analytical steps that can be used to measure precise metaphors. After the selection of the metaphors, they were classified and tabulated into the conceptual domains of Human Being, Animal, Plant and Objects using the principle of Great Chain of Being metaphor (GCBM).

3.1 Data Analysis and Interpretation

This study identifies 10 metaphors in *Kidagaa Kimemwozea* and categorizes them into the conceptual domains of Human Being, Animal, Plant and Objects using the principle of GCBM (cf. Table 5.1). The study found that metaphors are employed as source domains in the construction of the metaphors related to different characters in *Kidagaa Kimemwozea* as discussed in this section.

Table 5.1: Metaphors in *Kidagaa Kimemwozea* by Ken Walibora and their Conceptual Domain

No	Kiswahili	Gloss	Conceptual Domain
1	Mtemi Ni Muuaji	Mtemi Is A Butcher/Murderer	Human Being
2	Mtemi Ni Simba	Mtemi Is A Lion	Animal
3	Lowela Ni Ndege	Lowela Is A Bird	Animal
4	Amani Ni Chui	Amani Is A Leopard	Animal
5	Mtemi Ni Kunguni	Mtemi Is A Bedbug	Animal
6	Chwechwe Ni Ganda La Mua	Chwechwe Is Sugarcane's Peeling	Plant
7	Walemavu Ni Masimbi	The Disabled Are Rejects	Object
8	Walemavu Ni Mashata	The Disabled Are Rejects	Object
9	Walemavu Ni Sanamu	The Disabled Are Statues	Object
10	Mwafrika Ni Matapishi	An African Is Vomit	Object

3.2 Human Being Metaphor

Krikmann (1998) argues that a human being can be understood based on the attitudes and behaviours of another human being. Tolle (2005) appreciates that the human being concept is an interesting area of research because of its complexity and simplicity. Human beings normally interact with one another, create relationships and inter-depend. It is, therefore, possible to tell the behaviour, attitudes and attributes of one person using another person. Ken Walibora uses human metaphors in his text *Kidagaa Kimemwozea*. For example:

“Mtemi Ni Muuaji – ‘Mtemi is a Butcher/Murderer.’” (1)

Rundell and Fox (2007) define a butcher as a person who slaughters animals, dresses their flesh, sells their meat or does any combination of these three tasks. The metaphor is pejorative because it also refers to one who kills others in a cruel, ruthless and brutal way. Amani, the protagonist in the text testifies that Mtemi Nasaha Bora, the king is a butcher/murderer. This is after the king's son makes it possible for Amani to realize that it was Mtemi who was involved in the assassination of Amani's grandfather and subsequent alienation of their family land. In metaphor (1) above, Mtemi (a human being) is the target domain (TD) while a butcher/a murderer is the source domain (SD). Using the Conceptual Metaphor Theory, one of the corresponding conceptual mappings of the SD corresponding to the TD is the unpleasant attribute of being evil corresponding to the personality of one. Therefore, Mtemi Nasaha Bora in this case is portrayed to be avaricious, evil and beastly as he evidently lacks compassion and tenderness for human life. The above metaphor is also comparable with Grady, Oakley & Coulson's (1999) great example of the metaphor of “*This Surgeon Is a Butcher.*” This metaphor is interpreted to insinuate a damning statement about an incompetent practitioner using the Conceptual Metaphor Theory and Conceptual Blending Theory (Grady, Oakley & Coulson, 1999). The king in the society highlighted by *Kidagaa Kimemwozea* is apparently a weak leader just like the incompetent surgeon in Oakley & Coulson's (1999) instantiation as the king is accused of exterminating his own subjects.

5.2 Animal Metaphors

Human beings normally use animals to describe other human beings because animal behaviours are overt (Kövecses, 2005). The comparison may, however, present either positive or negative feelings depending on the behaviour of the animal utilized. Onchoke (2018) validates Kövecses' (2005) assertion by providing that human beings resort to animal characters in metaphoric expressions because animals convey feelings and thoughts which describe human qualities. Lakoff and Johnson (1980) exemplify that the conceptual metaphor A Human Being Is an Animal is a basic one where an animal is conceptualized as a person. Gathigia (2016) also observes that human beings are often described as animals because animals are part of the world. Metaphors 2-5 (cf. Table

5.1) are instances of animal metaphors used in *Kidagaa Kimemwozea* to describe the behaviour of some characters in the text.

Metaphor (2) below is an example of an animal metaphor since it labels a human being as an animal. Dolvenry (2013) notes that a lion is a bold and fierce animal that has the audacity to prey on bigger beasts like buffaloes. Therefore, it is common to draw parallels between beastly individuals with a lion. Thus:

"Mtemi Nasaha Bora ni simba –Mtemi Nasaha Bora is a lion." (2)

The king, Mtemi Nasaha Bora is derogatively conceptualized as a lion in the text. Dolvenry (2013) also observes that a lion is normally referred to as the king of the jungle because of its adaptive capacity to subdue other animals. In instantiation (2) above, the king, Mtemi Nasaha Bora is the target domain (TD) while a lion is the source domain (SD) as per the Conceptual Metaphor Theory (CMT) by Lakoff and Johnson (1980). Therefore, one of the corresponding conceptual mappings of the SD corresponding to the TD is: aggression corresponding to a situation of being subdued. This suggests that Mtemi Nasaha Bora is beastly, inhuman, callous and a fierce leader who is greatly feared by his people. For example, in an authorial intrusion, the novelist notes "*Mtemi ni mkubwa. Angurumapo simba mcheza nani?* (Mtemi is great. Who would play once a lion has roared?" (Walibora, 2012 p. 40). The king for instance forcefully subjects the citizens to fundraise for his son's (Madhubuti) further studies in overseas. The interpretation of metaphor (2) above is also manifest in the king's callous and inhuman nature of assassinating his opponents and alienating the fertile land from his subjects. For instance, he plots Amani's (the protagonist) grandfather's death and grabs their family land (Walibora, 2012). Besides, the king's callous tendencies lead him to sexually harass minors. Lowela, (a character in the text that is a teenage school girl), is an example of a minor raped by the king.

A bird metaphor, as in (3) below, is also employed in *Kidagaa Kimemwozea* to describe some uncouth behaviours of human beings. Therefore:

"Lowela ni ndege –'lowela is a bird'." (3)

Lowela, a character in the text, is a school girl whom the king sexually exploits. After repeated sexual assault by the king, she succumbs to his amorous behaviour and accepts to elope with him to a calm resort away from her family. This subjects her family to moments of uncertainty for lacking information about her whereabouts. According to Boyle (2006), most birds have the ability to migrate to favourable conditions in search of water and food. The author describes Lowela as a bird that flies and lands on areas that are favourable and convenient for her mischief (Walibora, 2012). In (3) above, Lowela is the TD while a bird is the SD based on the CMT. The conceptual mapping involved in this case is physical characteristics corresponding to one's inability to make independent choices. Metaphor (3), thus, insinuates that Lowela has

become a victim of circumstances as she has apparently consented to the king's sexual advances. She, therefore, migrates to favourable locations to satisfy her tormentor's selfish needs. She settles in Baraka which is a serene and tranquil resort put up by the king on land grabbed from innocent citizens. The transference of the bird traits to Lowela corroborates Lakoff and Johnson's (1980) claim that metaphor (which is treated as a linguistic feature in this study) is a powerful tool of talking about one thing in terms of another.

Another metaphor falling in this conceptual domain is the leopard one as indicated in (3) below. Singh (2005) notes that leopards (*panthera pardus*) are dreaded for attacking human beings who intrude in their territories. A human being who is compared with a leopard, thus, is devalued. Thus:

"Amani ni chui –'Amani is a leopard.'" (4)

A leopard is normally distinguished for its well-camouflaged fur and opportunistic behavior. In *Kidagaa Kimemwozea* by Ken Walibora, the king labels Amani as a leopard (Walibora, 2012 p.134). This is in reference to the king's allegations that he caught Amani red handed engaging in an intimate relationship with his wife, Zuhura. Cognitive Linguistics provides for a nexus among language, mind and socio-cultural experience in order to construe meaning of phenomena (Evans, 2007). In line with this, Amani in this context is a dreaded person like a leopard and should be avoided. Metaphor (4), however, reveals how gullible the citizens of Sokomoko are. They easily believe the king's lies whose intention is to malign Amani. In an authorial intrusion, the novelist notes that the king's claims were deceitful and malicious. The people of Sokomoko are later remorseful for being misled to misjudge Amani. They request him to be their new leader after losing confidence in the king but he declines.

Example (5) below suggests that *kunguni* (a bed bug) can be used to instantiate a human being. Bed bugs are parasitic animals which exploit human beings and other animals. A leader who is compared with a bed bug is, therefore, negatively conceptualized. Thus:

"Mtemi Nasaha Bora ni kunguni –'Mtemi Nasaha Bora is a bedbug.'" (5)

Metaphor (5) above is used in reference to the king's exploitative nature. The subdued citizens of Sokomoko (which is an administrative unit within the jurisdiction of the king), compare their leader with *kunguni* (a bedbug). Using the CMT, Mtemi Nasaha Bora (the king) is the TD while *kunguni* (a bedbug) is the SD. The conceptual mapping between the SD corresponding to the TD adduced in this case is: inherent characteristics of a parasite corresponding to the adverse effects of parasites. Metaphor (5) is, therefore, relevantly employed to suggest that the king is exploitative. Reis (2000) provide that bedbugs suck human blood especially at night which causes irritation on the skin. This assertion is indeed comparable with the king who overworks Amani as

his cowboy while underpaying him (Walibora, 2012). The people of Sokomoko also complain about the exploitative nature of the king who imposes unnecessary levies on his poor subjects (p.40).

5.3 Plant Metaphors

Onchoke (2018) posits that humans have always found similarities between plants and other human beings. Kleparski (2008) also notes that plants can be used to conceptualize human beings because they provide food, medicine and clothing among other things for human beings. Plants are also one of the most common source domains for metaphorical mappings (Kövecses, 2002). According to the Great Chain of Being metaphor (GCBM), Human beings are sometimes devalued when they are compared with plants. Plants are also part and parcel of the existence of human beings and it is, therefore, common for novelists to use plant metaphors to discuss about their thematic concerns as in (5) below. Hence:

"Mtu ni ganda la mua –'a human being is sugarcane's peeling." (6)

Chwechwe Makwechwe, a character in the text who is a talented soccer player, metaphorically describes himself as *ganda la mua* (sugarcane's peeling) (Walibora, 2012 p. 151). He feels neglected after earning glory for his country in international soccer. He recounts the number of prestigious awards he has earned for his country through his excellent performance in soccer. Chwechwe, however, laments that he has been neglected by his own country. He not only lives in dilapidated conditions in a slum in the city but is also unable to access basic needs especially medical care for the injury he suffered while playing for his country. The instantiation (6) above, hence, depicts an irresponsible leadership that fails to care for its citizens. *Ganda* (a peeling) is normally disposed after obtaining an essential component from a fruit or a plant.

5.4 Objects Metaphors

The use of Objects metaphors as the source domain for a human being is employed in the text *Kidagaa Kimemwozea*. Onchoke (2018) argues that people use metaphors related with objects because they normally use objects for play, fight and pleasure. López (2009) posits that comparing people with non-living things invokes feelings of love and detest depending on the object involved. Objects lie in the class of inanimate members according to the principle of Great Chain of Being metaphor (GCBM) (Kövecses, 2002). The GCBM aided in the evaluation of the conceptual metaphor of A Human Being Is an Object as expressed in Ken Walibora's text *Kidagaa Kimemwozea*. The metaphors (7- 10) (cf. Table 5.1) fall in the conceptual domain of objects metaphors.

Metaphors (7), (8) and (9) below, for example, conceptualize human beings as rejects. Rejection involves deliberately excluding or ignoring certain members in society which normally results to adverse psychological consequences. Baumeister and Leary (1995) argue that human beings have a strong motivational desire to form and maintain

caring and interpersonal relationships. Comparing a human being with rejects suggests a negative connotation. Thus:

"Walemaovu ni masimbi –'the disabled are rejects'", (7)

"Walemaovu ni mashata –'the disabled are rejects'", (8)

"Walemaovu ni sanamu –'the disabled are statues'". (9)

Mr Majisifu (a character in the text who is alleged to be a teacher) equates his disabled children with *masimbi* and *mashata* (rejects) (Walibora, 2012 p. 31). *Masimbi* and *mashata* are Kiswahili words for what is normally considered as waste products during the preparation of a local brew referred to as *busaa* among the Bantu speaking communities of East Africa. *Busaa* is a concoction of fermented flour, millet and sugar which is used as local liquor. *Sanamu* (a statue) is mechanical since it is an object that lacks life. In this case, rejects and statues are the (TD) while the disabled are the (SD) using the Conceptual Metaphor Theory (CMT). Therefore, the corresponding conceptual mapping between the SD and the TD in this context is: physical attributes of people living with disability corresponding to one's attitude towards disability as per the CMT. Since *Masimbi* and *mashata* are rejected, Mr. Majisifu apparently stigmatizes against his disabled children. He loathes them so much which causes psychological pain to his wife, Dora (Walibora, 2012 p.31). Baumeister and Leary (1995) note that human beings need to be appreciated and that it causes them emotional pain to deny them social interaction and a sense of belonging. The situation is worsened for Dora, as her husband, Mr. Majisifu, blames her for lacking the ability to bear normal children (Walibora, 2012 p. 32). Mr. Majisifu is a classic case of wicked men who discriminate against women and people living with disability in society.

A human being is labeled as vomit in metaphor (10) below. This conceptualization suggests that a human being is devalued when compared with vomit because vomit is normally irritating. Thus:

"Mwafrika ni matapishi –'an African is vomit.'" (10)

People vomit in cases of sickness or discomfort in their digestive system. The vomited substance is usually smelly since it is a composition of many elements that are undergoing metabolism within the human digestive system. Balozi, a character in the text who serves as a master of ceremonies at a function to commemorate Sokomoko's internal self-rule recounts the dark colonialism experiences in Sokomoko. He intones "*Mwafrika alionwa kama matapishi* (an African was regarded as vomit)" (Walibora, 2012 p.67). In (10) above, *mwafrika* (an African) is the TD while vomit is the SD based on the CMT. The corresponding conceptual mapping between the SD corresponding to the TD in this case is features of vomit corresponding to perception. This insinuates that the Africans perceived the colonial governments as exploitative. Jones (2006) corroborates Balozi's assertion by providing that the fertile land belonging to many Africans was

alienated by the colonialists and the natives were subjected to work as slaves on their own land to raise the hut taxes levied on them by the colonial administration. The interpretation of (10) above is in line with Lee's (1999) argument that language is not separated from other cognitive capacities like perception and experience but is intertwined with them.

6. Conclusion and Recommendations

In view of the findings discussed above, this study concludes in the following ways: first, the human being, animal, plant and objects metaphors employed in the novel *Kidagaa Kimemwozea* present a negative evaluation of the human characters highlighted. Second, metaphors are vital ways of communicating and should be explained using the Cognitive Linguistics framework. Third, language is both embodied and situated in a specific environment, making it possible for the meaning of some of the metaphors to elude the reader. Finally, the principle of the Great Chain of Being metaphor is key in understanding the human being, animal, plant and objects metaphors in the novel *Kidagaa Kimemwozea* by Ken Walibora.

This study recommends that language researchers should use the Conceptual Metaphor Theory (CMT) and the principle of Great Chain of Being metaphor (GCBM) to comprehend the metaphors in literary texts. More studies should also be undertaken on metaphor use in literary texts to reveal how human being, animal, plant and objects metaphors used can provide an opportunity to understand the thematic concerns addressed by the authors.

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