# A Cognitive Analysis of Woman Metaphors in Kikuyu Secular Songs

**ERICK Thiaka Murimi[1], Dr. Anashia Nancy Ong'onda[2*]**

[1]*School of Social Sciences Department of Languages and Humanities Mount Kenya University, Kenya*

[2]*School of Humanities and Social sciences Senior Lecturer Department of Languages and Linguistics Machakos University, Kenya*

*\*Corresponding Author: Dr. Anashia Nancy Ong'onda, School of Humanities and Social sciences Senior Lecturer Department of Languages and Linguistics Machakos University, Kenya*

**ABSTRACT**

*The purpose of this paper was to analyze conceptual metaphors of women in the Kikuyu Secular Songs using Conceptual Metaphor Theory (CMT). Metaphors are an essential aspect of human communication and a prominent linguistic feature found in virtually all human languages. However, metaphors are not merely a rhetorical device but a reflection of the working of the human cognitive system depicting different construal and points of view taken by its interpreter. The study employed a qualitative research design. A sample size of 6 participants was purposively sampled and a corpus of 30 woman metaphors was identified in 12 songs. Content analysis was used to analyse the metaphors structures by mapping source domains onto target domains. The findings of this study show that in kikuyu secular songs women are perceived positively as medicine, star, rib, joy, and gift. However, women are also depicted negatively by comparing them to frogs, plough, colonialist, chameleons and fruitless trees. The aspect of culture is also key in the conceptualization and interpretation of these metaphors.*

**Keywords:** *Metaphors, Cognitive metaphors, Woman, Kikuyu Secular Songs*

## INTRODUCTION

Cognitive Linguistics (CL) started in the early 1970s out of dissatisfaction with formal approaches to language which were dominant at that time in the disciplines of linguistics and philosophy (Fillmore, 1975).

In CL meaning involves cognition and interpretation, rather than allowing us to adapt to a fixated modular view in mind (Croft and Cruse, 2004). For this reason, language needs to be studied in a given context of specification, where it arises.

The knowledge of the world is primary in understanding a communicated thought. According to Fauconnier and Turner (2002) CL is a branch of linguistics that provides that meaning is the product of the general cognitive systems that human beings use to conceptualize all aspects of reality.

CL basically is a framework that explains phenomena such as analogy, metaphor, metonymy and counterfactual reasoning which do not fall under the ambit of formal linguistics approaches (Fauconnier and Turner, 2002,

Palikans, 2006). Moreover, CL also investigates the relation between cognition, language and culture (Kövecses and Benczes, 2010).

This paper focused on cognitive metaphors of woman as they are reflected in Kikuyu Secular Songs. Metaphors are important in revealing human thought and reasoning (Kövecses, 2002). CL regards metaphors as a mental process that establishes connection between language and mind in the form of understanding new notions in terms of other notions and categories known due to the previously gained experience. Thus, metaphors are means through which human beings create their psychological, cultural and social reality.

More so, metaphors reflect mental processes and meanings of metaphorical words and that they are verbal representation of conceptual metaphors kept in the notional system of a human being and organizing his perception, mentality and activity. Croft and Cruse (2004) defines a metaphor as a conceptual phenomenon used to comprehend one thing in terms of another. McGlone (2007) notes that the word "metaphor" is derived from two Latin roots:

"meta" which means "over," or "across" and "pherein" which means "to transfer" or to "carry beyond". A metaphor in CL is defined as a non-literal mapping between two distinct conceptual domains (Goatly, 2007; Gibbs, 2011). Thus, in linguistics a metaphor is an expression in which a word or group of words are transferred from their semantic context or basic domain to another one, and is used as a semantic extension for a referent in a new or different domain. The interpretations of Metaphors are in terms of concepts and they are seen as a matter of thought and language.

The data for this study was selected from Kikuyu popular Secular Songs commonly known as "Mugithi".

Gikuyu language is mainly spoken in the central region of Kenya and belongs to the Bantu language family (Downing, 2004). It is also spoken in Nairobi, Rift valley, Coast and other parts of the country (Kenya) where Agikuyu people are found.

According to the 2019 Kenya National Census, the Kikuyu speakers are the most populous ethnic group estimated to a total of 6.1 million. Guthire (1971) divides Kikuyu into five subgroups, in regard to their geographical positioning. These are: Kiambu, Muranga, Kirinyaga, Nyeri, Nyandarua. The division is interpreted as the major dialects in the kikuyu language.

However, there have been claims by some scholars that there is more or less dialect in this language. Macharia (2011) categories the Kikuyu language into five main mutually intelligible dialects which are; Gi-Gichugu dialect spoken in Northern Kirinyaga, Ki-Ndia spoken in Southern Kirinyaga, Ki-Mathira spoken in Karatina-Nyeri, Northern Dialect spoken in Murang'a and Southern Dialect spoken in Kiambu.

Different researchers have explored the subject of women in cognitive linguistics. Kovecses (2005) notes some of the metaphors are culture specific and others universal.

Kovecses (2011) observes that that the way men and women talk about each other generally, differ. He also observes that in most societies women are treated as lesser human beings by use of different metaphors and slangs as compared to men. Lakoff (1987) and Kovecses (2006) observe that Women are conceptualized as sweet food, objects, commodities, desserts, substances, animals, birds and children.

There are several studies in Kikuyu language in relation to metaphors. Mugure (2009) makes a detailed study on sense relation, applying lexical pragmatic theory. She looks at metaphorical application, metonymy and borrowing of words. The current paper goes a long way in broadening the understanding of metaphors and their usage in various contexts within kikuyu language.

Njoroge (2014) takes a deep look at the interpretation of euphemism and taboo words in Gikuyu language, where he employs politeness theory by Brown and Levinson (1987). He further outlines the various contexts in which these words are applicable. He reinforces on the concept of context and meaning, but doesn"t look into metaphors.

The study is closely related to the current one, as it involves interpretation of metaphors on the basis of context. Gitau (2012) makes a semantic analysis of Gikuyu nouns. She uses semantic field theory. Her contribution on semantics of the language helped the research to form a foundation of knowledge, that backed up the understanding of metaphors and meanings present in Gikuyu secular songs. Wachera (2015) investigates on the use of metaphors in portrayal of women in kikuyu language, using cognitive semantic theory.

The study applied a theory which is a backbone of this research work. Wachera (2015) uses cognitive semantic theory, a theory on which claims by the current paper are founded. She analyzes proverbs used on portrayal of women among the Agikuyu.

Though the research indicates subtle difference with the current one, it sheds forth influence on the theory of cognitive semantics, as well as the process of interpretation of figurative language. Munyu (2016) uses cognitive metaphor theory (CMT) in his study on the interpretation of idiomatic expressions within kikuyu language, in accordance to the intended meaning. This research helped in understanding how metaphors are, and should be interpreted, to align with the speaker's intent.

The use of metaphors in Kikuyu secular songs are common and as a mean of conveying a particular message. More so many songwriters use metaphors in order to explain the narrative they want to pass on. Secular song, broadly speaking is any song that is not religious in nature. Gikuyu secular songs today have attracted a large audience because they have a

danceable rhythm and hilarious. They also pass various norms and values to the audience. However, the use of metaphors in Gikuyu Songs affects the way the listeners interpret the message in them. Thus, a starting point in this paper was wondering how listeners interpret the metaphors in different ways. Consequently, the meaning of pop music should be analyzed to reveal its true message.

This paper demonstrates that metaphors in Kikuyu secular songs represent the text producer''s and the listener''s interpretation conception of reality. Metaphors are an essential aspect of human communication and are a prominent linguistic feature found in virtually all human languages. The use of metaphors in songs is key in the representation of the world. However, metaphors are not merely a rhetorical device but also a reflection of the working of the human cognitive system depicting different construal and points of view taken by its interpreter. Lakoff and Johnson (2003) note that metaphors determine how we live our lives. Thus, metaphors are important in the choices made in everyday life and they reflect how we think about things. Accordingly, language in songs becomes a mirror for the mental processes providing with a way to understand how people conceive the world. This paper is therefore saddled with one general quest:

 i) To describe cognitive linguistic structure of metaphors of women in Kikuyu secular songs.

CLenabled the researcher to look into the cognitive structure of the metaphors in secular songs. The study shows the linguistic elements of metaphors and the conceptual schemes that motivates the lexical items in a metaphor. This study therefore makes a contribution to CL and also adds knowledge on the existing works of Kikuyu metaphors. The study also provides data for comparison with other languages which may help in making general conclusions and better understanding of metaphors. Kikuyu listeners may benefit a great deal, in embracing the secular songs as moral tools, aimed at promoting morality in the society.

## Theoretical Framework

The study applied Lakoff and Johnson's (1980) Cognitive Metaphor Theory (CMT) that addresses linguistic issues of Metaphor. The theory is further advanced by Croft and Cruise (2004). The CMT attempts to develop methods and tools for analyzing metaphorical expressions. One of the major views of CMT is the belief that we use metaphor to structure our understanding of the world, so the locus of metaphor is not language, but thought, or the way we conceptualize one thing in terms of another (Lakoff, 1993). For example, Lakoff& Kövecses (1987) and Kövecses (1988) give the example of the following productive metaphor; ANGER IS THE HEAT OF A FLUID IN A CONTAINER. According to Lakoff and Kövecses, this metaphor is based on physiological experience. The conceptualization of ANGER as THE HEAT OF A FLUID IN A CONTAINER is supported by a physiological explanation in terms of body heat and increasing internal pressure, based on shared ideas about the human body. Metaphors are in our mind, since they form part of our conception of the world; they are often used without us being aware (Goatly, 2007). Metaphors are especially pervasive in abstract concepts, since we rely heavily on metaphors to express abstract concepts. Metaphors are indeed ubiquitous, so they are very important to our ordinary language use (Lakoff, 1993). This view is propounded by Croft and Cruise (2004) who note that language is not an autonomous cognitive faculty. That is, we apply cognitive abilities in the usage of a language, i.e. speech delivery and speech conceptualization is not any different from the knowledge in other cognitive abilities. These abilities include; visual or physical activities. The representation of a language is not different from representation of other conceptual structures. Croft and Cruise (2004) also not that human being possesses an innate cognitive ability to understand and relate circumstances. People conceptualize the experiences communicated with the linguistic knowledge they possess in mind. The conceptual structures and the organization of mental knowledge are subjects to interpretation.

The second tenet of CMT focuses on metaphorical mapping structure. Lakoff and Johnson (1980) define a metaphor as a mapping between two conceptual domains: a Target Domain (TD) and a Source Domain (SD). Metaphors are used to map certain aspects of the SD onto the TD, in order to produce a new understanding of that target domain. This mapping has a three-part structure: two endpoints (the source and target domain) and a bridge between them (the mapping). The concept of mapping has further been advanced by (Gibbs, 2011; Steen, 2011; Kövecses, 2011) who explores the relationship between body, language, culture and cognition (Kövecses,

2005). Lakoff and Johnson analyze the concept ARGUMENT and one of its conceptual metaphors ARGUMENT is WAR. They argue, the concept ARGUMENT is structured by the concept of WAR. Some of the expressions for the ARGUMENT is WAR metaphor are: "He attacked every weak point in my argument"

"I demolished his argument"
"I´ve never won an argument with him"
"If you use that strategy, he´ll wipe you out

In the above data the metaphorical mapping is unidirectional, that is to say, it occurs in one direction only, from the SD to the TD and not vice versa. In other words, the less concrete and vaguer concepts (e.g. the realm of emotions) are structured in terms of better understood and more concrete concepts which being closer to our physical experience are more adequately categorized through corporate schemes (such as space orientations and objects). Another example is LOVE IS A JOURNEY; the SD JOURNEY is mapped onto the TD LOVE. According to Lakoff (1993), there are ontological correspondences in mapping, which the aspects in LOVE (e.g. lovers, lovers' common goals, their difficulties, the love relationship, etc.) correspond to the aspects in JOURNEY (e.g. travelers, vehicles, destinations, etc.). Lakoff (1993) depicts a metaphorical scenario in our mind which is brought by the metaphor.

The interpretation of LOVE IS A JOURNEY, may imply lovers are travelers, who have been traveling on a journey together, but they are at a crossroads now, they do not know whether they should go on together on the same road (to continue their love relationship), or they should separate to different roads and go for their own goal in the journey (since they may have different goals of love or life). Thus, the meaning of a metaphor is constructed as a result of various mappings. These mappings "build and link mental spaces" which "are partial structures that proliferate when we think and talk, allowing a fine-grained partitioning of our discourse and knowledge structures".

Lakoff and Johnson (1980) point out that,, metaphor is a cross domain mapping in the conceptual system.' (p.203). Thus, there are two separate conceptual structures referred to as domains. They include the Source Domain (SD) that is the conceptual domain from which we draw metaphorical expressions and the Target Domain (TD) that is the conceptual domain that we try to understand. As a linguistic phenomenon, metaphor is seen as a word or expression used in a particular context with a sense other than the one which it normally has in other context (Kövecses, 2011). Lakoff & Johnson (1980), argue that people understand abstract knowledge by the help of concrete concepts that exist in their social cognitions. A metaphor enriched perspective brings out the realities of the message to the target domain, as it relates to their worldly understanding. Consequently, a metaphor is not merely a linguistic phenomenon, but more fundamentally, a conceptual and experiential process that structures our world.

The third tenet is that conceptual metaphors embody our experience. Lakoff and Johnson (1980) argue that a metaphor is grounded in human embodied experience. Croft and Cruise (2004) agree with the same sentiment and they argue that any knowledge of language emerges from its use.

This hints that semantic categories and structures built from our past cognition experiences, contribute to our language competency. The comprehension of utterances is in relation to our past encounters with the encyclopedic knowledge. Kövecses (2008) further expounds on the relations between metaphor and our experience. He notes that since conceptual metaphors are our thoughts, they are highly related to our experience which shapes our thoughts.

Cognitive metaphors, therefore, come from our everyday experience. The advantage of mappings of concrete daily experience onto an abstract idea is that it enables the human mind to quantify, visualize and generalize about the abstract through metaphor, because it makes use of the source domains that we know well from our concrete experience.

According to Lakoff and Johnson (1980), metaphors are the way people conceive of things, and people act according to how they conceive of things. For example, discounted goods are put in the,,bargain basement' in shops because we are affected by the metaphor theme LESS IS LOW (Goatly 2007: 35). Thus, the analysis of metaphors puts into consideration the crucial role of culture in both understanding linguistic expressions and processing knowledge. CMT is thus offers a basis of investigating the linguistic knowledge existing in listeners' minds that sabotages or enhances the rendition of the actual message and also the cultural conceptualization of these metaphors.

## RESEARCH METHODOLOGY

### Research Design

The study used qualitative research design. Creswell (2012) defines qualitative research design as a systematic subjective approach used to describe life experiences and give them meaning. Qualitative procedures also seek to develop concepts which are important in understanding social phenomena in natural as opposed to experimental settings (De, Vaus, 2001).

Qualitative research also involves broadly stated questions about human experiences and realities, studied through sustained contact with people in their natural environments, generating rich, descriptive data that helps us to understand their experiences and attitudes.

### Materials and Data Analysis

There are 24 Kikuyu secular musicians who are considered to be best and popular at the same time (Nyamwende, 2019). The researchers could not analyze all their songs but purposively selected 12 songs from a list of popular best Kikuyu Secular musicians (Nyamwembe, 2019). The Kikuyu songs were transcribed and translated into English by the help of 6 native Gikuyu speakers.

The 6 informants also helped in identification and interpretation of the metaphors. This analysis is based on the ideas of Lakoff and Johnson (2003) and Kövecses (2010). The cognitive linguistic structure of  metaphors in Kikuyu secular songs reflects a range of themes such as metaphorical conceptualization of women in Gikuyu secular Songs, Political leaders in Gikuyu secular Songs, Betrayal in Gikuyu secular Songs, body parts in Gikuyu secular songs, places in Gikuyu secular songs and Metaphorical conceptualization of love in Gikuyu secular songs with an aim of showing the cognitive structure in Gikuyu secular songs. This paper purposively selected the metaphors of Women since the theme of women cut across the selected Songs.

A total of 30 metaphors were identified. Data was analyzed through content analysis which is described as a research method that examines words or phrases within a wide range of texts. Patton (2002) notes that content analysis  goes beyond the practice of counting words or extracting objective content from texts to evaluating meanings, themes and patterns that may be highlighted in texts.

## DATA PRESENTATION, DISCUSSION AND INTERPRETATION

### The cognitive linguistic structure of Woman metaphors in Kikuyu secular songs

According to Lakoff (1993) most of our conceptual system is metaphorical in nature. That is mental concepts of thinking and fundamental knowledge structures that shape the way we perceive the surrounding reality, reasoning and abstract concepts we use in everyday life - like time, change or beliefs - are understood metaphorically (e.g. time is space or resource, change is motion, beliefs are possessions or loved objects).

Thus, cognitively, metaphors are one of the modes of reflecting thought and conceptualization, grounded in sensory perception, embodied experiences and the external world. In CMT, a metaphor involves a relationship between a (conceptual) Source Domain (SD), the source of the literal meaning of the metaphorical expression, and a Target Domain (TD), the domain of the experience actually being described by the metaphor (cf. Croft and Cruse 2004).

The choice of the metaphor to depict a situation in a particular domain is based on the construal of the structure of the domain in a particular way that varies depending on the metaphor chosen. The data collected reveal that Kikuyu metaphors a rise from figurative thought and human ability to think figuratively, including the cognitive skills of abstraction and generalization.

### Metaphoric Conceptualization of Women in Kikuyu secular Songs

Metaphors in Gikuyu secular songs are understood as a mapping from a SD to a TD. There are ontological correspondences in mapping which the aspects in TD correspond to the aspects in SD. One overt domain in Gikuyu secular songs is women. Women in Kikuyu secular songs have been presented both positively and negatively.

The examples below show the cases where women are presented positively:

### Metaphor1

Niwedawa

Gloss: YOU ARE THE MEDICINE

The metaphorical meaning of the metaphor above is well understood through the process of

metaphorization. That is, an interrelation of two knowledge structures, namely cognitive source domain and target domain as a result of which metaphorical mapping occurs. Such mapping manifests itself at the level of sentence and text meaning and thus conveys our vision of the world. For instance in metaphor 1YOU ARE MY MEDICINE, the TD is YOU while the SD is MEDICINE. The SD MEDICINE therefore conceptualization the subject of the song in terms of MEDICINE as shown in the analysis below:

| Aspects in TD (YOU) | Aspects in SD(MEDICINE) |
|---|---|
| - Caring <br> - Kind | - You are my problem solver <br> - The cure of my heart <br> - You heal the pain in my heart <br> - You make me recover first <br> - |

In the metaphor above it is clear that there are ontological correspondences in mapping which the aspects in YOU correspond to the aspects of MEDICINE, Further examples are shown in metaphors that are used to describe how men feel about women as shown in the metaphors below:

**Metaphor2**

We nīwenjatayakwa

| Aspects in TD (WOMAN) | Aspects in SD(STAR) |
|---|---|
| - Bright <br> - Joyful | - You are my guide <br> - You brighten my day <br> - You are my beauty <br> - You are good looking <br> - |

A star, according to the kikuyu culture, is a sign of beauty. Its bright radiation is a beautiful look that one can stare for long. The artist likens the wife to a star to imply she is good looking, and everyone would stare at her like they do to the stars at night. It is therefore not implied that the woman shines like a star, as is in the literal meaning, but beautiful in appearance. Cognitive linguistics helps the listener to arrive to the correct meaning, upon understanding the context.

Gloss: YOU ARE MY STAR

The song writer uses a metaphor to describe the woman he loves (We nīwenjatayakwa). In real sense, the woman is not an actual STAR but the metaphor alludes to the feeling that she is important to the life of the man in the song. The metaphor is used to understand an abstract entity of LOVE by choosing the STAR as a SD and the WOMAN as the TD as shown in the analysis below:

Metaphor 3 below also shows the writer describing a woman to show LOVE:

**Metaphor3**

Rubarurwa Demathew
Gloss: DEMATHEW'S RIB

In the metaphor above metaphor the TD is a WOMAN while the SD is the RIB. The metaphorical process is shown below:

| Aspects in TD (WOMAN) | Aspects in SD(RIB) |
|---|---|
| A complement <br> A part of the man | - A wife <br> - A partner <br> - A helper <br> - A perfect companion <br> - My everything <br> - |

The metaphor above is a biblical illusion form the book of Genesis. The book of Genesis relates how God created Eve: "The Lord God caused the man to fall into a deep sleep; and while he was sleeping, he took one of the man's RIBS and then closed up the place with flesh. Then the Lord God made a woman from the rib he had taken out of the man, and he brought her to the man" (Genesis 2:21–22). The bible explains that the woman made of Adam's rib was designed to be a companion and "helper suitable" for Adam (Genesis 2:18). The word RIB has some biblical meaning in it according to the kikuyu community. Kikuyu believe in Ngai, who in the creation account, created a woman from a man''s rib. Therefore, the statement implies that the woman is who God has created for the man, hence justifying their reason being together. The cultural understanding of a rib by the kikuyu community will be helpful, while translating the above metaphor. It is the understanding of the religious

standpoint of the Kikuyu people that helps interpret a rib in a different way, not just as a flesh or bone.

Metaphor 4 shows the attachment to the metaphor YOUR ARE MY RIB when the singer in the metaphor this time a WOMAN below negates it and feels deceived by the man for being a RIB:

## Metaphor4

Ūtūireūhenagiadîndīrūbarurwakurwaūmotho

Gloss: You have always lied to me that I AM YOUR LEFT RIB

| Aspects in TD (WOMAN) | Aspects in SD(JOY) |
|---|---|
| A loving person<br>An understanding person<br>A caring person | - A source of happiness<br>- A source of great pleasure<br>- A source of endearment<br>- A source of satisfaction |

YOU (target) ARE MY JOY (Source) in the metaphor above metaphor is equated to happiness, pleasure, endearment and satisfaction. It is clear that the cognitive structure of JOY relates to so many other words. Thus, the phrase mwīingiwagathagu is used with people who come last, and have little or no value in the society. The bride, in this context, is therefore put in a point of contrast, to mean she is a very important person in the singer's life.

Metaphor 6 below further relates to the description of WOMEN:

The singer expresses a regretful tone after realizing that the she is not the rib of the MAN. Metaphor 5 below further show the use of conceptual metaphors as a meaning of expressing abstract emotions between a man and woman:

## Metaphor5

mwīingiwagathagu

Gloss: The rest are insignificant public, YOU ARE MY ONLY JOY

The metaphorical process is analyzed as shown below:

## Metaphor6

Ngainīwega, gīkī(mūtumia) nīkīheogīaku

Gloss: Thank you God, THIS (THE WIFE) IS YOUR GIFT

The metaphor above can be described simply as YOU ARE MY GIFT FROM GOD. Thus, the SD is GIFT and TD is THE WIFE. The aspects of each are further analyzed below:

| Aspects in TD (THE WIFE) | Aspects in SD(MY GIFT FROM GOD) |
|---|---|
| -Loving<br>-Caring<br>-kind | -Greatest gift<br>-You are my dream come true<br>-you are my world,<br>-The love of my life<br>- A true companion |

In the metaphor above, the singer expresses gratitude to God for giving him THE WIFE (TD) he adores. He does this by comparing the wife with A GIFT (SD).

In the Kikuyu community, where the metaphor is drawn, A GIFT is deserves safekeeping, respect and honor, as it is a sign of peace and friendship. It is therefore conceptualized that, as the artist intends to respect and guard the wife, so should any man with a wife do.

In metaphor 7 a woman has been presented as a THE ROOT TO MY SPEAR.

## Metaphor7

Nīwemūriwakwawaitimū

Gloss: YOU ARE THE ROOT TO MY SPEAR

In the metaphor above the SD is THE ROOT TO MY SPEAR while the TD is the LOVER. A further cognitive analysis showing the aspects of SD and TD is given below:

| Aspects in TD (THE LOVER) | Aspects in SD(THE ROOT TO MY SPEAR) |
|---|---|
| She is supportive<br>She is reliable | -My Supporter<br>-My Strength<br>-My foundation |

The SD of the above metaphor depicts a supportive and a reliable partner who has always

been there for the man. In the context of the above song, the root of the spear means the

sharp end/head of a spear, that a warrior uses to win the enemy. The singer implies that the lover offers him a lot of assistance, to win battles and challenges in life. With her, he is strong to face any problem.

The following metaphors show a case where women are presented negatively:

### Metaphor8

Maitûdûkiumewonemûtumiawakwakîûra

| Aspects in TD (THE WIFE) | Aspects in SD(THE FROG) |
|---|---|
| The wife is frog like | -Offensive<br>-Disparaging<br>-Nagging<br>-Noisy |

In metaphor 9 above the man describes the wife as being froggish which cognitively means an DISPARAGING, OFFENSIVE, NAGGING and NOISY WIFE hence he calls the mother for help.

Metaphor 10 is also showing how women perceive the husband:

### Metaphor10

Akîmenyanagîambogoyagûkimuragawîra

| Aspects in TD (THE HUSBAND) | Aspects in SD(BUFFALLO) |
|---|---|
| The husband is a mild person | -Meek<br>-Timid<br>-Humble<br>-Submissive<br>-Modest |

In the metaphor above the SD is the BUFFALLO which represents the husband as a humble, meek, modest and submissive person. The wife on the other hand is a lazy and a bullish person who intimidates the husbands. In this song the husband contrasts the character of the wife with another character as shown in metaphor 11 below:

### Metaphor11

| Aspects in TD (CIRU) | Aspects in SD(PLOUGH) |
|---|---|
| -Ciru overworks while the wife buffaloes them. | She is like:<br>-The servant<br>-The worker |

The man goes further and describes the wife as a colonialist as shown in Metaphor 12 below:

### Metaphor12

Ūyūnīmūkoroni

Gloss: This is a colonialist

Gloss: Mother come and seeMY FROGGISH WIFE

Cognitively the metaphor in the above statement is YOU ARE A FROGGISH. The man in the song compares the wife to a FROG. In this case the metaphorical process will entail SD as the FROG while the TD is the wife. More aspects of this metaphor are presented below:

Gloss: She knew SHE HAS GOTTEN A BUFFALO FOR DOING HER WORKS

In the metaphor above the SD is the BUFFALO while the TD is THE MAN. Metaphorically the metaphor is HE IS A BUFFALLO. The man complains about the woman perceiving him as a BUFFALO and hence she becomes lazy and intimates her. A further analysis is presented below to show the relationship between the SD and TD.

Cirunīwemūraomuciūcio

Gloss: Ciru is the plough in that home (She does all the work) In metaphor 11 the man complains all the work is done by Ciru (her child) hence the metaphor CIRU IS THE PLOUGH. Metaphorically the SD is the PLOUGH while the TD is CIRU. Further analysis is given below:

In metaphor 12 above the man presents her wife as a colonialist thus the metaphor is SHE IS A COLONIALIST.

Therefore, the SD is the COLONIALIST while THE WIFE is the TD. Further analysis is given below:

| Aspects in TD (THE WIFE) | Aspects in SD(COLONIALIST) |
|---|---|
| She mistreats her child. | -Exploiter<br>-An opportunist<br>-Dictator |

The word mūkoroni is a loan word from colonialist hence it relates to the events that took place in Africa during the colonial period. During the colonial period Africans were believed to have suffered economic dominance, imperialism, imposition of religion and education among others. In Gikuyu community the word is borrowed and used negatively. The above analysis, therefore, metaphorically presents a woman who is a dictator, an opportunist and an exploiter like a colonialist by taking advantage of the modest nature of the husband and the meek nature of the child (Ciru). She misuses the child like colonials exploited the Africans.

Metaphor 13 below further shows the man complaining about dirty utensils that ought to have been cleaned by then by the lazy wife:

### Metaphor13

Indoiriaturarîrîireikumuthwoishaineikorwomwa ngamûhe(gĩkwa)

Gloss: The utensils we used should be cleaned to shine and be a cassava

The SD in the metaphor above is the CASSAVA while the utensil is the TD a further analysis is given below:

| Aspects in TD (THE UTENSILS) | Aspects in SD(CASSAVA) |
|---|---|
| They are dirty utensils that ought to have been washed. | -spackling white<br>-Clear<br>-Pure |

The husband laments that the utensils have not been kept as clean as the cassava which brings a vivid picture of something that clear and sparkling white. The metaphor below also depicts women negatively:

### Metaphor14

AirītuaRūirūnīkararaKīmbu, marīaganjīthīmwakiūngīgakio

Gloss: Girls from Ruiru are the impatient chameleon; they eat raw food before the fire is lit.

In the song AirītuaRūirū (Ladies from Ruiru) women have been perceived as chameleons thus the metaphor GIRLS FROM RUIRU ARE CHAMELEONS. The SD in the metaphor above is CHAMELEON while the TD is the WOMEN. A further analysis is shown below:

| Aspects in TD (GIRLS FROM RUIRU) | Aspects in SD(CHAMELEON) |
|---|---|
| The girls from Ruiru often changes the moment they see another partner who stable in terms of material. | -Party girls<br>-Materialistic<br>-unstable<br>-prostitutes |

The metaphorical process above depicts the TD (RUIRU GIRLS) as prostitutes (CHAMELEONS). The song points out to the level of greed by some loose women in Ruirutown, who leave a man for another because they have seen something they like, especially when their partners lack the same. Metaphor 15 below relates to metaphor 14 and it scolds women who are loose in terms of morals and yet they are fruitless trees:

### Metaphor15

Mūtīūtarīmaciaro

Gloss: A tree with no fruits

In the metaphor above the SD is the TREE while TD is the WOMEN.

A further analysis is given below:

| Aspects in TD (WOMAN) | Aspects in SD(A FRUITLESS TREE) |
|---|---|
| The woman has loose morals. | -A prostitute<br>-Unproductive |

In the song Mūtīūtarīmaciaro the song title suggests actions, people or any endeavor that is

worthless, and has no benefits at the end. The emphasis is put on A WOMAN who was loose

and later got to a point of having no children. She is therefore likened to A FRUITLESS TREE.Metaphor 16 below further relates to consequences of prostitution as highlighted in metaphor 40 above:

## Metaphor16

Nĩkĩoũtangĩgĩacianatonduwĩmbegũyaũmaraya

Gloss: That is why you cannot bear children since you are a fruit of prostitution

The analysis of metaphor 1-16 clearly show how Conceptual metaphors allow us to express and understand an idea or a conceptual domain, usually one that is more abstract and ill-structured (the target domain), on the basis of another which is more familiar (the source domain). The above metaphors are all set in the description of a WOMAN. The WOMAN has been compared to other domains such MEDICINE, STAR, RIB, JOY, GIFT positively by metaphor 1-7.

However, WOMEN have also been depicted negatively by comparing them to FROGS, PLOUGH, COLONIALIST, CHAMELEONS and as FRUITLESS TREES. Worth noting is that in metaphors 1-16 the TD is familiar and they compared to what is unfamiliar. Therefore, metaphors are precise, understandable through the direct experience and are easier to use in communication.

## CONCLUSION

The overall aim of this paper was to analyze the conceptual metaphors of women in Kikuyu secular Songs by using CMT. The findings show that a number of different woman metaphors are reflected in Kikuyu secular Songs. The source domains and target domains reflected in Kikuyu secular songs show that Women are represented both positively and negatively.

The data show that many different source domains are used describe the target domains. Metaphors are ubiquitous in Gikuyu society thus they are used in everyday language of Gikuyu people. The study also concludes that metaphors are part and parcel of human thought thus they are used naturally by people who wish to use them. In this sense metaphors mostly reflect peoples' experiences, socially, culturally or politically. The study found that conceptual metaphors involve a set of correspondences between features or constitutive elements of the source to the target domain. Thus, the cultural knowledge and experience was very crucial in understanding the cognitive structure of metaphors. The study concludes that an understanding of the language and culture of people is important in understanding the meaning of metaphors.

## REFERENCES

[1] Brown, P., and Stephen, L. (1987).Politeness: Some Universals in Language Use. Cambridge: Cambridge University Press.

[2] Creswell, J. W. (2012). Qualitative inquiry and research design: Choosing among the five traditions (3 rded.). California: Thousand Oaks.

[3] Croft.W., & Cruse. D. A. (2004). Cognitive Linguistics. Cambridge, Cambridge University Press.

[4] De Vaus, D. (2001).Research design in social research. London: SAGE.

[5] Downing, L. J. (2004). What African languages tell us about accent typology? ZAS Papers in Linguistics, 37, 101 – 136.

[6] Fauconnier, G. and Turner, M. (2002).The way we think: Conceptual blending and the mind's hidden complexities. New York: Basic Books.

[7] Fillmore. C. (1975).An alternative to checklist theories of meaning. In C. Gogen, H. Thompson, & J. Wright (Eds.), Proceedings of the First Annual Meeting of the Berkeley Linguistics Society, pp. 123-131, Berkeley, U.S.A: Berkeley Linguistics Society.

[8] Gibbs, R.W. (2011). Evaluating conceptual metaphor theory. Discourse Processes, 48 (8), 529-62.

[9] Goatly, A. (2007). Washing the brain. Amsterdam/Philadelphia: John Benjamins Publishing Company.

[10] Guthrie. M. (1971). Comparative Bantu: An introduction to the Comparative Linguistics pre-history of Bantu languages. Farnborough: Gregg press.

[11] Kövecses.Z. (1988).The language of love: The semantics of passion in conversational English. Lewisburg, Pa: Bucknell University Press.

[12] Kövecses, Z. (2002/2010). Metaphor.A Practical Introduction.(2010. Second, revised edition). New York: Oxford University Press.

[13] Kövecses, Z. (2005). Metaphor in Culture: Universality and Variation. New York and Cambridge: Cambridge University Press.

[14] Kövecses, Z. 2006. Language, Mind, and Culture. A Practical Introduction. New York: Oxford University Press. Kövecses, Zoltán. In press/2010. A new look at metaphorical creativity. Cognitive Linguistics.

[15] Kövecses, Z. (2010). Metaphor A Practical Introduction 2nd edition Zoltan Oxford University Press New York, E-book

[16] Kövecses, Z. (2011). Recent developments in metaphor theory: Are the new views rival ones? Review of Cognitive Linguistics, 9 (1), 11-25.

[17] Kövecses.Z.,&Benczes. R., Kognitivnyelveszet. (2010). Budapest: Akademiai-Kiado.

[18] Lakoff, G and Johnson, M. (1980).Metaphors We Live By. Chicago: University of Chicago Press.

[19] Lakoff, G. (1987). Women, Fire, and Dangerous Things. Chicago: The University of Chicago Press

[20] Lakoff, G. (1993). The contemporary theory of metaphor. In A. Ortony (ed.). Metaphor and Thought (second ed.). Cambridge: Cambridge University Press. 202- 51.

[21] Lakoff, George and Mark Johnson (2003). Metaphors we Live by. Chicago: University of Chicago Press. Print

[22] Macharia, D. (2011). Phonological variation and change in Gĩkũyũ: A case study of Mathira dialect in Kenya (Unpublished MA Thesis), Kenyatta University, Kenya.

[23] McGlone, M. (2007).What is the Explanatory Value of a Conceptual Metaphor? Language 27(2):109-126. DOI:10.1016/j.langcom.2006.02.016

[24] Mugure (2009).Sense Relations in Gĩkũyũ: A lexical Pragmatics Approach. U.o.N. Unpublished M.A Thesis. UON. Unpublished M.A Thesis.

[25] Njoroge .R. N. (2014). Euphemisms and taboo words: A case of Kikuyu's Kabete dialect. UON.Unpublished M.A Thesis.

[26] Nyamwembe, D. (2019).24 Best Kikuyu Musicians Central Kenya.Jambo News.

[27] Palinkas.I.(2006). The development of the senses argumentum, Kossuth Egyetemi Kiado. Derecen, 2, 191-197.

[28] Patton. M. (2002).Qualitative evaluation and research methods. Newbury Park: Sage Publications.

[29] Teen, Gerard. 2011d. The contemporary theory of metaphor – now new and improved! Review of Cognitive Linguistics 9. 26–64

[30] Teen, Gerard. 2011d. The contemporary theory of metaphor – now new and improved! Review of Cognitive Linguistics 9. 26–64

[31] Steen, G. (2011). The contemporary theory of metaphor. Review of Cognitive Linguistics, 9, 26-24.

[32] Wachera K. E. (2015). A cognitive approach to the analysis of kikuyu metaphorical proverbs on the portrayal of women using cognitive semantics theory. UoN. Unpublished M.A Thesis.