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CONCEPTUAL METAPHORS IN KEN WALIBORA’S NOVEL: “KIDAGAA KIMEMWOZEA

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ABSTRACT

The deficiency of grammar in unearthing literary gist necessitates the borrowing of a Cognitive Linguist’s lenses for a fuller explication of a text. This motivates the blast-off point in pursuit of meaning where “backstage cognition” fills a lacuna whose origin is the apparent mismatch between the writer’s background and the reader’s linguistic resources. Whereas intellectual endeavors unclenching the correlation between language and cognition cannot be controverted, the diligence paid to the study of metaphor in literary texts within a cognitive-semantics perspective has hitherto been hemmed in. We, therefore, analyze the conceptual metaphors in *Kidagaa Kimemwozea* by the Kenyan novelist Ken Walibora. The novel reflects a bedeviled state whose unfeeling king abuses power to amass wealth as sounds of anguish rent the air. Luckily, the protagonist (Amani) conspires with the king’s son to exploit the father’s weakness for the benefit of common citizens. This chapter establishes, classifies and annotates the conceptual metaphors using survey descriptive research design within the backup of Conceptual Metaphor Theory. It utilizes the Great Chain of Being metaphor whose chief objective slots a place for any phenomenon in a set hierarchical system. Animals, plants, objects and natural things are stratified source domains richly used to depict the characters in the novel. For a better appreciation of conceptual metaphors, it is salient to use the spectacles of a cognitive linguist to understand contextual language against the cultural, historical and geographical backdrop. Conceptual metaphors are conduits of communication and should be explained using a cognitive linguistics approach. Language is embodied and situated in a specific environment, making it possible for the meaning of some of the metaphors to elude the reader.

Keywords: *Source domains, Embodied, Cognitive semantics*

INTRODUCTION

The paper is based on Cognitive Semantics (CS) which is a branch of Cognitive Linguistics (CL). CL is an interdisciplinary study into language, the mind and socio-cultural experience (Evans et al, 2007). CS borrows from the nexus provided in CL among language, the mind and socio-cultural experience by stating that meanings are represented in peoples’ mind in a configuration that has its unique rules (Croft and Cruse, 2004). This implies that meaning is a mental activity. Furthermore, CS posits that the meaning of words and other linguistic units is inseparably related to the hearer’s memory and experience (Evans and Green, 2006). Thus, meaning is not located in the actual world but in our heads. CL was developed in protest to the formal approaches to linguistics which treated metaphor, analogy and

metonymy as deviant linguistic phenomena (Palinkas, 2006). Therefore, Fauconnier and Turner (2002) developed a framework of explaining linguistic concepts like metaphor. The paper seeks to examine the interplay of the mind, language and socio-cultural experiences to reveal the meaning of the metaphors used in *Kidagaa Kimmwozea* by the Kenyan novelist, Ken Walibora.

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. In other words, a metaphor is a cross-domain mapping of people's conceptual system. Kövecses (2002) posits that metaphor has become a valuable cognitive tool that people cannot do without. Conceptualization of metaphor is best handled in Cognitive Semantics (CS) 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 principle of the GREAT CHAIN OF BEING metaphor (GCB) by Kövecses (2002) gives a guide in the conceptualization of the metaphors used in *Kidagaa Kimemwozea* by Ken Walibora. According to the GCB metaphor, all things in the universe have a naturally planned hierarchy. The chain is thought to be vertically ordered. The apex level is occupied by GOD, then the UNIVERSE, SOCIETY, HUMAN BEINGS and OBJECTS respectively¹(Kövecses, 2002). In this regard, different things occupy their corresponding places based on their characteristics. According to Krzeszowski (1997), each level has specific characteristics which can be related to other levels metaphorically. Lakoff and Turner (1989) hail the GCB metaphor as a useful tool that aids in conceptualization of general human behavior in terms of well understood non-human characteristics. The GCB metaphor is useful in comprehending people's behavior in the society expressed in the literary text *Kidagaa Kimemwozea* by Ken Walibora.

Kidagaa Kimemwozea is a Kiswahili literary text by the Kenyan writer Ken Walibora. The novel 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 white rulers are evicted. The feelings of disillusionment by the citizens in this country are also explained using metaphors. The novelist chooses to explore metaphorical representations of a cruel society in which class distinction and formation of an equitable society are very elusive.

Ken Walibora highlights the life of a cow boy, Amani who is the protagonist in 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. Somebody might have impersonated him in his work titled *Kidagaa Kimemwozea*. Also, he feels that chances of his success might 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 after he had arrived from abroad. 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 was tasked by Mtemi Nasaha Bora, a symbol of a black master who is the leader of the region, as his cow boy. He undergoes moments of turmoil in Mtemi's home as he is tortured and incarcerated by Mtemi Nasaha Bora for crimes not committed. However, Amani does not hold hard feelings against Mtemi Nasaha Bora as he saves his life that was at the risk of being exterminated by Gaddafi, Amani's former colleague inmate. Gaddafi was out to revenge after Mtemi Nasaha Bora had grabbed his family's land. Amani later confirms his worst fears that it was indeed Mtemi Nasaha Bora who had schemed the death of his grandfather and grabbed the family land. Amani works hard to get his uncle released from prison but does not revenge against his tormenter. The protagonist turns down the people's proposal to be the new leader but offers to support the appointed leader to ensure peace in Sokomoko. Mtemi Nasaha Bora commits suicide out of self-reproach and shame.

Theoretical Framework of the Study

¹ See Kövecses (2002), Fauconnier and Turner (2002), Lakoff and Johnson (1980) and Grady (1997) for further study on metaphors.

The paper adopted the Conceptual Metaphor Theory (CMT) to analyze the metaphors in the literary text *Kidagaa Kimemwozea* by Ken Walibora. The CMT is associated with Lakoff and Johnson (1980) in their seminal paper *Metaphors we Live By*. The CMT posits that metaphor is ubiquitous in everyday language and is a conceptual rather than a linguistic device (Gibbs, 1994). Metaphor is a cross-domain mapping between the source and target domains. Furthermore, Cameron and Low (1999) posit that metaphor is a matter of the mind as it refers to mapping of mental concepts. Ahrens (2002) elaborates that the more concrete or physical domain is referred to as source while the more abstract is target. Meaning of metaphors is a result of the conceptual mappings. The CMT commonly uses capitalized mnemonic notation. The target domain is usually stated first and linked to the source domain via the *copula* or *as* (Lakoff and Johnson, 1980). This implies that the “TARGET DOMAIN IS /AS SOURCE DOMAIN.” For example, MTEMI NASAHA BORA IS A LION (see metaphor 1 in this paper). The principles of the CMT are, therefore, relevant in the analysis of the conceptual 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 will be taken into account (Kövecses, 2002).

METHODOLOGY

Qualitative research design which does not produce discrete numerical data (Mugenda and Mugenda, 2003) was adopted in the present study. The study used survey design in particular since the focus was on collecting conceptual metaphors in *Kidagaa Kimemwozea* to establish the applicability of the Conceptual Metaphor Theory (CMT) and the generic GREAT CHAIN OF BEING metaphor. The text under study was purposively sampled based on the following reasons: first, metaphors have been used to express the callous nature of the tyrannies in the society highlighted in the text. The state of the citizens who feel that their future is bleak is also metaphorically expressed.² Second, *Kidagaa Kimemwozea* is a compulsory Kiswahili set text examinable for all secondary students taking the 8-4-4 system of education. Finally, the text ridicules various issues in society especially the greed of the leaders. The study specifically adopted content analysis which can broadly refer to methods for studying and retrieving meaningful information from texts (Weaver, 2009). Content analysis is also described as a research methodology that examines words or phrases within a wide range of texts (Edman, 2010). The metaphors were tabulated into conceptual domains of GOD, ANIMAL, PLANT, HUMAN BEING and further classified into NEGATIVE and POSITIVE labeling.

FINDINGS

The study identifies that GOD, HUMAN, ANIMAL, PLANT and OBJECT metaphors are employed as source domains in building the metaphors related to characters in *Kidagaa Kimemwozea* as shown in Table 4.1 below:

Table 4.1: God, animals, plants and objects metaphors in *kidagaa kimemwozea* by Ken Walibora and their metaphor value

NO.	Metaphor (Kiswahili)	Gloss	Metaphor Value		The GCB metaphor
			Positive	Negative	
1	Mtemi Ni Simba	Mtemi Is A Lion		Negative	Animal
2	Lowela Ni Ndege Wa Kuruka Juu Kwa Juu	Lowela Is A Bird That Flies		Negative	Animal
3	Amani Ni Chui Aliyevaa Mavazi Ya Kondoo	Amani Is A Leopard In A Sheep's Skin		Negative	Animal
4	Mtemi Ni Damu Ya Kunguni	Mtemi Is Bedbug's Blood		Negative	Animal

² A domain is a “multidimensional structured whole arising naturally from experience” (Lakoff and Johnson, 1980, p. 85).

⁵ The Cognitive Metaphor Theory (CMT), the dominant paradigm in metaphor studies, was developed by Lakoff and Johnson (1980). Other scholars (for example, Lakoff and Turner, 1989; Kövecses, 2002) have also contributed on the CMT.

5	Chwechwe Ni Ganda La Mua	Chwechwe Is A Sugarcane's Leftovers		Negative	Plant
6	Pombe Ni Mungu	Alcohol Is God		Negative	God
7	Walemavu Ni Masimbi	The Disabled Are Rejects		Negative	Object
8	Walemavu Ni Mashata	The Disabled Are Rejects		Negative	Object
9	Walemavu Ni Sanamu	The Disabled Are Statues		Negative	Object
10	Mtemi Ni Mzigo Wa Moto	Mtemi Is A Luggage Of Fire		Negative	Object
11	Madhubuti Si Kisu Kibutu	Madhubuti Is Not A Blunt Knife	Positive		Object
12	Dj Ni Sindano	Dj Is A Needle		Negative	Object
13	Mwafrika Ni Matapishi	An African Is Vomit		Negative	Object
14	Maisha Ni Mshumaa	Life Is A Candle		Negative	Object
15	Ujana Ni Moshi	Youth Age Is Smoke		Negative	Object
16	Ufalme Ni Mvua	A Kingdom Is Rain			Object
17	Mdomo Ni Karakana Ya Matusi	The Mouth Is A Workshop Of Insults		Negative	Object

A human being is an animal

Gathigia (2016) observes that human beings are often described as animals because animals are part of the world. According to Kovesces (2000), people use animal metaphors to express human behavior and attitudes. Animal metaphors have a cognitive basis (Deigman, 2003) and can be used to reflect the behavior of the community toward certain animal species, which may vary across the societies in time and space. The following animal metaphors are used in *Kidagaa Kimwmozeza*:

1. MTEMI NASAHA BORA NI SIMBA (MTEMI NASAHA BORA IS A LION)

In metaphor (1), Mtemi Nasaha Bora, who is one of the main characters in *Kidagaa Kimemwozeza* is negatively conceptualized as a lion. A lion is one of the world cats that has the following characteristics. One, a lion is a symbol of strength which is fierce and courageous, and, for this, it is described as the king of the jungle (Dolvenry, 2013). Two, a lion enjoys relaxing and lazing around. It spends between 16-20 hours in day either resting or sleeping. The beast has few sweat glands hence it rests during the day and becomes more active at night when it is cool (Dolvenry, 2013). Finally, a lion has a terrific night vision (Bauer, 2003). It hunts more at night than during the day time. The novelist expresses Mtemi Nasaha Bora as a fierce leader who is greatly feared by his people. Therefore, all people had to fundraise to send his son, Madhubuti, overseas for further studies since the lion, Mtemi Nasaha Bora had roared. The writer notes, "*Mtemi ni mkubwa. Angurumapo simba mcheza nani?* (Mtemi is a leader. Who would play once a lion has roared?" (Walibora, 2012 p. 40). This means that Mtemi Nasaha Bora is greatly feared by the citizens of Sokomoko. The metaphor MTEMI IS A LION means that Mtemi is cruel like a lion. A lion is described as fierce animal that has the audacity to prey on bigger beasts like buffaloes (Dolvenry, 2013). Mtemi Nasaha Bora preys on his people by grabbing their land therefore starving them off their source of livelihood. Mtemi Nasaha Bora is also beastly as he physically and sexually harasses the people under him. He sexually harasses Lowela, a minor making her drop out of school. Besides, cruelly beats up Amani whom he alleges of having an intimate relationship with his wife. Furthermore, Mtemi Nasaha Bora is more active at night just like a lion. His wife, Zuhura, complains that he comes home late and has not been able to cure her sexual urge (Walibora, 2012 p.39).

2. LOWELA NI NDEGE WA KURUKA JUU KWA JUU (LOWELA IS A BIRD THAT FLIES)

Lowela is a school girl whom Mtemi Nasaha Bora sexually exploits. Birds have the ability to migrate to favourable conditions in search of food (Boyle, 2006). DJ describes Lowela as a bird that flies and lands on areas that are favourable for her (Walibora, 2012). Indeed, Lowela elopes with Mtemi Nasaha Bora from home and goes to live in Baraka, a fertile land that Mtemi Nasaha Bora had grabbed. Lowela, who is in form three when she drops from school, is an adolescent. Adolescence is a stage in human development characterized with risky behavior which include having unprotected sex which might lead to pregnancy (Wolff, 2012). The youngsters in adolescence stage are normally active and are

comparable to birds that fly from place to place to explore the world. Thus, Lowela is a bird that ends up being pregnant and the child she bears is abandoned at Amani's doorstep where the helpless cow boy picks it, raises it but it dies after failing to secure health services at Nasaha Bora dispensary (Walibora, 2012).

3. AMANI NI CHUI ALIYEVAA MAVAZI YA KONDOO (AMANI IS A LEOPARD IN A SHEEP'S SKIN)

A leopard is distinguished by its well-camouflaged fur and opportunistic behavior while a sheep is a harmless domesticated animal. When a leopard stalks a prey, it keeps a low profile and slowly walks through the grass or bush until it is close enough to launch an attack (Dolvenry, 2013). Dolvenry further posits that a leopard can move through herds of antelopes without unduly disturbing them by flipping its tail over its back to reveal the white underside, a sign that it is not seeking a prey. Amani, a main character in the text, is negatively conceptualized as a leopard by the People of Sokomoko (Walibora, 2012 p.134). This is after wind reaches them that Mtemi Nasaha Bora had caught Amani red-handed having sexual intercourse with his wife, Zuhura. The metaphor means that Amani is a hypocrite like a leopard that can camouflage based on its spotty fur. The citizens of Sokomoko assume that Amani is a dangerous person who keeps a low profile after spotting his prey and only launches an attack when an opportunity presents itself. It, however, turns out that it was only an allegation. Mtemi had acted without investigating the matter. What happened is that Amani had been called into Mtemi Nasaha Bora's bedroom by Zuhura to help her evict a rat when Mtemi Nasaha Bora arrived. The people of Sokomoko later realize that Amani is not leopard but a peaceful person. They request him to be their new leader but he declines.

4. MTEMI NASAHA BORA NI DAMU YA KUNGUNI (MTEMI NASAHA BORA IS A BEDBUG'S BLOOD)

Metaphor (3) has a negative connotation that highlights Mtemi Nasaha Bora's exploitative nature. Bed bugs are small, oval, brownish insects that live on the blood of humans or animals (Reis, 2000). Mtemi Nasaha Bora indeed exploits the poor citizens of Sokomoko by grabbing their land and dipping deep into their pockets to get his son abroad for overseas studies.

A human being is a plant

Plants can be used to conceptualize phenomena (Kleparski, 2008). According to the GREAT CHAIN OF BEING metaphor, when human beings are compared with plants, they are devalued (López, 2009). Chwechwe Makwechwe, a character in the text who is a famous soccer player, notes that "NIMEKUWA GANDA LA MUA (I AM NOW A LEFTOVER OF SUGARCANE)" (Walibora, 2012 p. 151). Chwechwe Makwechwe, a talented foot ball player, feels devalued after bringing glory to his country by playing football. After being injured, he lives in dilapidated conditions at a slum in the city. The Metaphor means that Chwechwe Makwechwe has not been cared for by his country especially after being injured while playing for the nation.

An object is a "God"

God is the creator of all things as highlighted in the Holy Book of Genesis 1:1-31. God is the Almighty who is to be revered and worshipped by all His creatures. However, in the Holy Bible, there are examples of people who worshipped idols as gods and they faced the wrath of God. For example, the Israelites who had been saved from Egypt crafted a Gold Bull-Calf as a god and worshipped it (Exodus 32: 1-35). God cursed them after this act and sent a disease that attacked them. Similarly, Metaphor (6), *POMBE NI MUNGU* (ALCOHOL IS GOD) is used to bring out a negative connotation which refers to Mr. Majisifu, a character in the text who is a teacher, whose life is a shrouded with pain and suffering. For him, ALCOHOL IS HIS GOD. Thus, like the Israelites, it is evident he is a cursed man as his children are disabled and his wife stubborn.

A human being is an object

López (2009) posits that comparing people to non-living things invokes feelings of love and detest depending on the object. It is vital to take into account the generic GREAT CHAIN OF BEING metaphor (Kovesces, 2002) to comprehend the metaphors in the category of A HUMAN BEING IS AN

OBJECT. The metaphors listed below (7- 13) fall in the category of inanimate members. It is the lowest level in the GREAT CHAIN OF BEING metaphor connotation. The metaphors which describe A HUMAN BEING AS AN OBJECT are discussed below:

7. WALEMAVU NI MASIMBI (THE DISABLED ARE REJECTS)

8. WALEMAVU NI MASHATA (THE DISABLED ARE REJECTS)

9. WALEMAVU NI SANAMU (THE DISABLED ARE STATUES)

Mr Majisifu conceptualizes his children as REJECTS (Walibora, 2012 p. 31). *masimbi* and *mashata* are Kiswahili words for leftovers which are rejected in the preparation of a local brew called *busaa* among the kisii people. *Busaa*, a traditional brew fermented from maize and millet. *Masimbi* and *mashata* is what is sieved away as rejects when the brew is ready for consumption. Mr. Majisifu negatively refers to his disabled children as REJECTS since he does not appreciate them. He blames his wife, Dora for bearing REJECTS which is an indication how Mr. Majisifu discriminates against the disabled people in society.

10. MTEMI NI MZIGO WA MOTO (MTEMI IS A LUGGAGE OF FIRE)

Zuhura, Mtemi's wife, conceptualizes her husband, Mtemi Nasaha Bora, as "*MZIGO WA MOTO (A LUGGAGE OF FIRE)*" (Walibora, 2012 p.39). Luggage of all types has a common characteristic of possessing some weight depending on their form. Fire is also known to have heat. If a luggage is put on fire, it will be destroyed. Zuhura uses metaphor (11) to negatively describe her husband's unwillingness to make love with her. This implies that Mtemi Nasaha Bora is indeed a luggage who has the ability to satisfy his wife's sexual urge but appears unwilling thus destroyed by fire.

11. MADHUBUTI SI KISU KIBUTU (MADHUBUTI IS NOT A BLUNT KNIFE)

Zuhura appreciatively talks about her son as "*MADHUBUTI SI KISU KIBUTU (MADHUBUTI IS NOT A BLUNT KNIFE)*" (Walibora, 2012 p.39). A knife is a cutlery which is basically used to cut items especially foodstuffs in the kitchen. A sharp knife is preferred because it makes work easy as cutting is done without using much effort. One would require a lot of effort to effectively use a blunt knife. The metaphor (12) is used to highlight a positive connotation where a mother (Zuhura), is proud of her son, Madhubuti who is clever in school. Indeed, Madhubuti is comparable to A SHARP KNIFE which is the opposite of a BLUNT KNIFE because he is able to realize that Amani is an intelligent person by telling him, "There is something more than meet the eye in you" (Walibora, 2012 p. 116). Madhubuti was able to unravel that Amani is an informed, intelligent and wise person who had disguised himself as a naive cow boy in Mtemi Nasaha Bora's compound. Madhubuti thus incorporates Amani in his plans to redeem Sokomoko from ill-governance perpetrated by his father, Mtemi Nasaha Bora.

12. DJ NI SINDANO (DJ IS A NEEDLE)

A needle is a thin and sharp metal often used to sew clothes or to administer intravenous and intramuscular drugs by health practitioners. Needles are often used with precaution as they can cause bodily harm or transmit infections such as HIV (Ham, 1992). DJ is negatively conceptualized as a needle. DJ is a character in the text who directs Amani to Mtemi Nasaha Bora's home for employment. The writer gives a vivid description of DJ as a malnourished boy who is very slender comparable to a needle (Walibora p.6). First, the metaphor implies that indeed DJ is malnourished as he is forced to work as a cow boy in a tender age to tend for his life. Second, the metaphor can be used to portray a positive attribute in DJ who is brilliant as brilliance is comparable to being sharp like a needle (Ham, 1992). For his wit, he realizes that the health services at Nasaha Bora dispensary are inadequate and cleverly escapes to his uncle who is a traditional medicine man for traditional health attention. Not even his friend Amani gets to know about it (Walibora, 2012 p. 112).

13. MWAFFRIKA NI MATAPISHI (AN AFRICAN IS VOMIT)

Colonial period in Kenya is marked with a dark history (Dunn, 2003). The imperialism and the iron fist hand the European used to rule Kenyans left many citizens not only mourning the loss of their loved ones but also with feelings of disillusionment (Smart, 2011). The Europeans brought their conceptions of social organization into the colonial situation which they then imposed on Africans. The colonizers

ruined the economic dependence of the Kenyans by alienating their land and preying on the Kenyan labour to enrich themselves (Dunn, 2013). That is why Balozi, a master of ceremony at a function to commemorate the country's independence narrates the dark colonialism period the people of Sokomoko faced. He says “*Mwafrika alionwa kama matapishi* (an African was treated as vomit)” (Walibora, 2012 p.67). This means that Africans suffered under the white man's rule. Their land was alienated and young Africans were drafted to fight in the white man's war that the Africans knew nothing about. Prominent Kenyan leaders like Harry Thuku who agitated for independence were placed into a jail cell in Nairobi on 16th March, 1922 (Smart, 2011). The police opened fire on the demonstrators who were agitating for the release of Harry Thuku killing many of them. Indeed, Africans were treated as vomit which is usually an irritating and smelly substance emitted from our bodies through the mouth in cases of sickness or digestive discomforts. Talebinejad and Dastjerdi (2005) posit that in accordance with the GREAT CHAIN OF BEING metaphor, humans stand above animals. Therefore, whenever humans or part of human body are compared to animals and objects, they are degraded and devalued. Thus, the following metaphors which compare with humans or part of the human body and objects are discussed below:

14 *MAISHA NI MSHUMAA* (LIFE IS A CANDLE)

15. *UJANA NI MOSHI* (YOUTH AGE IS SMOKE))

16. *UFALME NI MVUA* (A KINGDOM IS RAIN)

17. *MDOMO NI KARAKANA YA MATUSI* (THE MOUTH IS A WORKSHOP OF INSULTS)

Metaphor (14) is negatively used to conceptualize the brevity of human life. The average life expectancy for human beings is 78.8 years (Xu, 2016). A lit candle is comparable to the brief life span of human beings since it melts and diminishes in a short time. Human life is thought to be brief unlike animals like tortoises that last for more years. In mourning Uhuru, (a child that was abandoned at Amani's doorstep) Amani says “*Maisha ni mshumaa usiokuwa na mkasha* (life is a candle that does not last)” (Walibora p. 78). The child dies as Amani is unable to secure health services at Nasaha Bora dispensary prompting Amani to compare the child's life with a candle. In the Holy Bible, King Solomon in the book of Ecclesiastes 12: 1-3 notes that people should serve the Lord actively in their youthful days before those dismal days and years come when one will say, “I don't enjoy life.” King Solomon implies it is at youthful days that people are most active but the period does not last long because soon a person grows weak in old age and cannot engage in the activities of their youthful days. Thus, in metaphor (15), Mtemi Nasaha Bora conceptualizes youthful days as smoke by claiming that, “*UJANA NI MOSHI* (YOUTH AGE IS SMOKE)” (Walibora, 2012 p.92).

The metaphor is used to express a negative connotation about Mtemi's self-assessment. Mtemi fears that he is about to die as he is no longer a youth. The fears come to pass as he later commits suicide after a self-reproach of his exploitative life. Metaphor (16) *UFALME NI MVUA* (A KINGDOM IS RAIN) is used by Amani to conceptualize Mtemi Nasaha Bora's kingdom. Rain does not normally fall for long. Amani implies that a leader's tenure in office does not last an eternity. The metaphor is used to negatively highlight Mtemi Nasaha Bora's poor leadership styles. His greed is evident as he concentrates in amassing wealth illegally. Ultimately, he has to commit suicide after realizing how bad a leader he was and with this, his kingdom comes to a halt suddenly. Metaphor (17) is used to conceptualize the abusive nature of Mr. Majisifu who is a teacher. The mouth is a very important part of the human body. Apart from eating, it is also used in the production of human sound. Dora, Mr. Majisifu's wife complains that, “*MDOMO WAKE KARAKANA YA MATUSI* (HIS MOUTH IS A WORKSHOP OF INSULTS)” (Walibora, 2012 p.44). Dora is disgusted by her husband's abusive nature. Mr. Majisifu alleges her of being a cursed woman since she only bears disabled children. Metaphor (12) is therefore negatively used to highlight the plight of women and the disabled in society.

CONCLUSIONS

In view of the findings and discussion above, this study concludes in the following ways: first, almost all animal, plant, object and God metaphors employed in the novel *Kidagaa Kimemwozea* present a negative evaluation of the human characters highlighted. Second, conceptual metaphors are vital ways of communicating and should be explained using Cognitive Semantics approach. 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 generic GREAT CHAIN OF BEING metaphor is key to understanding the God, animal, plant and object metaphors used in the text.

RECOMMENDATIONS

This study recommends that language researchers should use the Conceptual Metaphor Theory (CMT) and the generic GREAT CHAIN OF BEING metaphor to understand the world around us. Also, more studies should be undertaken on metaphor use in literary texts to reveal how the God, animal, plant and object metaphors used can provide an opportunity to understand the critical issues raised by the writers.

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