

**METAPHORS OF LOVE IN GIKŪYŪ: CONCEPTUAL MAPPINGS,  
VITAL RELATIONS AND IMAGE SCHEMAS**

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**A THESIS SUBMITTED TO THE SCHOOL OF HUMANITIES AND  
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THE AWARD OF THE DEGREE OF DOCTOR OF PHILOSOPHY IN  
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### Declaration

I declare that, except where due citations have been made, this thesis contains no material previously presented for the award of a degree or a diploma in any other university.

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**Dedication**

This work is dedicated to my mother, Mary Gathigia Gatambuki (1960-2005), an embodiment of hope, grace and tenacity; my grandmother, Gladys Wanjari Gatambuki (1938-2011), an incredible charismatic individual who possessed a larger-than-life persona for sowing the seeds of education and whetting my interest in learning; and to my grandfather, Moses Gatambuki Mwaniki (1927-2010), for instilling in me the values of personal development and self-discipline. All of you were so indefatigable in your support for my education but, alas, you did not live long enough to see me get this doctorate degree.

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### **Definition of Operational Terms**

**An Implicit Metaphor:** A metaphor whose meaning has to be implied from the context because it is not stated.

**A Structural Metaphor:** A conventional metaphor in which one concept (often an abstract one) is understood and expressed in terms of another structured (often a more concrete one), sharply defined concept.

**A Vital Relation:** A product of the Conceptual Integration Theory in which an input space is connected to another input space via a vital relation. In other words, mental spaces are often connected by vital conceptual relations.

**Cognitive Linguistics:** An approach to language that is based on people's experiences of abstract phenomena and the way they perceive and conceptualize them.

**Compression:** A cognitively useful process achieved through blending and which maximizes and intensifies vital relations.

**Construal:** A social psychological term that refers to the way in which people perceive, comprehend, and interpret the world around them.

**Dysphemism:** An expression with connotations that are offensive either about the denotatum or to the audience, or both. It is substituted for a neutral or euphemistic expression for just that reason.

**Gestalt Principle:** A principle that facilitates our constructing of wholes out of incomplete perceptual input.

**Global Insight:** One of the important sub goals of the Conceptual Integration Theory which is fulfilled when blending achieves compressions over vital relations.

**Image Schema:** A recurring pattern of experience which is abstract and topological in nature and which arises as a result of people's interaction with the environment.

**Inner - space:** The links between elements within a single mental space.

**Lexicalized Metaphor:** A metaphor that has lost its uniqueness and has become part of the established semantic stock of the language.

**Locus Classicus:** An authoritative and often quoted passage from a standard work, to illustrate or explain a subject or word.

**Love:** An abstract entity which is difficult to conceptualize unless metaphors, among other cognitive models, are used.

**Mapping:** A set of ontological correspondences from the source domain to the target domain.

**Mental Spaces:** The partial cognitive structures or assemblies constructed as we think and talk, for purposes of local understanding and action.

**Metaphor:** A cross – domain mapping in the conceptual system.

**Metaphor Identification Procedure Vrije Universiteit:** A research tool for identifying the words which may be considered as potentially conveying metaphorical meaning based on how they are used in context.

**Metonymy:** A cognitive process in which a conceptual entity, the *vehicle*, provides mental access to another conceptual entity, the *target*, within the same

idealized cognitive model.

**Novel Metaphor:** It creates new mappings between conceptual domains.

**Ontological Metaphor:** A metaphor in which an abstraction, such as an activity, emotion, or idea, is represented as something concrete, such as an object, substance, container, or person. That is, a metaphor that characterizes a non-physical object or an intangible concept as a physical entity.

**Orientational Metaphor:** A metaphor that does not structure one concept in terms of another but instead organizes a whole system of concepts in terms of physical orientation. It is based on spatial relations or dimensions such as “up or down” and “in or out”.

**Outer - space:** The cross - space mappings of counterpart relations between input spaces. An outer space is a relation in which two counterpart elements are in different input spaces.

**Perspectivization:** A process by which some parts of a given category or entity are highlighted while others are hidden or downplayed.

**Scaling:** The shrinking or magnifying of a relation or an interval during Conceptual Integration Theory.

**Semi-lexicalized Metaphor:** It is associated with taboo because of its inclusion in a conceptual domain traditionally tied to the forbidden concept.

**Subsidiary Schema:** A subcategory of an image schema.

**Syncopation:** The leaving out of some parts of a relation or an interval during compression in Conceptual Integration Theory.

**Tangible:** Something with physical matter that can be touched and held while intangible things are those which are only felt by *the mind, the heart* and *the imagination*.

**The Great Chain of Being Metaphor:** A hierarchical system which maps attributes and/or behaviour between different categories of the chain in order for us to understand one domain in terms of another.

**The Invariance Hypothesis:** A proposed general principle which claims that the portion of the source domain structure that is mapped to the target domain should preserve cognitive topology.

**Trope:** A literary or rhetorical device like metaphor, metonymy, synecdoche /or irony.

### Abbreviations

|                      |                                                             |
|----------------------|-------------------------------------------------------------|
| <b>BT:</b>           | Blending Theory                                             |
| <b>CIT:</b>          | Conceptual Integration Theory                               |
| <b>CL:</b>           | Cognitive Linguistics                                       |
| <b>CMT:</b>          | Conceptual Metaphor Theory                                  |
| <b>DFMA:</b>         | Discard From Metaphor Analysis                              |
| <b>Direct MRW:</b>   | Direct Metaphor Related Word                                |
| <b>GCBM:</b>         | The Great Chain of Being Metaphor                           |
| <b>IP:</b>           | Invariance Principle                                        |
| <b>Indirect MRW:</b> | Indirect Metaphor Related Word                              |
| <b>IST:</b>          | Image Schemas Theory                                        |
| <b>MIP:</b>          | Metaphor Identification Procedure                           |
| <b>MIPVU:</b>        | Metaphor Identification Procedure <i>Vrije Universiteit</i> |
| <b>MIV:</b>          | Metaphor Identification through Vehicle Terms               |
| <b>MRW:</b>          | Metaphor Related Word                                       |
| <b>NMRW:</b>         | Not Metaphor Related Word                                   |
| <b>PP:</b>           | Possible Personification                                    |
| <b>SD:</b>           | Source Domain (Source Concept)                              |
| <b>TD:</b>           | Target Domain (Target Concept)                              |
| <b>WIDLII:</b>       | When In Doubt, Leave It In                                  |

## Abstract

The research set out to identify and describe the conceptual mappings of metaphors of love in Gīkūyū; to test the extent to which the vital relations account for the underlying cognitive operations of metaphors of love in Gīkūyū; to test the extent to which image schemas provide a plausible account for the comprehension of love metaphors; and to determine by statistical means how demographic variables influence the metaphorical conceptualization of love in Gīkūyū. To achieve the objectives of the study, this research employed both qualitative and quantitative data research techniques. An interview schedule was administered to 48 respondents of different gender, age brackets, Christian denominations and educational qualifications by the researcher assisted by four research assistants. The study employed the Metaphor Identification Procedure *Vrije Universiteit* (MIPVU), an extended version of Metaphor Identification Procedure (MIP), to find out whether the lexical items collected were metaphorical. The qualitative data were analysed thematically by coding categories which were then organized according to conceptual mappings, vital relations and image schemas. Using four annotators, including the researcher, the study identified 100 Metaphor Related Words (MRWs) as per the annotation guidelines adapted from the MIPVU procedures and three lexical units which were annotated as Discard From Metaphor Analysis. The study also classified the Metaphor Related Words as direct MRWs, indirect MRWs and Possible Personifications. Generic-level metaphors of love in Gīkūyū were identified from the source domain lexemes. The generic-level metaphors were then mapped into different kinds of conceptual mappings as posited by the Conceptual Metaphor Theory (CMT). Quantitative data were then coded and analysed using the Statistical Package for Social Sciences (SPSS) in which Chi-square ( $\chi^2$ ), at a significance level of 0.05, was used to test the association between the overall cross tabulated corpus of the generic level metaphors vis-à-vis the influence of demographic variables on the usage of metaphors of love in Gīkūyū. The study found that the demographic variables of gender, age, education and religion emerge as influencing variables in determining the usage of metaphors of love in Gīkūyū when percentages of individual conceptual metaphor within metaphor were considered. However, Chi square analyses against the overall cross tabulated generic level metaphors showed insignificant association between the demographic variables (with the exception of the gender variable) and metaphorical conceptualization of love in Gīkūyū. The study also found that the vital relations discussed in this study: Analogy, Disanalogy, Uniqueness, Part-Whole, Similarity, Category, Cause-Effect and Intentionality are crucial to the understanding of love in Gīkūyū. In addition, the study noted that embodied experience manifests itself at the cognitive level in terms of the CONTAINER, PATH, FORCE and OBJECT image schemas and their subsidiary schemas.

## CHAPTER ONE

### INTRODUCTION

#### 1.0 Introduction

The chapter provides background information which places the present study in a Cognitive Linguistics perspective. It also provides the general principles which guide this study and background information on Gikūyū. The chapter further presents the statement of the problem, the research objectives, questions and assumptions. In addition, the chapter defines the scope and limitations of the study and advances its rationale.

#### 1.1 Background to the Study

Cognitive Linguistics (CL), which is a central part of the interdisciplinary field of Cognitive Science (Alm-Arvius, 2008), is a school of linguistic thought that provides an approach to studying human imagination in which language reveals systematic processes at work (Evans and Green, 2006). CL originally 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). These formal approaches to the study of language, for example, the *Chomskian Linguistics* (Chomsky, 1965 and 1986); *Generative Grammar* and the *Formal Semantics* often separate the language faculty into distinct areas such as phonology, semantics, pragmatics, morphology, syntax (Evans and Green, 2006).



Cognitive Linguistics is perceived as a reaction to the dominant generative paradigm whose problem was perceived as embracing an autonomous view of language (Ruiz de Mendoza and Pérez, 2011). The proponents of CL, (cf. Lakoff and Johnson, 1980; Brugman, 1981; Casad, 1982; Johnson, 1987; Fauconnier and Turner, 1998; Langacker, 1987; Negro, 2014), therefore, felt that a radically different approach to language was needed to be able to deal with “nonfinitary phenomena” (Lakoff, 1990, p.43). The “nonfinitary phenomena” comprise mental images, general cognitive processes, basic-level categories, prototype phenomena and the use of neural foundations for linguistic theory, as true linguistic principles (Palinkas, 2006). It is from this dissatisfaction with the dominant model that linguists like Fauconnier and Turner (2002) sought a framework for explaining the phenomena of cognitive-linguistics such as analogy, metaphor, metonymy and counterfactual reasoning which do not fall under the ambit of formal linguistics approaches.

The study of metaphor, which is the main thrust of this study, is excluded from the generative description of language mainly because the descriptive apparatus available to generative linguistics is not able to state general principles governing such phenomena (Palinkas, 2006). Etymologically, 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” (McGlone, 2007; Palinkas, 2006). Therefore, in the paradigm of Cognitive Linguistics, metaphors are perceived to be

the tools that help to make sense of abstract notions through concrete ones (Lakoff, 2008; Sauciuc, 2009; Crespo Fernández, 2013; Negro, 2014).

The conceptualization of metaphors is normally guided by the principle of the Great Chain of Being Metaphor (GCBM) (Kövecses, 2002; Krzeszowski, 1997). The GCBM posits that all kinds of objects constitute a hierarchical system in which every creature or thing belongs inherently and immutably to a certain level of the Chain. The highest level is occupied by GOD, followed by COSMOS/UNIVERSE, SOCIETY, HUMANS, ANIMALS, PLANT, COMPLEX OBJECTS, NATURAL PHYSICAL THINGS in that order (Kövecses, 2002, pp.126 -128). Each level is defined by “species-specific attributes”, which, however, can be metaphorically inherited (Krzeszowski, 1997, p. 68). Lakoff and Turner (1989, p.172) point out that the GCBM is “[...] a tool of great power and scope because [...] it allows us to comprehend general human character traits in terms of well-understood nonhuman attributes....” Emotions, according to GCBM, are in the third level, the society stratum.

Kövecses (2002) postulates that emotions are par excellence target domains in Cognitive Linguistics and are primarily understood by means of metaphor. Love, which is an abstract entity, is an emotion which affects a human being so deeply (Kövecses, 2002). It is difficult to comprehend such an abstraction without conceptualizing it in metaphors. Lakoff and Johnson (1980, p.59) posit that we conceptualize the more abstract concept in terms of more concrete, “the non-

physical in terms of the physical”. Similarly, Lakoff and Johnson (1999) buttress the same by arguing that emotions like love are indeed basic experiences, but their structure is not very rich, so there is a need for metaphoric structuring.

Another way apart from metaphor in which an abstract concept like ‘love’ may manifest itself at the cognitive level is in terms of *image schemas*. Peña (2003, p. 42) defines an image schema as “a recurring pattern of experience which is abstract and topological in nature,” which arises as a result of our interaction with our environment. According to Johnson (1987), image schemas are so central to meaning structure that they influence the ways in which we can make sense of things and reason about them.

Image schemas, therefore, provide a basic blueprint for the comprehension of metaphorical expressions. The developmental psychologist Jean Mandler argues that image schemas are emergent and based on our experience of the world (Mandler, 2004). This type of experience arises in conjunction with our physical and psychological development during early childhood. In other words, image schemas are not innate knowledge structures (Mandler, 2004). Johnson (1987), for instance, posits that image schemas act as underlying gestalt structures or morphological skeletons ensuring the unity of meaning. Gibbs and Colston (2006, p. 260) argue that, image schemas “are a crucial, undervalued dimension of meaning”. This research, therefore, explains the extent to which the theory of image schemas provides a plausible account for a better comprehension of love

metaphors in *Gīkūyū* (cf. Chapter Six). Apart from the Image Schema Theory, the Conceptual Integration Theory (CIT), and specifically, the tenet of vital relations, has also been employed to account for the underlying cognitive operations of metaphors of love in *Gīkūyū*.

The Conceptual Integration Theory (CIT) is a fundamental cognitive framework that is central to general properties of human thought and imagination (Evans and Green, 2006). CIT combines real world and abstract scenarios to create a virtual (unreal) world of the *blend* (Langacker, 1999). In CIT, understanding meaning involves the construction of blended cognitive models that include some structure from multiple *input* models, as well as *emergent structure* that arises through the processes of blending. Joy, Sherry and Deschenes (2009) posit that while the Conceptual Metaphor Theory (CMT) generally deals with “stable knowledge represented in long-term memory,” CIT describes “the dynamic evolution” of an individual’s unique representations to infer meaning (Janda, 1999). Consequently, Coulson and Oakley (2000, p. 178) claim that, ‘meaning construction relies on an elaborate system of “backstage cognition” to fill in details not specified by the grammar’. Such “backstage cognition” processes include vital relations (cf. Section 6.1). The Conceptual Integration Theory (CIT), the Conceptual Metaphor Theory (CMT) and the Image Schemas Theory (IST) are relevant frameworks of Cognitive Linguistics that can be employed to study an emotion concept like love.

Love exists in different forms (Wade, Joel and Roth, 2009). First, *eros* or romantic love is the sexual type of love that individuals have for one another (Fisher, 1998; Protasi, 2008; Diamond, 2003). *Eros* involves “powerful attraction to the partner, both physically and emotionally” (Montgomery and Sorell, 1997, p.55). Second, *agape* is the unconditional love associated with God. It is the altruistic love style (Hendrick and Hendrick, 1987; Montgomery and Sorell, 1997) in which the person who endorses it tends to put his / her partner’s needs and wishes above his / her own. Third, *philia* is the dispassionate virtuous love existing between people who share a common interest or activity (Fisher, 1998). Fourth, *storge* or familial love is the one felt by children towards their parents and siblings and the desire for them to care compassionately for one another (Strong, Yarber, Sayad and Devault, 2008).

Researchers (Buss, 1989; Jankowiak, 1995; Jankowiak and Fischer, 1992) have increasingly documented the existence of romantic love across many different cultures, giving credence to the belief that romantic love is a universal experience (Buss, 2006; Diamond, 2003). Hendrick and Hendrick (1995) argue that in the contemporary world, romantic love is believed to be the most appropriate basis of sexual interaction with another person. Taking the universality of romantic love into cognizance, our research, therefore, accounts for the metaphorization of this type of love in Gīkūyū. The existence of metaphors is premised on the postulation of Kövecses (2010b), who, “working on the language and conceptualization of emotion,” observes that “emotion concepts such as anger, fear, love, happiness,

sadness, shame, pride, and so on are primarily understood by means of conceptual metaphors” (p. 23). However, the choice of the emotion of love as a subject of study is because according to Kövecses (2000b, p.27) love is the most highly ‘metaphorized’ emotion concept. Romantic love has also been identified as a human universal (Jankowiak and Fischer, 1992; Fisher, 1998; Hatfield and Rapson, 1996). The universality of romantic love is buttressed by Jankowiak and Fischer’s (1992) study in which 147 out of 166 sampled cultures described having an experience that fit into the rubric of romantic love.

This study also looks at demographic variables and their influence on the conceptualization of love in Gikūyū (cf. Chapter Seven). According to Kövecses (2004), the conceptualization of romantic love (and emotion in general) on a generic level is to a considerable extent universally shared. However, at a specific level, conceptualization of romantic love may vary. Demographic variables may include among other things gender, family size, nationality, religion, race, age and socio-economic variables (Preston, Heuveline and Guillot, 2000). Gender, for example, provides one with the lens through which we view much of our world, including love and sexuality (Hendrick and Hendrick, 1995). Gender, according to Hendrick and Hendrick (1995), is intertwined with love and sexuality in complex ways and has been examined empirically in terms of gender differences in love and sexual attitudes and behaviour; differential sexual expectations based on gender; and, theoretical perspectives such as sociobiology or social learning theories which have sought to explain gender differences in sexuality and love.

Galperin and Haselton (2010) note that although the capacity for love is likely to be universal, love might manifest differently across individuals in an adaptively patterned fashion. Such individual differences could be rooted in biological sex, other characteristics of the self, or the characteristics of the target of love. The study, therefore, apart from looking at the gender variable, also looks at how age, level of education and religion influence the conceptualization of love in Gĩkũyũ (cf. Chapter Seven). The section below looks at the place of Gĩkũyũ in Kenya and also highlights the Gĩkũyũ speaking areas:

### **1.1.1 The Place of Gĩkũyũ in Kenya**

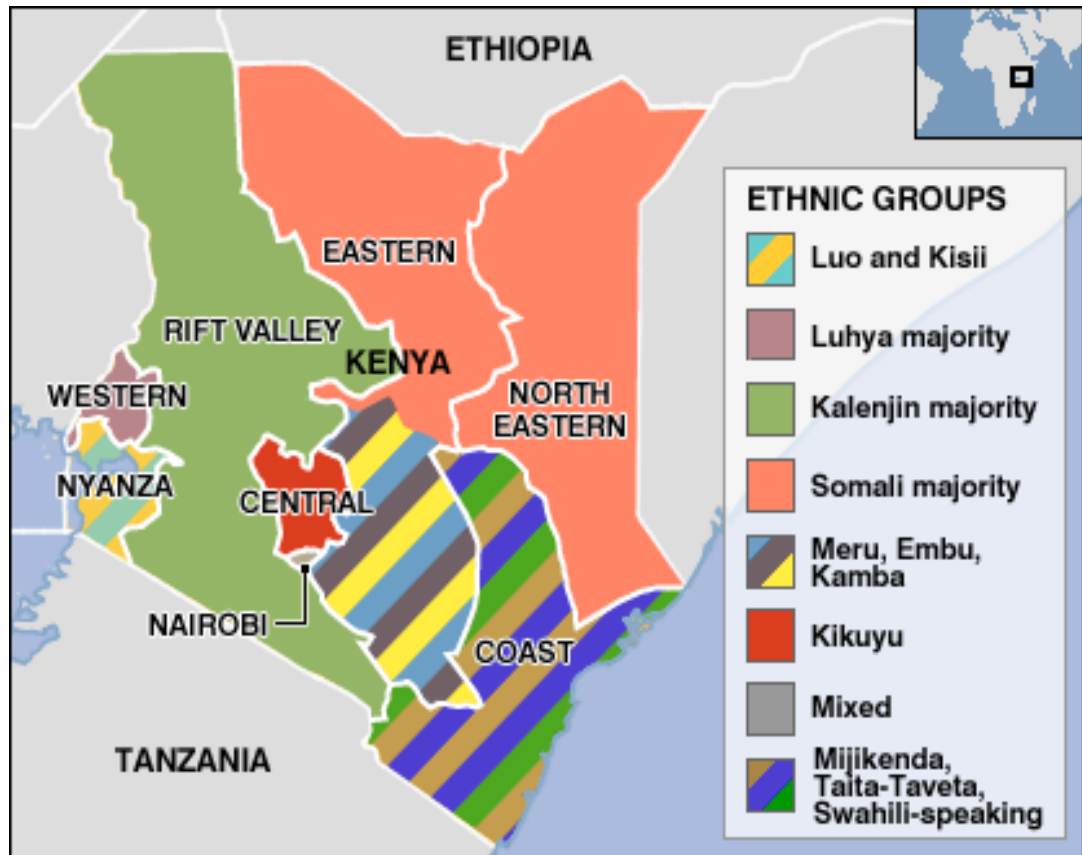
Kenya is a highly multilingual African state (Muaka, 2011), and scores highly on the indices of ethno-linguistic fragmentation (Posner, 2004). According to Githiora (2002), Kenyan languages reflect a diversity of language families and sub-families. In terms of numerical strength, two thirds of Kenyans are native speakers of Bantu languages followed by Nilotes and Cushites in that order (Webb and Kembo-Sure, 2000; Heine and Möhlig, 1980). The Bantu languages, to which the Gĩkũyũ of Kenya belongs, represent the largest group within the Niger-Congo family (Downing, 2004).

Gĩkũyũ, the subject of this study, is a language in the Central Bantu branch of the Niger–Congo family spoken primarily by the Agĩkũyũ of Kenya. Kikuyu (technically, Gĩkũyũ) belongs to the Kamba-Kikuyu subgroup of Bantu and is spoken in an area extending from Nairobi to the southern and southwestern slopes

of Mt. Kenya, in Kenya (Guthrie, 1967). The genetic mode of classifying languages places Gĩkũyũ in Zone E, group 50. It is language number 51 (Guthrie, 1967). However, there is no agreement as to the composition of the Gĩkũyũ dialects. For example, as cited in Macharia (2011, p. 7), Gĩkũyũ has five dialects: Southern Gĩkũyũ (spoken in Kiambu and Southern Mũrang'a), Northern Gĩkũyũ (Northern Mũrang'a), Mathĩra (Nyeri), Gĩchũgũ (Northern Kirinyaga) and Ndia (southern Kirinyaga). Mutahi (1977, as cited in Kuria, 2005, p. 10), however, classifies Gĩkũyũ dialects on the basis of geographical, economic, political and linguistic factors as: Kabete dialect (Gĩkũyũ spoken in Kiambu County), Metumi dialect (Gĩkũyũ spoken in Murang'a County) and Gaki dialect (Gĩkũyũ spoken in Nyeri County).

Gĩkũyũ is spoken by about 6.8 million (17% of Kenya's population) and the Agĩkũyũ constitute the largest ethnic group in Kenya (National Bureau of Statistics, 2009). Gĩkũyũ is one of the five languages of the Thagichu subgroup of the Bantu languages which stretches from Kenya to Tanzania. Whereas the Agĩkũyũ are native settlers of Central Province, they can also be found in Nairobi, Rift Valley and the Coast among others. According to the National Bureau of Statistics (2009), the five largest ethnic groups (Kikuyu, Luhya, Luo, Kalenjin and Kamba) together account for just under 65% of the population, with a further three (Kisii, Meru, Mijikenda) each accounting for around 5%. The map below provides a picture of where Gĩkũyũ is spoken, and the languages surrounding it.





Source: <http://fullsey.wordpress.com/Kenya-fyi/>

**Figure 1.1: Gĩkũyũ Speaking Areas and the Major Ethnic Groups in Kenya**

Having looked at the language situation in Kenya and placed Gĩkũyũ speaking areas and major ethnic groups in Kenya, the next section looks at the statement of the problem.

## 1.2 Statement of the Problem

First, given that a language is an embodied and a cultural phenomenon, one would expect cultural variations in the way communities think about love and how cross-domain mappings take place to facilitate abstract conceptualization of love in Gĩkũyũ. This is important in order to reveal cultural information which is a

resource for the investigation of human languages. Second, although the Conceptual Metaphor Theory (CMT), the Conceptual Integration Theory (CIT) and the Image Schemas Theory (IST) provide a basis for the comprehension of emotions, the three cognitive models when used alone in a study fall short of predicting how metaphors will be comprehended more precisely by people. Further, these cognitive models of metaphoric mappings may fail to fully account for metaphoric processes and uncover the mechanisms of metaphoric structure when used alone in a study. It is against this academic background and in bridging these research lacunae that this study combines the CMT, CIT and IST to test the relation between them, discuss whether there is any possibility that they can be integrated to explain metaphors and establish the ways in which gender, education, age and religion variables influence the conceptualization of love in *Gikūyū* within the Cognitive Linguistics framework.

### **1.3 Research Objectives**

1. To describe the conceptual mappings of metaphors of love in *Gikūyū*.
2. To test the extent to which the vital relations account for the underlying cognitive operations of metaphors of love in *Gikūyū*.
3. To test the extent to which image schemas provide a plausible account for the comprehension of love metaphors.
4. To determine by statistical means how demographic variables influence the metaphorical conceptualization of love in *Gikūyū*.

### **1.4 Research Questions**

1. What are the conceptual mappings of metaphors of love in Gĩkũyũ?
2. To what extent do the vital relations account for the underlying cognitive operations of metaphors of love in Gĩkũyũ?
3. To what extent do image schemas provide a plausible account for the comprehension of love metaphors?
4. How do demographic variables determine the metaphorical conceptualization of love in Gĩkũyũ?

### **1.5 Research Assumptions**

1. There are conceptual mappings of metaphors of love in Gĩkũyũ.
2. Vital relations account for the underlying cognitive operations of metaphors of love in Gĩkũyũ.
3. Image schemas provide a plausible account for the comprehension of love metaphors.
4. Demographic variables influence the conceptualization of love in Gĩkũyũ.

### **1.6 Rationale of the Study**

There seems to be a dearth of literature on love in Cognitive Linguistics (CL), and specifically on metaphor studies in Gĩkũyũ and other Bantu languages. For instance, Gathigia and Ndũng'ũ (2012) undertakes a Cognitive Linguistics study on euphemisms and found that the Conceptual Metaphor Theory (CMT) provides insights as a resource to attenuate the following target domains: death; sexual intercourse; diseases; excretion and body effluvia; and anatomy. Moreover,

Gachara (2011) identifies the metaphors of marriage in Gĩkũyũ using the Metaphor Identification Procedure *Vrije Universiteit* (MIPVU) and found that the Career of Metaphor Theory is a reliable framework of analysing metaphors of marriage in Gĩkũyũ. Further, Nyakoe, Matu and Ongarora (2012) analyse EkeGusii euphemistic substitutes into the DEATH IS A JOURNEY and DEATH IS A REST conceptual metaphors using the Cognitive Theory of Metaphor as initiated by Lakoff and Johnson (1980). This paucity of literature on Cognitive Linguistics is one of the motivations for this study.

The researcher's choice of studying metaphors was motivated by a number of factors. First, metaphor, in the words of Cienki (2005, p. 1) provides "a tool for reasoning about one thing in terms of the other." In other words, metaphor, a cultural-cognitive instrument (Chow, 2010; Machakanja, 2006; Molek-Kozakowska, 2014), is seen as a means of understanding something in terms of something else by "mapping" one conceptual domain to another" (Kövecses, 2002, p.6). Second, metaphor is not only a linguistic phenomenon, but more importantly, it is an activity of cognition (Wang, 2007) that is pervasive in our everyday life (Lakoff and Johnson, 1980; Low, 1988; Negro, 2014). Deignan (2005) posits that our language is "hardly metaphor-free" (p.18). Thus, metaphors are so pervasive that our thoughts and actions are fundamentally metaphorical in nature (Gibbs, 1994; Molek-Kozakowska, 2014). In Deignan's (2005) view, our understanding and knowledge of many topics which are central to our existence, such as birth, love and death, are filtered through metaphors. As such, there is a need to study

how metaphors are employed to conceptualize love in *Gikūyū*.

Cognitive Linguistics (CL) consists of a set of core concepts and goals which may be of invaluable assistance to cognitive linguists and scholars who have collaborated on the development of this framework (Janda, 2006). First, a CL approach is relevant since it constitutes a flexible and a reliable framework rather than a single theory of language (Geeraerts, 2006). Second, Janda posits that CL facilitates the transfer of research to teaching. It allows us to make the research findings available to students. Third, CL is a point of intersection for disciplines such as linguistics, literary studies, philosophy, politics, anthropology, theology and cognitive sciences which address metaphor from their own unique perspectives (Janda, 2006). This study, therefore, facilitates the production of scholarship that is actually useful to scholars and students of the above disciplines.

Moreover, the study of emotion concepts has always been given scant attention in the past (Ansah, 2010; Kövecses, 2005). According to Oatley and Jenkins (1996, p. 122), “emotions have traditionally been regarded as extras in psychology not as serious mental functions like perception, language, thinking and learning.” However, according to Györi (1998, p. 117), “emotions have always invited the human mind to metaphorise about them.” Romantic love, a universal human emotion (Jankowiak and Fischer, 1992), utilizes metaphorical language for comprehension (Kövecses, 2002). Further, romantic love is also considered a factor in the biological imperative for human reproduction (Aron et al., 2005;

Fisher, 2004). Thus, it is imperative that a study on love as an emotion be undertaken to understand how it is conceptualized in Gĩkũyũ.

In addition, according to Gachara (2012), communicative competence in African languages is a tool that serves the speaker not only in the first language but also adds to their overall world knowledge and fosters cultural sensitivity. However, very little has been done on metaphor in African languages (Machakanja, 2006). This study, tries to make a contribution to Cognitive Linguistics by analysing metaphors of love in Gĩkũyũ, an indigenous language, within the Conceptual Metaphor Theory, the Conceptual Integration Theory and the Image Schemas Theory. Moreover, as noted in Section 1.1.1, Gĩkũyũ is spoken by about 6.8 million people (17% of Kenya's population) and the Agĩkũyũ are the dominant ethnic community in Kenya (National Bureau of Statistics, 2009). Furthermore, since Kövecses (2005) claims that our abstract concepts are basically motivated by both our physical experiences and the cultural background surrounding us, it is important for people to be aware of metaphors of love in Gĩkũyũ in order to embrace cultural diversity in an informed manner. This is also because cultural researchers agree that cultural values may, indeed, have a profound impact on the subtle shadings of meaning assigned to the construct of “love” (Kim and Hatfield, 2004; Weaver and Ganong, 2004).

The motivation to use the Metaphor Identification Procedure *Vrije Universiteit*, MIPVU, is based on the fact that MIPVU does not rely on unilateral introspection

in identifying both linguistic and conceptual metaphors (Ansah, 2010). This is because cognitive linguists have criticized unilateral introspection as potentially causing researcher bias in metaphor research (Deignan, 2005). The MIPVU method defines metaphor by examining “whether the word has one or two basic meanings which differ markedly from the contextual sense” (Littlemore and Low, 2006, p. 11) and at the same time, whether the contextual meaning of the word can be understood with reference to the basic meaning(s). Several studies have proved the applicability of the MIPVU method to other languages such as in Dutch (Steen et al., 2010) and in German (Vierkant, 2008). Gachara (2012) has also employed MIPVU in the identification of metaphors of marriage in Gĩkũyũ.

### **1.7 Scope and Limitations of the Study**

Although love exists in various types, for example, *agape*, *philia*, *storge* and *eros* (Fisher, 1998), this study limits itself to the study of romantic love since it has been identified as a human universal (Jankowiak and Fischer, 1992; Fisher, 1998; Hatfield and Rapson, 1996). On the same note, Geeraerts (1988, p.208) posits that erotic love is the “most prototypical” of the different loves that human beings experience. This study, therefore, did not investigate the other forms of love.

Conceptual Integration Theory (CIT) has been recognized as a powerful model of language processing and a potential solution to a number of problems in cognitive theory (Grady, 2000; Gibbs, 2000). Being a broad theory, CIT has various notions like Cognitive Blending Networks, Blending Processes and Optimality Principles (cf. Section 2.2.1.1). Second, CIT has been criticized for seemingly introducing

needless complexity into relatively simple linguistic processes (Harder, 2003), and as such this study does not look at all the notions of CIT to avoid such complexities. Taking into account all these considerations, this research, limited its scope to the study of vital relations (cf. Chapter Five), an important notion in CIT (Fauconnier and Turner, 2002).

Fauconnier and Turner (2002) argue that Conceptual Integration Theory (CIT) operates in the creative construction of meaning in analogy, metaphor, counterfactuals, concept combination, comprehension of grammatical constructions and many other semantic and pragmatic phenomena. Although these areas can be successfully studied, this study also limits itself to the study of metaphor using the CIT. This is because metaphor is a fundamental part in the human conceptual system (Kövecses, 2006).

Peña (2000) argues for the prominence of three basic image schemas: the CONTAINER, PATH and PART-WHOLE schemas in the light of the analysis of a corpus of emotion metaphors. Although Peña (2000) postulates that the three image schemas act as guidelines for the activation of other subsidiary image-schemas, our study has also borrowed from other proponents of image schemas (Deane, 1992; Cienki, 1997; Santibáñez, 2002; Clausner and Croft, 1999; Johnson, 1987) in regarding the OBJECT image-schema as a basic general construct in the comprehension of metaphors. Deane (1992), for example, argues that the PART-WHOLE schema is an element of the OBJECT schema. Second, the resulting



hierarchical classification adopted in this study as far as the OBJECT schema is concerned (cf. Section 6.1.4) are consonant with the taxonomies of image-schemas put forward by Deane (1992) and Cienki (1997). This study, has therefore, limited itself to the CONTAINER, the PATH, the FORCE and the OBJECT schemas as posited by (Deane, 1992; Cienki, 1997; Santibáñez, 2002) (cf. Section 2.2.3). The four image schemas have been employed to test the extent to which they provide a plausible account for the comprehension of metaphors of love.

As far as demographic variables are concerned, only four have been considered in this research: gender, age, level of education and religion (cf. Chapter Seven). Our research does not address the rural – urban dichotomy, social context and income, to name but a few other variables. The choice of the religion variable, for example, is because many aspects of contemporary cognitive theory are fruitful in explaining elements of religion and spiritual psychological phenomena (McCallister, 1995). Gathigia and Ndung'u (2011) also note that gender emerges as a factor in determining the usage of euphemisms in Gĩkũyũ, where metaphor is the most dominant semantic process in Cognitive Linguistics. It is against this background that we limit ourselves to the above demographic variables in order to comprehend how the variables influence the conceptualization of metaphors of love in Gĩkũyũ.

### **1.8 Conclusion**

This Chapter has given background information that informs the research by placing the present study within the field of Cognitive Linguistics. The research

notes that metaphor is ingrained in our daily lives and has become part and parcel of Cognitive Linguistics ever since Lakoff and Johnson (1980) emphasized the link between metaphor in language and in thought. Consequently, the development of metaphor is described, from being regarded as no more than rhetorical language to being indispensable to our everyday thinking and achieving various communicative functions. Information about the place of Gĩkũyũ in Kenya is provided. Moreover, the Chapter has also introduced the statement of the problem, presented the research questions, objectives and assumptions that guided the study. In addition, it outlines the justification of the study and then its scope and limitations. This Chapter can, therefore, be seen as the basis for the issues to be taken up in subsequent chapters. Chapter Two presents a review of related literature and the theoretical basis of the study.

## **CHAPTER TWO**

### **LITERATURE REVIEW AND THEORETICAL FRAMEWORK**

#### **2.0 Introduction**

This Chapter has two major sections, namely: the literature review and the theoretical framework. The theoretical framework delves into the Conceptual Integration Theory, the Conceptual Metaphor Theory and the Image Schemas Theory.

#### **2.1 Literature Review**

This section reviews the scope of Cognitive Linguistics (CL) with specific reference to the concept of metaphor since research on metaphor occupies a central position in CL. Since the cognitive perspective on metaphor has undergone a radical shift from 1980's (Bowdle and Gentner, 2005), this study also reviews selected metaphor studies in Europe, Asia and Africa on emotions and other common areas of study on metaphor. The Chapter also reviews the concept of love and the demographic variables of gender, age, religion and education and their influence on the conceptualization of love.

##### **2.1.1 The Scope of Cognitive Linguistics**

Cognitive Linguistics (CL) is best looked at as a 'movement' or an 'enterprise', since it does not constitute a single closely-articulated theory. It is an approach that encapsulates a "common set of core commitments and guiding principles", which have led to a diverse range of complementary, overlapping and sometimes

competing theories (Evans and Green, 2006, p. 400).

Janda (2006) is of the view that Cognitive Linguistics (CL) has not arisen fully-formed from a single source as it has no central “guru” and no crystallized formalism. Cognitive Linguistics is, therefore, a concatenation of concepts proposed, tested, and tempered by a variety of researchers (Littlemore and Taylor, 2014). According to Janda (2006), some of the linguists who have been influential in CL include Brugman (1981, 1990); Casad (1982, 1993); Fauconnier and Turner (1998, 2002, 2008); Johnson (1987, 1992); Lakoff and Johnson (1980, 1999); Langacker (1987, 1991); and Turner (1996, 2003, 2004). As it develops, CL continues create new ideas and means for interacting with other disciplines such as psychology and sociology. CL works from the premise that meaning is embodied (Littlemore and Taylor, 2014). That is, the functioning of our bodies is crucial for the structure of our conceptual system. Embodiment, therefore, yields meaning, imagination and reasoning of abstract phenomena.

The theory of the cognitive metaphor is grounded in the assumption that metaphor is not a “matter of mere language” (Lakoff and Johnson, 1980, p.5) but that of thought and cognition. Lakoff and Johnson (1980) abandon the Aristotelian substitutionist view of metaphor defined as the application of one thing of the same belonging to another. Besides making our thoughts more vivid and filling our communication with richer imagery, metaphors also play an important structural role in our cognition (Lakoff and Johnson, 1980).

The review of this section informs the current study on the major perspectives of Cognitive Linguistics (CL). First, the view that language (metaphor) and conceptual structure share a common basis is underscored. That is, language is an integral part of human cognition, culture and general meaning construction. Second, the section emphasizes the relationship between language and sociophysical (embodied) experience which is a primary tenet that informs the current study on the conceptualization of love (cf. Chapter Four). Third, the argument that CL is a broad theoretical and methodological enterprise based on extensive empirical observation, rather than a single theory informs the current study to employ the Conceptual Metaphor Theory (CMT), the Conceptual Integration Theory (CIT) and the Image Schemas Theory (IST) to study romantic love in *Gikūyū*.

### **2.1.2 Metaphor Identification Procedure**

Metaphor identification is a “scientific measurement” that offers an adequate and accurate measurement of metaphors (Steen et al., 2010, p.16). Metaphor Identification Procedure (MIP), developed by metaphor scholars from the Pragglejaz Group at the Vrije University, Amsterdam, is one of the methods used by linguists for metaphor recognition in spoken and written discourse. The name Pragglejaz is compiled out of the first names of ten metaphor researchers (Peter Crisp, Ray Gibbs, Alan Cienki, Gerard Steen, Graham Low, Lynne Cameron, Elena Semino, Joe Grady, Alice Deignan and Zoltan Kövecses) who come from different disciplines such as cognitive linguistics, discourse analysis, corpus

linguistics and psycholinguistics (Steen et al., 2010, p.16). The Metaphor Identification Procedure, MIPVU, (VU stands for Amsterdam's *Vrije Universiteit*), where the research was carried out), is an optimized and improved version of the Pragglejaz Group's procedure.

Steen et al. (2010) suggest, among other things, the use of dictionaries in MIPVU to check the meaning of a word if in doubt. MIPVU generally works with *the Macmillan Dictionary for Advanced Learners* (Rundell and Fox, 2007) as a tool to support the intuitions of the analyst in deciding on the metaphorical use of textual element since it is "recent and corpus based" (Steen et al., 2010, p.11). The use of this dictionary is because its language data stem from a broad range of text types and from both written and spoken discourse (Krennmayr, 2008). According to Steen et al. (2010), if a comparison or second opinion is needed, the procedure switches to *the Longman Dictionary* (Summers, 2005), which is similar to the *Macmillan Dictionary for Advanced Learners* (Rundell and Fox, 2007). In more difficult cases, the *Oxford Advanced Learner's Dictionary of Current English* (Hornby and Turnbull, 2010) was consulted to find out more about the history of a lexical unit.

The basic sense is mainly based on our bodily experience where basic meaning relates to any of the following: a more concrete meaning, for example, smell, taste, feel, see, hear, bodily action; a more precise as opposed to vague meaning or a historically older meaning. According to the CMT framework, metaphors are

based on our bodily experience in our physical world and we describe one thing (abstract) through another (concrete) (Steen et al., 2010).

### **2.1.3 Metaphor Studies in Europe and Asia**

The history of metaphor study has seen it evolve from being treated as an esoteric poetic device to one that plays an important role in our conceptual systems (Zhiming, 2007; Molek-Kozakowska, 2014). Lakoff and Johnson (1980) marked a paradigm shift from research into metaphor as a primary verbal to a predominantly conceptual phenomenon (Stern, 2000). Linguists have shown that the field of human feelings and emotions is mainly expressed by metaphors (Kövecses, 2000a; Soriano, 2004) as illustrated in the studies below:

Mashak and Pazhakh (2012) investigate the universality of metaphorical conceptualization of emotion and the dominant pattern in English and Persian based on Kövecses's (2003) model for linguistic expression of metaphor. The emotions investigated were happiness, anger, sadness, fear and love. Mashak and Pazhakh analysed 782 emotive metaphorical expressions which were compiled from different literary works and related articles on the phenomenon of emotions and dictionaries in both languages. First, expressions were categorized under their general and specific target and source domains. At the second phase, in each category, metaphorical expressions were compared based on their conceptual metaphor and literal meaning. At this phase, three patterns of totally the same, partially the same, and totally different were identified. The results of Chi-square

applied to these three patterns demonstrated that anger ( $= 108.85$ ,  $P < 0/000$ ) was the most universal emotion, whereas sadness ( $= 31.40$ ,  $P < 0/000$ ) was the least universal emotion in the study. This study is relevant to the present one because it provides useful data on the application of Lakoff and Johnson's (1980) Conceptual Metaphor Theory. In addition, the Chi-square analysis employed by Mashak and Pazhakh is adopted by the present study. However, whereas Mashak and Pazhakh derives their data from literary works and related articles, the present study derives data from interviews administered to respondents of different gender, age, educational qualifications and religious denominations.

Safarnejad, Abdullah and Awal (2013) also examine the translation of emotive metaphorical expressions of happiness from Persian to English in Daneshvar's (1969) novel, *Savushun*. Emotive metaphorical expressions relating to happiness from the source text and two target texts were collected. The conceptual metaphors underlying the metaphorical expressions in the source text and the target texts were investigated based on the metaphor identification procedures (MIP), proposed by the Pragglejaz group (2007) and general framework of the Conceptual Metaphor Theory (CMT). The conceptual metaphors of the translation were identified and compared with the conceptual metaphors in the source text. The study revealed the nature of both similarities and differences in the conceptual metaphors of the source text to the target texts. They noted that the similarities are mostly attributed to the universality metaphor, whereas the differences are related to two different concepts and different cultures in the translation of metaphors.



Although this work does not examine romantic love, it provides useful information to the present study on the Conceptual Metaphor Theory, metaphor identification procedure and the influence of culture in the conceptualization of abstract phenomena.

In a study on romantic love in the USA, Fisher, Aron and Brown (2005) determine the neural mechanisms associated with it by the use of the functional Magnetic Resonance Imaging (fMRI). They studied 10 women and 7 men who were intensely in love and found that romantic love changes over time and that romantic love shares bio-behavioural similarities with mammalian attraction. They conclude that romantic love is primarily a neural system associated with motivation to acquire a reward, rather than a specific emotion. Even though Fisher et al's study deals with the neuromechanisms associated with romantic love, it informs the present study on the behavioural nature of love which is a salient feature of embodiment in Cognitive Linguistics.

Politics is another discipline that has extensively been studied in Europe. Charteris-Black (2004, 2005) and Deignan (2005), for example, have looked at the political texts and speeches in British and American English, and have noted the extensive use of metaphor in both developed and developing democracies. Charteris-Black's study of metaphors in political discourse mainly focuses on press reporting and religious discourse in English. Charteris-Black argues that "effective rhetoric involves us with the drama of the present by providing

convincing explanations of what is right and wrong and convinces us that the speaker is both better and stronger than his / her opponents” (2005, p. xi). Similarly, Deignan (2005) argues that metaphor is a powerful persuasive tool in political discourse. These studies concur with the present study on the view that metaphor combines our understanding of familiar experiences in everyday life with deep-rooted cultural values to give meaning to abstract phenomena. In addition, these studies raise awareness of metaphor as a cognitive instrument that enhances people’s understanding of its subliminal meaning in relation to the social reality. However, while Charteris-Black and Deignan focus on politics, the current study looks at the influence of demographic variables on romantic love in *Gīkūyū*.

Abdullah and Hashim (2009) make a comparative data-based study of the conceptual metaphors in the English and Malay bloggers’ discourse on social-political issues in Malaysia using a Lakoffian approach to metaphor. First, three dominant metaphors in the blogs are identified: WAR, MEDICINE AND SEX. In addition, the study found that the socio-political issues covered by the Malay blogs are wider in scope and cover a broader spectrum of society than the Chinese blogs. For example, medical metaphors and metaphors referring to the anatomy are more prevalent in the Malay than Chinese blogs. Abdullah and Hashim’s study informs the current one in terms of the Lakoffian theoretical approach applied to analyse conceptual metaphors in *Gīkūyū*. However, the study deviates from the current research in that it does not employ the MIPVU in the identification of metaphors and instead samples four randomly chosen blogs to demonstrate the language and

metaphors in the Malaysian and English socio-political blogs.

There is also sinological literature concerning the role of metaphor in early Chinese discourse (Slingerland, 2011). Slingerland argues that scholars from a variety of backgrounds have begun to take metaphor more seriously as a foundational bearer of philosophical meaning in early China. In Chinese political discourse, for example, Wei (2003) collected data from newspapers and website coverage on Taiwanese elections and found out that a set of metaphors relating to MARRIAGE and WEATHER were used to describe socio-cultural aspects of Taiwanese politics (p.61). Several metaphorical expressions were found to “oversimplify, obscure, or even distort” a more genuine political discourse (p. 61). For example, the use of the HAT metaphor in Taiwanese discourse refers to political misconduct. In addition, reference to different colours of HATS in Taiwan indicates which type of misconduct occurred in politics. For instance, bribery cases are considered RED HATS and sexual misconduct by party members are YELLOW HATS. While Wei looks at the Chinese political discourse using the Lakoffian approach, the present study is interested in romantic love. However, Wei’s study echoes the finding of this study that metaphor plays an essential role in the emergence of metaphorical meaning in the Conceptual Metaphor Theory.

Although the Cognitive Linguistics studies above do not look at metaphors of romantic love in *Gīkūyū*, they have in a substantial manner, informed the present study in terms of the theoretical and methodological frameworks employed to

analyse metaphors. Further, the reviewed metaphor studies in Europe and Asia show that metaphors allow us to understand one domain of experience in terms of another. However, it appears that the domain of romantic love has not been given much attention. Thus, there is a need to investigate this phenomenon.

#### **2.1.4 Metaphor Studies in Africa**

Studies in metaphor have not been confined to the Western World only. Studies on metaphors in African languages from a Cognitive Linguistics perspective have not been as extensive as those on Western languages (Machakanja, 2006). However, several studies (Ansah, 2010; Maalej, 2004; Orwenjo, 2010; Mensah, 2012; Machakanja, 2006; Olátejù, 2005; Gachara, 2012; Anudo, 2011; Kobia, 2008) that have influenced the study in terms of the way metaphors have been successfully studied in African languages are noted below:

The study of emotion concepts has received scant attention in Africa. According to Oatley and Jenkins (1996, p. 122), “emotions have traditionally been regarded as extras in psychology not as serious mental functions like perception, language, thinking and learning.” However, there are several studies focusing on metaphors of emotions. Ansah (2010), for example, explores the role of culture in the conceptualization of two emotion concepts: ANGER IS A HOT FLUID IN A CONTAINER AND LOVE / RELATIONSHIP IS A JOURNEY in English and Akan and finds out that LOVE in Akan can be conceptualised as a JOURNEY. The study also notes that there are culture/language-specific construals or elaborations of such universal human schemas that are grounded in cultural salience (cultural

embodiment). First, the relevance of Ansah's study to the current one is its postulation that the conceptualisation of emotion concepts across cultures is grounded in both universal embodied cognition and culture-specific cognition. Second, the current study draws on evidence from the Conceptual Metaphor Theory (CMT) which is employed by Ansah (2010). However, while Ansah uses focus group discussions to corroborate intuitively generated data for metaphor analysis, the current study employs interview schedules to get information from sampled respondents.

In a study on the emotion of anger, Maalej (2004) argues that anger in Tunisian Arabic (TA) shows many more dimensions of embodiment than physiological embodiment. Maalej notes that anger in TA comes as *physiological embodiment*, *culturally specific embodiment*, and *culturally tainted embodiment*. Maalej argues that similar to English, physiological embodiment yields expressions of anger where the part of the body used for conceptualization is also actually physiologically affected. Maalej notes that culturally specific embodiment involves parts of the body that are culturally correlated with the emotion of anger. In addition, culturally tainted embodiment uses animal behaviors and cultural ecological features to taint physiologically embodied anger expressions. Maalej's study extends the view of embodiment into various facets of Cognitive Linguistics which have informed the Conceptual Metaphor Theory adopted in the current study.

Studies on metaphors in politics in Africa include Orwenjo's (2010) study in which he establishes the patterns of metaphorical language used by Kenyan politicians during the 2005 constitutional referendum campaigns and the acrimonious 2007 general election campaigns. Orwenjo (2010) employs corpus analysis to calculate "metaphor power indices" (p. 69) and show that the use of metaphor in political discourse serves as a device for the manipulation of electorate's emotions, intensifies during campaigns and crises and can have undesired non-linguistic consequences such as violence. Although Orwenjo's study does not examine romantic love, it informs the current study on the view that metaphor is one of the most fundamental structures of language and cognition that helps us comprehend concepts and perform abstract reasoning of such phenomena.

Mensah (2012), using Lakoff and Johnson's (1980) theory of metaphor, examines a bus metaphor in Ghanaian political speeches. He notes that the use of metaphors can minimize direct vilification in Ghanaian political communication. The study also demonstrates that features of conceptual sources can be manipulated by politicians to achieve positive rhetorical ends. In addition, the study supports the fact that positive or negative associations of source domain over a period of time can become a natural part of it. Even though Mensah's study confines itself to the bus metaphor, it offers insights on how Lakoff and Johnson's (1980) Conceptual Metaphor Theory has been adequate in dealing with abstract phenomena.

Other metaphor studies in Africa within the paradigm of Cognitive Linguistics include Machakanja (2006) who takes a comparative analysis of conceptual metaphors in English and Shona. The study compares the reconstructed ontology and epistemology of the domains involved in the metaphorical expressions of English with those of Shona. The study notes that both English and Shona conceptualise the UP/DOWN orientation in the same way because these orientations are embodied. The research also shows that both English and Shona construe LIFE AS JOURNEYS since journeys are experienced in similar ways by English and Shona speakers. Although Machakanja's study involves English and Shona, it provides useful insights to the present study on the UP / DOWN and Containment schemas. In addition, the present study concurs with Machakanja that conceptual metaphors are motivated by the embodiment thesis.

Olátejù (2005) undertakes a study of animal metaphors in the Yorùbá language with a view to highlighting the stylistic and communicative potentials of these metaphors. Both the domestic and wild animals involved in metaphors and their individual distinctive characteristic features which motivate their metaphorical interpretations are highlighted. The study also discusses the sources of animal metaphors, which are said to be located in three areas, namely: the Yorùbá naming culture, animal characteristic habits and behaviour, and the Yorùbá poetry. A two-dimensional approach is adopted: stylistic and cultural. The study notes that stylistically animal metaphors contribute to aesthetics and poetic elegance of literary texts through their lexical tones, which can be stylistically manipulated.

Further, animal metaphors are also used as a novel or additional mode of expression in both literary and routine communication. Although Olátejù's work is an examination of animal metaphors in Yorùbá, it informs the current study on the nexus between metaphor and culture. That is, metaphors are founded on culture and often serve as a good resource for the understanding of cultural beliefs.

In Kenya, Gachara (2012) looks at the metaphors of marriage in Gĩkũyũ using the Career of Metaphor Theory. The study identifies, describes and analyses the metaphors used in the Gĩkũyũ marriage negotiations from a Cognitive Linguistics perspective. The lexical items collected were subjected to the Metaphor Identification Procedure *Vrije Universiteit* (MIPVU) to find out which were metaphorical in nature. The metaphors were then analysed in terms of their linguistic form and conceptual structure. The linguistic form looked at which metaphors were incomplete, rhetorical, shortened metaphors or even lengthened, classic, distended or extended. The conceptual structure looked at whether the metaphorical item was novel, conventional or even borderline cases given the respondents' interpretation, researcher intuition versus the research assistant's yardstick. Gachara's study benefits the current one on the methodology of identifying and classifying metaphors in Gĩkũyũ. However, while he employs the Career of Metaphor Theory to interpret metaphors of marriage negotiations, the current study employs an eclectic study involving the Conceptual Metaphor Theory, Conceptual Integration Theory and Image Schemas Theory to interpret metaphors of romantic love in Gĩkũyũ.



Anudo (2011) too examines sexual dysphemisms and euphemisms in the Kenyan Dholuo within Cognitive Linguistics. The study identifies and explains the sex-related dysphemistic words and phrases in Dholuo, accounts for the cognitive processes in the creation of sex-related euphemisms and discusses the relationship between age and gender in the usage of euphemism. The euphemisms collected were analysed using the Conceptual Integration Theory of Fauconnier and Turner (2002) and Politeness Theory of Brown and Levinson (1978). Despite the fact that the Conceptual Integration Theory was not able to cater for euphemisms unique to the customs and beliefs of the Luo community and especially those that deal with ritual sex, the study found that the CIT is an effective framework of analysing the sex-related euphemisms collected in the study. The variables of gender and age were also found to influence the use of sex-related euphemisms and dysphemisms in Dholuo. Even though Anudo's work examines the sex-related euphemisms and dysphemisms in Dholuo, it informs the present study on the Conceptual Integration Theory which focuses on the dynamic construction of meaning of abstract phenomena. However, unlike Anudo's work, the present study focuses on the tenet of vital relations to discuss the nexus between the input spaces and interpret cognitive metaphorical processes involved in regard to romantic love in Gĩkũyũ (cf. Figure 2.1).

Kobia (2008) analyses the language used in relation to HIV/AIDS and related issues among the Oluluyia speakers of Western Kenya using the Critical Discourse Analysis (CDA) and the Critical Metaphor Analysis (CMA). The study found that

Oluluyia speakers use metaphors in their conversation on HIV/AIDS to perform the following roles: information, caution, persuasion, justification, comprehension and issuing of threats. Kobia argues that the abundance of utterances conveying metaphors used in reference to HIV/AIDS and related issues in Oluluyia is a sociolinguistic-cum-discourse analytical issue that calls for investigation. Kobia's research informs the current study on the fact that the production, construction and deconstruction of metaphors are drawn from the immediate social, physical and cultural environment of its speakers. However, whereas Kobia eclectically blends the relevant principles of the CDA and CMA to examine the language used in relation to HIV/AIDS among the Oluluyia speakers, the current study employs the Conceptual Metaphor Theory, Conceptual Integration Theory and Image Schemas Theory to interpret metaphors of romantic love in Gĩkũyũ.

Generally, the reviewed metaphor studies in Africa have informed the present study in terms of the structure, theory and methodology. However, they have not discussed in details the relationship between metaphors and the Conceptual Metaphor Theory, Conceptual Integration Theory and Image Schemas Theory. Moreover, the reviewed studies have not examined the demographic variables and their influence on the metaphoric conceptualization of love in Gĩkũyũ. These shortcomings have left research gaps and, therefore, the need to undertake the present study.

### **2.1.5 The Concept of Love**

The concept of love is defined differently by most researchers (Surra and Hughes, 1997). These definitions of love are found in psychology, anthropology and neuroscience in order to understand the nature and function of love as discussed below:

First, psychological studies indicate that romantic love is a discrete constellation of emotions, motivations and behaviours (Liebowitz, 1983; Harris, 1995). Sternberg (1986), for example, argues that love comprises three components in the Triangular Theory of Love. First, intimacy that envelops the feelings of closeness, connectedness, and bondedness as experienced in love relationships. Second, passion which encompasses the drive that leads to romance, physical attraction and sexual consummation. Third, commitment that encompasses the decision that one loves another in the short term and the commitment to maintain that love in the long term. Sternberg adds that the amount of love one experiences depends on the “absolute strength of the three components and the kind of love one experiences depends on their strengths relative to each other” (p.121).

Anthropologically, Fischer (2004) defines romantic love as “one of three primordial brain networks that evolved to direct mating and reproduction” (p.xii). First, Fisher claims that it was lust that led ancient ancestors to “seek sexual union with a partner.” In addition, romantic love enabled the ancestors to “focus their courtship attentions on a single individual at a time,” which “preserved precious

mating time and energy.” Further, Fisher argues that attachment is the “feeling of calm, peace, and security one often has for a long-term mate” and which evolved to motivate ancestors to love this partner “long enough to rear their young together” (p.xii).

Moreover, love is a complex neurobiological phenomenon, relying on trust, belief, pleasure and reward activities within the brain (Esch and Stefano, 2005). Evidence from both human functional Magnetic Resonance Imaging (fMRI) and animal studies claim that multiple reward regions using dopamine could be activated during feelings of romantic love (Esch and Stefano, 2005; Aron et al., 2005). Thus, elevated activity in dopaminergic pathways of the reward system of the brain play a central role in the focussed attention and motivation associated with romantic love.

#### **2.1.6 Demographic Variables of Love**

Watlington and Murphy (2006) define demography as a broad discipline that comprises age, ethnicity, marital status, length and type of relationship with the current partner, employment status, education, religion and income variables. In a study on the influence of demographic factors on the perceptions of college students about interracial relationships, Ross (2005) notes that students perceive interracial couples differently than same-race couples. Ross also found that there is variation between the perceptions of husbands and wives among the different types of relationships, with greater variation and relation to vignette characteristics in the

ratings of husbands compared to the ratings of wives. The current study, however, not only looks at the variable of gender, but also age, education and religion and their influence on the conceptualization of romantic love in *Gikūyū* as discussed below:

#### **2.1.6.1 Gender**

Imam (1997) uses the term sex to refer to physiological denotation: the biology, chromosomes and hormones. Gender, however, refers to the social and historical constructions of the masculine and feminine roles, behaviour, attributes and ideologies that refer to some notion of biological sex. Koller (2004) explains how metaphors carry a gender bias. She discusses how metaphors create and perpetuate it by exploiting aggressive language in business media texts. Other scholars have increasingly turned to sociobiological explanations, script theory, and social learning theory in seeking to explore gender differences in sex and love (Hendrick and Hendrick, 1991; Oliver and Hyde, 1993). According to Hendrick and Hendrick (1995), these theories have consistently shown that women's sexual attitudes are more conservative than men's.

Townsend (1995) takes the genetic basis of love by identifying how the sexes are different in their predispositions towards love and concludes that men are susceptible to youth and beauty, whereas women are susceptible to status and security. This study, therefore, looks at gender as a critical variable that may influence the conceptualization of love in *Gikūyū* (cf. Section 7.1.1).

### **2.1.6.2 Age**

Furman (2002) claims that youthful people spend a lot of time thinking about, talking about, and being in romantic relationships, yet adults typically dismiss adolescent dating as superficial. The quality of youthful relationships can have long lasting effects on self esteem and shape personal values regarding romance, intimate relationships, and sexuality (Barber and Eccles, 2003). The youth spend significant amounts of time in mixed – gender groups that intensify their romantic interest and may eventually lead to romantic relationships (Connolly and Goldberg, 1999). Young people report spending more time with their romantic partner than with friends and family (Furman and Schaffer, 2003).

Romantic relationships are central to teenagers during middle to late adolescence (15-19 years) (Wood, Senn, Desmarais, Park and Verberg, 2002). According to Wood et al (2002), teenagers are very receptive to information about healthy relationships and view romance-oriented media to gain an understanding of love. In fact, studies indicate that the youth want to receive more information on relationships than the elderly (Wood et al., 2002; Furman and Schaffer, 2003). According to Fisher (2004), romantic love does not vary considerably with age, gender, sexual orientation, or ethnic group. However, this study notes that age is a very important factor whose influence should not be ignored in studying the metaphors of love in *Gīkūyū* (cf. Section 7.1.3). This concurs with Furman and Schaffer's (2003) view that age influences the way people perceive love.

### **2.1.6.3 Religion**

Iannaccone (1998) argues that religion profoundly affects societies and peoples' lifestyles. Hendrick and Hendrick (1992) explore the relationship between conceptions of love, religious beliefs and sex attitudes. They establish that the strength of religious beliefs is consistently related to attitudes towards both love and sex. But, Hill (1995) argues that religion and spirituality are related to emotion. According to Van Herdeen (2009), comprehension of meaning is a central focus of study in Cognitive Linguistics and religion. Since love is an emotion as postulated by Kövecses (2005), this study, therefore, set out to investigate if there is a relationship between love and religion in Gīkūyū.

### **2.1.6.4 Education**

The education variable falls under the social economic status (Aarskaug, Bernhardht and Noack, 2008). The social economic status is a way of looking at how individuals or families fit into society, using economic and social measures that have been shown to impact individuals' conceptualization of things (Aarskaug et al., 2008). Liu and Armer (1993) measure the education variable as the number of people in a population who have completed different levels of schooling. Thus, according to Tallman and Wang (1994), study participants in the education variable are described as having attended or completed so many years of education (as a continuous variable) or having attained education defined as a categorical variable (for example, primary education, secondary education, and post-secondary education). The latter position is adopted in this study (cf. Section

7.1.2).

Education is an important factor that determines how people look at issues. In a study, (Mensch, Ibrahim, Lee and El-Gibaly, 2003, p.11) argue that formal schooling is: “a channel through which young people are inculcated with norms and values and exposed to new ideas”. They also add that “access to education and the amount of schooling completed are believed to be powerful predictors of many subsequent behaviours and attitudes” (p.11). This implies that the way people conceptualize love will be influenced by one’s level of education. This is further given credence by Knox (1970) who argues that as people advance in college, and then through their relationships, their attitudes towards love tend to become more realistic. Therefore, the level of education as a variable is relevant in our study since it falls under the Cognitive Linguistics research that intends to look at how people perceive love in *Gīkūyū* (cf. Section 7.1.2).

## **2.2 Theoretical Framework**

Researching romantic love requires an eclectic theoretical perspective (Griffin, 2006). This is because romantic love is abstract in nature and difficult to conceptualize (Kövecses, 2002). Thus, this study adopted an eclectic approach to metaphors of love in *Gīkūyū* by using the Conceptual Integration Theory (CIT), Conceptual Metaphor Theory (CMT) and the Image Schemas Theory (IST). While CMT and CIT (CIT also referred to as Blending Theory or BT), share much in common in their treatment of linguistic and conceptual structure, there are some



subtle but important distinctions between them. On the similarities and differences between them, Grady, Oakley and Coulson (1999, p.101) assert:

Both approaches treat metaphor as a conceptual rather than a purely linguistic phenomena; both involve systematic projection of language, imagery and inferential structure between conceptual domains....However, there are also important differences between the approaches: *CMT posits relationships between pairs of mental representations while [BT] allows for more than two*; CMT has defined metaphor as a strictly directional phenomenon, while BT has not.

Within Cognitive Linguistics, the CMT and CIT have been treated as both competing (Coulson and Oakley, 2000; Turner and Fauconnier, 1995) and complementary (Grady, Oakley and Coulson, 1999; Turner and Fauconnier, 1995). On the one hand, both theories are said to be competing because while the CMT posits projection between two mental representations, the CIT advocates a four-space approach (cf. Figures 2.1 and 2.2). In addition, whereas the CMT analyses are stated in terms of entrenched conceptual relationships, CIT emphasizes blending as an on-line process, which both instantiates entrenched metaphors and can yield short-lived and novel conceptualizations to complement them (Turner and Fauconnier, 1995). On the other hand, the CMT and CIT are said to be complementary because they treat metaphor as a conceptual rather than a purely linguistic phenomenon. Moreover, both theories involve systematic projection of language, imagery and inferential structure between conceptual domains. Further, both theories propose constraints on the projection between conceptual domains (Turner and Fauconnier, 1995).

The CMT and CIT as well as the theory of Image Schemas as posited by Peña (2000), Deane (1992), Lakoff and Johnson (1980), Johnson (1987), Hurtienne and Blessing (2007), Cienki (1997) and Mandler (2004, 2005) have been considered in the interpretation of metaphors of love in Gīkūyū. The locus classicus of the Image Schema Theory is Lakoff and Johnson's (1980) the Conceptual Metaphor Theory (Oakley, 2007). Since then, the Image Schema Theory has helped Johnson (1987, 1992) establish an epistemology and moral philosophy and Lakoff (1987) articulate a theory of categorization. The three theories are extensively discussed below:

### **2.2.1 Conceptual Integration Theory**

The Conceptual Integration Theory (CIT) is applicable to the analysis of the second objective of this study which tests the extent to which the vital relations account for the underlying cognitive operations of metaphors of love in Gīkūyū. The Conceptual Integration Theory (CIT), also known as *Blending Theory* (BT), *Conceptual Integration*, and the *Many Space Model*, presents a theory of on-line meaning construction found in both linguistic and non-linguistic behaviour (Coulson and Oakley, 2000; Li and Gao, 2011). CIT is founded upon its precursor, Mental Space Theory as discussed by Fauconnier (1994 and 1997). That is, CIT is dependent “upon mental spaces and mental space construction as part of its architecture” (Evans and Green, 2006, p.400). Mental spaces function as “temporary containers for relevant information about a particular domain” (Coulson and Matlock, 2001, p.21). CIT, therefore, involves the temporary

construction of cognitive operations and the establishment of cognitive mappings between the mental spaces.

#### **2.2.1.1 *The Conceptual Integration Network***

The Conceptual Integration Theory (CIT) is based on the notion of conceptual integration network, an array of mental spaces in support of the existence of conceptual integrating processes (Fauconnier and Turner, 1998). It consists of *four* connected mental spaces: two partially matched *input spaces*, a *generic space* constituted by structure common to the inputs, and the *blended space* (Coulson and Oakley, 2000). That means that the prominent counterparts from the input spaces project to a single element in the blended space. That is, they are “fused”. CIT depends centrally on projection mapping and dynamic simulation to develop *emergent structure*, and to promote novel conceptualizations involving the generation of inferences, emotional reactions, and rhetorical force. The basic features of a Conceptual Integration Network (Fauconnier and Turner, 2002, p.46) are shown below:

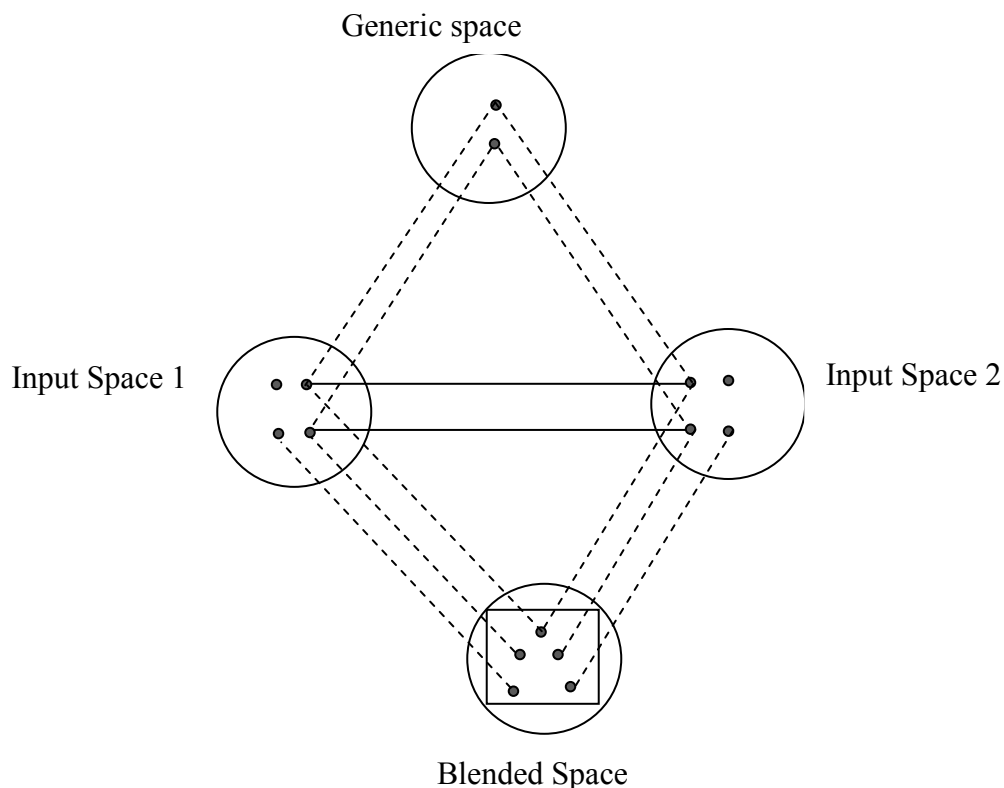


**Figure 2. 1: The Basic Features of a Conceptual Integration Network**

Other tenets of Conceptual Integration Theory (CIT) which go beyond the scope of our research include: Blending Processes: *composition, completion, and elaboration* (Coulson and Oakley, 2005); Optimality Principles: *topology principle, unpacking principle, web principle, integration principle, good reason principle and metonymic tightening principle* (Fauconnier and Turner, 2002); and types of Cognitive Blending Networks: *simplex networks, mirror networks, single-scope networks and double-scope networks* (Fauconnier and Turner, 2002). However, as stated earlier (cf. Section 1.7), this study does not discuss all notions of CIT like cognitive blending networks, blending processes and optimality principles in relation to their relevance in metaphors of love in Gikūyū.

### ***2.2.1.2 Vital Relations / Conceptual Relations***

One of the central benefits of Conceptual Integration Theory (CIT) is its ability to provide compressions to human scale of different arrays of events. Compression, a feature of conceptual integration (Turner, 1996, 2003, 2004, 2006), is one of the most important aspects of efficiency, insight, and creativity achieved through blending. Similarly, Coulson and Oakley (2005) posit that in CIT the term *compression* is used to describe an entity in a blended space that has distinct counterparts in multiple input spaces. These multiple input spaces are related to one another via vital relations. These can also give rise to compressions in the blend. In other words, the blend ‘compresses the distance’ or ‘tightens the connection’ that holds between the counterparts in the outer-space relation. This relation is compressed and represented as an inner-space relation in the blend: a counterpart relation inside a single mental space (Fauconnier and Turner, 2002). Compression maximizes and intensifies vital relations (Coulson and Oakley, 2005). Fauconnier and Turner (2002) argue that compressions are cognitively useful because they enable speakers to employ “human scale” concepts to mediate our comprehension of abstract ideas. The understanding of our world and “backstage cognition” is crucially structured in terms of vital relations (Fauconnier and Turner, 2002).

Fauconnier and Turner (2002) discuss about seventeen vital relations, that is, *change, identity, time, space, cause-effect, uniqueness, part/whole, representation, similarity, analogy, disanology, category, intentionality and role*. For example, in

metaphor (5), “wendo nĩ mūrimũ” (love is a disease / sickness), the two input spaces are connected by the Analogy and Disanalogy vital relations. The Cause-Effect compression is also invoked because love is causal for sickness (cf. Section 5.1).

The application of the Conceptual Integration Theory (CIT) to the present study had a two-fold significance. First, as a cognitive process, the CIT enabled the present study identify and account for the underlying cognitive processes in the metaphors of love in Gĩkũyũ. Second, the CIT helped the study to scale down and compress the outer-space vital relations into inner-space vital relations of metaphors of love in Gĩkũyũ (cf. Chapter Four).

### **2.2.2 Conceptual Metaphor Theory (CMT)**

The Conceptual Metaphor Theory (CMT) addresses the first objective of this study which describes the conceptual mappings of metaphors of love in Gĩkũyũ. The Conceptual Metaphor Theory (CMT), as the Lakoffian-Johnsonian model is habitually referred to, has been a very productive theoretical framework (Kövecses, 1986 and 2002; Lakoff, 1987 and 1993; Lakoff and Turner, 1989; Turner, 1996; Obeng, 1997). For example, the CMT has been applied in the study of domains like politics (Charteris-Black, 2004, 2005; Deignan, 2005; Mensah, 2012), business (Koller, 2004) and emotions (Mashak and Pazhakh, 2012; Lakoff, 1987; Ansah, 2010).

The idea of conceptual mappings was pioneered in Conceptual Metaphor Theory (Lakoff and Johnson, 1980). Different cognitive studies have complemented and improved on the initial version (Barcelona, 2003, 2005; Lakoff and Johnson, 1999; Gibbs, 2011; Fauconnier and Turner, 1998, 2002; Gibbs and Steen, 1999; Steen, 2011; Ruiz de Mendoza and Pérez, 2011; Kövecses, 2000b, 2002, 2011, among others) and explored the relationship between body, language, culture and cognition (Kövecses, 2005, 2010a; Yu, 2009; Sharifian, 2011), which is of utmost interest for the understanding of metaphor in real-world discourse.

According to CMT, meaning 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” (Fauconnier, 1997, p.11). The commonly used notation in CMT is a capitalized mnemonic for the set of correspondences, with the target domain stated first and linked to the source domain via the “copula” or “as” (Lakoff and Johnson, 1980 and 1999). For example, LOVE IS FOOD. The diagrammatic model below highlights the relationship between the TD (Target Domain) and SD (Source Domain):

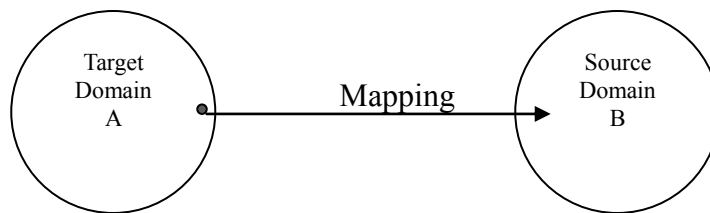


***Figure 2. 2: The Two-Domain Mapping Structure of Conceptual Metaphor***

Another key notion in Conceptual Metaphor Theory (CMT) is that “the mind is inherently embodied, [and] reason is shaped by the body” (Lakoff and Johnson, 1999, p.5). That means that human beings find phenomena they can *see, hear, feel, taste and / or smell* easier to understand and categorize than phenomena they cannot. Therefore, in order to understand abstract concepts, humans systematically comprehend them in terms of concrete concepts. In identifying conceptual metaphors of love in Gīkūyū, they must obey the Invariance Hypothesis in order to come up with those that are credible and logical. The Invariance Hypothesis is advanced based on the assumption that “metaphorical mappings preserve the cognitive topology of the source domain” (Lakoff, 1990). That is, the Invariance Hypothesis not only explains the consistency of linguistic correspondences, but it also highlights the cognitive nature of metaphor.

At the data analysis level of the present study, the application of the CMT was significant in the discussion of the mapping of the source domain to the target domain of metaphors of love in Gīkūyū. In other words, the conceptual metaphors of love in Gīkūyū provided the cognitive grounds for various cross-domain mappings. Second, the present study adopted the principles of the CMT which facilitated the identification and classification of the conceptual metaphors of love in Gīkūyū. For example, the embodiment thesis and the Invariance Principle made it possible for this study to explain and accommodate metaphorical expressions in Gīkūyū.



### 2.2.3 The Image Schemas Theory (IST)

The Image Schemas Theory (IST) is employed for the analysis of the third objective of this study which tests the extent to which image schemas provide a plausible account for the comprehension of love metaphors in *Gīkūyū*. Image schemas are basic abstract structures that are preconceptual in origin (Johnson, 1987) and which recur in our construals of the world, and play a fundamental role in various cognitive semantic processes (Lakoff and Johnson, 1980). However, once the recurrent patterns of sensory information have been extracted and stored as an image schema, sensory experience gives rise to a conceptual representation (Mandler, 2004). Image schemas are, therefore, the foundations of the conceptual system, because they are the first concepts to emerge in the human mind. According to Oakley (2007), image schemas allow us to map spatial information into a conceptual structure such that they are a kind of “distillers of spatial and temporal experiences” (p.215).

Image schemas have recently become subject to intensive research and debate (Hampe, 2003). Consequently, there is no unanimity as to the specific number of image schemas there is in Cognitive Linguistics as different linguists have come up with different classifications and interpretations (Clausner and Croft, 1999; Johnson, 1987; Evans and Green, 2006; Santibáñez, 2002; Hurtienne and Blessing, 2007; Cienki, 1997; Deane, 1992; Mandler, 2004; Peña, 2000, 2003). Similarly, Pauwels and Simon-Vandenberg (1993), Cienki (1997), Peña (1999) and (2000) have aptly pointed out that it is not theoretically plausible to rank all image-

schemas on a par. Table 2.1 below highlights some of the different classifications of image schemas:

**Table 2. 1: Taxonomy of Image Schemas by Clausner and Croft (1999, p.15)**

| <b>Category</b>                | <b>Specific</b>                                                                           |
|--------------------------------|-------------------------------------------------------------------------------------------|
| <b>SPACE</b>                   | UP-DOWN, FRONT-BACK, LEFT-RIGHT, NEAR-FAR, CENTRE-PERIPHERY, CONTACT                      |
| <b>SCALE</b>                   | PATH                                                                                      |
| <b>CONTAINER</b>               | CONTAINMENT, IN-OUT, SURFACE, FULL-EMPTY, CONTENT                                         |
| <b>FORCE</b>                   | BALANCE, COUNTERFORCE, COMPULSION, RESTRAINT, ENABLEMENT, BLOCKAGE, DIVERSION, ATTRACTION |
| <b>UNITY/<br/>MULTIPLICITY</b> | MERGING, COLLECTION, SPLITTING, ITERATION, PART-WHOLE, MASS-COUNT, LINK                   |
| <b>IDENTITY</b>                | MATCHING, SUPERIMPOSITION                                                                 |
| <b>EXISTENCE</b>               | REMOVAL, BOUNDED SPACE, CYCLE, OBJECT, PROCESS                                            |

Peña (2000, 2003) too proposes that the CONTAINER, PATH, and PART-WHOLE schemas are the basic image-schemas which can provide guidelines for the orderly activation of other subsidiary schemas as highlighted in Table 2.2 below:

**Table 2. 2: Taxonomy of Image Schemas by Peña (2000, 2003)**

| <b>Major Category</b> | <b>Sub - Category</b> | <b>Specific Image Schema</b>                                         |
|-----------------------|-----------------------|----------------------------------------------------------------------|
| <b>CONTAINER</b>      |                       | IN-OUT, FULL-EMPTY, EXCESS                                           |
| <b>PATH</b>           | FORCE                 | COMPULSION, BLOCKAGE, COUNTERFORCE, REMOVAL OF RESTRAINT, ENABLEMENT |
|                       | CIRCLE                | CYCLE, SPIRAL                                                        |
|                       | -other-               | PROCESS, FRONT-BACK, NEAR-FAR, VERTICALITY                           |
| <b>PART-WHOLE</b>     |                       | MERGING, MATCHING, COLLECTION, CENTRE-PERIPHERY, LINK                |

Johnson (1987) suggests that our experiences in interacting with the environment results in the formation of image schemas. He gives the example of a CONTAINER SCHEMA to represent the idea of containment and a PATH SCHEMA to represent movement in space from a source to a goal along a path. He posits that image schemas are highly structured. Table 2.3 below highlights the image schemas as posited by Johnson (1987, p.126):

**Table 2. 3: Taxonomy of Image Schemas by Johnson (1987)**

|            |              |                    |
|------------|--------------|--------------------|
| CONTAINER  | BALANCE      | COMPULSION         |
| BLOCKAGE   | COUNTERFORCE | RESTRAINT -REMOVAL |
| ENABLEMENT | ATTRACTION   | MASS-COUNT         |
| PATH       | LINK         | CENTER-PERIPHERY   |
| CYCLE      | NEAR-FAR     | SCALE              |
| PART-WHOLE | MERGING      | SPLITTING          |
| FULL-EMPTY | MATCHING     | SUPERIMPOSITION    |
| ITERATION  | CONTACT      | PROCESS            |
| SURFACE    | OBJECT       | COLLECTION         |

Apart from the classifications of image schemas above, other past studies, for example, Evans and Green (2006) classify image schemas into the following types: SPACE, CONTAINMENT, LOCOMOTION, BALANCE, FORCE, UNITY / MULTIPLICITY, IDENTITY and EXISTENCE. Cienki (1997) also argues that the OBJECT image schema groups together with the PART-WHOLE, CENTRE-PERIPHERY, SURFACE, MASS-COUNT, and COLLECTION image schemas. Deane (1992, p.68), in turn, argues that the LINK, PART-WHOLE, and CENTRE-PERIPHERY image schemas make up “a higher level schema characterizing

objects as integrated wholes.” Ruiz de Mendoza and Díez (2002) also treat the OBJECT as a basic image-schema with additional subsidiary schema. Santibáñez (2002) too argues that the OBJECT is a basic image schema with dependent image schemas. This study adopts Santibáñez’s position that there are basic image schemas and subsidiary image schemas. In addition, the study also adopts Santibáñez’s view that there is interplay between various image schemas since a metaphor may belong to two or more image schemas (cf. Chapter Six).

The Image Schemas Theory (IST) is critical to the present study in two ways. First, it helps in the description of the image schemas of metaphors of love in *Gīkūyū*. This description allows the study to account for the embodied origins of human language and cognition in regard to metaphors of love in *Gīkūyū*. Second, the IST is instrumental in providing the roadmap for the comprehension of abstract phenomena like love through schematic representations of image schemas and their subsidiary image patterns. The IST, therefore, helps to ascertain the veracity of the claim that human beings use image schemas to make the world around them comprehensible (Evans and Green, 2006; Santibáñez, 2002).

The theories discussed in this research, the Conceptual Metaphor Theory, the Conceptual Integration Theory and the Image Schemas Theory, as highlighted in Sections 2.2.1, 2.2.2 and 2.2.3, inform the current study on data analysis, interpretation and discussion. The theories analyse the metaphors of love in *Gīkūyū* as exemplified in metaphor (9), “wendo nĩ ũtumumu” (love is blindness). “Wendo”

(love) is the target domain (TD), while “ūtumumu” (blindness) is the source domain (SD) as per the Conceptual Metaphor Theory (CMT). The vital relations that exist between the TD and SD as per the Conceptual Integration Theory (CIT) are those of Analogy and Disanalogy. According to the Image Schema Theory, one is said to be “mūtumumu” (blind) if one is blinded by the overwhelming feelings of love such that one becomes blind to the realities of the world. As such, this metaphor may be said to fall under the COMPULSION subsidiary schema of the FORCE schema (cf. Section 6.1.3.1). Image schemas are usually written in capitals (Hurtienne and Blessing, 2007) and this use of capital letters is adopted in this study. This study posits that a proper understanding of metaphors of love in *Gīkūyū* involves the comprehension of a framework consisting of conceptual metaphors and mappings, vital relations and image schemas. The Figure below highlights a triadic approach to the interpretation of metaphors of love in *Gīkūyū*:

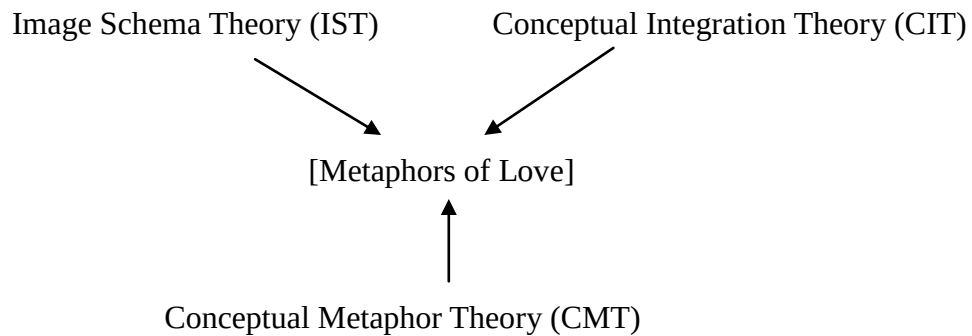


***Figure 2. 3: A Tridirectional Approach to the Interpretation of Metaphors of Love in *Gīkūyū****

### 2.3 Conclusion

This Chapter has presented a review of related literature. An overview of the scope of Cognitive Linguistics is first presented. It also discusses the method of Metaphor Identification Procedure *Vrije Universiteit*; metaphor studies in Europe, Asia and Africa; the concepts of love and the demographic variables of love. Such a review is important as it expounds on the general methodology that shapes the present study. The theoretical framework on which the present study is based is adopted from the cognitive models of the Conceptual Integration Theory, Conceptual Metaphor Theory and Image Schemas Theory. The theories have also been discussed and their appropriateness explained. The proposed methodology of the study is discussed in the next Chapter.

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.0 Introduction**

This Chapter focuses on the research design, target population, sampling procedures, sample size, research instruments and data collection. It also looks at data presentation, data analysis and ethical considerations.

#### **3.1 Research Design**

Yin (2003) defines a research design as “an action plan for getting from *here* to *there*, where “here” may be defined as the initial set of questions to be answered and “there” as some set of (conclusions) answers” (p. 19). The purpose of a research design is to provide a plan or “a blueprint for action” for answering the research questions (Brink and Wood, 1998, p.100). Being an eclectic theoretical research within a Cognitive Linguistics perspective, this study employed both qualitative and quantitative data research techniques. On the one hand, a qualitative research does not produce discrete numerical data (Mugenda and Mugenda, 2003; Zielinski, 2008) and the researcher relies on the views of participants and analyses words for themes (Patton, 2002). As such, the qualitative aspect was useful because the data in this study on conceptual mappings, vital relations and image schemas was largely non - numerical.

On the other hand, a quantitative research includes techniques and measures that produce numerical data (Merriam, 2009; Mugenda and Mugenda, 2003; Kothari,

2004). The quantitative data in this study collected from the interviews were subjected to significance tests using Chi – square test ( $\chi^2$ ) in which  $P < 0.05$  was considered statistically significant to determine whether demographic variables influence the conceptualization of metaphors of love in Gīkūyū. Although the study is majorly qualitative, in order to maximize the advantages accruing from qualitative and quantitative analyses, it, therefore, adopted both research designs.

### **3.2 Target Population**

The target population is “the entire aggregation of respondents that meet the designated set of criteria” (Burns and Grove 1997, p.236). However, according to Polit and Beck (2004), every target population must have the inclusion criteria. Polit and Beck define the inclusion criteria as the characteristics researchers want those in the sample to possess. This study targeted to collect data for this research from native speakers of Gīkūyū of varying age, gender, education levels and religious denominations as explained in the scope and limitations section of this research. Thus, the study came up with a representative sample from the target population, taking into consideration all the social variables to be studied since Miles and Huberman (1994, p.24) observe that no study can include everything and a researcher cannot study “everyone everywhere doing everything.”

### **3.3 Sampling Procedures**

The study employed purposive sampling procedure in which native speakers of Gīkūyū of different gender, educational qualifications, age and religion were sampled. The underlying principle behind purposive sampling is that it involves



identifying in advance the cases that have the required characteristics (Marshall, 1996). Creswell (2012) also notes that researchers may purposefully and intentionally select respondents that can best help them to understand their central phenomenon.

The respondents were stratified into groups taking into account gender, education, age and religion variables. For example, for the variable of education, participants were divided into respondents with basic education (Primary Education Level qualification) and those with Post Secondary Education Level qualification. Although other linguists including Hill and McCullough (2008) have looked at the variable of religion in terms of the attendance of religious services, this study was specifically concerned with religion as a denominational construct. This is because religious denominations encourage general religious principles, conformity, deference to authority, and adherence to rules and laws, internalized moral codes and the social context of similarly obedient peer networks (Welch, Tittle and Grasmick, 2006). Thus, as far as the religion variable is concerned, the National Bureau of Statistics (2009) states that a Kenyan is a Catholic, a Protestant, a Muslim, a Hindu, a traditionalist or does not fall under any religion. According to Gifford (2009), Kenya has nearly 80 percent Christians. The Protestants and the Catholics form the biggest Christian denominations in Kenya (National Bureau of Statistics, 2009) and that is why the study zeroed in on the two. Thus, the variable of religion was also divided into Protestants and Catholics. The breakdown of the respondents is as shown in Figure 3.1 below:

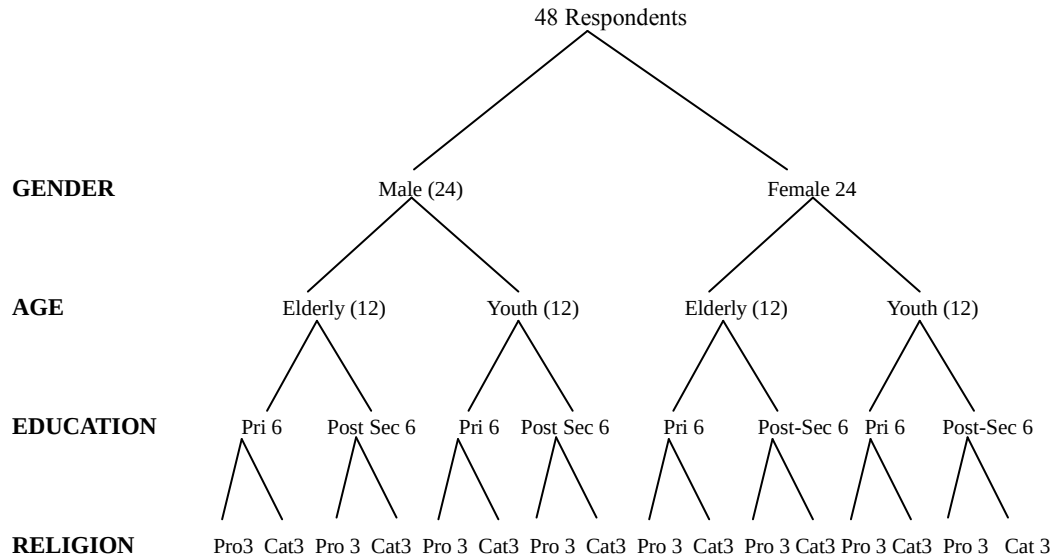


*Figure 3. 1: Break down of Respondents in this Study*

**KEY:**

|            |             |                 |                 |
|------------|-------------|-----------------|-----------------|
| <b>Pri</b> | -Primary    | <b>Post Sec</b> | -Post Secondary |
| <b>Pro</b> | -Protestant | <b>Cat</b>      | -Catholic       |

Four research assistants, who were native speakers of Gĩkũyũ, were purposively sampled so that only those who could read and write in English and Gĩkũyũ were selected. This is because according to Bogdan and Biklen (2003) participants are more likely to disclose their experiences to a person who speaks the same language as them. Bogdan and Biklen have also suggested that research assistants need to belong to the same age as the interviewees in order to establish a rapport and put the participants at ease during the interview. Therefore, the four research assistants belonged to the respective cohorts in which their age-brackets fell. The dichotomy of gender was also factored in as two of the research assistants were males while the other two were females.

### **3.4 Sample Size**

The research sample was made up of 48 native speakers of Gĩkũyũ. Charmaz (2006) believes that samples do not generally need to be greater than 60 participants for selecting qualitatively inclined sample sizes. According to the distribution principle, a larger sample would not necessarily have given varied interesting data but would reach a level of saturation (Rubin, 1987). The same view is in consonance with Ritchie, Lewis and Elam (2003, p.84) who claim that qualitatively inclined samples should often “lie under 50.” The study sampled male and female speakers of Gĩkũyũ aged 60 years and above. In addition, male and female speakers of Gĩkũyũ aged 18 to 35 years were also sampled (cf. Figure 3.1). The respondents of age 18 to 35 years of age were chosen because, first, they fall under the youth bracket (National Bureau of Statistics, 2009). Second, the youth have been noted to be very receptive to information on romance and healthy relationships (Wood et al., 2002). The cohort of age group 60 years and above was chosen in order to create a distinct age - divide gap with the youth. In addition, according to Galperin and Haselton (2010), elderly participants have had more chances to fall in love throughout their lifetimes, and they should be considered for a study on love. The variables of religion and education were also factored in when choosing the target population (cf. Sections 2.1.6.3 and 2.1.6.4).

### **3.5 Research Instruments**

This study employed both an interview schedule (Appendix A) and a Mapping of Source and Target Domains Discussion Schedule (Appendix C). Below is a description of data elicitation tools employed in this study:

### **3.5.1 Interview Schedule**

This study employed in depth interviews to collect data. Interviews involved a presentation of oral-verbal questions and responses in form of oral-verbal replies (Kothari, 2004). According to Borg and Gall (1989), interviews are flexible because they are capable of producing data of great depth. Since an interview is oral (Kothari, 2004), it is a powerful tool to collect the thoughts, feelings, views and experience of the respondent (Legard, Keegan and Ward, 2003). The interview schedule used in this study was semi-structured. According to Marshall and Rossman (1995) in depth interviews help to unfold a participant's perspective on the social phenomenon of interest as he /she views it, not as the researcher views it. Therefore, the study conducted interviews to obtain metaphors which are used as the basis for conceptual mappings and analyses of vital relations and image schemas. This information helps the study gain an in depth understanding of the issues [the metaphors of love] (Gall, Gall and Borg, 2003).

### **3.5.2 A Mapping of Source and Target Domains Discussion Schedule**

A central question in metaphor research is how metaphors establish mappings between concepts from different domains (Bowdle and Gentner, 2005). This is because the Source Domain (SD) and the Target Domain (TD) interact in “a set of systematic correspondences between the source and the target” which “are often referred to as mappings” (Kövecses, 2002, p.6). Therefore, since the validity of the study rests with the collected data (Nelson, 2000), a discussion schedule of mapping of Target and Source Domains was designed (cf. Appendix C) that

elicited the conceptual / ontological correspondences between the domains. The correspondences were supposed to obey the Invariance Principle (IP) which stipulates that the metaphorical mappings must preserve the cognitive topology of the source domain, in a way consistent with the inherent structure of the target domain (cf. Section 2.2.2). In other words, the Invariance Principle (IP) helped the annotators to prove the consistency of the mapping between the source domains and the target domains (Lakoff, 1993). The Mapping of the Source and Target Discussion Schedule consisted of nine generic level metaphors in which the coding provided plausible ontological correspondences (cf. Appendix C).

### **3.6 Data Collection**

Data collection is “a systemic way of gathering information, which is relevant to the research purpose or questions” (Burns and Grove, 1997, p.383). Since data collection is a systematic process, data for the study was collected in two phases. Phase I involved using an interview schedule (cf. Appendix A) and Phase 2 involved using a Mapping of Source and Target Domains Discussion Schedule (Appendix C). The interview schedule was structured into two sections. Section A helped us get the personal data of the respondents, viz, name (though optional), age, gender, the highest level of education and religious denomination. These were analysed to determine by statistical means how demographic variables influence the metaphorical conceptualization of love in Gīkūyū. Section B of the interview schedule enabled, in a general way, the identification of love in Gīkūyū. For every metaphor provided, the respondent was supposed to explain why the metaphor is used by people. The respondent was supposed to provide at least five metaphors

and since the study had a target group of 48 respondents, 240 metaphors were expected for analysis. However, the research collected 103 instantiations of love since some words were repeated by the respondents.

Once the instantiations of love were collected and noted down, their gloss was provided and their lexical frequencies noted by the researcher and the four research assistants who were trained on how to elicit the data and make the interview as natural as possible (Kothari, 2004). The data were subjected to MIPVU in order to collect the metaphorically used words (cf. Section 3.8.1). The four annotators / coders / raters / analysts and the researcher consulted the same dictionary for analysis whenever they were not sure about the basic meaning of a lexical unit. For consistency, *The Macmillan English Dictionary for Advanced Learners* (Rundell and Fox, 2007) was consulted first. If a comparison or second opinion was needed, the procedure switched to *the Longman dictionary of Contemporary English* (Summers, 2005), which is similar to the Macmillan dictionary (Steen et al., 2010). Using the MIPVU method, all the metaphorically used items were listed. This yielded a total of 100 words (cf. Appendix B). The metaphors identified were used for the analysis of the conceptual mappings, vital relations and image schemas.

Phase 2 involved looking at the Mapping of Source and Target Domains Discussion Schedule (Appendix C). This was discussed by the four annotators including the researcher to help in the collection of the conceptual

correspondences. The annotators examined the generic level metaphors and assessed their potential for triggering conceptual mappings. The metaphors were then processed for image schematic patterns and for various vital relations.

### **3.7 Data Presentation**

The data obtained through the interview schedule is presented in Gikūyū orthography and a gloss provided. The frequency count of metaphors is also recorded (cf. Table 3.1). Domains, for example, LOVE IS FOOD, as understood within Conceptual Metaphor Theory are presented in capital letters and are linked to each other via the “copula” or “as” (Lakoff and Johnson, 1980; Chow, 2010). Tables highlighting the various metaphorical conceptualizations of love and ontological correspondences between love and the source domains are also presented for every generic level metaphor. A pie chart highlighting the percentages of each generic level metaphor is also given (cf. Figure 4.1).

Since cognitive linguists often attempt to support their formal representations of meaning elements by using diagrams (Peña, 2000), this research also provides schematic representations of the image schemas and their subsidiary image schemas (cf. Chapter Six). Image schemas and their subsidiary schemas are also presented in capital letters (Hurtienne and Blessing, 2007). For example, the CONTAINER image schema, which results from our recurrent and ubiquitous experiences with containers (Lakoff, 1987), and the IN-OUT and EXCESS subsidiary image schemas (cf. Section 6.1.1). Tables highlighting the metaphors cuing the various image schemas and their subsidiary image schemas are

displayed. The extent to which the vital relations account for the underlying cognitive operations of metaphors of love in *Gīkūyū* are presented in percentages and the emerging patterns discussed.

Graphic presentations of all vital relations are highlighted (cf. Section 6.1). Vital relations are presented with the first letter being capitalized, for example, the Analogy vital relation. Compression of major vital relations, for example, the Analogy / Disanalogy vital relations, the Cause and Effect vital relation are presented diagrammatically (cf. Figures 5.1 and 5.10). In addition, tables which highlight the metaphors invoking the various vital relations are presented. Further, the extent to which image schemas provide a plausible account for the comprehension of love metaphors in *Gīkūyū* are presented in percentages and the emerging patterns discussed.

In Chapter Seven, Tables highlighting cross tabulation of the generic level metaphors with percentage count within metaphor and within each of the four demographic variables are presented for analysis. In addition, Chi square tests on the generic level metaphors and the demographic variables are presented (Chapter Seven). Bar graphs detailing each of the demographic variables against the nine generic level metaphors are also highlighted (cf. Chapter Seven).

### **3.8 Data Analysis**

Being an eclectic theoretical study, data analysis was done both qualitatively and quantitatively. The MIPVU was used to analyse metaphorically used words. The



words are then analysed for conceptual mappings, vital relations and image schemas. The data were also subjected to statistical analysis in order to highlight how demographic variables influence the conceptualization of love in Gīkūyū. This multifaceted analytic approach is discussed below:

### **3.8.1 Analysis of Data Using the MIPVU**

The metaphors collected were subjected to inter-rater agreement reliability check / inter-coder reliability measures (cf. Appendix D), in which the four annotators including the researcher carried out the MIPVU procedure as described below and highlighted in other sections (cf. 2.1.2; 4.1) and the annotators' results checked against each other. The annotators, all native speakers of Gīkūyū, were trained by the researcher on how to apply MIPVU. When the annotators disagreed on whether a lexical unit is metaphorical or not, an attempt was made at negotiating its meaning and it was only categorized once an agreement was agreed upon (Steen et al., 2010).

The inter-rater reliability check had the following setup: four annotators including the researcher (PhD students of English and Linguistics with experience in metaphor); a collection of the 103 instantiations of love (cf. Appendix B); two dictionaries used to define the word meanings, that is, *The Macmillan English Dictionary for Advanced Learners* (Rundell and Fox, 2007) and to *the Longman Dictionary of Contemporary English* (Summers, 2005). Unlike Steen et al. (2010), who use the Fleiss' kappa to measure the inter-annotator agreement (Artstein and

Poesio, 2008) and Cochran's Q (Dunn, 1989) which looks at analyst bias and checks whether one or more analysts are behaving significantly differently than the others, this study designed a simple and inexpensive procedure to measure the inter-rater agreement on a case-by-case basis of the lexical units (cf. Appendix D). According to Cameron (2003), the inter-coder reliability rate is only considered to be acceptable if it is 75% or more. In this study, three annotators out of four had to agree for a lexical unit to be considered a metaphor. Thus, each annotator allocated 25% or 0.25 points to every lexical unit that was metaphorically related for unanimity on metaphoricity to be achieved. That is, the resultant agreement between annotators was computed as follows: If 3 annotators agreed that a lexical unit is a metaphor; the study would multiply 3 with 0.25 in order to get 0.75. This was marked as not unanimous although acceptable since it is 75% of the total points as proposed by Cameron (2003). If all the four agreed that a lexical unit is a metaphor, then this was marked as unanimous since when you multiply 4 with 0.25 you will get 1.00 (cf. Appendix D).

The reliability check also looked at whether the annotators coded a lexical unit as metaphor-related or DFMA. The inter-annotator agreement results were reliable since the analysts achieved unanimous agreement for 98% of the cases with only three lexical units failing to register annotators' unanimity (cf. Appendix D). The study also analysed the three types of metaphor-related words identified in MIPVU: indirect MRW, direct MRW and Possible Personification (cf. Sections 4.1.1).

The annotators analysed the lexical units by checking the first more concrete meaning of a lexical unit which was listed in the dictionary and adopted it as the word's basic sense. For example, taking metaphor (5) in this research, “wendo ũhana mŭrimũ” (love resembles a disease), as an example, the dictionary lists two meanings and their corresponding examples: (a) “an illness that affects people or animals, especially one that is caused by infection”, for example, a disease of the nervous system; (b) “a serious problem in society or with someone's attitude.” Based on this, the first meaning is taken as the basic meaning of “mŭrimũ” (disease). According to MIPVU, the first meaning in the dictionary is always considered the basic and concrete meaning of a word.

Further, even when one considers Alm-Arvius (2008) postulation that the “figurative character of a metaphor is typically signalled by a violation of the collocational restrictions of the literal sense of a word or expression in a language string” (p. 18), the analyst will find that the literal collocational relations between the noun “disease” and the subject of the sentence, “love”, are violated because the primary meaning of *disease* is the first meaning in the dictionary which is always considered the basic and concrete meaning of a word. Steen et al. (2010, p. 37) also seem to agree with Krennmayr (2008) as they indicate that in MIPVU, “when a lexical unit has more than one separate, numbered sense description within its grammatical category, these senses are regarded as sufficiently distinct.” Therefore, the two senses of the lexical unit “disease” are distinct and should be treated independently.

### 3.8.2 Analysis of Conceptual Mappings

Data also typically required some form of qualitative analysis in order to categorise the conceptual mappings. Thus, the metaphors after being subjected to the MIPVU procedure were analysed thematically by coding categories which were presented in terms of different kinds of conceptual metaphors (cf. Section 4.2). The annotators also analysed the conceptual mappings derived from the generic level metaphors. The analyses of the submappings or ontological correspondences between the Source and Target domains as exemplified in the generic-level metaphor LOVE IS FOOD (cf. Section 4.2.6), for example, LOVE is the Target Domain (TD), while FOOD is the Source Domain (SD) as per the Conceptual Metaphor Theory (CMT). The conceptual mappings of the TD corresponding with the SD are “sexual satisfaction” corresponding to “physical satisfaction,” insatiable sex drive corresponding to “gluttony,” “longing for love (thirst for sex)” corresponding to “longing for food (hungry for food)” and “poorly expressed love / unrequited love” corresponding to “poorly cooked food.” As noted in Section 2.2.2, this analysis ensured that the SD obeyed the Invariance Hypothesis.

### 3.8.3 Analysis of Vital Relations

The analysis of vital relations (cf. Chapter Five) was also done qualitatively. This analysis was based on Fauconnier and Turner’s (2002) discussion of the vital relations, that is, *change, identity, time, space, cause-effect, uniqueness, part/whole, representation, similarity, analogy, disanalogy, category, intentionality*

and role (cf. Chapter Five). The conceptual interactions between love and the various vital relations were graphically represented (cf. Chapter Five). For example, the relationship between Input Space 1 and 2 can graphically be expressed by Figure 3.2 below:

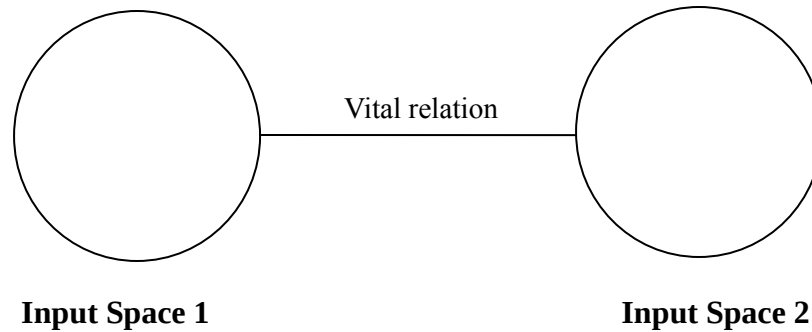


***Figure 3. 2: Typical Conceptual Interaction between Love and the Vital Relation***

The vital relation that exists between the Input Space 1 and Input Space 2 as per the Conceptual Integration Theory are discussed in Chapter Six.

#### **3.8.4 Analysis of Image Schemas**

Since image schemas are generally structural patterns used as source domains (Hurtienne and Blessing, 2007), the analyses of image and subsidiary schemas were also done qualitatively. Some of the metaphors analysed in this study belong to one or more image schemas. For example, according to the Image Schemas Theory (IST), a *trap* is a container in which one can get *in* as well as *out*. Therefore, that implies that the SD in the metaphor above is one that expresses the CONTAINER image schema and specifically the IN and OUT subsidiary image schema (cf. Section 6.1.1). Second, a *trap* is an object and as such it falls under the

OBJECT schema and the MASS COUNT image schema (cf. Section 6.1.4.4). This image schema has been ‘mapped onto’ an abstract entity like love, which lacks the physical properties of an object. The consequence of this metaphoric mapping is that we can understand love in terms of a physical object.

### **3.8.5. Statistical Computation of Demographic Variables and Love**

According to Stefanowitsch (2006), quantitative statistical approaches normally complement the usual qualitative approaches to metaphor analysis. Therefore, the demographic variables and their influence on the metaphorical conceptualization of love were statistically computed and analysed. The nine generic level metaphors (cf. Figure 4.1) were coded, cross tabulated and analysed using the Statistical Package for Social Sciences (SPSS).

For each lexical unit in the generic level metaphors provided for love in the second column of the Table below, the frequency count or the lexical frequency is noted against the demographic variables of gender, education, age and religion. For each column, the lexical frequencies are added below to get the total lexical frequencies for each demographic variable. For example:

**Table 3. 1: Typical Analysis of Conceptual Metaphors in this Study**

| NO                             | Gīkūyū | Gloss | Gender    |           | Education   |              | Age           |                     | Religion    |             |
|--------------------------------|--------|-------|-----------|-----------|-------------|--------------|---------------|---------------------|-------------|-------------|
|                                |        |       | M<br>(lf) | F<br>(lf) | Pri<br>(lf) | Post<br>(lf) | 18-35<br>(lf) | 60<br>above<br>(lf) | Pro<br>(lf) | Cat<br>(lf) |
| 1                              |        |       | 6         | 7         | 16          | 15           | 16            | 15                  | 18          | 13          |
| 2                              |        |       | 9         | 4         | 10          | 8            | 12            | 6                   | 9           | 9           |
| 3                              |        |       | 5         | 7         | 9           | 7            | 10            | 6                   | 9           | 7           |
| <b>Total Lexical Frequency</b> |        |       | <b>20</b> | <b>18</b> | <b>35</b>   | <b>30</b>    | <b>38</b>     | <b>37</b>           | <b>36</b>   | <b>29</b>   |

Note that in the discussion of the conceptual metaphors in this research, the key below guided this study:

**KEY:**

- M** - Male  
**F** - Female  
**Lf** - Lexical Frequency  
**Pri** - Primary Qualification  
**Post** - Post Secondary Qualification  
**Pro** - Protestant  
**Cat** - Catholic

For each generic level metaphor, percentages within metaphor are calculated and the percentages within the demographic variables are computed in terms of percentages (cf Table 7.8). Then, all the generic level metaphors are cross tabulated and analysed independently against each of the four demographic variables. The total figure in each of the cross-tabulated count is then further subjected to significance tests using Chi-square test in which  $P < 0.05$  was considered statistically significant to determine whether demographic variables influence the usage of metaphors of love in Gīkūyū.

### 3.9 Ethical Considerations

Since an interview schedule involving young people and elderly people of different gender, age, religious denominations and levels of education was used in this study, it was particularly germane to pay careful attention to ethical considerations. According to McNabb (2004), research ethics is a critical part of any research. McNabb (2004) adds that the principle of informed consent is fundamental to any research involving human subjects. Frankfort-Nachmias and Nachmias (1992) posit the principle of informed consent:

Participants should know that their involvement is voluntary at all times, and they should receive a thorough explanation beforehand of the benefits, rights, risks, and dangers involved as a consequence of their participation in the research projects (p.79).

In line with the citation above, Cohen, Manion and Morrison (2001) also give credence to the above postulation by claiming that researchers also need to strike a balance between responsibility for pursuing the truth and protection of the participants' freedoms, rights, privacy and values. Therefore, informed consent, critical to this study, was obtained from the respondents.

The respondents were also informed about the research objectives and that their identity would not be disclosed to anyone. All respondents were given a legitimate opportunity to say whether they would participate in the interview or not without any coercion. Furthermore, the respondents were informed that they need not complete all the questions in the interview. The aim of informed consent was to ensure that participation was voluntary (McNabb, 2004).



In addition, the respondents were assured that the interview schedules would not be made available to anyone other than the research assistants, the annotators, the researcher and his supervisors. Further, the responses would be securely stored by the researcher in case there would be a purpose of verification of results by the respondents.

### **3.10 Conclusion**

This Chapter has focused on the qualitative and quantitative data research techniques and given justifications for their usage. The Chapter also focuses on the target population, sampling procedures, sample size, research instruments and data collection adopted in this study. Specifically, the two research instruments adopted in this study: the interview schedule and the mapping of the source and target domains discussion schedule are explained. An overview of the method of Metaphor Identification Procedure *Vrije Universiteit* (MIPVU) employed in the analysis of metaphors in this study is also explained. Such a discussion is imperative as it expounds on the general methodology that shapes the present study. The set up for the inter-rater agreement reliability check is also explained and the ethical conditions followed in this study highlighted. In Chapter Four, the classifications of metaphors of love in *Gikūyū* using the MIPVU and the analysis of the conceptual mappings of love in *Gikūyū* are presented.

## CHAPTER FOUR

### CONCEPTUAL MAPPINGS OF LOVE IN GĪKŪYŪ

#### 4.0 Introduction

This Chapter starts by classifying the metaphors of love in Gīkūyū using the Metaphor Identification Procedure *Vrije Universiteit* (MIPVU). The Chapter also looks at the various conceptual mappings derived from the nine generic-level metaphors of love using the Conceptual Metaphor Theory as propounded by various cognitive linguists (Lakoff and Johnson, 1980; Lakoff, 1987; Kövecses, 2002, 2006). Two main annotations of MIPVU are adopted in this study: the Metaphor Related Words and the Discard From Metaphor Analysis (DFMA). Nine generic-level metaphors of love in Gīkūyū are then discussed: LOVE IS A PHYSICAL FORCE / NATURAL FORCE; BODY PART; UNITY; FOOD; JOURNEY; PLANT; BONDAGE; FIRE; and WAR. In order to maintain consistency in the numbering of metaphors used to explain the procedure of metaphor identification and the discussion of conceptual metaphors, this Chapter employs the same numbering system to avoid confusing the reader since the same metaphors are repeated.

#### 4.1 Classification of Metaphors of Love in Gīkūyū Using the MIPVU

From the data collected, 103 instantiations of love in Gīkūyū were identified and then subjected to a general binary analysis in order to distinguish between Metaphor Related Words (MRW) (cf. Appendix B) and Words Discarded From Metaphor Analysis (DFMA) (cf. Table 4.5). This confirms the fact that a single

idea can be explained by a number of metaphorical expressions (Charteris-Black, 2004).

Although the annotation, “When In Doubt Leave It In” (WIDLII) (Steen et al., 2010, p.32), is also used during the annotation process for the doubtful metaphor related words, this study did not identify such metaphors. Another special tag, “Not Metaphor Related Words” (NMRWs) (Steen et al., 2010, p.175), also used by cognitive linguists was not considered for analysis as it was subsumed in this study by the category “Discard From Metaphor Analysis (DFMA). Thus, this study was of the opinion that the two general classifications, MRW and DFMA, would suffice.

Following the Metaphor Identification Procedure *Vrije Universiteit* methodology (MIPVU) discussed in this research (cf. Sections 2.1.2, 3.6 and 3.8.1), this study identified 100 MRWs for love in *Gikūyū* (cf. Appendix B) and only three were annotated as Discard From Metaphor Analysis (cf. Table 4.5). The study also examines the three types of metaphor-related words identified in MIPVU (indirect MRW, direct MRW and Possible Personification) (cf. Section 4.1.1). Of the 100 metaphor-related words or the source domain lexemes, 13 were examples of indirect MRWs, 73 of direct MRWs and 14 of PP as discussed below:

#### 4.1.1 Metaphor Related Words (MRWs)

The Metaphor Identification Procedure *Vrije Universiteit* (MIPVU) refers to words that are clearly related to metaphor as clear MRW. Lexical items like ‘*like, as, more, less, more / less - than*’ alert the language users to the fact that some form of contrast or comparison is at play (Goatly, 1997), giving a clue to the existence of MRW. Words are also categorized as MRW if the contextual meaning of a word is distinct from its basic meaning (Pragglejaz Group, 2007). For example, in metaphors (1) and (2) below:

(1) “Wendo nĩ mbara” - love is war,

(2) “Wendo nĩ irio” - love is food.

Examples (1) and (2) above are MRW or metaphorical because there is an opposition between the presumably basic physical, concrete senses of these words on the one hand and their abstract argumentation senses on the other. According to MIPVU, a lexical unit is annotated as a metaphor-related word if its contextual meaning contrasts with its basic meaning (by the basis of *concreteness*, *body-relatedness* and *preciseness*- as opposed to vagueness), and the contextual and the basic meanings can be understood in comparison with each other. MIPVU does not take into account the historical aspect, that is, it does not differentiate between older and newer meanings or look into the etymology of words, and treats all meanings from the standpoint of an average contemporary user of the language (Steen et al., 2010). The three types of metaphor related words *direct MRW*, *indirect MRW* and *Possible Personification* are discussed below:

#### 4.1.1.1 *Direct MRWs*

In MIPVU, a lexical unit is marked as a direct MRW when it is used directly and its use may potentially be explained by some form of cross-domain mapping to a more basic referent or topic in the text (Steen et al., 2010). For example, in (3) below:

(3) “Wendo nĩ nyama” - love is meat.

In (3) above, the two domains, “wendo” (love) and “nyama” (meat) are directly compared and can be mapped onto each other. This creates a shift from the domain of LOVE to the FOOD domain. In example (3) above, direct language use cannot be captured by contrasting basic and contextual meanings. However, a relationship between “meat” which is concrete and “love” which is abstract can also be observed, and it can be argued that “meat” is metaphorically used.

In MIPVU, the signals that often accompany similes are annotated as being Metaphor Flags or MFlags, that is, words “flagging” or “signalling” the presence of direct MRWs (Goatly, 1997). According to Goatly, MFlags are signals of potential cross - domain mappings as they alert the language user to the fact that some form of contrast or comparison is at play. However, apart from the metaphors (4) and (5) utilizing Mflags, the copula “nĩ” (is) is also used to link the target and source domains. According to evidence from the interviews, two lexical items in Gĩkũyũ: “nĩta” (like) and “ũhana” (resembles) were annotated as MFlags as illustrated below:

(4) “Wendo nĩta itunda” - love is like a fruit,

(5) “Wendo ũhana mŭrimũ” - love resembles a disease / sickness.

The MFag, though few in terms of frequency, did significantly contribute to the interaction between love and relation to metaphor in Gĩkũyũ.

In this study, direct metaphor related words are categorized into two major classes according to the tangibility criterion. That is, direct MRWs based on the tangibility criterion and the direct MRWs based on the non-tangibility as discussed below:

*(a) Direct MRWs Based on Tangibility*

Tangibility refers to the perceptibility by the senses especially the sense of touch (Rundell and Fox, 2007). A tangible thing has physical existence (actual form and substance) and is perceptible by touch (Rundell and Fox, 2007). Therefore, the direct MRWs based are all discernible by touch. For example, “ndawa” (medicine) is a direct metaphor that is based on tangibility. Table 4.1 below highlights other direct metaphors based on the tangibility aspect:

**Table 4. 1: Direct Metaphor Related Words Based on Tangibility**

| NO | Gĩkũyũ                                   | Gloss                                                  |
|----|------------------------------------------|--------------------------------------------------------|
| 1  | Wendo nĩ gĩkorora                        | Love is a cough                                        |
| 2  | Wendo nĩ muma                            | Love is an oath                                        |
| 3  | Wendo nĩ thumu                           | Love is poison                                         |
| 4  | Wendo nĩ ndawa                           | Love is medicine                                       |
| 5  | Wendo nĩ kĩguũ                           | Love is a flood                                        |
| 6  | Wendo nĩ mbecha                          | Love is money                                          |
| 7  | Wendo nĩ njohi                           | Love is alcohol                                        |
| 8  | Wendo nĩ thakame                         | Love is blood                                          |
| 9  | Wendo nĩ ngoro                           | Love is heart                                          |
| 10 | Wendo nĩ nda                             | Love is stomach                                        |
| 11 | Wendo nĩ maitho                          | Love is eyes                                           |
| 12 | Wendo nĩ nyondo                          | Love is breasts                                        |
| 13 | Wendo nĩ matũ                            | Love is ears                                           |
| 14 | Wendo nĩ wa-erĩ (andũ erĩ)               | Love is for two                                        |
| 15 | Wendo nĩ nyama                           | Love is meat                                           |
| 16 | Wendo nĩ cukari                          | Love is sugar                                          |
| 17 | Wendo nĩ ũkĩ                             | Love is honey                                          |
| 18 | Wendo nĩ irio                            | Love is food                                           |
| 19 | Wendo nĩ thwiti                          | Love is a sweet                                        |
| 20 | Wendo nĩ itumbĩ                          | Love is an egg                                         |
| 21 | Wendo nĩ maguta                          | Love is oil                                            |
| 22 | Wendo nĩ mũmera                          | Love is a plant                                        |
| 23 | Wendo nĩ itunda                          | Love is a fruit                                        |
| 24 | Wendo nĩ ihũa                            | Love is a flower                                       |
| 25 | Wendo nĩ kīgwa                           | Love is a sugarcane                                    |
| 26 | Wendo nĩ mũigua                          | Love is thorns                                         |
| 27 | Wendo nĩ ithangũ                         | Love is a leaf                                         |
| 28 | Wendo nĩ rwamba rwa kīgunyũ<br>kana mũtĩ | Love is a plant's bristles / caterpillar's<br>bristles |
| 29 | Wendo nĩ gĩkerenge / mũtego              | Love is a trap                                         |
| 30 | Wendo nĩ njera                           | Love is a prison                                       |
| 31 | Wendo nĩ mũrigo                          | Love is a burden                                       |
| 32 | Wendo nĩ wohi                            | Love is being trapped                                  |
| 33 | Wendo nĩ kũhutania                       | Love is to touch each other                            |
| 34 | Wendo nĩ ũrogi                           | Love is witchcraft                                     |
| 35 | Wendo nĩ matu                            | Love is clouds                                         |
| 36 | Wendo nĩ mwaki                           | Love is fire                                           |
| 37 | Wendo nĩ thitima                         | Love is electricity                                    |
| 38 | Wendo nĩ mumunyano                       | Love is kissing each other                             |

Metaphors in Table 4.1 collected through an interview schedule are considered tangible in this study. For example, metaphor (6), thus:

(6) “Wendo nĩ mwaki” - love is fire.

The metaphor above is considered tangible because fire is a by-product of a chemical reaction. If one looks only at the flames, then it is intangible, but if one includes the burning material it is, of course, tangible. So fire is not imaginary as one can get burned if he / she touches it.

*(b)Direct MRWs based on Non-Tangibility*

A non tangible thing or intangible thing is typically something that cannot be touched (Rundell and Fox, 2007). An intangible thing does not mean it is not real; it just means it has no physical existence. That is, one cannot physically reach out one's hand and touch it (Rundell and Fox, 2007). For example, “ũgũrũki” (madness) and “mũrimũ” (disease) are direct metaphors that are based on non tangibility. Other metaphors in Table 4.2 below are also direct related words based on non-tangibility which were also collected through an interview schedule:



**Table 4. 2: Direct Metaphor Related Words based on NonTangibility**

| NO | Gikūyū                          | Gloss                                                              |
|----|---------------------------------|--------------------------------------------------------------------|
| 1  | Wendo nĩ mūrimū                 | Love is a disease /sickness                                        |
| 2  | Wendo nĩ kūgucanīriria          | Love is attraction                                                 |
| 3  | Wendo nĩ gūchangwo              | Love is confusion                                                  |
| 4  | Wendo nĩ ndūhithīkaga           | Love cannot be hidden                                              |
| 5  | Wendo nĩ ūgūrūki                | Love is madness                                                    |
| 6  | Wendo nĩ mūkambura              | Love is a rainbow                                                  |
| 7  | Wendo nĩ ūrīrū / magegania      | Love is magic / wonder                                             |
| 8  | Wendo ūrehaga gīkeno            | Love brings happiness                                              |
| 9  | Wendo nĩ ūgwati /mūtino         | Love is a disaster/ an accident                                    |
| 10 | Wendo nĩ rūhuho                 | Love is wind                                                       |
| 11 | Wendo nĩ gīkuū                  | Love is death                                                      |
| 12 | Wendo nĩ ngucanio               | Love is a struggle                                                 |
| 13 | Wendo nĩ ndathano               | Love is to pierce each other                                       |
| 14 | Wendo nĩ mbara                  | Love is war                                                        |
| 15 | Wendo nĩ ūthaka                 | Love is beauty                                                     |
| 16 | Wendo nĩ ūrugarī                | Love is warmth                                                     |
| 17 | Wendo nĩ ngwatanīro / ūrūmwe    | Love is unity                                                      |
| 18 | Wendo nĩ kūiguithania           | Love is to agree with each other                                   |
| 19 | Wendo nĩ kūrutana ihoru         | Love is to remove loneliness                                       |
| 20 | Wendo nĩ gūikarania             | Love is to stay with each other                                    |
| 21 | Wendo nĩ kūmanīriria            | Love is to encourage each other                                    |
| 22 | Wendo nĩ ūhiki                  | Love is marriage                                                   |
| 23 | Wendo nĩ thayū                  | Love is peace                                                      |
| 24 | Wendo nĩ mīhītūa                | Love is vows                                                       |
| 25 | Wendo nĩ kūīranīra / mūrīranīro | Love is to take care of each other / be concerned about each other |
| 26 | Wendo nĩ ngomanio               | Love is sleeping with each other                                   |
| 27 | Wendo nĩ gwīkana                | Love is to do each other (a euphemism for sex)                     |
| 28 | Wendo nĩ cama                   | Love is sweet                                                      |
| 29 | Wendo nĩ mūrīo                  | Love is sweetness                                                  |
| 30 | Wendo nĩ mūrūrū                 | Love is bitter                                                     |
| 31 | Wendo nĩ rūgendo / thabarī      | Love is a journey                                                  |
| 32 | Wendo nĩ ihenya                 | Love is a race                                                     |
| 33 | Wendo nĩ rūgano                 | Love is narrative                                                  |
| 34 | Wendo nĩ ūkombo                 | Love is slavery                                                    |
| 35 | Wendo nĩ kīoho                  | Love is a sentence                                                 |

#### 4.1.1.2 Indirect MRWs

The annotation “indirect MRW” is used when a word is used indirectly and that use can be argued to be potentially explained by some form of cross-domain mapping (Steen et al., 2010). An indirect metaphor is a *subtle* comparison and the

terms being compared are not so specifically explained or immediately obvious. According to Steen et al. (2010), indirect MRWs are words whose metaphoricity is not explicitly signalled. Table 4.3 below highlights indirect MRWs in Gikũyũ which were collected through an interview schedule.

**Table 4. 3: Indirect Metaphor Related Words**

| NO | Gikũyũ                       | Gloss                                                                              |
|----|------------------------------|------------------------------------------------------------------------------------|
| 1  | Wendo nĩ ndaĩ                | Love is a riddle                                                                   |
| 2  | Wendo ndũĩ irĩma kana mĩkuru | Love does not know mountains or valleys                                            |
| 3  | Wendo ndũrĩ mĩhaka           | Love knows no boundaries                                                           |
| 4  | Wendo ndũrĩ mwarimũ          | Love does not have a teacher                                                       |
| 5  | Wendo ndũrĩ gĩthimi          | Love is not measurable                                                             |
| 6  | Wendo nĩ ndĩrĩ na mũthĩ wayo | Love is the mortar and its pestle                                                  |
| 7  | Wendo nĩ kũmenyana           | Love is to know each other                                                         |
| 8  | Wendo nĩ gĩkwa na mũkũngũgũ  | Love is a yam and the feli tree                                                    |
| 9  | Wendo nĩ kwonana             | Love is to see each other                                                          |
| 10 | Wendo wanjagia na ikinya     | Love starts with a step                                                            |
| 11 | Wendo ndũrĩ mũthia           | Love is endless                                                                    |
| 12 | Wendo nĩ mũtĩ ũrakũra        | Love is a tree that is growing                                                     |
| 13 | Wendo nĩ mbembe ya gĩthigũ   | Love is a maize variety that has big grains and is resistant to pests and diseases |
| 14 | Wendo ũkĩrĩte gĩthithi       | Love is more than the forehead                                                     |

Unlike in a direct MRW, in an indirect MRW like metaphor (7), the domains of LOVE and UNITY are not directly compared in the language and one only conceptualizes from the metaphor the inherent conceptual metaphor invoked by the linguistic metaphor. Thus:

(7) “Wendo nĩ ndĩrĩ na mũthĩ wayo” - love is the mortar and its pestle.

In the metaphor above, the indirect metaphor evokes a referent “UNITY” that is different from the basic or direct meaning of “ndĩrĩ na mũthĩ wayo” (the mortar and its pestle). The study notes that although the unit of analysis in MIPVU is commonly the word (Steen et al., 2010), metaphor (7) above is one of the few

instances where more than one word makes up a lexical unit. The metaphor is treated as one lexical unit in this study, as also suggested by the Pragglejaz's Group (2007), because the words designate one referent.

In the proverbial metaphor (8) below, there is no explicit mapping between LOVE and FORCE. Instead, the target domain LOVE is indirectly understood in terms of the source domain LOVE IS A PHYSICAL FORCE. Therefore,

(8) “Wendo ndũĩ irĩma kana mĩkuru” - love does not know mountains or valleys.

An indirect metaphor like (8) above, exhibits the features of indirectness and conventionality (Steen, 2011). Proverbial metaphors in this research have been treated as indirect metaphors since the meaning of proverbs is never obvious (cf. Table 4.3). This study has shown that love was characterized by 14 instances of indirect MRWS (cf. Table 4.3).

#### **4.1.1.3 Possible Personifications (PP)**

In the Metaphor Identification Procedure *Vrije Universiteit* (MIPVU), additional and more precise codes can be added. Steen et al. (2010, p.101) note that lexical units that are suspected to be personification should be marked as “possible personification.” Lakoff and Johnson (1980) define personifications as “metaphors where the physical object is further specified as being a person” (p.33).

A recent study (Badryzlova, Isaeva, Shekhtman and Kerimov, 2013) concludes that personification is a relation between two entities: the source of personification and the target of personification. According to Badryzlova et al. (2013), the source of personification (Personifier) is a lexical unit whose basic meaning implies the presence of an animate agent. The target of personification (Personified) is a lexical unit denoting inanimate subjects, phenomena, or abstract notions onto which the features of an animate agent from the Personifier are mapped (Badryzlova et al., 2013). Table 4.4 below highlights the metaphor related words that are possible personifications which were collected through an interview schedule:

**Table 4. 4: Metaphor Related Words that are Possible Personifications**

| NO | Gikūyū                   | Gloss                             |
|----|--------------------------|-----------------------------------|
| 1  | Wendo ũrehaga ruo        | Love brings pain                  |
| 2  | Wendo ndūrĩ njamba       | Love does not know a brave one    |
| 3  | Wendo nĩ ũrimũ           | Love is stupidity                 |
| 4  | Wendo ndūrĩ ngarari      | Love does not have arguments      |
| 5  | Wendo ndūrĩ / ndũĩ guoya | Love does not have /know fear     |
| 6  | Wendo ndūrĩ kũrwo        | Love does not hear / is not told  |
| 7  | Wendo ndūrĩ thoni        | Love has no shame                 |
| 8  | Wendo ndūrĩ / ndũĩ riika | Love does not have /know agemates |
| 9  | Wendo nĩ ũtumumu         | Love is blindness                 |
| 10 | Wendo nĩ gũka ũkaga      | Love comes                        |
| 11 | Wendo nĩ ũraga           | Love gets lost                    |
| 12 | Wendo umaga kũraihi      | Love comes from far               |
| 13 | Wendo nĩ ciana           | Love is children                  |

The metaphors above are not necessarily related to human beings, but could also be used to describe animals' actions. For example:

- (9) “Wendo nĩ ũtumumu” - love is blindness,
- (10) “Wendo nĩ gũka ũkaga” - love comes,
- (11) “Wendo nĩ ũraga” - love gets lost,
- (12) “Wendo umaga kũraihi” - love comes from far.

In the examples 9-12 above, the Personifier and the Personified are connected by the relation of "Personification" (Badryzlova et al., 2013). For example, “wendo” (love) is the Personified while “ũtumumu” (blindness) is the Personifier. The examples would also be considered as animate use of lexical items, but this study treats such metaphors as instances of possible personifications.

#### **4.1.2 Discard From Metaphor Analysis**

In the identification of metaphors using MIPVU, there were a few challenges that were noted with the MIPVU that need to be elaborated. Although words categorized as Discard From Metaphor Analysis (DFMAs) are treated as lexical units as per the MIPVU's basic unit of metaphor identification (Steen et al., 2010), this study only identifies them and does not subject them to statistical analysis (cf. Chapter Seven). This is because, first, the coders agreed that the words in Table 4.5 below do not qualify to be MRWs because they do not obey the Invariance Principle (IP) (Lakoff, 1993). The IP helped the coders prove the consistency of the mapping between the source domains and the target domains (cf. Appendix D). Table 4.5 below highlights the words discarded from metaphor analysis which

were collected through an interview schedule:

**Table 4. 5: Words Discarded From Metaphor Analysis**

| NO | Gīkūyū  | Gloss | Gender    |           | Education   |              | Age           |                     | Religion    |             |
|----|---------|-------|-----------|-----------|-------------|--------------|---------------|---------------------|-------------|-------------|
|    |         |       | M<br>(If) | F<br>(If) | Pri<br>(If) | Post<br>(If) | 18-35<br>(If) | 60<br>Above<br>(If) | Pro<br>(If) | Cat<br>(If) |
| 1  | Rūkūngu | Dust  | 0         | 1         | 1           | 0            | 0             | 1                   | 0           | 1           |
| 2  | Mūkanda | Rope  | 1         | 0         | 1           | 0            | 1             | 0                   | 0           | 1           |
| 3  | Wendo   | Love  | 1         | 0         | 0           | 1            | 1             | 0                   | 0           | 1           |

Second, since the focus of this study is on Metaphor Related Words (MRWs), the (DFMAs), were also discarded from metaphor analysis because their meaning was not agreed upon by the coders. That is, the coders argued that the words could not be sufficiently interpreted to permit a clear judgement of relation regarding metaphoricity. Further, the interviewees had not given cogent reasons for their usage. The next section looks at the conceptual mappings of the generic level metaphors derived from the Metaphor Related Words.

#### **4.2 Conceptual Mappings of Love**

The principle of conceptual mappings is an important tenet in Conceptual Metaphor Theory (CMT) (Lakoff and Johnson, 1980). According to CMT, abstract concepts are basically motivated by both the physical experiences (Lakoff and Johnson, 1980) and the cultural background surrounding us (Kövecses, 2005; Yu, 2003), through which they fit into a system. A conceptual metaphor thus consists of “a set of correspondences” or mappings, which are technically called the *target domain* (TD) and *source domain* (SD) (Lakoff and Johnson 1999, p.45-49). The

Metaphor Related Words (MRWs) in this study were then subjected to conceptual analysis within the theories of Conceptual Metaphor Theory (CMT) as propounded by Lakoff and Johnson (1980). In Figure 4.1 below, the metaphors identified by the use of MIPVU are classified into nine generic metaphors of love in *Gikūyū* and their frequency count noted.

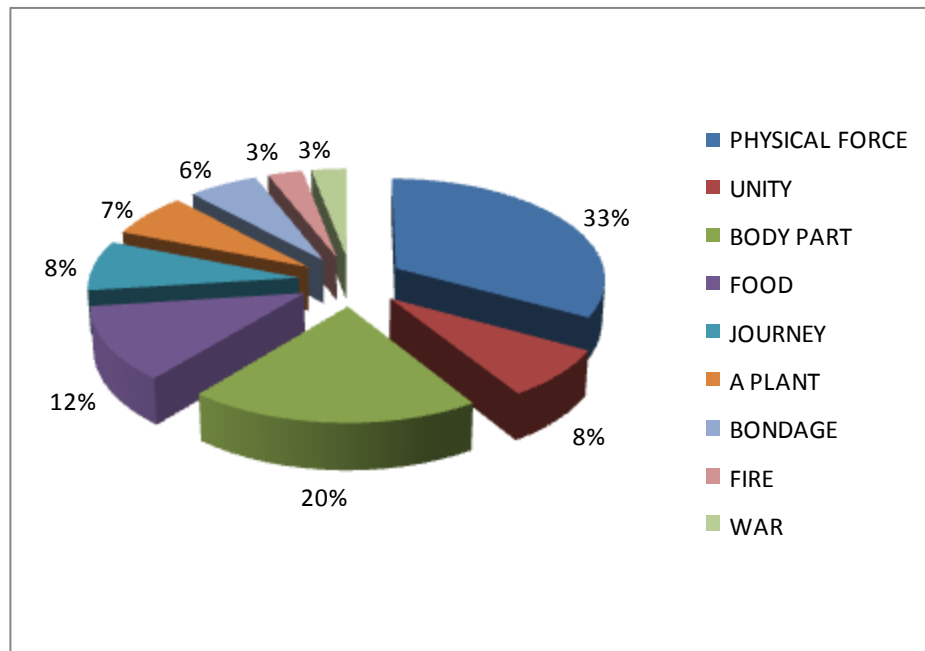


*Figure 4. 1 : Summary of Conceptual Metaphors for Love in Gikūyū.*

#### **4.2.1 LOVE IS A PHYSICAL / NATURAL FORCE**

This study conflates both the LOVE IS A PHYSICAL FORCE and LOVE IS NATURAL FORCE as one general metaphor because the overriding conceptualization is based on the force metaphorical mapping. According to Kövecses (2000b) and Peña (1999), love falls under the general metaphor EMOTIONS ARE FORCES. The origin of LOVE IS A PHYSICAL FORCE

metaphor is based on the fact that sexual attraction generates a strong physical response (explosive, electrical, chemical, or magnetic force) which includes the desire to draw as close as possible to the potential sexual partner (Kövecses, 1990). In the LOVE IS A PHYSICAL FORCE conceptualization, love is seen as something over which a person has no choice but to fall in (Kövecses, 2000b). That is, the experiencer of love usually finds love hard to resist (Deignan, 1995). In LOVE IS A NATURAL FORCE, love is represented as a storm, flood, or wind, thus, highlighting the aspects of the intensity of love and the lack of control of those in love. Table 4.6 below displays the ontological mappings of LOVE IS A PHYSICAL / NATURAL FORCE in Gikūyū.

**Table 4. 6 : The Mappings of LOVE IS PHYSICAL / NATURAL FORCE**

| NO | Target Domain (LOVE)                                            | Source Domain (PHYSICAL / NATURAL FORCE METAPHOR)                 |
|----|-----------------------------------------------------------------|-------------------------------------------------------------------|
| 1  | Love                                                            | Physical Force /Natural Force                                     |
| 2  | Harmony and disharmony in a relationship                        | Pushing and pulling of entities                                   |
| 3  | Love influences change of reasoning from rational to irrational | Change of speed (velocity) affects motion                         |
| 4  | Lovers attract                                                  | Entities attract                                                  |
| 5  | Intensity of love makes love uncontrollable                     | Change of speed (velocity) affects proper momentum or (magnitude) |

This study identified 33 metaphors of LOVE IS A PHYSICAL FORCE / NATURAL FORCE from the interview schedules (cf. Tables 4.7 (a) and (b)). This



is 33% of the total number of metaphors identified in the corpus as conceptualizing love in Gikūyū. This study divides the Metaphors of LOVE IS A PHYSICAL FORCE / NATURAL FORCE into two classes, that is, metaphors *denoting absence of an entity* and *indicative of the presence of an entity*. The word entity is used in a general sense of being whether or not the referent has material existence (Rundell and Fox, 2007). Therefore, something without corporeal form (non-physical) is also considered as an entity in this research.

The study argues that although the common thread between LOVE IS PHYSICAL FORCE / NATURAL FORCE *but denoting the absence of an entity* and LOVE IS PHYSICAL FORCE / NATURAL FORCE *but indicative of the presence of entity* metaphors is the element of PHYSICAL FORCE, there are subtle differences between the two. First, LOVE IS PHYSICAL FORCE / NATURAL FORCE *but denoting the absence of an entity* metaphor, probably because of the REMOVAL OF RESTRAINT schema (obstacle) (cf. Section 6.1.3.4), evokes more passion, intensity and force than LOVE IS PHYSICAL FORCE / NATURAL FORCE *but indicative of the presence of an entity*. Second, this study is also of the opinion that LOVE IS PHYSICAL FORCE / NATURAL FORCE *but indicative of the presence of an entity* is more inclined towards compassion, intimacy and empathy than LOVE IS PHYSICAL FORCE / NATURAL FORCE *but denoting the absence of an entity*. The two classes of LOVE IS A PHYSICAL FORCE / NATURAL FORCE are discussed below:

#### 4.2.1.1 Metaphors Denoting Absence of an Entity

This section discusses 10 metaphors of LOVE IS A PHYSICAL FORCE / NATURAL FORCE *but denoting absence of an entity*. These metaphors were collected through interviews. The metaphors in this section are characterized by the presence of lexeme of negation, for example, *ndũĩ* “does not know” and *ndũĩ* “does not have.” The word *ndũhithĩkaga* “cannot be hidden” for love also denotes negation. Table 4.7 (a) displays the metaphors *denoting absence of an entity* in the LOVE IS A PHYSICAL FORCE / NATURAL FORCE conceptual framework.

**Table 4.7. (a): Metaphors of LOVE IS A PHYSICAL FORCE / NATURAL FORCE but Denoting Absence of an Entity**

| NO                             | Gĩkũyũ                       | Gloss                                   | Gender     |            | Education   |              | Age           |                         | Religion   |           |
|--------------------------------|------------------------------|-----------------------------------------|------------|------------|-------------|--------------|---------------|-------------------------|------------|-----------|
|                                |                              |                                         | M<br>(lf)  | F<br>(lf)  | Pri<br>(lf) | Post<br>(lf) | 18-35<br>(lf) | 60 and<br>above<br>(lf) | Pro        | Cat       |
| 1                              | Wendo ndũĩ njamba            | Love does not know a brave one          | 16         | 13         | 15          | 14           | 17            | 12                      | 19         | 10        |
| 2                              | Wendo ndũĩ irĩma kana mĩkuru | Love does not know mountains or valleys | 15         | 12         | 16          | 11           | 10            | 17                      | 18         | 9         |
| 3                              | Wendo ndũĩ guoya             | Love does not have fear                 | 17         | 14         | 16          | 15           | 16            | 15                      | 18         | 13        |
| 4                              | Wendo ndũĩ mĩhaka            | Love knows no boundaries                | 11         | 7          | 10          | 8            | 12            | 6                       | 9          | 9         |
| 5                              | Wendo ndũĩ mwarimũ           | Love does not have a teacher            | 8          | 8          | 9           | 7            | 10            | 6                       | 9          | 7         |
| 6                              | Wendo ndũĩ gĩthimi           | Love is immeasurable                    | 10         | 10         | 11          | 9            | 12            | 8                       | 13         | 7         |
| 7                              | Wendo ndũhithĩkaga           | Love cannot be hidden                   | 18         | 17         | 19          | 16           | 17            | 18                      | 20         | 15        |
| 8                              | Wendo ndũĩ kũirwo            | Love does not hear / is not told        | 7          | 6          | 5           | 8            | 8             | 5                       | 7          | 6         |
| 9                              | Wendo ndũĩ thoni             | Love has no shame                       | 11         | 7          | 9           | 9            | 8             | 10                      | 12         | 6         |
| 10                             | Wendo ndũĩ riika             | Love does not have agemates             | 6          | 6          | 7           | 5            | 8             | 4                       | 7          | 5         |
| <b>Total Lexical Frequency</b> |                              |                                         | <b>119</b> | <b>100</b> | <b>117</b>  | <b>102</b>   | <b>118</b>    | <b>101</b>              | <b>132</b> | <b>87</b> |

Metaphors in Table 4.7 (a) above all fall under the conceptual metaphor LOVE IS A PHYSICAL FORCE / NATURAL FORCE conceptual equation. Personification, for example, is a common ontological metaphor in (13) below:

(13) “Wendo ndūrĩ / ndūrĩ guoya” - love does not have /know fear.

The metaphor above is in line with the observation by Henderson (1994), who suggests that personification is often used to “make us feel more at home in a hostile world” (p. 48), encouraging identification with the abstract forces or processes of the target domain. Metaphor (13) above implicitly emphasizes that love is normally associated with an element of sheer bravado probably by one of the lovers in order to impress a potential lover.

The metaphors below which are also cued by the lexical item “ndūrĩ” for negation explain how forceful and powerful love is:

(14) “Wendo ndūrĩ mwarimũ” - love does not have a teacher,

(15) “Wendo ndūrĩ gĩthimi” - love is immeasurable,

(16) “Wendo ndūrĩ kũrwo” - love cannot be told,

(17) “Wendo ndũhithĩkaga” - love cannot be hidden.

As Kövecses (1988) notes, love pulls the lovers together into a cesspool of uncontrollable and overwhelming passion. Specifically, love as exemplified in (14) above, brings forth powerful impulses such that even “mwarimũ” (a teacher) would not be able to persevere. Metaphor (14) is germane since it shows that one cannot be taught to love. The data in this study shows that the metaphor of a teacher is relevantly used because a teacher was a highly respected professional

among the Agĩkũyũ. However, this study found that this respect accorded to teachers seems to have waned. In the same vein, metaphor (15) shows that love is immeasurable. Love does not listen (16) and cannot be concealed as in metaphor (17) above. Metaphors 14-17 also show that romantic force is one of the most potent forces in existence and has tremendous momentum and impact that removes obstacles that may be on the way of the lover (cf. Section 6.1.3.4).

The metaphors below are proverbial. Gibbs and Beitel (2003, p.116) note, “the vast majority of proverbial sayings are metaphorical” and that one of the most important characteristics of proverbial language is its “extensive reliance on figurative speech” (Nuessel, 2003, p. 402). Thus:

- (8) “Wendo ndũĩ / ndũĩ irĩma kana mĩkuru” - love does not have/ know hills or valleys,
- (18) “Wendo ndũĩ / ndũĩ riika” - love does not have / know agemates,
- (19) “Wendo ndũĩ thoni” - love has no shame,
- (20) “Wendo ndũĩ njamba” - love does not know a brave one,
- (21) “Wendo ndũĩ / ndũĩ mĩhaka” - love has / knows no boundaries.

Proverbs, normally, reflect the worldviews and values of a culture, both contemporary and historically (Mieder, 2004). The metaphors above also have a relationship with the REMOVAL OF RESTRAINT subsidiary schema. That is, they are cued by the presence of the lexeme *ndũĩ* “does not know” and *ndũĩ* “does not have” which indicate the physical or metaphorical removal of a barrier (cf. Section 6.1.3.4). The mountain metaphor, for example, employed in (8) above

highlights the determination, sacrifice and persistence that a lover puts in a relationship in order to win a lover. The metaphor underscores the intensity of love in the sense that the enormity of climbing the mountain in order to go and meet one's lover is not an impediment to a relationship. That is, one is ready to surmount treacherous mountains, hills and valleys for the sake of meeting one's lover.

#### ***4.2.1.2 Metaphors Denoting Presence of an Entity***

This section comprises 23 metaphors of LOVE IS A PHYSICAL FORCE / NATURAL FORCE *denoting the presence of an entity* which were collected from the interviewees. Unlike metaphors denoting absence of an entity, those in this subcategory do not have any explicit signal like *ndũĩ* “does not know” or *ndũĩĩ* “does not have.” That is, they are characterized by lack of the negative lexeme. Table 4.7 (b) displays metaphors of LOVE IS A PHYSICAL FORCE / NATURAL FORCE *denoting presence of an entity* conceptual framework.

**Table 4.7. (b): Metaphors of LOVE IS A PHYSICAL FORCE / NATURAL FORCE  
but Indicative of the Presence of an Entity**

| NO                             | Gikūyū                     | Gloss                                  | Gender     |            | Education   |              | Age           |                         | Religion   |            |
|--------------------------------|----------------------------|----------------------------------------|------------|------------|-------------|--------------|---------------|-------------------------|------------|------------|
|                                |                            |                                        | M<br>(lf)  | F<br>(lf)  | Pri<br>(lf) | Post<br>(lf) | 18-35<br>(lf) | 60 and<br>above<br>(lf) | Pro        | Cat        |
| 1                              | Wendo nĩ<br>gĩkorora       | Love is a cough                        | 10         | 18         | 17          | 11           | 18            | 10                      | 20         | 8          |
| 2                              | Wendo ũrehaga<br>ruo       | Love brings pain                       | 9          | 21         | 20          | 10           | 21            | 9                       | 17         | 13         |
| 3                              | Wendo nĩ<br>ndaĩ           | Love is a riddle                       | 12         | 19         | 17          | 14           | 17            | 14                      | 18         | 13         |
| 4                              | Wendo nĩ<br>ũrimũ          | Love is stupidity                      | 23         | 24         | 24          | 23           | 23            | 24                      | 24         | 23         |
| 5                              | Wendo nĩ<br>ūtumumu        | Love is blindness                      | 21         | 23         | 22          | 22           | 21            | 23                      | 24         | 20         |
| 6                              | Wendo ũhana<br>mūrimũ      | Love resembles a<br>disease / sickness | 20         | 23         | 22          | 21           | 21            | 22                      | 23         | 20         |
| 7                              | Wendo nĩ<br>muma           | Love is an oath                        | 10         | 15         | 14          | 11           | 16            | 9                       | 15         | 10         |
| 8                              | Wendo nĩ<br>kūgucanĩriria  | Love is attraction                     | 5          | 9          | 8           | 6            | 10            | 4                       | 7          | 7          |
| 9                              | Wendo nĩ<br>gūchangwo      | Love is confusion                      | 14         | 17         | 18          | 13           | 17            | 14                      | 15         | 16         |
| 10                             | Wendo nĩ<br>thumu          | Love is poison                         | 17         | 16         | 18          | 15           | 19            | 14                      | 17         | 16         |
| 11                             | Wendo nĩ<br>ndawa          | Love is medicine                       | 9          | 10         | 11          | 8            | 10            | 9                       | 11         | 8          |
| 12                             | Wendo nĩ<br>ūgūrūki        | Love is madness                        | 9          | 9          | 10          | 8            | 11            | 7                       | 10         | 8          |
| 13                             | Wendo nĩ<br>kĩguũ          | Love is a flood                        | 7          | 7          | 8           | 6            | 9             | 5                       | 8          | 6          |
| 14                             | Wendo nĩ<br>mūkambura      | Love is a rainbow                      | 9          | 9          | 10          | 8            | 11            | 7                       | 12         | 6          |
| 15                             | Wendo nĩ<br>ũrirũ          | Love is wonder                         | 16         | 17         | 18          | 15           | 16            | 17                      | 19         | 14         |
| 16                             | Wendo nĩ gĩkeno            | Love is happiness                      | 19         | 22         | 21          | 20           | 20            | 21                      | 22         | 19         |
| 17                             | Wendo nĩ<br>ūgwati /mūtino | Love is an<br>accident / disaster      | 7          | 7          | 8           | 6            | 9             | 5                       | 8          | 6          |
| 18                             | Wendo nĩ<br>mbea           | Love is money                          | 9          | 9          | 10          | 8            | 11            | 7                       | 10         | 8          |
| 19                             | Wendo<br>nĩ njohi          | Love is like<br>alcohol                | 7          | 7          | 8           | 6            | 9             | 5                       | 7          | 7          |
| 20                             | Wendo nĩ rūhuho            | Love is wind                           | 3          | 3          | 4           | 2            | 3             | 3                       | 2          | 4          |
| 21                             | Wendo nĩ ũrogi             | Love is witchcraft                     | 2          | 3          | 3           | 2            | 4             | 1                       | 3          | 2          |
| 22                             | Wendo nĩ gĩkuũ             | Love is death                          | 2          | 6          | 5           | 3            | 4             | 4                       | 5          | 3          |
| 23                             | Wendo nĩ matu              | Love is clouds                         | 5          | 4          | 6           | 3            | 4             | 5                       | 5          | 4          |
| <b>Total Lexical Frequency</b> |                            |                                        | <b>245</b> | <b>298</b> | <b>302</b>  | <b>241</b>   | <b>304</b>    | <b>239</b>              | <b>302</b> | <b>241</b> |

In the conceptual equation, LOVE IS A PHYSICAL / NATURAL FORCE but indicative of the presence of an entity, metaphor (22) below is used to indicate that “wendo” (love), just like “gĩkorora” (a cough), is a sudden force that may be difficult to conceal. A cough, according to Chung and Widdicombe (2010), is an action the body takes to get rid of substances that are irritating to the air passages. Coughing, being a reflex action, keeps the throat and airways clear. Therefore, dysphemistic metaphor (22) below is premised on the fact that when one coughs, he or she may be letting his / her powerful feelings of love out, thus:

(22) “Wendo nĩ gĩkorora” - love is a cough.

Conversely, whereas frequent coughing usually indicates the presence of a disease, it may also be indicative of the presence of irresistible love that one needs to let out or share. In addition, the relevance of metaphor (22) above may also be due to the fact that sometimes a person can choose to cough (love) (a voluntary process), or the body may cough on its own (an involuntary process). That metaphorically means that one may voluntarily fall in love and at the same time he may be under a great external force to succumb to love.

The metaphor of pain also falls under the generic level metaphor LOVE IS A PHYSICAL FORCE / NATURAL FORCE. The metaphor is clearly germane to the discussion of this conceptual metaphor specifically in the context of unrequited love. Unrequited love is a one-sided type of love (Baumeister, Wotman and Stillwell, 1993). Therefore:

(23) “Wendo ũrehaga ruo” - love brings pain.

The metaphor of pain, implicitly gives love pejorative connotations of hostility and selfishness to the lover whose intention is only to cause pain. Love is the cause of pain. A total of 21(87.5%) of 24 female respondents in this study conceptualize love as pain (cf. Table 4.7 (b) above). This is probably because as Walker (1984) and Dutton (1994) note, men have always subjected women to physical, sexual, and psychological violence as a sign of dominance.

As reiterated in Section 4.1.1.3, love is also conceptualized as “ūtumumu” (blindness) as in metaphor (9) below because the person in love generally does not see any faults or imperfections in the person who is loved. Therefore:

(9) “Wendo nĩ ūtumumu” - love is blindness.

Metaphor (9) personifies love and shows that excessive love can also cloud ones vision and hinder one from “seeing love.” That is, according to Kövecses (1988), a person’s reasoning is clouded by mad senseless passion, making one to be blinded to unbounded pitfalls. Metaphor (9) above may be said to belong to the GENERIC IS SPECIFIC METAPHOR. According to Lakoff and Turner (1989), a GENERIC IS SPECIFIC METAPHOR not only contains generic level information such as causal relations, but also specific details. Thus, “the blind” can be specific to blind people but also to anyone with a disability or incapacitation. So when it is stated that LOVE IS BLIND, it implies that the lover is almost incapacitated by love to a point of losing focus.



The powerful force in love is also underpinned when love is conceptualized as “ūrimū” (stupidity) as in (24) below. The relevance of the metaphor is founded on the belief that love makes the person experiencing it behave stupidly. For example:

(24) “Wendo nĩ ūrimū” - love is stupidity.

Love in example (24) is, therefore, a force that sweeps people off their feet without any reasonable explanation and makes people behave stupidly. A total of 47 (97.9%) of the 48 respondents conceptualize love as “ūrimū” (stupidity). Such a high percentage of respondents indicate that the metaphor has become lexicalized in Gĩkũyũ. According to Van Den Broeck (1981, pp.74-76), lexicalized metaphors are “those that have gradually lost their uniqueness and have become part of the established semantic stock ... of the language.” Once a metaphor becomes lexicalized, it becomes a conventional metaphor and the novelty associated with the metaphor disappears.

The instantiation below, “wendo ūhana mūrimū” (love resembles an illness / a disease), as discussed earlier in Section 4.1.1.1, utilizes the lemma “ūhana” (resembles) to conceptualize love in Gĩkũyũ. However, the copula “nĩ” (is) is also used to link “wendo” (love) to “mūrimū” (disease / sickness). Consider the instantiation below which occasionally utilizes an Mflag:

(5) “Wendo ūhana mūrimū” - love resembles a disease / sickness.

The relevance of the metaphor above is based on the belief that a disease, according to Kövecses (1988), is an impairment of the normal state of a person or one of its parts that interrupts or modifies the performance of the vital functions.

Diseases threaten us from having a properly functional life. “Mūrimū” (disease), just like “wendo” (love), usually affects people not only physically, but also emotionally. As such, there is a relation between love and disease since the symptoms of the disease correspond to the lover’s feelings while the sick person corresponds to the person experiencing love. A total of 89.5% of the respondents conceptualize love as disease, that is, 20 males and 23 females. Such a high percentage is indicative that the metaphor of disease, just like metaphor (24) above has become lexicalized in Gikūyū (cf. Table 4.7 (b)). Therefore, another interpretation of the metaphor above is that love should be avoided at all costs just like a disease.

In example (25), “ūgūrūki” (madness / insanity) is also used to instantiate love. The metaphor below looks at romantic love as a kind of affliction or madness. As aptly noted by Kövecses (2000b), it brings to light the aspect of irrationality and complete lack of control of the person experiencing love. Thus:

(25) “Wendo nĩ ūgūrūki” - love is madness / insanity.

“Mūgūrūki” (the insane person) represents the person in love, and the insane behavior represents the behavior of the person in love. This conceptualization in a subtle way emphasizes the painful rather than the pleasurable aspects of love. Intriguingly, Safara and Bhatia (2009) also note that studies have shown that brain scans of those infatuated by love display a resemblance to those with a mental illness. Love, therefore, creates activity in the same area of the brain that hunger, thirst, and drug cravings create.

Romantic love is ubiquitous and has major influences on people's lives. Metaphor (26) below underscores the ineffability of love. As Kövecses (1988, p. 139) argues, romantic love is “a feeling which is characterized by affection, enthusiasm, interest, longing and intimacy.” Intimacy refers to feelings of closeness, connectedness, and bonding in loving relationships (Sternberg and Grajek, 1984). Thus:

(26) “Wendo nĩ kũgucanĩriria” - love is attraction.

“Kũgucanĩriria” (attraction) underpins the chemistry and magnetism inherent in lovers’ intimate relationship and tends to glorify the worthiness of love. “Kũgucanĩriria” (attraction) indicated in metaphor (26) above is normally sexual. The relevance of sexual attraction is buttressed by Safara and Bhatia (2009), who argue that the conventional view in biology is that there are two major drives in love: sexual attraction and attachment with the former being the most powerful feeling in a romantic relationship.

Love is also conceptualized as confusion as in metaphor (27) and as a mystery as in metaphor (28) below:

(27) “Wendo nĩ gũchangwo” - love is confusion,

(28) “Wendo nĩ ndaĩ” - love is a riddle.

Therefore, the metaphors above point out that when one of the lovers is in a state of confusion, the rational mind cannot be relied upon to do something concrete and logical. This role is typically taken by the subconscious mind. This makes love enigmatic. The relevance of “gũchangwo” (confusion) as a metaphor, for example,

stems from the belief that a person experiencing love will find himself in a whirlpool of confusion that influences him or her to behave strangely. This confusion seems to lend love a feeling of mystery as in metaphor (28) above. For example, older men will fall in love with young girls, older women will entice young boys, pugnacious men will be adored by stunning ladies, and uneducated and poor men will find themselves infatuated or in a relationship with educated and rich women.

The poison metaphor below may be said to have dual interpretation. First, it is used to describe love when we look at it as something harmful and should be avoided at all costs. Thus:

(29) “Wendo nĩ thumu” - love is poison.

As such, the metaphor “thumu” (poison) above is based on the belief that just as poison hurts the physiological functioning of a human body and can cause death, love is seen as something that can cause harm. “Thumu” (poison) can cause damage to people, physically or mentally, leading to very tragic consequences like illness and death (cf. metaphors 5 and 36), respectively. Since the poisonous effect of “love” is on a human body, the metaphor above strengthens the image of the bad effect that love may bring. In addition, metaphor (29) above is also employed when one has been destabilized or overwhelmed by love. When “wendo nĩ thumu” (love is poison), one acts as if he/she has almost been poisoned in the mind bringing confusion and discomfiture to his / her life. Love, therefore, requires a cure or an antidote (cf. metaphor 30).

The medical metaphor of medicine is employed below to conceptualize love since it is argued that love heals emotional distress, hurt, fear and resentment among other conditions. Therefore:

(30) “Wendo nĩ ndawa” - love is medicine.

Paradoxically, love among the Agĩkũyũ may be a poison as in metaphor (29) and “ndawa” (medicine) as in (30) above. According to Covill (2009), there are four separate elements of the medical paradigm that is, disease, patient, doctor and treatment. From the four elements, only metaphor (5), “disease” and (30) above have been used as metaphors for love in Gĩkũyũ. Metaphor (30) above points out that love cures depression and relieves physical pain.

The metaphor of “kĩguũ” (flood) is also aptly used for love. A flood is a natural event that can have far reaching effects on people and the environment (Barry, 1997). Thus:

(31) “Wendo nĩ kĩguũ” - love is a flood.

First, the above metaphor is appropriate in the sense that it highlights the aspects of the intensity of love and the lack of control by those experiencing love. That is, “wendo” (love) is intense to the point that it can cause havoc to the lover just like, “kĩguũ” (flood) can be a health hazard to people and the environment. Second, the relevance of metaphor (31) may be based on the belief that love sweeps away fears, resentment and disappointments just like a flood will sweep away soil, destroy buildings and even obliterate bridges.

The metaphor of rainbow is also used to conceptualize love. A rainbow is one of earth's most widely occurring atmospheric phenomena (Greenler, 1980) and is noted for its beauty. A rainbow occurs when raindrops and sunshine cross paths making a beautiful illumination (Greenler, 1980). Therefore:

(32) “Wendo nĩ mūkambura” - love is a rainbow.

The metaphor above may also be relevantly used when the protean nature of love is considered giving love a feeling of inexplicability. “Wendo” (love), therefore, becomes inherently enigmatic just like the unpredictable nature of “mūkambura” (rainbow).

Love is also conceived as magic in Gĩkũyũ. Therefore:

(33) “Wendo nĩ ũrirũ / magegania” - love is magic / wonder.

According to Barcelona (1995), magic corresponds to the process of getting a person's love in return. The magician should, therefore, be the person enticing the other using magic tricks and illusions. That is, the magician employs “ũrirũ / magegania” (magic) to get love from his / her object of love.

Love is also conceptualized as happiness as in metaphor (34) below. Research, for example, has revealed that love is an important predictor of happiness, satisfaction and positive affect (Diener and Lucas, 2000; Myers, 1992). According to Salvatore and Munoz (2001), there is an intriguing interplay between love, sex and happiness. In this study, blissful love highlights aspects of pleasure and extreme delight as described in metaphor (34). Thus:

(34) “Wendo nĩ gĩkeno” - love is happiness.

The metaphor above of happiness for love can be said to have an association with the orientational metaphor HAPPY IS UP. According to Kövecses (1991), the generic level metaphor HAPPINESS IS UP, is one of the most important conceptual metaphors for happiness. According to Johnson (1987), HAPPY IS UP metaphor has HAPPY as the subjective experience and UP as the sensorimotor experience. The metaphor of happiness is grounded on the fact that when a child is growing up, the child connects happiness with the erect body stature (Johnson, 1987). Therefore, the subjective domain and the sensorimotor domain get conflated as HAPPY IS UP.

Metaphor (35) below normally has negative undertones. Accidents are sadly unavoidable, dangerous and harmful. Evil and disaster are the flipsides of intimacy and happiness. Therefore:

(35) “Wendo nĩ ũgwati / mũtino” - love is disaster / calamity / accident.

The metaphor of accident for love signals a negative conceptualization of love especially coming from lop-sided expectations that have not been satisfied. Love is thus an accident or disaster as it hits us when we least expect it.

Love is a complex emotion which branches out opposing feelings. The metaphor of death in Gĩkũyũ has dual interpretation as discussed below. Therefore:

(36) “Wendo nĩ gĩkuũ” - love is death.

When viewed positively, love is seen as something that is strong, exciting, unavoidable and final. Since death is a terminal condition of life (Bultnick, 1998), the metaphor helps us understand love in terms of finality. That is why it is common in Gīkūyū for one to say “wendo waku nĩ ũranjũraga” (your love is killing me). When uttered in a romantic context, the statement shows how potent, overwhelming and passionate love can be. The metaphor can also be perceived negatively in Gīkūyū. For example, when it is said that “wendo nĩ ũkuĩte” (love has died). When “love has died”, there is great emotional disruption and distress among the lovers. In this way, the metaphor conveys unfavourable connotations since it views death as a cruel enemy which can destroy us (Marín, 1996).

In (37), the potency of “mbeca” (money) as a metaphor of love is underscored. For example:

(37) “Wendo nĩ mbea” - love is money.

Metaphor (37) is viewed both from positive and negative perspectives. From a positive dimension, love is depicted as something sacred that “mbeca” (money) cannot buy. Money is depicted as an indispensable element in a relationship as it is seen as a kind of guarantee of promising future life. Love, therefore, becomes a valuable substance to be traded thus entailing mutuality of the trade and comparability of the amounts traded. Paradoxically, it is also claimed that money can help to generate love but it cannot buy love. However, it can buy sex. Money is, therefore, understood by its association with prostitution (Harris, 1989). Those who look at love as money are sometimes guided by the New Testament saying in



1Timothy 6:10 that ‘For the love of money is the root of all kinds of evil’ (The Holy Bible, 1982). Harris (1989, pp.234-8) also perpetuates this negativity by looking at money “...as the sign of alienation, individualism and the breakdown of social and communal values.”

The subtle parallel between love and witchcraft is also poignantly used in *Gīkūyū*. Witchcraft is an ancient art which utilizes the powers of nature and the mind to bring about a desired effect (Demos, 1982). Thus:

(38) “Wendo nĩ ũrogi” - love is witchcraft.

The metaphor of witchcraft is often used negatively as a means of conceptualizing deviant behaviour among lovers. Anthropological studies of witchcraft have documented its widespread association with magic and religion (Middleton, 1976). That is why when love is conceptualized as witchcraft, one looks at it as a force that is almost supernatural, enigmatic and unfathomable. If love is conceptualized as (38), then, lovers correspond to witches. Witches deviate from the norms of society and, therefore, the metaphor acquires negative connotations for love. The relevance of the metaphor above has also to do with the mystery behind love that sometimes comes with the fear of the unknown.

The meaning behind the metaphor of “matu” (clouds) for love is intriguing. First, clouds are made of moisture and are, therefore, associated with fertility because they represent rain. Therefore:

(39) “Wendo nĩ matu” - love is clouds.

The metaphor represents the idea that love is equally available to everyone without bias since clouds do not hang over any particular subject. Clouds are also ephemeral. As such, love is conceptualized negatively as an unpredictable feeling that does not last for long. Metaphor (39) above, may therefore, be understood as a specific- level metaphor. According to Boers, Demecheleer and Eyckmans (2004), such a specific experiential domain is likely to be culture-dependent and thus vary from place to place. As such, it “may not be (equally) available for metaphorical mapping in all cultures” (Boers, Demecheleer and Eyckmans, 2004, p.56).

Wind is a relevant metaphor of love. The conceptualization of “rūhuho” (wind) as “wendo” (love) may be argued to be motivated by the human physiological and psychological responses to wind. Wind is the atmosphere's way of bringing the uneven heating of the surface of the earth by the sun by creating variations in pressure in order to bring the interaction of forces into equilibrium (Makarieva, Gorshkov, Sheil, Nobre and Li., 2013). However, the factors that cause the imbalance are constantly changing so the balance is never achieved and the air molecules move (Makarieva, et al., 2013). This imbalance makes the metaphor germane for the conceptualization of love in Gĩkũyũ. Therefore:

(40) “Wendo nĩ rūhuho” - love is wind.

For love to be compared to the wind, it implies that it is ephemeral and unpredictable for we cannot see it but we can feel its force on us. Thus, the conceptualization of wind is based on the pervasive bodily experience of love.

In (41) below, “muma” (an oath) is used to conceptualize love in Gĩkũyũ. An oath is a verbally expressed resolve which is not expected to be broken. Among the Agĩkũyũ, an oath is an essential part of their tradition and social behaviour (Kenyatta, 1938). Traditionally, the Agĩkũyũ had awesome respect for the oath which was so terribly feared, morally and religiously, that no one dared to take it unless he was perfectly sure that he or she would not disobey it (Kenyatta, 1938). Thus, the loyalty and respect accorded to the oath makes the metaphor an appropriate conceptualization for love:

(41) “Wendo nĩ muma” - an oath.

The power of the oath is derived from the fact that it was taken under the aegis of the ancestral spirits of the Agĩkũyũ tribe and *ngai* “god”, who oversee their performance and punish nonperformance. Therefore, this gives the oath an additional sense of invoking the divine since it is an agreement explicitly or implicitly made appealing to both God and ancestral spirits of the tribe to witness and sanction the promises one has made.

In metaphor (42) below, love is perceived as “njohi” (alcohol) because when one is in love, it creates an intense sense of extreme internal satisfaction which is comparable to the feeling that one experiences when he is intoxicated by alcohol. Therefore:

(42) “Wendo nĩ njohi” - love is alcohol.

In other words, the lovers are characterized by lack of control and passivity as a result of the high intensity of love feelings. Kovecses (2000b, p.74), notes that,

“Emotion is viewed as some kind of alcoholic beverage capable of affecting a person’s intellectual abilities in adverse ways.” Love, therefore, has been metaphorically considered to be a form of intoxication in which the metaphor equates inebriation with love. Second, becoming intoxicated with love produces such an intense feeling which cannot be sobered easily. According to Young and Alexander (2012), love has the hold on us, using the same brain chemistry, as addictive drugs.

#### **4.2.2 LOVE IS WAR**

LOVE IS WAR is an example of a structural metaphor that was first put forward by Lakoff and Johnson (1980) who argued that love is “partially structured, understood, performed and talked about in terms of WAR” (p.5). According to them (1980, p.52), the word “partially” is employed because every metaphor has its “used” and “unused” parts and we do not transfer all characteristics from the domain of WAR to that of LOVE but only some relevant properties of WAR. Table 4.8 below displays the ontological mappings of LOVE IS WAR in Gīkūyū:

**Table 4. 7: Mappings of LOVE IS WAR**

| No | Target Domain (LOVE)                                                                                                             | Source Domain (WAR)                                                                           |
|----|----------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|
| 1  | Lovers                                                                                                                           | Adversaries                                                                                   |
| 2  | The pursuer (the person trying to win the other person's love) faces problems in winning the potential sexual partner's control. | The fighter tries to resist or run away from the pursuer                                      |
| 3  | The lovers' attractive qualities, for example, beauty, charm, manners.                                                           | The weapons used by the adversaries or fighters, for example, guns, bombs.                    |
| 4  | One of the persons may give in or surrender to the other person's actions, beauty or charms                                      | One of the adversaries may surrender /give in when there are no chances of winning the fight. |
| 5  | There is physical and psychological harm such as sadness, madness and despair                                                    | There are damages caused in the war such as bruises and scars                                 |
| 6  | One of the persons successfully gets the other person's love in exchange                                                         | One wins the war                                                                              |

This study identified three metaphors (3%) accounting for the LOVE IS WAR cognitive network as in Table 4.9 below:

**Table 4. 8: Metaphors of LOVE IS WAR**

| NO                             | Gĩkũyũ               | Gloss                              | Gender    |           | Education   |              | Age               |                            | Religion  |           |
|--------------------------------|----------------------|------------------------------------|-----------|-----------|-------------|--------------|-------------------|----------------------------|-----------|-----------|
|                                |                      |                                    | M<br>(lf) | F<br>(lf) | Pri<br>(lf) | Post<br>(lf) | 18<br>-35<br>(lf) | 60<br>and<br>above<br>(lf) | Pro       | Cat       |
| 1                              | Wendo nĩ<br>ngucanio | Love is a<br>struggle              | 9         | 9         | 10          | 8            | 11                | 7                          | 10        | 8         |
| 2                              | Wendo nĩ<br>ndathano | Love is to<br>pierce<br>each other | 12        | 8         | 11          | 9            | 13                | 7                          | 11        | 9         |
| 3                              | Wendo nĩ<br>mbara    | Love is<br>war                     | 7         | 5         | 8           | 6            | 5                 | 9                          | 8         | 6         |
| <b>Total Lexical Frequency</b> |                      |                                    | <b>28</b> | <b>22</b> | <b>29</b>   | <b>23</b>    | <b>29</b>         | <b>23</b>                  | <b>29</b> | <b>23</b> |

The metaphors in this conceptual equation have pejorative connotations. According to Gathigia and Ndung'u (2011), the metaphor of WAR is a euphemism that denotes sexual intercourse. The penis, however, is seen as a tool to attack, maim or kill an adversary (Crespo-Fernández, 2008). This connotation makes the metaphor dysphemistic. Consider metaphors (1) discussed earlier in Section 4.1.1, (43) and (44) which are normally used to denote LOVE IS WAR conceptual equation:

(1) “Wendo nĩ mbara” - love is war.

(43) “Wendo nĩ ngucanio”- love is a struggle,

(44) “Wendo nĩ ndathano” - love is shooting each other,

The three metaphors above are also normally used when there is decreased companionship and disagreement between the lovers coupled with a concomitant loss of emotional intensity. In such an environment, the lovers find it hard to survive the drudgeries of life. According to Cahoon (1988), when we

conceptualize LOVE IS WAR, the bed is perceived as the battlefield of erotic conquest.

#### 4.2.3 LOVE IS A BODY PART

The human body, so close to us and tangible, is an obvious source domain for metaphorically understanding abstract targets such as love (Kövecses, 2002). Yu (2003) also notes that the human body is a potentially universal source domain for metaphors structuring abstract concepts. This study identifies prototypical body parts used in the conceptualization of love in *Gīkūyū* (cf. Table 4.11). The metaphors in this conceptual equation follow the cognitive process of highlighting some portions of a specific event-frame or what Taylor (1989) has termed as perspectivization. Table 4.10 displays the ontological correspondences of the metaphors of LOVE IS A BODY PART.

**Table 4. 9: Mappings of LOVE IS A BODY PART**

| NO | Target Domain (LOVE)           | Source Domain (BODY PART)                                                         |
|----|--------------------------------|-----------------------------------------------------------------------------------|
| 1  | Love                           | Anatomy (body part)                                                               |
| 2  | Longing for one's partner      | Longing to touch / caress the body part<br>(obsession with a part of the anatomy) |
| 3  | Harmony in the relationship    | Healthy body parts                                                                |
| 4  | Disharmony in the relationship | Injury or sickness to the body part                                               |

The conceptual metaphor LOVE IS A BODY PART accounts for eight (8%) metaphors of love in *Gīkūyū* collected from the interview schedules as indicated in

Table 4.11 below:

**Table 4. 10: Metaphors of LOVE IS A BODY PART**

| NO                             | Gĩkũyũ                       | Gloss                                | Gender     |           | Education   |              | Age               |                     | Religion    |             |
|--------------------------------|------------------------------|--------------------------------------|------------|-----------|-------------|--------------|-------------------|---------------------|-------------|-------------|
|                                |                              |                                      | M<br>(lf)  | F<br>(lf) | Pri<br>(lf) | Post<br>(lf) | 18-<br>35<br>(lf) | 60<br>Above<br>(lf) | Pro<br>(lf) | Cat<br>(lf) |
| 1                              | Wendo nĩ<br>ũthaka           | Love is<br>beauty                    | 14         | 7         | 13          | 8            | 12                | 9                   | 14          | 7           |
| 2                              | Wendo nĩ<br>thakame          | Love is<br>blood                     | 17         | 12        | 16          | 13           | 18                | 11                  | 17          | 17          |
| 3                              | Wendo nĩ<br>ngoro            | Love is<br>heart                     | 16         | 8         | 17          | 7            | 15                | 9                   | 14          | 16          |
| 4                              | Wendo nĩ<br>nda              | Love is<br>stomach                   | 11         | 7         | 10          | 8            | 12                | 6                   | 9           | 11          |
| 5                              | Wendo nĩ<br>maitho           | Love is eyes                         | 10         | 7         | 9           | 8            | 9                 | 8                   | 8           | 9           |
| 6                              | Wendo<br>ũkĩrĩte<br>gĩthithi | Love is<br>more than<br>the forehead | 8          | 7         | 7           | 8            | 9                 | 6                   | 9           | 6           |
| 7                              | Wendo nĩ<br>nyondo           | Love is<br>breasts                   | 13         | 6         | 12          | 7            | 11                | 8                   | 13          | 6           |
| 8                              | Wendo nĩ<br>matũ             | Love is ears                         | 12         | 5         | 11          | 6            | 10                | 7                   | 12          | 5           |
| <b>Total Lexical Frequency</b> |                              |                                      | <b>101</b> | <b>59</b> | <b>95</b>   | <b>65</b>    | <b>96</b>         | <b>64</b>           | <b>96</b>   | <b>77</b>   |

This conceptual metaphor LOVE IS A BODY PART has the human body as the source domain. According to Kövecses (2002), the human body is a common source domain for metaphorical mappings. Although, people mostly conceptualize abstract phenomena through concrete notions (Kövecses, 2009), some target domains like love have abstract source domains like beauty as in metaphor (45) below. Thus:



(45) “Wendo nĩ ũthaka” - love is beauty.

“Ũthaka” (beauty) in this study has been understood as an aspect of the human body and, therefore, fitting in the BODY PART conceptual domain. According to Rhodes (2006), beauty is a characteristic of a person that provides a perceptual experience of pleasure or satisfaction. A person experiencing romantic love is uninterruptedly occupied with the image or beauty of the beloved. Evidence from the data collected from interviews shows that the Agĩkũyũ women would go to great depths to make sure that they looked beautiful by putting on ornaments and other embellishments so that men would be attracted to their appearance. This is why metaphor (45) above is germane for conceptualizing love. This study shows that more men than women conceptualize love as beauty. This is consistent with Li and Kenrick (2006) finding that men normally put a great premium on physical attractiveness. In addition, Buss (1994) finds that men tend to be more attracted to a partner’s physical appearance and particularly signs of youth and beauty than women.

Another metaphor closely related to metaphor (45) above is (46) below. “Maitho” (eyes) are not only important external body parts, but what they express is also used in Gĩkũyũ as metaphors for love. Therefore:

(46) “Wendo nĩ maitho” - love is eyes.

According to Barcelona (1995), there is a strong belief that a woman’s eyes are an aspect of her beauty which functions as a weapon of entrapment for men. Barcelona (1995, p.679) also suggests that the “eyes are containers for superficial

love”, which seems to be a development of Lakoff and Johnson’s (1980) argument that eyes are containers for emotions (cf. Section 6.1.1.1). “Maitho” (eyes) are also closely related to *maithori* ‘tears’. Tears have a cause-effect metonymic relationship with pain or emotional distress. Tears are the effect, and pain is metaphorically related to love. That is, the general metonymic principle THE PHYSIOLOGICAL EFFECTS OF AN EMOTION STAND FOR THE EMOTION appears as the central principle of metaphor (46) above for love.

The metaphor of “thakame” (blood) is also aptly used to conceptualize love. Blood is a part of a human body, which supplies nutrition to the entire body and defends it against diseases. Therefore:

(47) “Wendo nĩ thakame” - love is blood.

Apart from having a meaning of consanguinity, metaphor (47) above is also interlinked with the heart metaphor (cf. metaphor 50) when it is said that *wendo wa thakame ndũthiraga ngoroinĩ*, literally translated to, “the love of the blood does not end in the heart.” This also invokes the CONTAINER image schema because of the morpheme {inĩ} which denotes the preposition “in” (cf. Section 6.1.1). Another variant from the blood metaphor is when it is said that love is ‘when the blood has gone up’, that is, *thakame gũthiĩ igũrũ*, a metaphor that utilizes the PATH image schema (cf. Section 6.1.2) to create exhilaration and passion that is naturally created by love. Passion denotes excitement and physiological arousal which is, associated with the experience of the intense emotions that are often observed in people experiencing the thrall of romantic love.

In example (48) below, the importance of sexual intercourse in a person's life is underscored. Gathigia and Ndung'u (2011) note that eating and food are common sources for naming sex organs and sex related actions in Gĩkũyũ. The same can be said of love. For example:

(48) “Wendo nĩ nda” - love is stomach.

Maalej (2004) claims that the role of culture in the conceptualisation of emotion concepts should not be underestimated. Evidence from the data collected from the interviews show that the way to a man's heart is through his stomach. In this regard, girls were, therefore, trained before marriage on the art of cooking good food as a way of making their future husbands happy (Kenyatta, 1938).

A lot of the metaphorical understandings are derived from the experience of our own body (Kövecses, 2009). Since the head is the highest part of the human body, it is, therefore, well mapped to love. The metaphor of the forehead below thus fits the conceptualization of love:

(49) “Wendo ũkĩrĩte gĩthithi” - love is more than the forehead.

The relevance of the head is based on the fact that a human being performs some very important functions with the head such as thinking and making decisions. When it is said that “wendo ũkĩrĩte gĩthithi” (love is more than the forehead), it, therefore, implies that love entails more than prudent reasoning. Metaphor (49) above also points to the fact that love calls for more than the art of logic normally associated with the head. The heart as employed in (50) below and being the place where feelings are located figuratively may be argued to oppose the “head”, the

place where the reason is conventionally placed. Love may require other things like money (cf. metaphor 37) and happiness (cf. metaphor 34) for the love relationship to be successful. Metaphor (49) also cues the EXCESS image schema, a subsidiary the CONTAINER image schema (cf. Section 6.1.1.2) because of the lexeme *ũkĩrĩte* “more than.”

In metaphor (50), the heart metaphor is employed for love. The heart is normally considered the essential body part for a human being because if it stops working, the whole body loses functioning (Barcelona, 1995). “Heart” is, therefore, a prototypical body part for the conceptualization of emotions and other related abstract entities. The heart also conceptualizes other emotions such as compassion, courage and kindness (Pérez, 2008; Kövecses, 1990). Lv and Zhang (2012) argue that since the heart is the most important internal organ, it is always used to express love and love-related emotions. Thus:

(50) “Wendo nĩ ngoro” - love is heart.

Love is also said to “make the heart beat fast”. That is, *wendo ũtũmaga ũhũre ngoro*. In this regard, love creates an important link with the Intentionality Vital relation brought about by the verb *ũtũmaga* meaning ‘causes’ (cf. Section 5.1.7). This is in consonance with Kövecses’ (1986) argument that one of the physiological effects that accompanies love is an increased heart rate. According to Lakoff (1987) too, emotion concepts in human languages, are known to make use of metaphors and metonymies relating to physiological effects and behavioural reactions. The same point is shared by Safara and Bhatia (2009), who argue that romantic love,

being intense longing, is often accompanied by physiological arousal like a rapid heart rate.

Another metaphor of love identified in this study for love is the breast metaphor.

That is:

(51) “Wendo nĩ nyondo” - love is breasts.

First, “nyondo” (breasts) play a key role in sexual arousal during foreplay. Nipple stimulation enhances sexual arousal in majority of women, and it activates the same brain areas as vaginal and clitoral stimulation (Young and Alexander, 2012). According to Levin and Meston (2006), manipulation of the nipples / breasts causes or enhances sexual arousal in “approximately 82% of young women and 52% of young men with only 7–8% reporting that it decreased their arousal” (p.450). This is one of the reasons that make “nyondo” (breasts) relevant for conceptualizing love in Gĩkũyũ. Second, the relevance of “nyondo” (breasts) as a metaphor for “wendo” (love) is based on humans’ experience with the source domain. According to Young and Alexander (2012), men are the only male mammals fascinated by breasts, and women are the only female mammals whose breasts remain enlarged, even when they are not nursing.

Sensory experiences have a significant influence on humans' relationships with their physical world. “Gũtũ” (the ear), with its strong sensory reference, is also used as a metaphor of love. The ear has the ability to break a heart, or destroy one’s emotional well being because it has the ability to hear devastating things

capable of hurting someone. Thus:

(52) “Wendo ndũĩ matũ” - love does not have ears.

“Gũtũ” (the ear), besides being a body part, is significant because it is like the messenger to the heart in terms of things that one hears. The metaphor above implies that love does not listen to logic. The metaphor basically means that one does not listen to the advice of others where love is concerned. This mind-body link employed by this metaphor is also called embodied cognition (Lakoff, 1987). This study, therefore, subsumes the expression under the conceptual metaphor LOVE IS A BODY PART.

#### **4.2.4 LOVE IS FIRE**

Fire is often linked to emotions (Charteris-Black, 2004). For example, LOVE IS FIRE, ANGER IS FIRE, ENERGY IS FIRE, SEXUAL DESIRE IS FIRE, and EMOTION IS FIRE (Lakoff and Turner, 1989; Kövecses and Szabó, 1996; Kövecses, 2002). Specifically, the LOVE IS FIRE cognitive metaphor is conceptualized as a mental relationship between two different conceptual domains of LOVE and FIRE (Lakoff, 1987), in which LOVE receives some characteristics of FIRE through a direct verbal equation. The LOVE IS FIRE metaphorical mapping involves mapping the ontology of fire onto the ontology of love and desire respectively as highlighted in Table 4.12 below:

**Table 4. 11: Mappings of LOVE IS FIRE**

| NO | TARGET DOMAIN (LOVE)                                         | SOURCE DOMAIN (FIRE)                                               |
|----|--------------------------------------------------------------|--------------------------------------------------------------------|
| 1  | Love                                                         | Fire                                                               |
| 2  | Intensity of love                                            | Intensity of the fire                                              |
| 3  | Effects of love on a person, for example, psychological pain | Effects of fire on the entity that is burning, pain caused by fire |
| 4  | The person in love or experiencing love                      | The thing or entity burning or on fire                             |
| 5  | The cause / beginning of love                                | The cause / start of the fire                                      |
| 6  | Reducing / ending of love                                    | Extinguishing the fire /going out of the fire                      |

Three metaphors (3%) of all metaphorical expressions about LOVE identified in the corpus instantiate this conceptual metaphor (cf. Table 4.13).

**Table 4. 12: Metaphors of LOVE IS FIRE**

| NO                             | Gikūyū           | Gloss               | Gender    |           | Education |           | Age       |           | Religion  |           |
|--------------------------------|------------------|---------------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
|                                |                  |                     | M         | F         | Pri       | Post      | 18-35     | 60 above  | Pro (lf)  | Cat (lf)  |
|                                |                  |                     | (lf)      | (lf)      | (lf)      | (lf)      | (lf)      | (lf)      |           |           |
| 1                              | Wendo nĩ ũrugarĩ | Love is warmth      | 16        | 13        | 17        | 12        | 18        | 11        | 17        | 12        |
| 2                              | Wendo nĩ Mwaki   | Love is fire        | 17        | 12        | 18        | 11        | 15        | 14        | 19        | 10        |
| 3                              | Wendo nĩ thitima | Love is electricity | 8         | 5         | 9         | 4         | 10        | 3         | 11        | 4         |
| <b>Total Lexical Frequency</b> |                  |                     | <b>41</b> | <b>30</b> | <b>44</b> | <b>27</b> | <b>43</b> | <b>28</b> | <b>47</b> | <b>26</b> |

Example (6) below, as noted in Section 4.1.1.1 (a), is a direct metaphor related word based on tangibility criterion. The metaphor, being experientially grounded, describes love in terms of its physiological manifestation of high body temperature (Lakoff, 1987). The metonymic principle of “mwaki” (fire) generally implies that the physiological effects of an emotion stand for the emotion (Kövecses, 1986). That is why the conceptualization of LOVE IS FIRE is based on the physiological effect of love. Thus:

(6) “Wendo nĩ mwaki” - love is fire.

According to Kövecses (1990), metaphor (6) above, therefore, emerges from the INCREASE IN BODY HEAT conceptual metonymy either from specification of the body heat to heat of fire, or generalisation of body heat to heat of fire. It is also argued that the rising in body heat can be conceptualized as a definite consequence of the burning of the love fire inside (Kövecses, 1986). Sometimes, the conceptualisation of love as fire also looks at love as something dangerous or even destructive, which can rapidly spread beyond control like a wild fire.

The metaphor of warmth below may also provide a further reason for the aptness of the conceptualization of love. Thus:

(53) “Wendo nĩ ũrugarĩ” - love is warmth.

The primary experience that evokes metaphor (53) above is based upon the fact that we usually feel warm when we are held affectionately (Deignan, 1995). This creates a link between the sense of touch and “ũrugarĩ” (warmth). Ironically, the metaphor of warmth below is also employed during a period when the intensity of



love decreases. However, despite the destruction associated with fire, positive entailments of vitality can also be emphasized by metaphor (53) above. That is, whereas the metaphor of fire may be used to talk about emotions which are strong and often negative, the metaphor “ũrugarĩ” (warmth) may be used to describe emotions that are friendly and positive.

The metaphor of electricity is also aptly used for love. Electricity is a basic part of nature and it is one of the most widely used forms of energy (Baigrie, 2006). It is a ubiquitous form of energy that results from the motion of charged particles, like electrons. Metaphor (54) below employs the heat of electricity to convey its message. Thus:

(54) “Wendo nĩ thitima” - love is electricity.

The relevance of the metaphor is based on the fact that humans have an intimate relationship with electricity because of its importance to the point that it is almost impossible to separate human life from it (Baigrie, 2006). “Thitima” (electricity) is, therefore, a source domain for “wendo” love probably because of the intensity of heat generated in a relationship. The metaphor of “thitima” (electricity) may thus be said to be based on embodied experience. For example, electricity is normally feared because of the shock created upon contact of a (human) body part with naked or live wires. This causes a sufficient current through the skin, muscles or hair. Typically, the expression above is used to describe an injurious exposure to love which is based on the potency of passion. According to Connolly and Goldberg (1999), passion is a temporal precursor of intimacy and commitment in

romantic relationships.

#### 4.2.5 LOVE IS A UNITY OF TWO COMPLEMENTARY PARTS

The LOVE IS A UNITY metaphor denotes a harmonious state of two perfectly fitted parts that complement each other maximally (Kövecses, 1986). Kövecses argues that the UNITY metaphor and its entailments are deeply inculcated culturally to the point that love is regarded as a vital need, on the same level as food or shelter. LOVE IS A UNITY OF TWO COMPLEMENTARY PARTS also fits into the Great Chain of Being metaphor in which love belongs to society, the 3rd level in the Great Chain of Being, while unity of two complementary parts belongs to complex objects, the 7th level (Kövecses, 2002) (cf. Section 1.1). The LOVE IS UNITY conceptual metaphor has the following ontological correspondences which are illustrated in Table 4.14:

**Table 4. 13: Mappings of LOVE IS UNITY**

| NO | Target Domain (LOVE)                                                                 | Source Domain (UNITY)                              |
|----|--------------------------------------------------------------------------------------|----------------------------------------------------|
| 1  | The harmonious love relationship                                                     | The unity of parts                                 |
| 2  | The two lovers in a relationship                                                     | The two complementary parts                        |
| 3  | The beginning of the love relationship                                               | The getting together of two parts                  |
| 4  | Lovers sharing the emotional feeling or bond / attachment of love to an equal degree | The two parts working in harmony                   |
| 5  | Disagreement of lovers                                                               | Parts not working in harmony                       |
| 6  | The partners / lovers splitting up<br>(The end of a love relationship)               | The constituents or parts breaking or splitting up |
| 7  | The intensity of love in the relationship.                                           | The strength of the bond between the parts         |

A total of 20 metaphors collected through interview schedules instantiate the conceptual metaphor LOVE IS UNITY in Gĩkũyũ as shown in Table 4.14 below:

**Table 4. 14: Metaphors of LOVE IS UNITY**

| NO | Gĩkũyũ                             | Gloss                                                    | Gender    |           | Education   |              | Age           |                     | Religion    |             |
|----|------------------------------------|----------------------------------------------------------|-----------|-----------|-------------|--------------|---------------|---------------------|-------------|-------------|
|    |                                    |                                                          | M<br>(lf) | F<br>(lf) | Pri<br>(lf) | Post<br>(lf) | 18-35<br>(lf) | 60<br>above<br>(lf) | Pro<br>(lf) | Cat<br>(lf) |
| 1  | Wendo nĩ<br>ngwatanĩro /<br>ũrũmwe | Love is unity                                            | 21        | 13        | 20          | 14           | 21            | 13                  | 23          | 11          |
| 2  | Wendo nĩ<br>mumunyano              | Love is<br>kissing each<br>other                         | 14        | 22        | 23          | 13           | 24            | 12                  | 20          | 16          |
| 3  | Wendo nĩ<br>kũiguithania           | Love is to<br>agree with<br>each other                   | 16        | 13        | 15          | 14           | 17            | 12                  | 19          | 10          |
| 4  | Wendo nĩ<br>kũrutana ihoru         | Love is to<br>remove<br>loneliness<br>from each<br>other | 16        | 9         | 14          | 11           | 14            | 11                  | 15          | 10          |
| 5  | Wendo nĩ ndĩrĩ<br>na mũthĩ wayo    | Love is the<br>mortar<br>and its<br>pestle               | 5         | 2         | 3           | 4            | 4             | 3                   | 5           | 2           |
| 6  | Wendo nĩ<br>kũmenyana              | Love is to<br>know each<br>other                         | 15        | 10        | 14          | 11           | 16            | 9                   | 15          | 10          |
| 7  | Wendo nĩ wa-<br>eri (andũ erĩ)     | Love is for<br>two                                       | 14        | 17        | 16          | 15           | 16            | 15                  | 13          | 18          |
| 8  | Wendo nĩ<br>gũikarania             | Love is to stay<br>with each<br>other                    | 7         | 15        | 8           | 14           | 6             | 16                  | 8           | 14          |
| 9  | Wendo nĩ<br>gĩkwa na<br>mũkũngũgũ  | Love is a yam<br>and the feli<br>tree                    | 5         | 2         | 3           | 4            | 4             | 3                   | 5           | 2           |
| 10 | Wendo ndũrĩ<br>ngarari             | Love does not<br>have<br>arguments                       | 4         | 7         | 5           | 6            | 6             | 5                   | 3           | 8           |
| 11 | Wendo nĩ<br>kũmanĩrĩria            | Love is to<br>encourage<br>each other                    | 7         | 11        | 8           | 10           | 9             | 12                  | 9           | 9           |
| 12 | Wendo nĩ ũhiki                     | Love is<br>marriage                                      | 14        | 9         | 13          | 10           | 15            | 8                   | 14          | 9           |

|                                |                                |                                                                    |            |            |            |            |            |            |            |            |
|--------------------------------|--------------------------------|--------------------------------------------------------------------|------------|------------|------------|------------|------------|------------|------------|------------|
| 13                             | Wendo nĩ thayũ                 | Love is peace                                                      | 10         | 10         | 11         | 9          | 12         | 8          | 11         | 9          |
| 14                             | Wendo nĩ mĩhĩtũa               | Love is vows                                                       | 8          | 10         | 9          | 9          | 10         | 8          | 11         | 7          |
| 15                             | Wendo nĩ kũĩranĩra / mũĩranĩro | Love is to take care of each other / be concerned about each other | 17         | 18         | 16         | 19         | 17         | 18         | 15         | 20         |
| 16                             | Wendo nĩ ngomanio              | Love is sleeping with each other                                   | 11         | 9          | 10         | 10         | 11         | 9          | 8          | 12         |
| 17                             | Wendo nĩ gwĩkana               | Love is sex                                                        | 12         | 10         | 9          | 13         | 14         | 8          | 8          | 14         |
| 18                             | Wendo nĩ kwonana               | Love is to see each other                                          | 6          | 8          | 9          | 5          | 7          | 7          | 6          | 8          |
| 19                             | Wendo nĩ kũhutania             | Love is to touch each other                                        | 4          | 4          | 5          | 3          | 4          | 4          | 3          | 5          |
| 20                             | Wendo nĩ ciana                 | Love is children                                                   | 10         | 6          | 9          | 7          | 10         | 6          | 7          | 9          |
| <b>Total Lexical Frequency</b> |                                |                                                                    | <b>219</b> | <b>185</b> | <b>218</b> | <b>201</b> | <b>237</b> | <b>187</b> | <b>218</b> | <b>203</b> |

The conceptual metaphor LOVE IS UNITY looks at love as an act of cooperation or union between the two lovers. That is, LOVE IS UNITY implies that the lovers are two equal parts, who need each other and cannot live without each other (Barcelona, 1995). Example (55) indicates that lovers are in agreement and one cannot exist independent of the other. Thus:

(55) “Wendo nĩ ngwatanĩro / ũrũmwe” - love is unity.

The example above also explains that love is a bond between two people that keeps them in love. So when two people share love with each other, intimacy is achieved. This is because lovers prefer each other's company to anyone else's and long to be together as much as possible. According to Hendrick and Hendrick (1992), the spouses' satisfaction with their relationship is assumed to be the prime determinant of marital stability and unity. A relationship based on unity is more

sexually fulfilling and stable than the one based on disunity (Hendrick and Hendrick, 1992).

In example (56), the metaphor of kissing is also used to conceptualize love. Thus:

(56) “Wendo nĩ mumunyanano” - love is kissing each other.

“Mumunyanano” (kissing) is a loving behavior that indicates the emotion of love in the metonymic perspective. Kissing ignites the fires of passion that should be reserved for lovers. The metaphor of kissing for love is thus based on the postulation that emotions will be expressed through the body or parts of the body and one’s feelings. That is, physical agitation stands for the emotion (Ungerer and Schmid, 2001). Similarly, Kövecses (2003) argues that physical agitation stands for love. He adds that kissing is one of the examples of physical agitation. Others are palpitation of the heart (cf. metaphors 50) and increase of body temperature (cf. metaphors 6, 53 and 54).

Exclusivity, another important feature of a successful romantic relationship, is underpinned in metaphor (57). Romantic love is likely to want “an intense, exclusive focus on the partner but not possessiveness or jealousy” (Hendrick and Hendrick, 1992, p. 65). Therefore:

(57) “Wendo nĩ wa-erĩ (andũ erĩ)” - love is for two.

As the metaphor above indicates, romantic and deep, emotional ties are normally reserved only for each other’s partner. For happy couples, the relationship is exclusive by choice and preference with no sense of one partner being the property

of the other (Mellen, 1981). Kövecses believes that people consider a love relationship as two halves: “one half for the lover and another half for the beloved one” (Kövecses, 1986, p.63). The two lovers may be said to be emotionally and socially bonded to each other. This bond is a driving force in creating and maintaining romantic relationships. This seems to be the motivation for metaphor (57) above.

Intimacy is widely understood as a desirable goal for a romantic relationship as in metaphor (58) below:

(58) “Wendo nī gūikarania” - love is to stay with each other.

An important feature implicit in the metaphor above which is typical of unity metaphor is THE STABILITY OF A LOVE RELATIONSHIP IS PHYSICAL STABILITY (Kövecses, 1986). This stability can be perceived as the attachment between lovers as suggested by their desire to stay with each other in a relationship. “Gūikarania” (to stay with each other) implicitly suggests compatibility as a necessary feature in developing a stable loving relationship. Metaphor (58) also underscores Kövecses’ (1986) argument that people in love always want to spend much time together. This plays a pivotal role in the relationship and enhances the capacity for long-term commitment and intimacy. “Gūikarania” (staying together) leads to psychological contentment which is an inherent feature in the conceptualization of LOVE IS UNITY (Barcelona, 1995). Therefore, in a happy and successful relationship, lovers share the feeling of love, probably to an equal degree, and live in a state of harmony (Kövecses, 1988).

Metaphors are often founded on culture and often serve as a good resource for the understanding of cultural beliefs expressed in language (Leung, 2008). In examples (59) and (7) below, analogous situations are expressed in proverbial metaphors when love is compared to ‘a yam and the feli tree’ and ‘the mortar and pestle’. Such proverbs are normally considered the depository of a community’s culture and the essence of accumulated experiences (Emrich, 1972). Therefore, there is a harmonious relationship that exists among these entities creating a better understanding of a person’s experience of romantic love. The proverbial metaphors below thus instantiate the conceptual metaphor LOVE IS UNITY metaphor:

(59) “Wendo nĩ gĩkwa na mūkūngūgū” - love is a yam and the feli tree,

(7) “Wendo nĩ ndĩrĩ na mūthĩrĩ wayo” - love is the mortar and its pestle.

In proverbs (59) and (7) above, for example, the metaphors, “gĩkwa” (a yam), “mūkūngūgū” (the feli tree), “ndĩrĩ” (mortar) and “mūthĩrĩ” (pestle) are all specific-level concepts. According to Gachara, the feli tree has many uses like to support the yam, make a fire lighting equipment called “gĩke,” make mole traps, hang bee hives, hang leaves for goats, and also as firewood. Gachara (2012) also notes that the yam tendril is a creeper and cannot support itself while the feri tree is capable of growing on its own. Therefore, when looked from the patriarchal view of the Gĩkũyũ (Gachara, 2012), the woman depicted as the “gĩkwa” (a yam), is always depicted as dependent on the man, “mūkūngūgū” (the feri tree) for support and protection. Metaphors (59) and (7) above also implicitly point to physical closeness as an inherent feature of romantic love. This is in line with Kövecses’ work (1986), in which he considers physical closeness as the “most characteristic

feature of love” (p.64). Physical closeness as implicitly inferred from the metaphors (59) and (7) above forms the experiential basis of the LOVE IS UNITY conceptual metaphor. Unity and attachment, therefore, form an important relationship. As Hazan and Shaver (1987) note, romantic love is an attachment process. Metaphor (7) above also obliquely falls under the LOVE IS A PLANT metaphor (cf. Section 4.2.8).

In metaphor (60), the importance of mutual agreement in a relationship is emphasized. Thus:

(60) “Wendo nī kūiguithania” - love is to agree with each other.

In example (60), agreement comes out as a vital aspect of a relationship. According to Salvatore and Munoz (2001), agreement brings satisfaction. Satisfaction in love is often linked to happiness (cf. metaphor 34), self-esteem and decreased loneliness (Neto, 2012). Sexual satisfaction is often linked to a healthy disposition and life satisfaction (Apt, Hubert, Pierce and White, 1996). The intimacy component exhibited by metaphor (60) is primarily emotional in nature and involves feelings of “kūiguithania” (agreement) in the relationship. Although this study is not morpho-syntax in orientation, it is pertinent to highlight the presence of the reciprocal morpheme {-an-} in metaphor (60) above that pervades this conceptual mapping. In (60) above, there is reciprocity which is expressed by the usage of the reciprocal morpheme {-an-}. The reciprocal morpheme implies that “kūiguithania” (agreement) is an undertaking that involves both lovers. This reciprocity is in consonance with Soble’s (1990) view that reciprocity is an



inherent feature in a romantic relationship. According to Barcelona (1995), reciprocity is tantamount to the metaphor LOVE IS A COMMODITY IN AN ECONOMIC EXCHANGE (Barcelona, 1995) which this study has conflated to the LOVE IS UNITY metaphor. In this metaphor, love is regarded as a commodity. In an exchange, the two parties give and get something in the deal and this does not necessarily involve money.

Primarily, metaphors (61) and (62) below suggest a state of harmony reached by way of shared love, conceived as a bond between two lovers. The unity of the lovers allows them to remove the uncertainty in their relationship and encourage each other as in the metaphors below. This frees them to devote their efforts to other activities. Consider these examples:

(61) “Wendo nĩ kũrutana ihoru” - love is to remove loneliness from each other,

(62) “Wendo nĩ kũmanĩrĩria” -love is to encourage each other.

Therefore, unity devoid of suffering and loneliness enhances feelings of love, strengthens the lovers’ bonds, giving the lovers even more reason for maintaining their commitment (Cunningham and Antill, 1981). In a context such as the one exhibited by metaphor (61) and (62), there is profound marital satisfaction, stronger attachment to the partner, a smaller frequency of extramarital sexual relations, and less vulnerability to marital dissolution (Kövecses, 1986).

In metaphor (63), the salience of harmony and stability in a relationship is noted. As such, a serious relationship based on trust, respect and devoid of arguments and disagreements is admired. Therefore:

(63) “Wendo ndūrī ngarari” - love does not have arguments.

The metaphor above is based on the fact that romantic love is perceived as the deepest and most intense form of love. Romantic love has an appreciation of trust as an important component. A relationship based on arguments and conflicts is often negatively associated with insecurity, jealousy and the desire to possess another person. On the converse, a relationship that is stable is gratifying leading to psychological contentment (Barcelona, 1995), an inherent feature in the conceptualization of LOVE IS UNITY as also noted in metaphor (63) above.

The importance of romantic love in the contraction of marriage is found in other cultures as well (Levine, Sato, Hashimoto and Verma, 1995). Gĩkũyũ is not an exception as noted in metaphor (64) below. Marriage is the final consequence of a romantic relationship (Cunningham and Antill, 1981). Though arguable, evidence from the data shows that the Agĩkũyũ believe that most people who remain married for long exhibit marital satisfaction. Romantic love justifies marriage and incites legal contracts. Thus:

(64) “Wendo nĩ ũhiki” - love is marriage.

Evidence from the data shows that marriage among the Agĩkũyũ makes one feel committed to one’s beloved so that they can remain steadfast in unconditional love. The metaphor of marriage is also related with the concept of intimacy. This

is because greater intimacy leads to greater passion or commitment, just as greater commitment leads to greater intimacy.

According to the data collected in this study from interviews, a covenant between two lovers and especially married people involves a commitment that should only be broken by death. The covenant binds the lovers in perpetuity to love one another despite the impediments of a relationship. Love is not merely an emotional and ephemeral entity as in metaphor (65), but instead it is a legal mandate intended to be a permanent relationship exemplifying unconditional love as conceptualized in metaphor (64) above and (65) below. Therefore:

(65) “Wendo nĩ mĩhĩtũa” - love is vows.

Evidence from interviews also shows that the Agĩkũyũ believed that vows should be made in an environment of intimacy and eternal commitment to God. Second, when lovers share vows or take an oath, they intend their marriage to be a lifelong covenant between them. Love is, therefore, thought of as a long term vow, involving commitment to the relationship. The vows are normally made to God, to the lovers, to the lovers’ families, and to the lovers’ community.

Love may also refer to an ineffable feeling of tenderly caring for one another as conceptualized in (66) below. Metaphor (66) specifically shows that there is a deep concern for the other's welfare along with a great emotional involvement. For example:

(66) “Wendo nĩ kũĩranĩra / mũĩranĩro” - love is to take care of each other / be concerned about each other.

Although sexual intercourse as a metaphor of love has been glorified in metaphor (60), this study also notes that gratifying the sexual instinct is not the only concomitant of love since romance also needs psychological contentment as in metaphor (66) above. According to Underwood (2009), falling in love with someone reflects “hormonal flux and physical attraction that can actually lead to giving of self for the good of the other” (p. 5). That is why taking care of each other or being concerned about each other is a relevant conceptualization for love.

Metaphor (67) below is grounded on the haptic or kinesthetic sensation. According to Yu (2003), the hand is mostly used for feeling and grasping. Hands are located at the ends of our upper limbs, with the primary functions of locomotion and grasping objects (Yu, 2003). Thus:

(67) “Wendo nĩ kũhutania” - love is to touch each other.

The metaphor of touch is an integral part of love since physical contact is a prerequisite for sex and love. Specifically, sensations are produced by pressure receptors in the skin when there is physical touch. A touch can be gentle, subtle, comforting, and loving depending on the circumstances and the person being touched. Caressing is a form of touch that spells love and affection and connects two individuals in a unique way. The metaphor above is positively viewed since the practice of touching one another or caressing reinforces and strengthens a relationship. That is, it is the conduit between two individuals that allows them to

connect as one.

An experientially-grounded conventional metonymy underlying LOVE IS UNITY metaphor is the SEX FOR LOVE metonymy (Barcelona, 1995). According to Barcelona (1995), sexual activity presupposes intimate physical closeness. In both cases, physical closeness is but one step away from oneness, just as the joining of hands during the wedding ritual is but one step from “the sanctified unity of the two lovers” (Barcelona, 1995, p. 671). Another justification for placing the metaphor of sex for LOVE IS UNITY based on Young and Alexander’s (2012) view that apart from reproduction, sexual intercourse also has the role of creating bonds between people. Neto (2012) also notes that satisfaction with sex life is an important facet of romantic love while Young and Alexander (2012) argue that sex is primarily responsible for triggering the oxytocin hormone that bonds a woman to a romantic partner. Sexual intercourse is a necessary expression of lovers’ feelings for each other and it is sometimes difficult to extricate erotic love from sexual intercourse as they are complementary (Gathigia and Ndung’u, 2011). The metaphors of sexual intercourse in Gĩkũyũ have many variants (cf. Gathigia and Ndung’u, 2011) with subtle differences among themselves. The semi-lexicalized metaphors below are some of the variants for sexual intercourse in Gĩkũyũ which are also identified as metaphors of love in Gĩkũyũ:

(68) “Wendo nĩ gwĩkana” - love is doing each other,

(69) “Wendo nĩ kwonana” - love is seeing each other,

(70) “Wendo nĩ kũmenyana” - love is to know each other,

(71) “Wendo nĩ ngomanio” - love is sleeping with each other.

Gathigia and Ndung’u (2011), for example, note that whereas in English we say “X had sex with Y” or “X and Y had sex,” in Gĩkũyũ, it is X and Y “did” each other as in (68) above. Gathigia and Ndung’u (2011, p. 52) argue that the “implied meaning lies in the conception that a man “does” a woman and a woman is “done” by the man. Gathigia and Ndung’u (2011) note that “If a woman “does” a man, it is assumed in Gĩkũyũ that the woman has manipulated or empowered him through sexual seduction” (p. 52). “Wendo nĩ kwonana” (love is seeing each other) is another GENERIC-IS-SPECIFIC metaphor which falls into the cognitive equation: LOVE IS SEEING (Lakoff and Turner, 1989) for sex. The use of “kũmenyana” (to know each other) implies something about sexuality. “Kũmenyana” (to know each other) has also been used in Genesis 4:1 when we are told that Adam knew Eve and as a result, she conceived (The Holy Bible, 1982). “Wendo nĩ ngomanio” (love is sleeping with each other) also connotes sexuality by the use of the ‘sleep’ metaphor (Gathigia and Ndung’u, 2011, p.73). Metaphors (68-71), therefore, indicate that sexual intercourse is a preeminent form of bringing love into physical reality.

Peace is an abstract entity for conceptualizing love and which is defined differently in different cultures. According to Ishida (1969, pp.135-136), peace is “the will of God, justice” and “prosperity.” This definition gives love sacredness, fairness and hope. Similarly, according to Matsuo (2005), peace can grow in such a society that communicates, cooperates, and values differences. In Gĩkũyũ, spouses

or lovers are socially expected to maintain peace in the relationship by being respectful and cooperative with each other. Metaphor (72) below is grounded on such an abstraction. Therefore:

(72) “Wendo nĩ thayũ” - love is peace.

The concept of peace is the antonym of war. Evidence from the data collected from the interviewees shows that war is negatively perceived, while peace is positively valued. As such, war is something to be avoided, while peace is something to be cherished. The metaphor above, therefore, has positive connotations for love in Gĩkũyũ.

The Agĩkũyũ believe that the ultimate purpose of human beings is to breed and have children and continue the next generation (Ishii, 1997). Almost everything in their life is geared towards that goal. Children were much valued and having many descendants was a symbol of honor and continuity for fathers, while mothers expected being taken care of in old age (Waiyaki, 1993). That is why the metaphor below which puts premium on children is appropriately used to conceptualize love in Gĩkũyũ. For example:

(73) “Wendo nĩ ciana” - love is children.

Since the survival of species is the ultimate quest in all living creatures, the relevance of the metaphor above is, therefore, based on the Agĩkũyũ’s belief that romantic love exists because of the need for a biological mechanism to facilitate reproduction (Waiyaki, 1993). That is why children are held so highly and a family without children is seen to be incomplete.

#### 4.2.6 LOVE IS FOOD

The metaphor LOVE IS FOOD and sometimes NUTRIENT as posited by Kövecses (1986) looks at the concept of love as something edible and indispensable. The indispensability of food to the survival of human beings is emphasized in this conceptual metaphor. In this conceptual metaphor, love is juxtaposed with eating, a physical process, by the similar grounds which exist between food and love. Food and love are, therefore, seen as “objects of consumption, which generate physical gratification, and which may, at times and owing to excesses, cause gluttony” (Bialostok, 2002, p.353). Table 4.16 displays the ontological correspondences of the metaphor LOVE IS FOOD.

**Table 4. 15: Mappings of LOVE IS FOOD**

| NO | TARGET DOMAIN (LOVE)                    | SOURCE DOMAIN (FOOD)               |
|----|-----------------------------------------|------------------------------------|
| 1  | Love                                    | Food                               |
| 2  | Sexual satisfaction                     | Physical satisfaction              |
| 3  | Insatiable sex drive                    | Gluttony                           |
| 4  | Longing for love (thirst for sex)       | Longing for food (hungry for food) |
| 5  | Poorly expressed love / unrequited love | Poorly cooked food                 |

The conceptual metaphor LOVE IS FOOD accounts for twelve (12%) metaphor related words of love in *Gīkūyū* collected from the interviews. According to Gathigia and Ndung’u (2011), there is a relationship between love and sex. The metaphors of LOVE IS FOOD equate women to sex objects, reducing them to the status of objects, with the concomitant implication of powerlessness, inanimacy



and procurability (Hines, 2000). Table 4.17 below displays the metaphors of LOVE IS FOOD in Gĩkũyũ:

**Table 4. 16: Metaphors of LOVE IS FOOD**

| NO                             | Gĩkũyũ          | Gloss             | Gender    |           | Education   |              | Age           |                     | Religion    |             |
|--------------------------------|-----------------|-------------------|-----------|-----------|-------------|--------------|---------------|---------------------|-------------|-------------|
|                                |                 |                   | M<br>(lf) | F<br>(lf) | Pri<br>(lf) | Post<br>(lf) | 18-35<br>(lf) | 60<br>above<br>(lf) | Pro<br>(lf) | Cat<br>(lf) |
| 1                              | Wendo nĩ nyama  | Love is meat      | 8         | 6         | 7           | 7            | 9             | 5                   | 8           | 6           |
| 2                              | Wendo nĩ cukari | Love is sugar     | 9         | 8         | 10          | 7            | 11            | 6                   | 9           | 8           |
| 3                              | Wendo nĩ cama   | Love is sweet     | 5         | 4         | 6           | 3            | 5             | 4                   | 6           | 3           |
| 4                              | Wendo nĩ kīgwa  | Love is sugarcane | 4         | 3         | 2           | 2            | 3             | 4                   | 5           | 2           |
| 5                              | Wendo nĩ ũkĩ    | Love is honey     | 3         | 2         | 2           | 3            | 4             | 1                   | 2           | 3           |
| 6                              | Wendo nĩ mūrĩo  | Love is sweetness | 10        | 8         | 9           | 9            | 7             | 11                  | 11          | 7           |
| 7                              | Wendo nĩ irio   | Love is food      | 15        | 12        | 14          | 13           | 16            | 11                  | 16          | 11          |
| 8                              | Wendo nĩ thwiti | Love is a sweet   | 12        | 10        | 11          | 11           | 13            | 9                   | 14          | 8           |
| 9                              | Wendo nĩ itumbĩ | Love is an egg    | 5         | 4         | 6           | 3            | 4             | 5                   | 6           | 3           |
| 10                             | Wendo nĩ mūrūrũ | Love is bitter    | 14        | 11        | 13          | 12           | 15            | 10                  | 13          | 12          |
| 11                             | Wendo nĩ itunda | Love is a fruit   | 6         | 4         | 5           | 5            | 7             | 3                   | 6           | 4           |
| 12                             | Wendo nĩ maguta | Love is oil       | 5         | 3         | 4           | 4            | 6             | 2                   | 5           | 3           |
| <b>Total Lexical Frequency</b> |                 |                   | <b>96</b> | <b>75</b> | <b>89</b>   | <b>79</b>    | <b>100</b>    | <b>71</b>           | <b>101</b>  | <b>70</b>   |

Evidence from metaphors collected from the interviews shows that the Agĩkũyũ experiences with different types of food provide an experiential model for people to perceive love. Love in Gĩkũyũ may be referred to as *mũrũrũ* ‘bitter’ as in metaphor (74) below when we relate love to the troubles of love, for example, unrequited love. Thus:

(74) “Wendo nĩ *mũrũrũ*” - love is bitter.

The relevance of the metaphor above is grounded on the reasoning that bitter food is difficult to chew because of its unpleasant taste and pungency. The metaphor is also based on the gustatory sensation system since it can be concluded that bad consequences of love are likely to be associated with bitter tastes while sweet tastes can be linked to positive emotions. The antonym to metaphor (74) is metaphor (77). Metaphor (74) above utilizes the gustatory sense in the conceptualization of love. The metaphor is, therefore, consistent with Yang’s (2008) view that as an emotion, love can be felt by senses.

According to evidence from the interviews, the metaphor of food is a common conceptualization of love in Gĩkũyũ. The metaphor of “*irio*” (food) concurs with Allan and Burridge (2006) claim, that “food is often the prelude to sex since eating and love-making go together” (p. 190). Gathigia and Ndung’u (2011) also note that owing to the importance of food in our lives as a source of sustenance and pleasure, the metaphor of food is commonly used as a source domain mapping for sexual intercourse. Esenova (2007) too notes that people have a tendency to associate good emotions with sweet food (cf. metaphors 2, 75, 77, 78 and 79) and

bad emotions with bitter food. Therefore, our aversion to distasteful foods and our attraction to tasty foods is an experiential ground for attributing sweetness to positive aspects (Crespo-Fernández, 2008). Consider the example:

(2) “Wendo ñĩ irio” – love is food.

Since love is “irio” (food), the physical sensation of hunger may be said to refer to the desire to be loved. Hungering for love is, therefore, a meaning that is primarily grounded in people’s ordinary body experiences. Intriguingly, the relationship between “irio” (food) and optimism is also underscored. Liebowitz (1983), for example, poignantly remarks that a person in love feels more attractive, confident, capable, optimistic about the future, more energetic, and in need of less food and sleep. That would imply that a person who has been rejected by a lover would feel unattractive, incapable, diffident and in need of much food and sleep.

The appropriateness of metaphor (4) below can be explained by the fact that fruits were considered an important source of food in human evolution (Esenova, 2007). For example, as in the metaphor:

(4) “Wendo ñĩ itunda” - love is a fruit.

The fruit metaphor above for love may be interpreted in two distinct ways. For example, less intimate forms of emotions are normally associated with an unripe fruit and more intimate forms with ripe fruit (Esenova, 2007). That is, the initial stage of an emotion correlates with an unripe fruit and later stages of a relationship with a ripe one. Positive and negative emotions may, therefore, be associated with sweet and bitter fruits, respectively, and such associations may stem from our

experiences in our evolutionary past (Esenova, 2007). That is why the metaphor is germane to the discussion of this conceptualization.

Appetite is a powerful force that shapes much of human behavior and, therefore, may be a potent source of motivated cognition (Kunda, 1990). Meat is one of the food items that is a source of such motivation. According to Fiddes (1991), meat is central to most people's diets and is a focus of people's culinary enjoyment. The metaphor of meat below as a source domain of love provides insights into how cognitive processes function in the conceptualization of abstract phenomena. For example:

(3) “Wendo nĩ nyama” - love is meat.

The relevance of metaphor (3) above is due to the fact that meat is normally cooked during important cultural activities among the Agĩkũyũ as evidenced in the data (Hoorweg and Niemeyer, 1980). Agĩkũyũ men would consume considerable quantities of meat while women and children, however, ate much less meat than men because they were often not allowed to be present at ceremonial occasions and, if allowed to be present; they were usually given the “less favoured parts of the animal” (Leaky, 1977, p. 255). Therefore, as Rozin (1996) notes, culinary practices are not only sources of pleasure but are also important sources of the meaning embedded within culture. Kövesces (2006) also argues that since sexual desire is hunger, appetizing food like in metaphor (3) above is normally used to conceptualize sexual intercourse.

The sensory modality of gustatory (taste) is also instantiated when giving meaning to love in Gĩkũyũ. The salient feature of metaphors (75), (76), (77) and (78) below is ‘sweetness’. For metaphors (75) and (77) below, the lexical process of borrowing is employed. The terms “cukari” (sugar) and “thwiti” (sweet) are nativised loan words from English. Metaphors (75), (76), (77), (78) and (79) allude to food and the sense of taste and play an important role in conceptualizing love. The food domain involves the embodied experience of taste as in metaphor (76). Consider the food metaphors below:

- (75) “Wendo nĩ cukari” - love is sugar,
- (76) “Wendo nĩ cama” - love is sweet,
- (77) “Wendo nĩ thwiti” - love is a sweet,
- (78) “Wendo nĩ kīgwa” - love is sugarcane,
- (79) “Wendo nĩ itumbĩ” - love is an egg.

Metaphor (78) above is also relevantly mentioned in the context of love. Gathigia and Ndung’u (2011) note that “kũrĩa kīgwa” (eating the sugarcane), is a euphemism for sexual intercourse among the Agĩkũyũ. Therefore, “kīgwa” for ‘sugarcane’ may also be understood as a metaphor for love or sex. In (79) above, the importance of eggs to people make the culinary metaphor an integral source domain for love. First, eggs are tasty and delicious and as Crespo-Fernández (2008) notes, a tasty food is an experiential ground for attributing sweetness to positive aspects. Second, eggs are brittle and require delicate handling. Therefore, love too requires cautious handling and meticulous attention.

Metaphor (80) below encapsulates the salience of pleasure associated with love. The metaphor “mũrĩo” (sweetness) embodies the sweetness mutually attainable by lovers. Love is regarded as something inexorably desirable and pleasurable in itself. Consider the example:

(80) “Wendo nĩ mũrĩo” - love is sweetness.

“Mũrĩo” (sweetness) is probably based on the belief that love is so sweet to eat but it can also have a bitter aftertaste especially in a case of unrequited love. The embodied experiences associated with the metaphor “mũrĩo” (sweetness) point to the relevance of embodiment in accounting for love, hence evoking physical and cultural specifications. Linguistic expressions which describe physiological, expressive or behavioural reactions can be considered metonymies, in the sense that there is a relation of representation between these and the concept of love. However, the interactions of metonymy and metaphor are sometimes so intricate that the boundary may be said to form not a dichotomy but a continuum (Barcelona, 1998).

The culinary metaphor of honey is also used to conceptualize love. Our experience with honey makes it a concrete source for conceptualizing love. For example:

(81) “Wendo nĩ ũkĩ” - love is honey.

The appropriateness of metaphor (81) above is based on a number of reasons. First, honey is a prototypical domain characterized by its sweetness. In addition to its sweetness, honey has nutritional benefits as well as remedial benefits. Therefore, the saccharine taste of sweet food provides us with an experiential

model for the conceptualization of the phenomenon of love. On the converse, the bitter taste of certain food types represents an active feature in people's understanding of love.

In a love relationship, respect, admiration, responsibility, caring for each other and effective planning are some of the salient ingredients (Kolodny, 2003). Love, just like cooking, is an activity that calls for proper planning for it to work. Oil binds all the ingredients together (Pockenpaugh and Poleman, 1996). Therefore, the metaphor, “maguta” (oil), is relevant in the sense that it brings the lovers together and gives an extra dimension of unity of the lovers. That is, “maguta” (oil) is the glue that makes a relationship cohesive. Therefore:

(82) “Wendo nĩ maguta” - love is oil.

Apart from enhancing the palatability of food, “maguta” (oil) also plays a vital role in regulating the metabolic functions of the body (O'Brien, 1998). Therefore, love, is what makes a relationship palatable and regulates a relationship. The right cooking oil can give you the best benefits in terms of taste, texture and nutrition (O'Brien, 1998). Thus, lovers require the right (oil) “maguta” for a relationship to succeed.

#### 4.2.7 LOVE IS A JOURNEY

When people think of love as a journey, we think of it as having destinations and paths. LOVE IS A JOURNEY metaphor has also been extensively explored by different cognitive linguists (cf. Lakoff and Johnson, 1980; Lakoff, 1993; Kövecses, 2002). The LOVE IS A JOURNEY metaphor produces the following entailments in Table 4.18 below. Table 4.18 below contains a set of ontological correspondences between the JOURNEY domain and the LOVE domain. Some of these mappings highlighted in Table 4.18 below are also found in Kövecses (2002) and Lakoff (1993):

**Table 4. 17: Mappings of LOVE IS A JOURNEY**

| NO | TARGET DOMAIN (LOVE)                           | SOURCE DOMAIN (JOURNEY)                                           |
|----|------------------------------------------------|-------------------------------------------------------------------|
| 1  | Love                                           | Journey                                                           |
| 2  | Lovers (the persons engaged in a relationship) | Travellers in a journey                                           |
| 3  | The love relationship                          | Means of transport                                                |
| 4  | Lovers' common goals / lovers' purposes        | Passengers' common destinations                                   |
| 5  | The means for achieving purposes               | The routes of a journey                                           |
| 6  | Difficulties in the love relationship          | Impediments to travel / difficulties /obstacles along the journey |
| 7  | Events in the relationship                     | Events during the journey                                         |
| 8  | Progress made in the relationship              | Distance covered or travelled                                     |
| 9  | Things the partners gauge their progress by    | Landmarks in a journey                                            |
| 10 | Choices to make in a love relationship         | The decisions about which way to go (crossroads)                  |



As noted in Table 4.18, the ontological correspondences that constitute the LOVE IS A JOURNEY metaphor map the ontology of travel onto the ontology of love (Lakoff and Johnson, 1980). By doing so, they map the scenario about travel onto a corresponding love scenario in which the corresponding alternatives for action are seen. The conceptual metaphor LOVE IS A JOURNEY accounts for eight (8%) of the metaphors of love in Gikũyũ collected from the interviews as indicated in Table 4.19 below:

**Table 4. 18: Metaphors of LOVE IS A JOURNEY**

| NO                             | Gikũyũ                      | Gloss                   | Gender    |           | Education   |              | Age               |                     | Religion    |             |
|--------------------------------|-----------------------------|-------------------------|-----------|-----------|-------------|--------------|-------------------|---------------------|-------------|-------------|
|                                |                             |                         | M<br>(lf) | F<br>(lf) | Pri<br>(lf) | Post<br>(lf) | 18-<br>35<br>(lf) | 60<br>above<br>(lf) | Pro<br>(lf) | Cat<br>(lf) |
| 1                              | Wendo nĩ rūgendo / thabariĩ | Love is a journey       | 10        | 8         | 9           | 9            | 11                | 7                   | 10          | 8           |
| 2                              | Wendo wanjagia na ikinya    | Love starts with a step | 10        | 9         | 11          | 8            | 12                | 7                   | 10          | 9           |
| 3                              | Wendo nĩ ihenya             | Love is race            | 6         | 5         | 7           | 4            | 6                 | 5                   | 7           | 4           |
| 4                              | Wendo nĩ gũka ũkaga         | Love comes              | 3         | 2         | 1           | 4            | 2                 | 3                   | 4           | 1           |
| 5                              | Wendo nĩ rūgano             | Love is narrative       | 4         | 1         | 3           | 2            | 3                 | 2                   | 2           | 3           |
| 6                              | Wendo nĩ ũraga              | Love gets lost          | 8         | 6         | 7           | 7            | 6                 | 8                   | 10          | 4           |
| 7                              | Wendo umaga kũraihi         | Love comes from far     | 13        | 11        | 14          | 10           | 15                | 9                   | 14          | 10          |
| 8                              | Wendo ndũrĩ mũthia          | Love is endless         | 8         | 5         | 7           | 6            | 9                 | 4                   | 5           | 8           |
| <b>Total Lexical Frequency</b> |                             |                         | <b>62</b> | <b>47</b> | <b>59</b>   | <b>50</b>    | <b>64</b>         | <b>45</b>           | <b>62</b>   | <b>47</b>   |

The conceptual metaphor LOVE IS A JOURNEY has the motif of journey as the common thread. Specifically, metaphor (83) implicitly points out the gradual nature of love, that is, it has a starting point and then it moves towards its target destination. For example:

(83) “Wendo nĩ rūgendo /thabarĩ” - love is journey,

(84) “Wendo wanjagia na ikinya” - love starts with a step.

Metaphor (85) looks at love as a race. A race can be defined as the act of moving quickly or swiftly (Rundell and Fox, 2007). It is a means of locomotion that enables us to advance rapidly on foot. Therefore:

(85) “Wendo nĩ ihenya” - love is a race.

In the metaphors below, the relation between the source of personification and the target of personification is reiterated as noted in Section 4.1.1.3. The study notes that if ‘love comes’ as indicated by metaphor (10), then it can also get lost as in metaphor (11). Metaphor (11) also has the negative connotation that love is not from within and that is it is influenced by external forces. Metaphor (12) also gives an inference to the impermanence of love; it is ephemeral. Metaphor (12) implies that love is not sudden; it is gradual. Consider the examples below:

(10) “Wendo nĩ gũka ũkaga” - love comes,

(11) “Wendo nĩ ũraga” - love gets lost,

(12) “Wendo umaga kũraihi” - love comes from far.

Metaphor (86) below conceptualizes love as a narrative. A narrative, according to Abbott (2002), is a depiction of a journey. It is any account of connected events, presented to a reader or listener in a sequence of written or spoken words, or in a sequence of (moving) pictures (Abbott, 2002). A narrative is, therefore, the telling of a happening or connected series of happenings, whether true or fictitious (Abbott, 2002). Thus:

(86) “Wendo nĩ rūgano” - love is a narrative.

If love is a narrative as depicted in metaphor (86), the protagonists are lovers, the plot corresponds to the series of events in the lovers’ relationship, the climax of the narrative may be the marriage of the lovers and the end of the narrative corresponds to the dissolution of the relationship. A narrative normally arrives at a target destination, fulfilling its reason for having been told. According to Sternberg (1998), people “enter into relationships with (unconsciously known) ideal story plots with slots waiting to be filled” (p.71).

Although metaphor (86) above looks at the temporal nature of love, metaphor (87) below glorifies romantic love as permanent and unconditional. For example, if love is endless, it implies that it covers a certain route and lasts eternally, and, thus, eternity can be considered an endless stretch in space:

(87) “Wendo ndũrĩ mũthia” - love is endless.

Therefore, though love is intangible, it does exist in a space, even if the space is boundless as in metaphor (87) above. Thus, love as an endless metaphor is an unparalleled experience, conceptualised as a journey to a mesmerizing untrodden

realm.

#### **4.2.8 LOVE IS A PLANT**

One of the most fundamental human experiences is that of agriculture (Esenova, 2007). Human beings have centuries of agricultural experience and tremendous knowledge about plants (Esenova, 2007). It is, therefore, a natural thing for human beings to find similarities between plants and themselves. According to Lakoff and Turner (1989) in order to understand any target domain one has to have “appropriate knowledge of that source domain” (p.60). According to Kövecses (2002), the plant as a source domain is a common conceptualization of abstract complex systems. That is, love belongs to society, the 3rd level in the Great Chain of Being metaphor, while plant is in the 5th level (Kövecses, 2002). Table 4.20 below displays the ontological mappings of LOVE IS A PLANT in Gĩkũyũ. Some of the ontological mappings highlighted below are adopted from the SOCIAL ORGANIZATIONS ARE PLANTS (cf. Kövecses, 2002). Esenova (2007) argues that in the EMOTIONS ARE PLANTS metaphor, stages of plant growth are systematically mapped onto the stages of emotion development. In the plant metaphor, stages of plant growth are systematically mapped onto the stages of love (cf. Table 4.19). Thus, we make use of all the stages of plant growth in our abstract conceptualization as shown in Table 4.20 below:

**Table 4. 19: Mappings of LOVE IS A PLANT**

| NO | TARGET DOMAIN (LOVE)                                                                | SOURCE DOMAIN (PLANT)                                                  |
|----|-------------------------------------------------------------------------------------|------------------------------------------------------------------------|
| 1  | Love                                                                                | Plant                                                                  |
| 2  | The early stages of a love relationship / nascent feelings of love starting to grow | The sprouting period                                                   |
| 3  | The blossoming of love                                                              | Growth of a plant / the budding of a plant                             |
| 4  | Death of love                                                                       | Death of a plant / withering                                           |
| 5  | Love requires attention for growth                                                  | A plant, for example, requires fertilizer, manure and water            |
| 6  | Love involves emotional growth.                                                     | Plants involve physical growth                                         |
| 7  | The origin of love                                                                  | The root of the plant                                                  |
| 8  | Reducing love                                                                       | Removing a part of the plant                                           |
| 9  | The most successful period of a love relationship                                   | The flowering of a plant                                               |
| 10 | Beneficial consequences of a love relationship, for example, children               | The production of fruits                                               |
| 11 | Wooing and enticing                                                                 | Planting a seed, a seed undergoing a dormant period before germination |
| 12 | A relationship with a strong bond                                                   | A strong plant                                                         |
| 13 | A relationship with a weak bond                                                     | A weak plant                                                           |

The conceptual metaphor LOVE IS A PLANT accounts for seven (7%) of the metaphors of love in Gikūyū collected from the interviews. Table 4.21 below displays the metaphors of LOVE IS A PLANT:

**Table 4. 20: Metaphors of LOVE IS A PLANT**

| NO                             | Gĩkũyũ                                               | Gloss                                                                                                   | Gender    |           | Education   |              | Age               |                     | Religion    |             |
|--------------------------------|------------------------------------------------------|---------------------------------------------------------------------------------------------------------|-----------|-----------|-------------|--------------|-------------------|---------------------|-------------|-------------|
|                                |                                                      |                                                                                                         | M<br>(lf) | F<br>(lf) | Pri<br>(lf) | Post<br>(lf) | 18-<br>35<br>(lf) | 60<br>above<br>(lf) | Pro<br>(lf) | Cat<br>(lf) |
| 1                              | Wendo nĩ<br>mũmera                                   | Love is a<br>plant                                                                                      | 9         | 9         | 10          | 8            | 11                | 7                   | 10          | 8           |
| 2                              | Wendo nĩ<br>ihũa                                     | Love is a<br>flower                                                                                     | 15        | 16        | 17          | 14           | 18                | 13                  | 16          | 15          |
| 3                              | Wendo nĩ<br>mũtĩ<br>ũrakũra                          | Love is a<br>tree that is<br>growing                                                                    | 6         | 9         | 10          | 5            | 11                | 4                   | 8           | 7           |
| 4                              | Wendo nĩ<br>mbembe<br>ya<br>gĩthigũ                  | Love is a<br>maize<br>variety that<br>has big<br>grains and is<br>resistant to<br>pests and<br>diseases | 5         | 4         | 4           | 5            | 4                 | 5                   | 6           | 3           |
| 5                              | Wendo<br>nĩ<br>mĩigua                                | Love is<br>thorns                                                                                       | 5         | 6         | 4           | 7            | 6                 | 5                   | 7           | 4           |
| 6                              | Wendo nĩ<br>ithangũ                                  | Love is a<br>leaf                                                                                       | 4         | 2         | 2           | 4            | 4                 | 2                   | 2           | 4           |
| 7                              | Wendo nĩ<br>rwamba<br>rwa<br>kĩgunyũ<br>kana<br>mũtĩ | Love is like<br>a plant's<br>bristles /<br>caterpillar's<br>bristles                                    | 0         | 1         | 0           | 1            | 1                 | 0                   | 1           | 0           |
| <b>Total Lexical Frequency</b> |                                                      |                                                                                                         | <b>44</b> | <b>47</b> | <b>47</b>   | <b>44</b>    | <b>55</b>         | <b>36</b>           | <b>50</b>   | <b>41</b>   |

Most metaphors instantiating the LOVE IS A JOURNEY conceptual equation have strong positive evaluations. Kövecses (2002) found that plants are one of the most common source domains for metaphorical mapping. Plants provide humans with shelter, food, medicine, clothing and so on. Since the Agĩkũyũ are mainly agriculturalists (Ishii, 1997) and plants are an important part of their ecosystem, this forms the basis of their conceptualization of love as below:

(88) “Wendo nĩ mūmera” - love is a plant,

(89) “Wendo nĩ mũtĩ ũrakũra” - love is a tree that is growing.

According to Esenova (2007), emotion metaphors like love are motivated by human experience of plants. This is the basis of metaphor (88) and (89) above in relation to emotion. Esenova also notes that a plant growing bigger may be comparable to an intensifying emotion while a deeply rooted plant maps with a strongly felt emotion. In addition, the plant is mapped with the heart while the physical pain caused by thorns is the emotional pain experienced in a love relationship. According to metaphors (88) and (89) above, a strong plant may be compared to a relationship that has a strong bond. Esenova (2007) argues that some emotions or states like acquaintance, friendship and love are seen as different points lying on the same continuum of a plant development. Therefore, the different stages of the growth of a plant correspond to the various developmental stages of a love relationship.

A flower is a source of pleasure and it induces feelings of happiness. Evidence from the data collected from the interviewees shows that among the Agĩkũyũ,

flowers are normally given out during the most important events of life like weddings and funerals. So, when the metaphor of a flower as a symbol of love is used, it implies that love is an important and valuable thing. For instance:

(90) “Wendo nĩ ihũa” - love is a flower.

A flower also has specific mappings like the fluorescence of the flower corresponding to the fast development of a love relationship; the flower’s full bloom or beauty corresponding to the love relationship reaching its pleasant stage, and the scent or fragrance of the flower corresponding to the sweetness of the love relationship. In addition, just like a flower opens up and then withers after sometime, the same case may happen to love. This implies that love can blossom and wither or die with time. The aspect of ephemerality of love is, therefore, implicit in the metaphor (90) above.

Metaphor (91) below is also used to conceptualize love despite its contradictory interpretations. Thus:

(91) “Wendo nĩ ithangũ” - love is a leaf.

First, unlike flowers (metaphor 90 above) whose blossoms are always so short-lived, leaves take a longer period of growth from the tender bud, to the small but rapidly growing leaflet to the mature and robust leaf. The metaphor also has the implicit meaning of ephemerality of love since most leaves do wither and die. Therefore, metaphor (91) above acquires a powerful message of both the fragility and the durability of life.



Metaphor of maize (92) below may be said to be a novel imaginative metaphor representing a new way of thinking. According to Lakoff and Johnson (1980), a novel metaphor is a metaphor not used to structure part of our normal conceptual system but as a new way of thinking about something. Maize (*zea mays*) is one of the world's most important crop plants (Iken and Amusa, 2004). Like many other grasses, maize is wind pollinated and is a natural cross-pollinator. However, maize is particularly amenable to genetic analysis owing to its monoecious floral development, wherein unisexual male and female flowers are borne on separate stems (Iken and Amusa, 2004). Among the Agĩkũyũ, maize is the staple food and which can be roasted or boiled on the cob when fresh, although usually the grains are removed from the cob boiled together beans to make *githeri*. Further, maize flour is also used to make porridge and *ugali*. Thus:

(92) “Wendo nĩ mbembe ya gĩthigũ” - love is a maize variety that has big grains and is resistant to pests and diseases.

*Mbembe ya gĩthigũ* is that type of maize that produces big and broad grains and is resistant to tough weather conditions, diseases and pests. Despite weed infestation, this maize variety, interestingly, does not reduce its yields or production. When one says that love is *mbembe ya gĩthigũ* the implication behind this metaphor is that this is love that continues to blossom despite disappointments, miseries, pain, calamities or other unpleasant challenges. It is a relationship that stands almost insurmountable problems to succeed.

Some plants, especially roses bear sharp and woody spines (Esenova, 2007). The metaphor of thorns normally has strong negative connotations since we experience a sharp physical pain if the spines or thorns prick us (Esenova, 2007). This metaphorical conceptualization stems from a more general metaphor, EMOTIONAL PAIN IS PHYSICAL PAIN (Esenova, 2007). This experience has been carried over to the domain of emotions and we speak of emotional pain in terms of physical pain caused by thorns. Therefore:

(93) “Wendo ñĩ mĩgua” - love is thorns.

The metaphor of thorns may, therefore, also symbolize physical grief, bitterness, hurt and irritation in a relationship. The expression “wendo ñĩrĩ mĩgua” (love has thorns), is a warning to people that there is misery, disappointment and disagreeable experiences of life occurring at every stage of a love relationship. That is, we need to be careful that love is not all about pleasure. In spite of the negative connotations associated with the metaphor above, Charteris-Black’s (2004) argues that plant metaphors are normally associated with strong positive evaluations.

A caterpillar has spiny bristles or long fine hair-like setae (Soble, 1995). The bristles on a caterpillar are also called setae or urticating hairs (Malaque et al., 2006) and are a defence measure against predation. Some plants like napier grass too have bristles that lodge in the skin or mucous membranes and cause irritation. It is because of this discomfort caused by the bristles that people conceptualize love negatively as in the expression below:

(94) “Wendo nĩ rwamba rwa kĩgunyũ kana mũtĩ” - love is a plant’s bristles / caterpillar’s bristles.

Contact with either a caterpillars’ bristles or a plant’s bristles causes local symptoms such as intense heat, pain, itching or a sharp stinging sensation. Skin rashes are the most common symptoms of the caterpillar’s or plant’s bristles. The skin reaction may cause a high degree of discomfort. The metaphor, therefore, warns lovers of the unpleasant consequences that may come about in the course of being in love.

#### 4.2.9 LOVE IS BONDAGE

The basis of this conceptual metaphor is the belief that love involves bondage since when you truly love someone, this gives them power to influence your emotions, your actions and desires. Bondage can actually reinforce love in a positive relationship. Sometimes, it provides excitement, passion and even joy to both the dominant and the dominated partner. Table 4.22 below displays the ontological mappings of LOVE IS BONDAGE in Gĩkũyũ:

**Table 4. 21: Mappings of LOVE IS BONDAGE**

| NO | Target Domain (LOVE)           | Source Domain (BONDAGE)   |
|----|--------------------------------|---------------------------|
| 1  | Being in love                  | Being in bondage          |
| 2  | Lovers                         | Prisoners                 |
| 3  | The period in the relationship | The period in bondage     |
| 4  | Reason for falling in love     | Reason for incarceration  |
| 5  | Bonded by feelings             | Tied by chains / Shackles |
| 6  | Release from frustrations      | Release from prison       |

The conceptual metaphor LOVE IS BONDAGE accounts for six (6%) of the metaphors of love in Gĩkũyũ as shown in Table 4.23 below:

**Table 4. 22: Metaphors of LOVE IS BONDAGE**

| NO                             | Gĩkũyũ                            | Gloss                    | Gender    |           | Education   |              | Age           |                     | Religion    |             |
|--------------------------------|-----------------------------------|--------------------------|-----------|-----------|-------------|--------------|---------------|---------------------|-------------|-------------|
|                                |                                   |                          | M<br>(lf) | F<br>(lf) | Pri<br>(lf) | Post<br>(lf) | 18-35<br>(lf) | 60<br>above<br>(lf) | Pro<br>(lf) | Cat<br>(lf) |
| 1                              | Wendo nĩ<br>ũkombo                | Love is<br>slavery       | 14        | 11        | 13          | 12           | 13            | 12                  | 15          | 10          |
| 2                              | Wendo nĩ<br>gĩkerenge /<br>mũtego | Love is a trap           | 11        | 3         | 10          | 4            | 12            | 2                   | 10          | 4           |
| 3                              | Wendo nĩ<br>njera                 | Love is a<br>prison      | 13        | 5         | 14          | 4            | 12            | 6                   | 11          | 7           |
| 4                              | Wendo nĩ<br>kĩoho                 | Love is a<br>sentence    | 4         | 8         | 7           | 5            | 9             | 3                   | 7           | 5           |
| 5                              | Wendo nĩ<br>mũrigo                | Love is a<br>burden      | 6         | 3         | 5           | 4            | 5             | 4                   | 7           | 2           |
| 6                              | Wendo nĩ<br>wohi                  | Love is being<br>trapped | 9         | 5         | 8           | 6            | 10            | 4                   | 7           | 7           |
| <b>Total Lexical Frequency</b> |                                   |                          | <b>57</b> | <b>35</b> | <b>57</b>   | <b>35</b>    | <b>61</b>     | <b>31</b>           | <b>57</b>   | <b>35</b>   |

The common thread in the metaphors in this conceptual equation is that a person is viewed as confined when his / her movements are impeded. A person is seen as a slave as in metaphor (95) below or as a prisoner who cannot escape from bondage. Sometimes, love is viewed as “a trap” designed to snare people into marriage as in metaphor (96) below. Therefore, love is “slavery” as in (95), “a trap” as in (96), creating the impediments which do not allow the subject to move (cf. the

CONTAINER schema). Consider the metaphors below:

(95) “Wendo nĩ ũkombo” - love is slavery / bondage,

(96) “Wendo nĩ gĩkerenge / mĩtego” - love is a trap.

In (97) below, being in love is tantamount to being in prison, the crime is falling in love, the punishment is getting a sentence as in (97), while the cellmate is the spouse. The person in love, therefore, must suffer through the turmoil of the consequences of his crime. Consider the metaphors below:

(97) “Wendo nĩ njera” - love is a prison,

(98) “Wendo nĩ kĩoho” - love is a sentence,

(99) “Wendo nĩ mĩrigo” - love is a burden,

(100) “Wendo nĩ wohi” - love is being trapped.

Love may also be looked at as a sweet prison but without any privileges for prisoners as indicated in metaphor (97) above. Like prison, love takes away one’s comfort and independence making the relationship a burden as in metaphor (99) above. When a person falls in love, his / her life changes forever because it is a lifelong commitment that will hang on a person’s shoulders forever. One gets an obligation to the spouse as life revolves around both of them as a unit, instead of one alone. In such an environment, one feels like he/she is like in bondage. Metaphor (99) is also used in the context when one loves the wrong person or has problems in a relationship. Love, then, becomes a burden. When love is conceptualized as being trapped as in metaphor (100), the lovers cannot stand to be away from each other since they are trapped by each other and they experience deep stress when they are freed from each other. This is tantamount to being in

bondage. The metaphor (100), therefore, captures the idea of the inability of the person experiencing love to speak and think logically as he is tied up by love.

### **4.3 Conclusion**

This Chapter identified the metaphors of love in *Gikūyū* and classified them using the MIPVU framework. The Chapter also categorized the metaphors of love in *Gikūyū* into two: the Metaphor Related Words and the Discard From Metaphor Analysis. It has also emerged from the discussions in this Chapter that there are different types of metaphor-related words identified in MIPVU. These are the indirect MRW, the direct MRW and the Possible Personifications.

The Chapter discusses nine generic-level metaphors of love in *Gikūyū*: LOVE IS A PHYSICAL FORCE / NATURAL FORCE, BODY PART, UNITY, FOOD, JOURNEY, PLANT, BONDAGE, FIRE and WAR. The metaphors are also accounted for by mapping them into different kinds of conceptual mappings as posited by Conceptual Metaphor Theory (Lakoff and Johnson, 1980; Lakoff, 1993; Gibbs and Steen, 1999; Sweetser, 1990; Li, 2010; Cheng, 2009).

The Chapter also notes that there is a triadic relationship between language (metaphor), culture and body which is congruent with most Cognitive Linguistics studies (Gibbs and Wilson, 2002; Gibbs, 2006; Lakoff and Johnson, 1999). This interaction between language, culture and body which is the main statement of the embodiment theory in Cognitive Linguistics (Gibbs and Steen, 1999; Gibbs, 2006; Gibbs, 2008; Kövecses, 2005; Lakoff and Johnson, 1999), as exemplified in

metaphors (14), (24), (59), (76) and (77) of this study is something worth noting. Specifically, the metaphors above agree with Kövecses' (2000a) argument that "language (conceptualization), body, and culture naturally come together in a unified account of human emotion" (p. xiv). In Chapter Five, we present an analysis of the salient vital relations evident in the metaphors of love in *Gikūyū* and also account for their underlying cognitive operations.

## **CHAPTER FIVE**

### **VITAL RELATIONS OF METAPHORS OF LOVE IN GĪKŪYŪ**

#### **5.0 Introduction**

This Chapter identifies the salient vital relations evident in the metaphors of love in Gīkūyū and accounts for their underlying cognitive operations. The vital relations discussed in this Chapter include: Analogy, Disanalogy, Uniqueness, Cause-Effect, Category, Part-Whole, Similarity and Intentionality. The Chapter also highlights the interrelatedness between some of these vital relations. In addition, using graphical representations, the Chapter underscores the dynamics of meaning construction involved in the comprehension of metaphors of love in Gīkūyū. This Chapter retains the numbering system employed in Chapter Four in order to maintain consistency in the numbering of metaphors. This numbering system is appropriate since the same metaphors have already been referred to in Chapter Four and giving them different numbers will confuse the reader.

#### **5.1 Fundamental Vital Relations Used in the Interpretation of Metaphors of Love in Gīkūyū**

There are many detailed cognitive operations that influence the understanding of abstract phenomena and meaning construction during the blending process that need to be explained. The concept of vital relations is one such process that links the input spaces and establishes what Fauconnier and Turner (2002) call outer-space relations. According to Fauconnier and Turner (2002), there are many types and sub-types of vital relations in the Conceptual Integration Theory. However,



this study only discusses those vital relations relevant to the metaphors of love in Gīkūyū (cf. Section 5.1). The data on vital relations was derived from analyses by the researcher on the metaphors of love collected from the interviewees. Table 5.1 highlights the vital relations accounted for by the metaphors of love in Gīkūyū:

**Table 5. 1: Frequency Count of Vital Relations in Metaphors of Love in Gīkūyū**

| NO | Vital Relations |       | Subtypes                                                | Frequency Count |
|----|-----------------|-------|---------------------------------------------------------|-----------------|
| 1  | Analogy         | (i)   | Positive Analogy based on the Tangibility criterion     | 30              |
|    |                 | (ii)  | Negative Analogy based on the Tangibility criterion     | 14              |
|    |                 | (iii) | Positive Analogy based on the Non Tangibility criterion |                 |
|    |                 | (a)   | Presence of an Entity                                   | 28              |
|    |                 | (b)   | Absence of an Entity                                    | 9               |
|    |                 | (iv)  | Negative Analogy based on the NonTangibility criterion  | 21              |
| 2  | Disanalogy      |       |                                                         | 22              |
| 3  | Cause - Effect  |       |                                                         | 11              |
| 4  | Part - Whole    |       |                                                         | 10              |
| 5  | Similarity      |       |                                                         | 20              |
| 6  | Category        |       |                                                         | 7               |
| 7  | Intentionality  |       |                                                         | 14              |
| 8  | Uniqueness      |       |                                                         | 5               |

### 5.1.1 The Analogy Vital Relation

Analogy is a comparison between two things that are usually thought to be different from each other, but have some similarities (Figar, 2013). That is, Analogy uses two distinct things as alike or similar in some respect. Figar adds

that analogy helps us understand things by making connections and seeing relationships between them based on the knowledge we already possess. Linguists, philosophers and cognitive linguists acknowledge that metaphor is based on analogy (Lakoff and Johnson, 1980; Grady, 1997; Fauconnier and Turner, 2002).

Since there are systematic compression hierarchies evident in metaphors of love in *Gikūyū*, as shown in Figure 5.1 below, the Analogy vital relation is commonly compressed into Uniqueness without Change, and Disanalogy into Uniqueness with Change. Figure 5.1, therefore, highlights the vital relations of metaphors of love in *Gikūyū* and the relationship that exists between them:

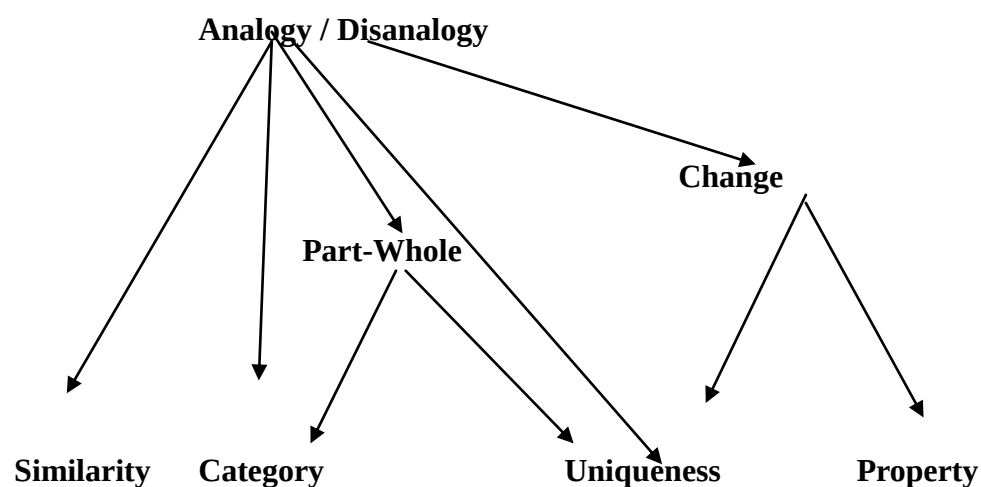


*Figure 5. 1: Compression of Analogy and Disanalogy Vital Relations*

Since Analogy is the most pervasive vital relation (cf. Table 5.1), this study divides Analogy vital relation into different categories depending on whether the

Analogy vital relation is motivated by tangibility or non - tangibility and the criterion of negativity or positivity as shown in Figure 5.2:

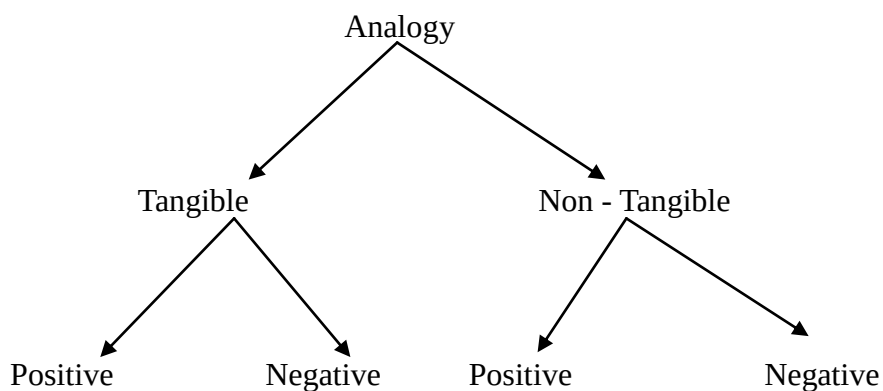


***Figure 5. 2: The Categories of the Analogy Vital Relation***

#### ***5.1.1.1 Positive Analogy Based on the Tangibility Criterion***

In this section, the relationship between the Input Space 1 or the Target Domain (TD) and Input Space 2 or the Source Domain (SD) is based on Analogy. Second, the Input Space 2 is a tangible entity which must also be perceived positively (cf. Figure 5.3). Table 5.2 highlights 30 metaphors of love in Gikūyū invoking the positive Analogy vital relation which is based on the tangibility criterion:

**Table 5. 2: Positive Analogy Based on the Tangibility Criterion**

| NO | Gĩkũyũ                       | Gloss                                                                              |
|----|------------------------------|------------------------------------------------------------------------------------|
| 1  | Wendo ndũrĩ njamba           | Love does not know brave one                                                       |
| 2  | Wendo ndũĩ irĩma kana mĩkuru | Love does not know mountains or valleys                                            |
| 3  | Wendo nĩ muma                | Love is oath                                                                       |
| 4  | Wendo ndũrĩ / ndũĩ mĩhaka    | Love does not have / know fear                                                     |
| 5  | Wendo ndũrĩ mwarimũ          | Love does not have a teacher                                                       |
| 6  | Wendo nĩ ndawa               | Love is medicine                                                                   |
| 7  | Wendo nĩ thakame             | Love is blood                                                                      |
| 8  | Wendo nĩ ngoro               | Love is heart                                                                      |
| 9  | Wendo nĩ nda                 | Love is stomach                                                                    |
| 10 | Wendo nĩ maitho              | Love is eyes                                                                       |
| 11 | Wendo ũkĩrĩte gĩthithi       | Love is more than the forehead                                                     |
| 12 | Wendo nĩ nyondo              | Love is breasts                                                                    |
| 13 | Wendo nĩ matũ                | Love is ears                                                                       |
| 14 | Wendo nĩ ndĩrĩ na mũthĩ wayo | Love is the mortar and its pestle                                                  |
| 15 | Wendo nĩ wa-erĩ (andũ erĩ)   | Love is for two                                                                    |
| 16 | Wendo nĩ gĩkwa na mũkũngũgũ  | Love is a yam and the feli tree                                                    |
| 17 | Wendo nĩ ciana               | Love is children                                                                   |
| 18 | Wendo nĩ nyama               | Love is meat                                                                       |
| 19 | Wendo nĩ cukari              | Love is sugar                                                                      |
| 20 | Wendo nĩ ũkĩ                 | Love is honey                                                                      |
| 21 | Wendo nĩ irio                | Love is food                                                                       |
| 22 | Wendo nĩ thwiti              | Love is a sweet                                                                    |
| 23 | Wendo nĩ itumbĩ              | Love is an egg                                                                     |
| 24 | Wendo nĩ maguta              | Love is oil                                                                        |
| 25 | Wendo nĩ mũmera              | Love is a plant                                                                    |
| 26 | Wendo nĩ itunda              | Love is a fruit                                                                    |
| 27 | Wendo nĩ ihũa                | Love is a flower                                                                   |
| 28 | Wendo nĩ kĩgwa               | Love is a sugarcane                                                                |
| 29 | Wendo nĩ mũtĩ ũrakũra        | Love is a tree that is growing                                                     |
| 30 | Wendo nĩ mbembe ya gĩthigũ   | Love is a maize variety that has big grains and is resistant to pests and diseases |

Metaphors in Table 5.2 above can be expressed graphically by Figure 5.3 below.

For example, metaphor (50), “wendo nĩ ngoro” (love is heart):

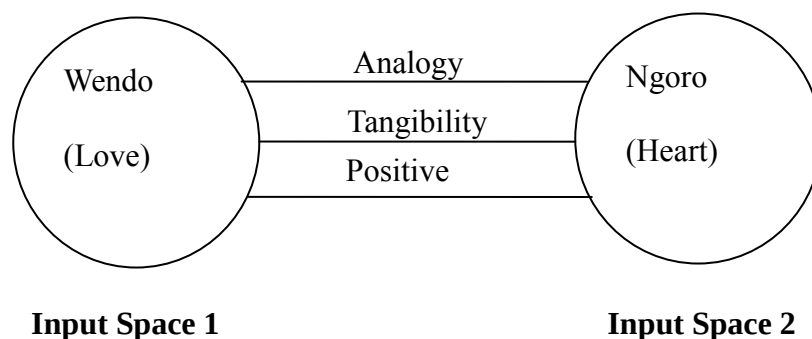


**Figure 5. 3: Conceptual Interaction between Love and Analogy based on Positive Tangibility**

Using metaphor (50), “wendo nĩ ngoro” (love is heart), for explanation in Figure 5.3 above, this study shows how the metaphor is analogous to love. The metaphor “ngoro” (heart) is a tangible entity which is positively perceived by the Agĩkũyũ. Another example which fits in this category of Analogy based on positive tangibility is when the outer-space vital relation of Analogy can also be compressed (scaled down) into an inner-space vital relation of Uniqueness vital relation (cf. Figure 5.1) as in metaphor (92) “wendo nĩ mbembe ya gĩthigũ” (love is a maize variety that has big grains and is resistant to pests and diseases).

#### **5.1.1.2 Negative Analogy Based on the Tangibility Criterion**

In this category of Analogy, the relationship between the Input space 1 and Input Space 2 is based on Analogy. The Input Space 2 must also be a tangible entity. In addition, the Input Space 2 must be perceived negatively (cf. Figure 5.4). This study identified 14 metaphors invoking the negative Analogy vital relation based on the tangibility aspect as presented in Table 5.3 below:

**Table 5. 3: Negative Analogy Based on the Tangibility Criterion**

| NO | Gĩkũyũ                                   | Gloss                                               |
|----|------------------------------------------|-----------------------------------------------------|
| 1  | Wendo nĩ gĩkorora                        | Love is a cough                                     |
| 2  | Wendo nĩ thumu                           | Love is poison                                      |
| 3  | Wendo nĩ mbecha                          | Love is money                                       |
| 4  | Wendo nĩ njohi                           | Love is alcohol                                     |
| 5  | Wendo nĩ ũrogi                           | Love is witchcraft                                  |
| 6  | Wendo nĩ mwaki                           | Love is fire                                        |
| 7  | Wendo nĩ thitima                         | Love is electricity                                 |
| 8  | Wendo nĩ mĩigua                          | Love is thorns                                      |
| 9  | Wendo nĩ ithangũ                         | Love is leaf                                        |
| 10 | Wendo nĩ rwamba rwa kĩgunyũ<br>kana mũtĩ | Love is a plant's bristles / caterpillar's bristles |
| 11 | Wendo nĩ gĩkerenge / mũtego              | Love is a trap                                      |
| 12 | Wendo nĩ njera                           | Love is a prison                                    |
| 13 | Wendo nĩ mũrigo                          | Love is a burden                                    |
| 14 | Wendo nĩ wohi                            | Love is being trapped                               |

For example, metaphor (29) “wendo nĩ thumu” (love is poison), can be expressed graphically as shown in Figure 5.4 below:

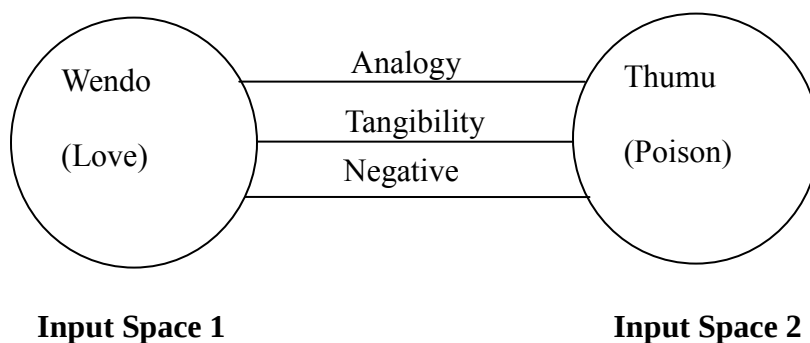


**Figure 5. 4: Conceptual Interaction between Love and Analogy based on Negative Tangibility**

This study notes that the relationship between the Input Space 1 and Input Space 2 is based on Analogy. The Input Space 2 “thumu” (poison) is a tangible entity which is negatively perceived.

### ***5.1.1.3 Positive Analogy Based on the NonTangibility Criterion***

In this section, the relationship between the Input Spaces is based on Analogy. Unlike in Sections 5.1.1.1 and 5.1.1.2, the Input Space 2 is a non - tangible entity. However, the Input Space 2 must be perceived positively for it to belong to this category of Analogy. This study divides positive Analogy based on the non tangibility criterion into two classes: those metaphors that indicate absence of an entity and those which indicate presence of an entity as discussed below:

#### *a). Absence of an Entity*

This section looks at the metaphors of love in Gĩkũyũ which are based on the positive Analogy based on the non tangibility criterion and which are also characterized by the lexical items *ndũĩ* “does not know” and *ndũĩrĩ* “does not have.” The morpheme {-ruta} in the metaphor, “wendo nĩ kũrutana ihoru” (love is to remove each other’s loneliness), denotes absence of an entity. This study identified 9 metaphors invoking the absence of an entity in the positive analogy based on the non - tangibility criterion as highlighted in Table 5.4:

**Table 5. 4: Positive Analogy Based on the Non -Tangibility Criterion and Indicative of the Absence of an Entity.**

| NO | Gĩkũyũ                    | Gloss                                     |
|----|---------------------------|-------------------------------------------|
| 1  | Wendo ndũrĩ njamba        | Love does not know brave one              |
| 2  | Wendo ndũrĩ guoya         | Love does not have fear                   |
| 3  | Wendo ndũrĩ / ndũĩ mĩhaka | Love does not have /know boundaries       |
| 4  | Wendo ndũrĩ gĩthimi       | Love is immeasurable                      |
| 5  | Wendo ndũhithĩkaga        | Love cannot be concealed                  |
| 6  | Wendo ndũrĩ / ndũĩ riika  | Love does not have /know agemates         |
| 7  | Wendo nĩ kũrutana ihoru   | Love is to remove each other's loneliness |
| 8  | Wendo ndũrĩ ngarari       | Love does not have arguments              |
| 9  | Wendo ndũrĩ mũthia        | Love is endless                           |

Metaphors in Table 5.4 above can graphically be expressed by Figure 5.5 below as in metaphor (13), “wendo ndũrĩ guoya” - love does not have fear:

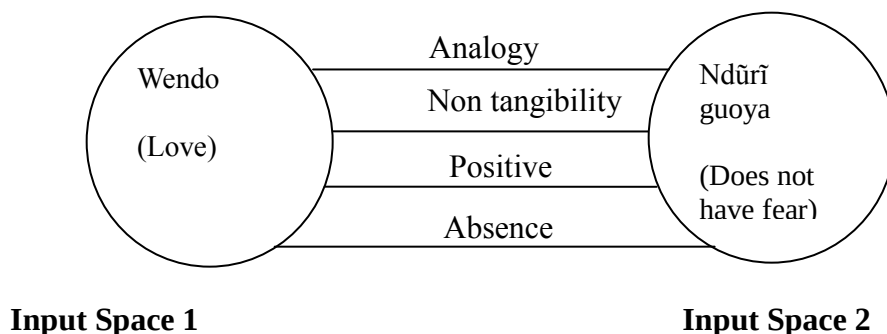


**Figure 5. 5: Conceptual Interaction between Love and Analogy based on Positive Tangibility and Indicative of the Absence of an Entity**

Metaphor (13), “wendo ndũrĩ guoya” (love does not have fear), is the Input Space 2. First, the relationship between Input Space 1 “wendo” (love) and Input Space 2 “ndũrĩ guoya” (does not fear) is based on Analogy. Second, the Input Space 2 is a non tangible entity as it has no physical form. Third, the metaphor, “ndũrĩ guoya”



(does not fear), is positive as it glorifies bravery. In addition, the metaphor also indicates absence of an entity (in this case) absence of fear by the use of the lexical term “ndũrĩ” meaning ‘does not have’ (cf. Figure 5.5).

*(b). Presence of an Entity*

This section looks at the metaphors of love in Gĩkũyũ which are based on the positive Analogy based on the non -tangibility criterion. Unlike the metaphors in section 5.1.1.3a above, the metaphors in this section are characterized by the lack of the lexical items *ndũĩ* “does not know” *ndũrĩ* “does not have” and the morpheme {-ruta} “to remove”. This study identified 29 metaphors of love invoking the presence of an entity in the positive Analogy based on the non - tangibility criterion as highlighted in Table 5.5:

**Table 5. 5: Positive Analogy Based on the Non-Tangibility Criterion and Indicative of the Presence of an Entity.**

| NO | Gikūyū                           | Gloss                                                              |
|----|----------------------------------|--------------------------------------------------------------------|
| 1  | Wendo nĩ ndaĩ                    | Love is a riddle                                                   |
| 2  | Wendo nĩ kūgucanĩriria           | Love is attraction                                                 |
| 3  | Wendo nĩ ũrirũ / magegania       | Love is magic/wonder                                               |
| 4  | Wendo ũrehaga gĩkeno             | Love brings happiness                                              |
| 5  | Wendo nĩ kūhutania               | Love is to touch each other                                        |
| 6  | Wendo nĩ ũthaka                  | Love is beauty                                                     |
| 7  | Wendo nĩ ũrugarĩ                 | Love is warmth                                                     |
| 8  | Wendo nĩ ngwatanĩro / ũrũmwe     | Love is unity                                                      |
| 9  | Wendo nĩ mumunyano               | Love is to kiss each other                                         |
| 10 | Wendo nĩ kūiguithania            | Love is to agree with each other                                   |
| 11 | Wendo nĩ kūmenyana               | Love is to know each other                                         |
| 12 | Wendo nĩ gũikarania              | Love is to stay with each other                                    |
| 13 | Wendo nĩ kūmanĩrĩria             | Love is to encourage each other                                    |
| 14 | Wendo nĩ ũhiki                   | Love is marriage                                                   |
| 15 | Wendo nĩ thayũ                   | Love is peace                                                      |
| 16 | Wendo nĩ mĩhĩtũa                 | Love is vows                                                       |
| 17 | Wendo nĩ kũrĩranĩra / mũrĩranĩro | Love is to take care of each other / be concerned about each other |
| 18 | Wendo nĩ gwĩkana                 | Love is to do each other (a euphemism for sex)                     |
| 19 | Wendo nĩ ngomanio                | Love is sleeping with each other                                   |
| 20 | Wendo nĩ kwonana                 | Love is to see each other                                          |
| 21 | Wendo nĩ cama                    | Love is sweet                                                      |
| 22 | Wendo nĩ mũrĩo                   | Love is sweetness                                                  |
| 23 | Wendo nĩ rūgendo / thabarĩ       | Love is a journey                                                  |
| 24 | Wendo wanjagia na ikinya         | Love starts with a step                                            |
| 25 | Wendo nĩ ihenya                  | Love is a race                                                     |
| 26 | Wendo nĩ gũka ũkaga              | Love comes                                                         |
| 27 | Wendo nĩ rūgano                  | Love is a narrative                                                |
| 28 | Wendo umaga kũraihi              | Love comes from far                                                |

Metaphors in Table 5.5 above can graphically be expressed by Figure 5.6 below.

For example, metaphor (28), “wendo nĩ ndaĩ” (love is a riddle):

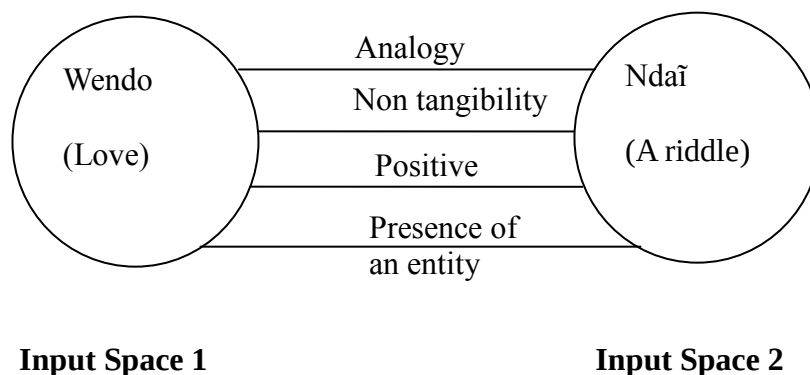


**Figure 5. 6: Conceptual Interaction between Love and Positive Analogy based on the Non -Tangibility Criterion and Indicative of the Presence of an Entity**

First, metaphor (28), “wendo ñ ndaĩ” (love is a riddle), falls in this category of Analogy because the relationship between Input Spaces 1 and 2 is analogous. Second, “ndaĩ” (a riddle) is a non tangible entity. Third, the Input Space 2 is positively perceived. Lastly, the Input Space 2 denotes presence of an entity since unlike Section 5.1.1.3 (a), it does not have the presence of *ndũĩ* “does not have,” *ndũĩ* “does not know” lexical items and the morpheme {-ruta} “to remove.”

Another relevant example that falls in the category of Analogy is when an outer - space vital relation, the Analogy vital relation, is compressed into Part - Whole vital relation as in the metaphor (68) “wendo ñ gwĩkana” (love is to do each other), when sex is perceived as a part of romantic love (cf. Section 5.6). That is, romantic love is “scaled down to a single activity” (sex) through compression by Syncopation (Fauconnier and Turner, 2002, p.114).

#### 5.1.1.4 Negative Analogy Based on the NonTangibility Criterion

This section first highlights the analogous relationship between the Input Space 1 and Input Space 2. Second, the metaphor that is cued by the Input Space 2 is based on the non-tangibility criterion (cf. Figure 5.7). Third, the Input Space 2 has negative connotations (cf. Figure 5.7). Table 5.6 below highlights 21 metaphors of love in Gikũyũ invoking the negative Analogy vital relation based on the non - tangibility criterion.

**Table 5. 6: Negative Analogy Based on the NonTangibility Criterion**

| NO | Gikũyũ                   | Gloss                        |
|----|--------------------------|------------------------------|
| 1  | Wendo ũrehaga ruo        | Love brings pain             |
| 2  | Wendo nĩ ũrimũ           | Love is stupidity            |
| 3  | Wendo nĩ ũtumumu         | Love is blindness            |
| 4  | Wendo nĩ mũrimũ          | Love is a disease / sickness |
| 5  | Wendo nĩ gũchangwo       | Love is confusion            |
| 6  | Wendo nĩ kĩguũ           | Love is a flood              |
| 7  | Wendo nĩ rūhuho          | Love is wind                 |
| 8  | Wendo nĩ matu            | Love is clouds               |
| 9  | Wendo nĩ ngucanio        | Love is a struggle           |
| 10 | Wendo nĩ ndathano        | Love is to pierce each other |
| 11 | Wendo nĩ mbara           | Love is war                  |
| 12 | Wendo ndũrĩ kũrwo        | Love does not listen         |
| 13 | Wendo ndũri thoni        | Love has no shame            |
| 14 | Wendo nĩ ũgũrũki         | Love is madness / insanity   |
| 15 | Wendo nĩ mũkambura       | Love is a rainbow            |
| 16 | Wendo nĩ ũgwati / mūtino | Love is calamity /accident   |
| 17 | Wendo nĩ gĩkuũ           | Love is death                |
| 18 | Wendo nĩ mũrũrũ          | Love is bitter               |
| 19 | Wendo nĩ ũraga           | Love gets lost               |
| 20 | Wendo nĩ ũkombo          | Love is slavery / bondage    |
| 21 | Wendo nĩ kĩoho           | Love is a sentence           |

Metaphors in Table 5.6 above can graphically be expressed by Figure 5.6 below as in metaphor (23), “wendo ũrehaga ruo” - love brings pain:

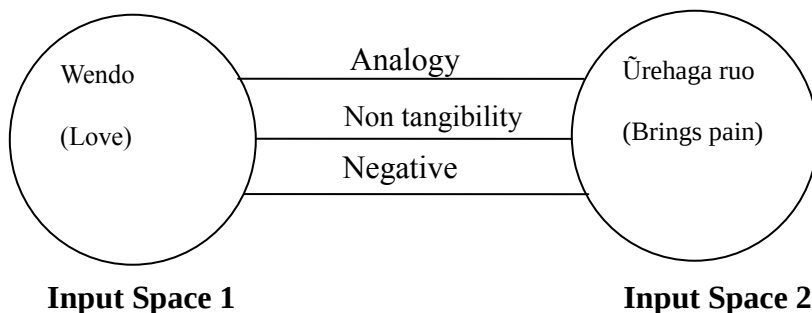


**Figure 5. 7: Conceptual Interaction between Love and Negative Analogy Based on the Non -Tangibility Criterion**

In the metaphor above, “wendo ũrehaga ruo” (love brings pain); the relationship between the Input Space 1 and 2 is analogous. The Input Space 2, however, is a non tangible entity. In addition, the Input Space 2 is negatively perceived. Although some of the metaphors in Table 5.7 are disanalogous, they also invoke the negative Analogy in the sense that the Analogy vital relation is also compressed into Similarity vital relation. For instance, as in metaphor (25), “wendo nĩ ũgũrũki” (love is madness or insanity).

### 5.1.2 The Disanology Vital Relation

The Disanalogy vital relation is grounded on Analogy (Fauconnier and Turner, 2002). However, unlike Analogy, Disanalogy relies on the differences between input spaces rather than parallels (Fauconnier and Turner, 2002). The presence of the Disanalogy vital relation is buttressed by psychological research which indicates that people find it much more difficult to tell the difference between two

things that are completely different than between those that are similar in some way (Džanic, 2007).

According to Fauconnier and Turner (2002), Analogy and Disanalogy always work together. As such, this research finds that there is a strong relationship between metaphors that are perceived as negatively analogous and based on both the tangibility and non-tangibility criteria (cf. Tables 5.3 and 5.6) and the Disanalogy vital relation. Analogy and Disanalogy vital relations are also found at the same level of the compression hierarchy (cf. Figure 5.1). In this study, Disanalogy is invoked in instances where there are nuances of incongruity or incompatibility between the source domain and the target domain. Table 5.7 below highlights 22 metaphors of love in *Gikūyū* invoking the Disanalogy vital relation:

**Table 5. 7: Metaphors of Love in Gĩkũyũ invoking the Disanalogy Vital Relation**

| NO | Gĩkũyũ                                   | Gloss                                                  |
|----|------------------------------------------|--------------------------------------------------------|
| 1  | Wendo nĩ gĩkorora                        | Love is a cough                                        |
| 2  | Wendo ùrehaga ruo                        | Love brings pain                                       |
| 3  | Wendo nĩ ùrimũ                           | Love is stupidity                                      |
| 4  | Wendo nĩ ùtumumu                         | Love is blindness                                      |
| 5  | Wendo nĩ mũrimũ                          | Love nĩ disease / sickness                             |
| 6  | Wendo nĩ gũchangwo                       | Love is confusion                                      |
| 7  | Wendo nĩ thumu                           | Love is poison                                         |
| 8  | Wendo nĩ ùgũrũki                         | Love is madness / insanity                             |
| 9  | Wendo nĩ ùgwati / mũtino                 | Love is calamity / accident                            |
| 10 | Wendo nĩ ùrogi                           | Love is witchcraft                                     |
| 11 | Wendo nĩ gĩkuũ                           | Love is death                                          |
| 12 | Wendo nĩ ndathano                        | Love is to pierce each other                           |
| 13 | Wendo nĩ mwaki                           | Love is fire                                           |
| 14 | Wendo nĩ mũrũrũ                          | Love is bitter                                         |
| 15 | Wendo nĩ mĩigua                          | Love is thorns                                         |
| 16 | Wendo nĩ rwamba rwa<br>kĩgunyũ kana mũtĩ | Love is a plant's bristles / caterpillar's<br>bristles |
| 17 | Wendo nĩ ùkombo                          | Love is slavery / bondage                              |
| 18 | Wendo nĩ gĩkerenge / mũtego              | Love is a trap                                         |
| 19 | Wendo nĩ njera                           | Love is a prison                                       |
| 20 | Wendo nĩ kũoho                           | Love is a sentence                                     |
| 21 | Wendo nĩ mũrigo                          | Love is a burden                                       |
| 22 | Wendo nĩ wohi                            | Love is being trapped                                  |

Metaphors in Table 5.7 above, therefore, can graphically be expressed by Figure 5.8. For example, metaphor (23) “wendo ùrehaga ruo” (love brings pain) as presented below:

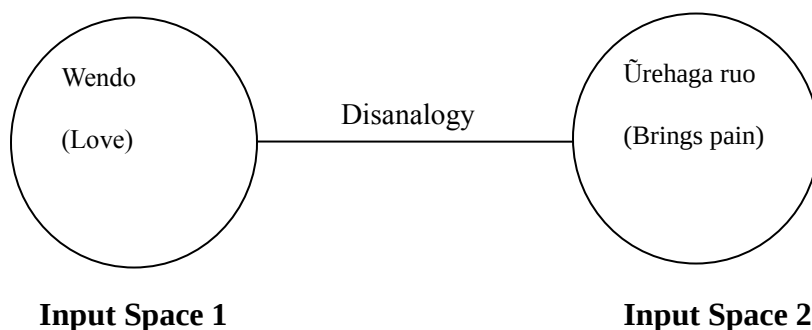


**Figure 5. 8: Conceptual Interaction between Love and the Disanalogy Vital Relation**

A critical look at the metaphor in Figure 5.8 above shows that by compressing Disanalogy, the metaphor acquires negative axiology. Some of the metaphors which project the Disanalogy vital relation in this study include: metaphors (35), “wendo nĩ ũgwati / mĩtino” (love is accident), (36), “wendo nĩ gĩkuũ” (love is death) and (38), “wendo nĩ ũrogi” (love is witchcraft). The examples above invoke the Disanalogy vital relation since the members of the comparison set (the Input Spaces) acquire negative axiology.

### 5.1.3 The Cause - Effect Vital Relation

The Cause -Effect is a vital relation that connects one element, as *a cause*, with another element that counts as its *effect* (Fauconnier and Turner, 2002; Džanic, 2007). Thus, the relationship between the Input Space 1 and 2 is based on Cause and Effect (cf. Figure 5.8). This study identified 11 metaphors invoking the Cause - Effect vital relation from the analyses on the metaphors of love collected from the interviews (cf. Table 5.8).



**Table 5. 8: Metaphors of Love in Gĩkũyũ invoking the Cause-Effect Vital Relation**

| NO | Gĩkũyũ                     | Gloss                            |
|----|----------------------------|----------------------------------|
| 1  | Wendo nĩ ũrimũ             | Love is stupidity                |
| 2  | Wendo nĩ mũrimũ            | Love is a disease / sickness     |
| 3  | Wendo nĩ gũchangwo         | Love is confusion                |
| 4  | Wendo nĩ ũgũrũki           | Love is madness / insanity       |
| 5  | Wendo nĩ ũrirũ / magegania | Love is magic/wonder             |
| 6  | Wendo ũrehaga gĩkeno       | Love brings happiness            |
| 7  | Wendo nĩ mumunyano         | Love is to kiss each other       |
| 8  | Wendo nĩ ũhiki             | Love is marriage                 |
| 9  | Wendo nĩ ngomanio          | Love is sleeping with each other |
| 10 | Wendo nĩ mũrĩo             | Love is sweetness                |
| 11 | Wendo nĩ mũrũrũ            | Love is bitter                   |

Metaphors in Table 5.8 above can graphically be expressed by Figure 5.9 below. For example, the Input Space 1 is occupied by the Cause (love) while the Input Space 2 is occupied by the Effect of love as shown below:

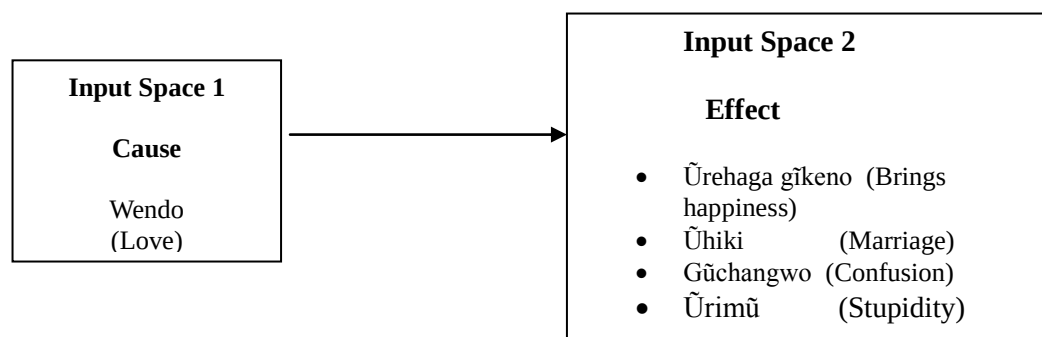


**Figure 5. 9: Conceptual Interaction between Love and the Cause- Effect Vital Relation**

The Cause - Effect vital relation is normally indicated when we have verbs expressing causality. The metaphors above can also utilize the verb “ũrehaga” (to

bring or to cause). For example, in metaphors (64), “wendo ũrehaga ũhiki” (love brings / causes marriage); (5), “wendo ũrehaga ũrimũ” (love brings / causes stupidity) and (34), “wendo ũrehaga gĩkeno” (love brings / causes happiness). The verb “ũrehaga” for ‘brings’ in the examples above cues the Cause - Effect vital relation. The Input spaces 1 and 2 in the examples above are linked in an integration network by the outer-space Cause -Effect relation, which connects love (the Cause) with marriage, stupidity and happiness (the Effect). The Causal string is also syncopated whenever we say in metaphor (80), “wendo nĩ mũrĩo” (love is sweetness), in that only the satisfaction (the Effect) that accompanies love (the Cause) is activated. Figure 5.10 below highlights the way the Cause-Effect vital relation is diagrammatically compressed in the metaphors of love in Gĩkũyũ:

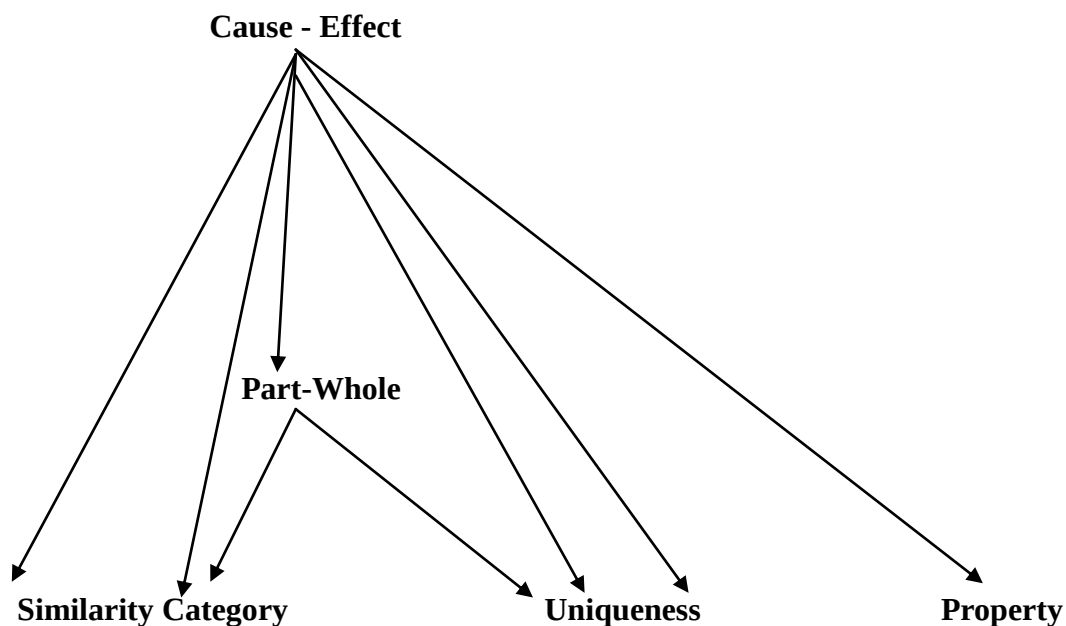


*Figure 5. 10: Compression of the Cause - Effect Vital Relation*

According to Figure 5.10, the Cause-Effect relation is also typically bundled with the vital relation Part-Whole. This is evident when we take metaphor (64), “wendo nĩ ũhiki” (love is marriage), as part of love. This is evident in the Figure 5.10 above where Part - Whole relationship branches from the Cause - Effect vital relation. The Cause - Effect vital relation is also indicated in expressions containing conjunctions like “because (of)”, “in order to”, “due to” and as “a consequence of” (Fauconnier and Turner, 2002). For example, the Cause - Effect vital relation is instantiated in metaphors like “wendo nĩ gwĩkana” (love is to do each other), a euphemism for sex (cf. Metaphor 68), which is a consequence of love. In metaphor (74), “wendo nĩ mũrũrũ” (love is bitter), the two input spaces are also connected by a Cause-Effect vital relation, that is, unrequited love, for example, brings (or is causal for) bitterness.

Figure 5.9 also shows that the Cause - Effect vital relation is also compressed to the Similarity vital relation because of the lexeme “nĩta” meaning ‘like’. In metaphor (5), for example, “wendo ũhana mũrimũ” (love resembles a disease / sickness), the two input spaces are connected by a Cause-Effect compression: love is causal for one to act stupidly. However, the copula “nĩ” (is) is also used to link “wendo” (love) to mũrimũ” (disease).

#### 5.1.4 The Part - Whole Vital Relation

The Part - Whole is a vital relation that fuses part-whole mappings across spaces into one (Fauconnier and Turner, 2002). In this vital relation, the input space is

conceptualized as a part of the phenomenon of love. There is an inherent relationship between the Part -Whole vital relation and the Cause- Effect vital relation (cf. Section 5.9). Table 5.9 highlights 10 metaphors of love invoking the Part-Whole vital relation.

**Table 5. 9: Metaphors of Love in Gĩkũyũ invoking the Part-Whole Vital Relation**

| NO | Gĩkũyũ                          | Gloss                                          |
|----|---------------------------------|------------------------------------------------|
| 1  | Wendo ũkĩrĩte gĩthithi          | Love is more than the forehead                 |
| 2  | Wendo nĩ nyondo                 | Love is breasts                                |
| 3  | Wendo nĩ matũ                   | Love is ears                                   |
| 4  | Wendo nĩ mumunyano              | Love is to kiss each other                     |
| 5  | Wendo nĩ kũiguithania           | Love is to agree with each other               |
| 6  | Wendo nĩ ndĩrĩ na mũthĩ<br>wayo | Love is the mortar and its pestle              |
| 7  | Wendo nĩ wa-erĩ (andũ<br>erĩ)   | Love is for two                                |
| 8  | Wendo nĩ gĩkwa na<br>mũkũngũgũ  | Love is a yam and the feli tree                |
| 9  | Wendo nĩ ũhiki                  | Love is marriage                               |
| 10 | Wendo nĩ gwĩkana                | Love is to do each other (a euphemism for sex) |

Metaphors in Table 5.9 above, for example, metaphor (64), and “wendo nĩ ũhiki” (love is marriage), can graphically be expressed by Figure 5.11 below:

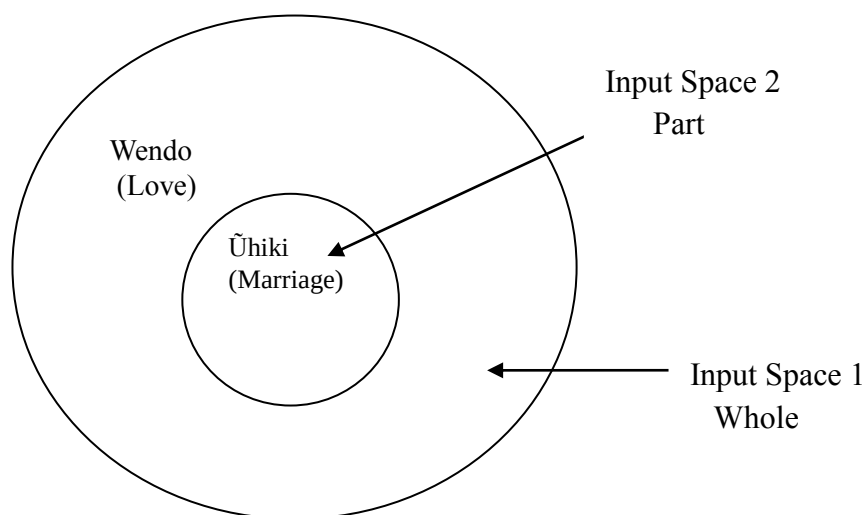


**Figure 5. 11: Conceptual Interaction between Love and the Part-Whole Vital Relation**

The vital relation of Part-Whole gets compressed by blending into Uniqueness (Fauconnier and Turner, 2002, p. 97; cf. Figure 5.9). In Figure 5.11 above, “wendo nĩ ūhiki” (love is marriage), marriage is understood as a part of love. In (55), “wendo nĩ ngwatanĩro / ūrũmwe” (love is unity), is not only analogous to love but also a part of the whole called love. Other examples include metaphors (34), “wendo nĩ gĩkeno” (love is happiness), which is a part of love, and (68) “wendo nĩ gwĩkana” (love is sex). Sex and love are, therefore, connected by a conceptual relation of Part - Whole vital relation.

### 5.1.5 The Similarity Vital Relation

Similarity is an inner - space vital relation that links elements with their shared properties (Fauconnier and Turner, 2002, p. 100). According to Fauconnier and Turner (2002, p. 100), human beings have perceptual mechanisms for perceiving

similarity directly. Table 5.10 illustrates the instantiations of love in Gĩkũyũ invoking the Similarity vital relation. These instantiations utilize the Mflags: “nĩta” (like) and “ũhana” (resembles). However, the copula “nĩ” (is) is also used to link the target domain “wendo” (love) to the various source domains (cf. Appendix D). The Table below highlights 20 instantiations of love cuing the Similarity vital relation:

**Table 5. 10: Metaphors of Love in Gĩkũyũ invoking the Similarity Vital Relation**

| NO | Gĩkũyũ                    | Gloss                               |
|----|---------------------------|-------------------------------------|
| 1  | Wendo nĩta gĩkorora       | Love is like a cough                |
| 2  | Wendo ũhana mũrimũ        | Love resembles a disease / sickness |
| 3  | Wendo nĩta ũgũrũki        | Love is like madness / insanity     |
| 4  | Wendo nĩta kĩguũ          | Love is like a flood                |
| 5  | Wendo nĩta mũkambura      | Love is like a rainbow              |
| 6  | Wendo nĩta njohi          | Love is like alcohol                |
| 7  | Wendo nĩ mũhiũ ta thitima | Love is hot like electricity        |
| 8  | Wendo nĩta nyama          | Love is like meat                   |
| 9  | Wendo nĩta cukari         | Love is like sugar                  |
| 10 | Wendo nĩta ũkĩ            | Love is like honey                  |
| 11 | Wendo nĩta thwiti         | Love is like a sweet                |
| 12 | Wendo nĩta itumbĩ         | Love is like an egg                 |
| 13 | Wendo nĩta maguta         | Love is like oil                    |
| 14 | Wendo nĩta mũmera         | Love is like a plant                |
| 15 | Wendo nĩta itunda         | Love is like a fruit                |
| 16 | Wendo nĩta ihũa           | Love is like a flower               |
| 17 | Wendo nĩta kĩgwa          | Love is like a sugarcane            |
| 18 | Wendo nĩta njera          | Love is like a prison               |
| 19 | Wendo nĩta kĩoho          | Love is like a sentence             |
| 20 | Wendo nĩta mũrigo         | Love is like a burden               |

Metaphors in Table 5.10 above can graphically be expressed by Figure 5.12 below as in example (32), “wendo nĩta mũkambura” (love is like a rainbow). The diagrams below, both similar in shape and size, represent the Similarity vital relation. The two Input Spaces, for example, are linked by the MFlag “nĩta” for ‘like’ in order to cue the vital relation as illustrated below:

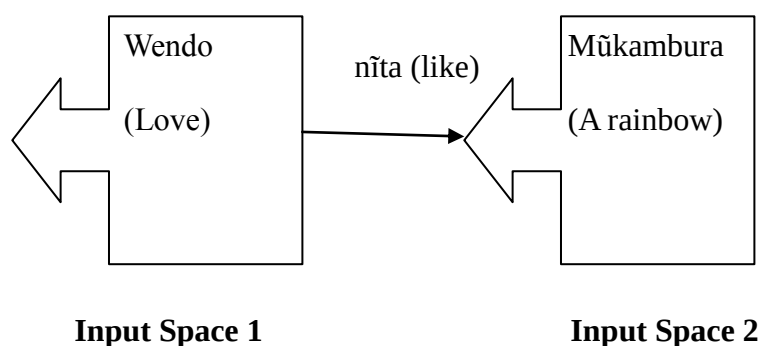


**Figure 5. 12: Conceptual Interaction between Love and the Similarity Vital Relation**

Metaphor (32), “wendo nĩta mũkambura” (love is like a rainbow), can aptly be expressed by Figure 5.12 above. The outer space Analogy gets compressed into the Similarity vital relation (cf. Figure 5.12). In the Similarity vital relation, there is explicit signalling of metaphorization which is cued by the lexical item “nĩta” “meaning ‘like’ or “ũhana” meaning ‘like / resembles.’ In (22), for example, “wendo nĩta gĩkorora” (love is like a cough), the two input spaces are connected by the vital relation of Similarity. Intriguingly, majority of metaphors of love conceptualizing LOVE IS FOOD are connected via the Similarity vital relation. For example, metaphors (3) “wendo nĩta nyama” (love is like meat), (75) “wendo nĩta cukari” (love is like sugar), (78) “wendo nĩta kīgwa” (love is like sugarcane)

and (81) “wendo nĩta ũkĩ” (love is like honey) (cf. Table 4.2.6). According to Ortony (1993), metaphors also seem to be based on similarities since in metaphors readers/listeners are usually encouraged to compare two phenomena and “making comparisons involves making similarity judgments” (p. 345).

### 5.1.6 The Category Vital Relation

Category is an inner-space vital relation that links elements with categories they belong to (Fauconnier and Turner, 2002). This study considers the Category vital relation as one in which the input spaces belong to the same category. For example, since love is an abstraction, then, the input space 1 must also be linked with another abstract input space 2. Table 5.11 below highlights 7 metaphors of love in Gĩkũyũ invoking the Category vital relation:

**Table 5. 11: Metaphors of Love in Gĩkũyũ invoking the Category Vital Relation**

| NO | Gĩkũyũ                          | Gloss                 |
|----|---------------------------------|-----------------------|
| 1  | Wendo ũrehaga ruo               | Love brings pain      |
| 2  | Wendo ũrehaga gĩkeno            | Love brings happiness |
| 3  | Wendo nĩ rūhuho                 | Love is wind          |
| 4  | Wendo nĩ ũrugarĩ                | Love is warmth        |
| 5  | Wendo nĩ ngwatanĩro /<br>ũrũmwe | Love is unity         |
| 6  | Wendo nĩ thayũ                  | Love is peace         |
| 7  | Wendo nĩ mũrĩo                  | Love is sweetness     |

Metaphors in Table 5.11 above can graphically be expressed by Figure 5.13 below as in example (23), “wendo nĩ ruo” (love is pain):



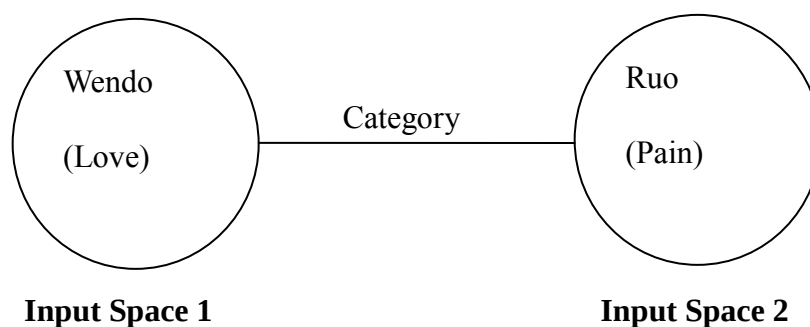


**Figure 5. 13: Conceptual Interaction between Love and the Category Vital Relation**

The outer - space Analogy is compressed into the Category vital relation (cf. Figure 5.1). For example, the Input Space 1 “wendo” (love), and Input Space 2 “ruo” (pain), are not only analogous but are also related via the Category vital relation because both are emotions. The Disanalogy vital relation is also invoked in the metaphor above since the Input Space 2, “ruo” (pain), is portrayed negatively. Pain is something that is unpleasant, therefore, invoking the Disanalogy vital relation. Other spaces connected via the Category vital relation of abstract emotions include: metaphors (80) “wendo ñĩ mũrĩo” (love is sweetness); (34) “wendo ãrehaga gĩkeno” (love brings happiness); (46) “wendo ñĩ ãrugarĩ” (love is warmth); and (55) “wendo ñĩ ngwatanĩro” (love is unity).

### 5.1.6 The Intentionality Vital Relation

Intentionality is a vital relation that includes vital relations connected with hope, desire, fear, belief, memory, and other mental attitudes and dispositions directed at content (Fauconnier and Turner, 2002). The Intentionality vital relation is extremely important because our every action, thought and feeling is based on the

relations it applies to (Fauconnier and Turner, 2002). Table 5.12 below highlights 14 metaphors of love in Gĩkũyũ invoking the Intentionality vital relation:

**Table 5. 12: Metaphors of Love in Gĩkũyũ invoking the Intentionality Vital Relation**

| NO | Gĩkũyũ                            | Gloss                                                                 |
|----|-----------------------------------|-----------------------------------------------------------------------|
| 1  | Wendo ũrehaga ruo                 | Love brings pain                                                      |
| 2  | Wendo nĩ ngucanio                 | Love is a struggle                                                    |
| 3  | Wendo nĩ ndathano                 | Love is to pierce each other                                          |
| 4  | Wendo nĩ mumunyano                | Love is to kiss each other                                            |
| 5  | Wendo nĩ kũiguithania             | Love is to agree with each other                                      |
| 6  | Wendo nĩ kũrutana ihoru           | Love is to remove each other's loneliness                             |
| 7  | Wendo nĩ kũmenyana                | Love is to know each other                                            |
| 8  | Wendo nĩ gũikarania               | Love is to stay with each other                                       |
| 9  | Wendo ndũrĩ ngarari               | Love does not have arguments                                          |
| 10 | Wendo nĩ kũmanĩrĩria              | Love is to encourage each other                                       |
| 11 | Wendo nĩ kũĩranĩra /<br>mũĩranĩro | Love is to take care of each other / be<br>concerned about each other |
| 12 | Wendo nĩ gwĩkana                  | Love is to do each other (a euphemism for<br>sex)                     |
| 13 | Wendo nĩ ngomanio                 | Love is sleeping with each other                                      |
| 14 | Wendo nĩ kwonana                  | Love is to see each other                                             |

Metaphors in Table 5.12 above can graphically be expressed by Figure 5.14 below as in example (34), “wendo ũrehaga gĩkeno” (love brings happiness). In the diagram below, “gĩkeno” (happiness) as the lovers’ intentionality is implied (observe the direction of intention). That is, the lover’s pursuit of happiness as a dominant or motivating goal in a relationship is emphasized. Previous researches

also indicate that love is an important predictor of happiness and positive affect (Diener and Lucas, 2000; Myers, 1992) as highlighted in the the Figure below:

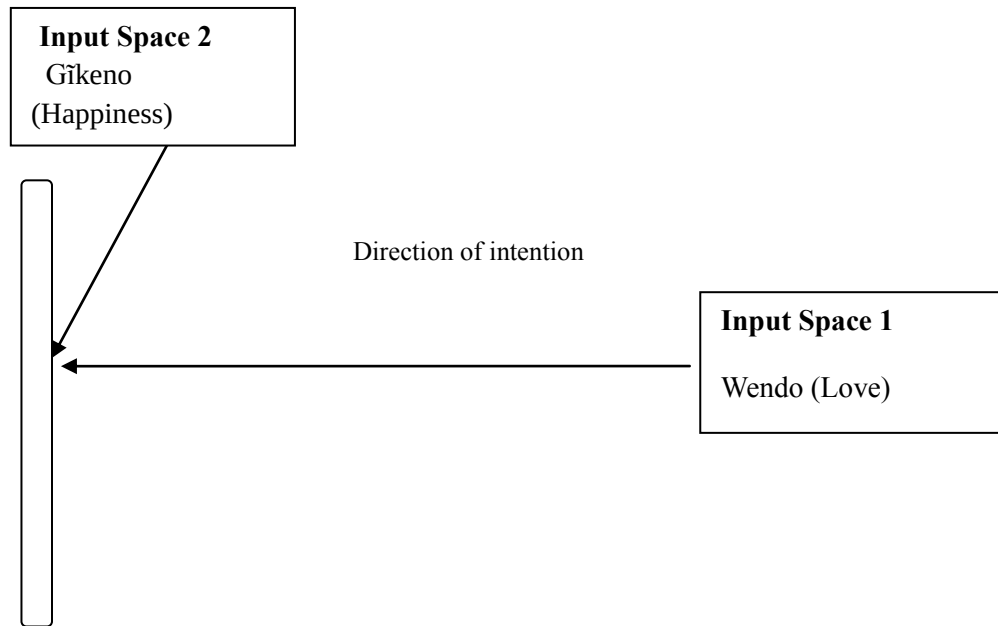


**Figure 5. 14: Conceptual Interaction between Love and the Intentionality Vital Relation**

In metaphor (34), “wendo ùrehaga gĩkeno” (love brings happiness), the Intentionality vital relation is invoked. The Intentionality vital relation is invoked when, for example, we use the lexical marker “ùrehaga” to mean ‘brings’ or ‘causes’. The verb “ùrehaga” or ‘brings’ adds some intentional framing when we say “wendo ùrehaga gĩkeno” (love brings happiness). This implies that the Intentionality vital relation is sometimes also linked with the Cause and Effect vital relation because while love is the Cause, happiness is the Effect. The compression is meant to focus on the effect of love and thus give love a powerful Global Insight.

This study also considers the Intentionality vital relation to be cued by the reciprocal morpheme {-an-} in Gĩkũyũ. For example, in metaphor (68) “wendo nĩ gwĩkana” (love is to do each other), a euphemism for sex; there is the compression of the Analogy and Disanalogy vital relations which also implicitly encode the Intentionality vital relation. Metaphor (60), “wendo nĩ kũiguithania” (love is to agree with each other), may also be argued to indicate the Intentionality vital relation since there is an agreement between the concerned subjects.

### 5.1.7 The Uniqueness Vital Relation

The importance of the Uniqueness vital relation in a technical sense is that “many vital relations compress into uniqueness in the blend” (Fauconnier and Turner, 2002, p. 101). Uniqueness normally obtains automatically for elements in the blend (Fauconnier and Turner, 2002). Table 5.13 below highlights five metaphors of love in Gĩkũyũ invoking the Uniqueness vital relation.

**Table 5. 13: Metaphors of Love in Gĩkũyũ invoking the Uniqueness Vital Relation**

| NO | Gĩkũyũ                      | Gloss                        |
|----|-----------------------------|------------------------------|
| 1  | Wendo ndũrĩ mwarimũ         | Love does not have a teacher |
| 2  | Wendo nĩ mũkambura          | Love is a rainbow            |
| 3  | Wendo nĩ ũkĩ                | Love is honey                |
| 4  | Wendo nĩ gĩkerenge / mũtego | Love is a trap               |
| 5  | Wendo nĩ wa- erĩ (andũ erĩ) | Love is for two people       |

The relationship between Input Spaces 1 and 2 is based on the Uniqueness vital relation. Metaphors in Table 5.13 above can graphically be expressed by Figure 5.15 below. The Input Space 2 must have an inherent feature of uniqueness. As a consequence, this study employed unique diagrams for Input Space 2 for congruence as shown in Figure 5.15 below:

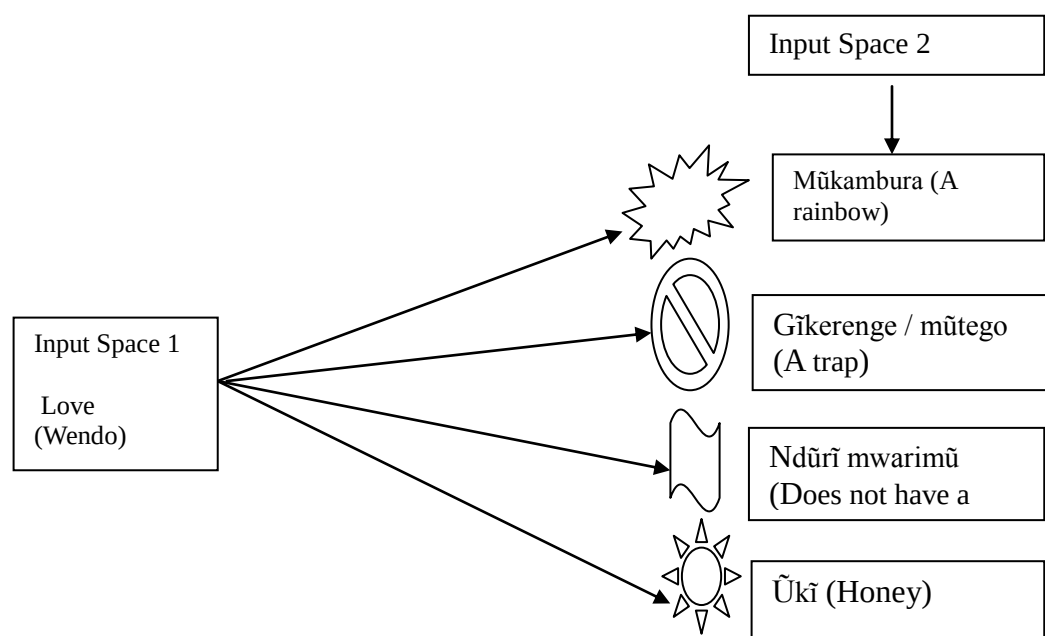


**Figure 5. 15: Conceptual Interaction between Love and the Uniqueness Vital Relation**

Although the Uniqueness vital relation is cued by markers such as *only*, *exclusively*, and *nothing but* among others (Fauconnier and Turner, 2002), this study also considers cases where there is noticeable ingenuity in linking the input spaces as an aspect of Uniqueness. In Gĩkũyũ, the Uniqueness vital relation may be said to be cued in metaphor (57) “wendo nĩ wa- erĩ (andũ erĩ)” (love is for two people). The metaphor “andũ erĩ” or ‘two people’ for love cues exclusivity and is,

therefore, indicative of the Uniqueness vital relation. The Analogy vital relation in the metaphor, “wendo nĩ wa- erĩ (andũ erĩ)” (love is for two people), is compressed and gives rise to the inner - space vital relation Uniqueness, which provides a way of understanding love. This indicates that an outer-space vital relation of Analogy can give rise to the inner - space vital relation of Uniqueness (cf. Section 6.11).

## 5.2 Conclusion

This Chapter has discussed the vital relations evident in the metaphors of love in Gĩkũyũ and accounted for their underlying cognitive operations using the Conceptual Integration Theory (CIT). The study notes that CIT with its networks of mental spaces is applicable to the analysis of love in Gĩkũyũ. The study notes that the vital relations discussed in this study: Analogy, Disanalogy, Uniqueness, Part- Whole, Similarity, Category, Cause-Effect and Intentionality are crucial to the understanding of love in Gĩkũyũ. This study notes that Analogy and Disanalogy are the most important vital relations in the conceptualization of love in Gĩkũyũ.

The study also noted that the compression of vital relations is a feature of Conceptual Integration Theory (CIT) and meaning construction process. The outer - space vital relations (non - scalable vital relations) like Analogy and Disanalogy tend to be scaled down and compressed to inner space relations (scalable vital relations) like Cause - Effect, Part-Whole, Category, Similarity, Uniqueness and Intentionality (cf. Figure 5.1). Such a compression is meant to focus on the effect of love and thus give love a powerful Global Insight. This is in line with

Fauconnier and Turner's (2002) claim that compression achieved through blending is one of the most important aspect of creativity. The study also noted that some vital relations that are proposed by Fauconnier and Tuner (2002) like Role, Representation, Space, Property and Change are not manifested in metaphors of love in *Gikūyū*. However, this must not be mistaken for a falsification of the Conceptual Integration Theory. In Chapter Six, this study presents the image schemas of metaphors of love in *Gikūyū*.

## CHAPTER SIX

### IMAGE SCHEMAS OF METAPHORS OF LOVE IN GĪKŪYŪ

#### 6.0 Introduction

This Chapter accounts for the presence of image schemas in metaphors of love in GĪkūyū. The study notes that image-schemas account for the various metaphors of love in GĪkūyū by giving an embodied understanding of love in the conceptual system. Specifically, this Chapter provides a cognitive analytical account of the CONTAINER, PATH, FORCE and OBJECT basic image-schemas and how they provide guidelines for the orderly activation of other subsidiary schemas in metaphors of love in GĪkūyū. Graphic illustrations for each image schema, which give a pictorial representation of the image schematic patterns that seem to emerge from the metaphors of love in GĪkūyū are given. The Chapter also presents a section of discussion of the findings. In order to maintain consistency in the numbering of metaphors invoking the various image schemas in this Chapter, the numbering system employed in Chapter Four is adopted. This system helps the reader to easily retrieve the interpretation of the individual metaphors as discussed in Chapters Four and Five.

#### 6.1 The Basic Image Schemas in the Comprehension of Love Metaphors in GĪkūyū

As noted in Chapter Two, there is no unanimity as to what constitutes an image schema as different scholars classify image schemas according to different parameters. This study, therefore, adopts the basic tenets of the Image Schema Theory (IST) (cf. Table 6.1), which are largely in tune with proposals from



different cognitive linguists concerning levels of subsidiarity between image-schemas (cf. Peña, 2000; Deane, 1992; Lakoff and Johnson, 1980; Johnson, 1987; Cienki, 1997; Mandler, 2004, 2005). However, the resulting hierarchies are not completely coincident (cf. Section 2.2.2). Table 6.1 below is a summary of the basic image schemas evident in metaphors of love in Gikūyū:

**Table 6. 1: A Summary of Image Schemas of Metaphors of Love in Gikūyū**

| NO | Image Schemas              | Subsidiary Image Schemas | Frequency |
|----|----------------------------|--------------------------|-----------|
| 1  | The CONTAINER Image Schema | IN and OUT               | 10        |
|    |                            | EXCESS                   | 2         |
| 2  | The PATH Image Schema      | VERTICALITY              | 5         |
|    |                            | PROCESS                  | 9         |
| 3  | The FORCE Image Schema     | COMPULSION               | 30        |
|    |                            | BLOCKAGE                 | 9         |
|    |                            | COUNTERFORCE             | 8         |
|    |                            | REMOVAL OF RESTRAINT     | 11        |
|    |                            | ATTRACTION               | 11        |
| 4  | The OBJECT Image Schema    | LINK                     | 5         |
|    |                            | PART-WHOLE               | 15        |
|    |                            | CENTRE -PERIPHERY        | 8         |
|    |                            | MASS-COUNT               | 19        |

### 6.1.1 The CONTAINER image-schema

The CONTAINER image schema results from our recurrent and ubiquitous experiences with containers (Lakoff, 1987). The CONTAINER image schema is guided by the Invariance Principle which guarantees that, for CONTAINER

schemas, interiors will be mapped onto interiors, exteriors onto exteriors, and boundaries onto boundaries (cf. Section 2.2.2). Figure 6.1 represents the CONTAINER image schema as exemplified in metaphor (50), “wendo nĩ ngoro” (love is heart), below:

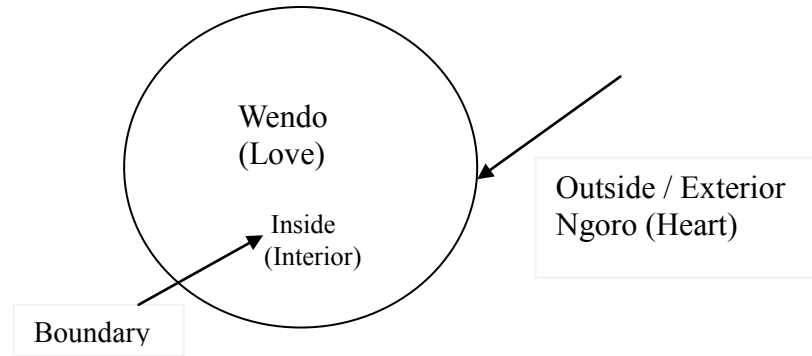


**Figure 6. 1: A Schematic Representation of the CONTAINER Image Schema**

Cognitive linguists have interpreted the CONTAINER schema differently. Peña (1997), for example, posits that the FULL-EMPTY, the PART-WHOLE, the EXCESS and the CENTRE-PERIPHERY schemas are subsidiary image schemas to the CONTAINER image-schema. Clausner and Croft (1999) argue that the CONTAINER schema includes the IN-OUT, SURFACE, FULL-EMPTY, CONTENT among others. This study considers the PART-WHOLE and CENTRE-PERIPHERY as subsidiary schemas of the OBJECT schema (cf. Section 6.14). In this research, the CONTAINER image schema has two subsidiary image schemas in Gĩkũyũ as highlighted in Figure 6.2 below:

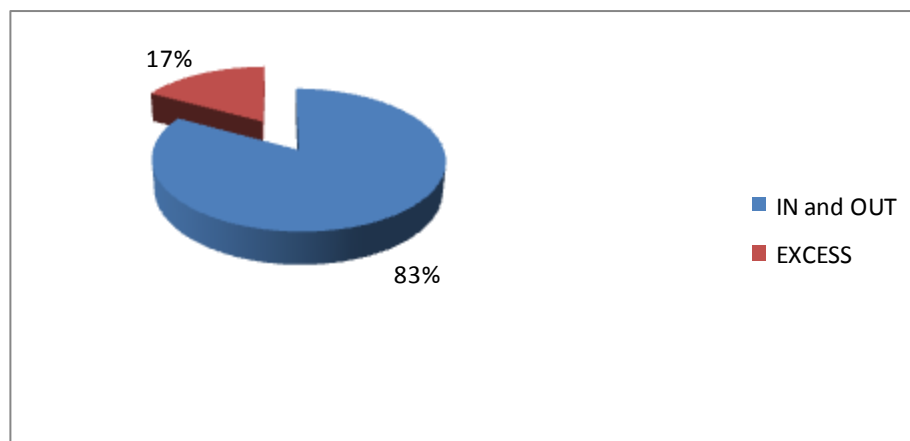


**Figure 6. 2: Subsidiary Schemas of the Container Image Schema of Metaphors of Love in Gĩkũyũ.**

#### **6.1.1.1 The IN and OUT Image Schema**

The IN and OUT image schema is cued when love is conceptualized as a container in which one can get in and out. This container has borders (Lakoff and Johnson, 1980). 10 metaphors of LOVE in Gĩkũyũ instantiate the IN and OUT subsidiary image schema of the CONTAINER image schema as illustrated in Table 6.2.

**Table 6. 2: The Metaphors of Love in Gĩkũyũ Conceptualizing the CONTAINER Image Schema.**

| NO | Gĩkũyũ                      | Gloss                   |
|----|-----------------------------|-------------------------|
| 1  | Wendo nĩ ngoro              | Love is heart           |
| 2  | Wendo nĩ nda                | Love is stomach         |
| 3  | Wendo nĩ maitho             | Love is eyes            |
| 4  | Wendo nĩ nyondo             | Love is breasts         |
| 5  | Wendo nĩ ũkombo             | Love is slavery/bondage |
| 6  | Wendo nĩ gĩkerenge / mũtego | Love is a trap          |
| 7  | Wendo nĩ njera              | Love is a prison        |
| 8  | Wendo nĩ kĩoho              | Love is a sentence      |
| 9  | Wendo nĩ wohi               | Love is being trapped   |
| 10 | Wendo nĩ ũhiki              | Love is marriage        |

Figure 6.3 below looks at the logic of the IN and OUT Image Schema.

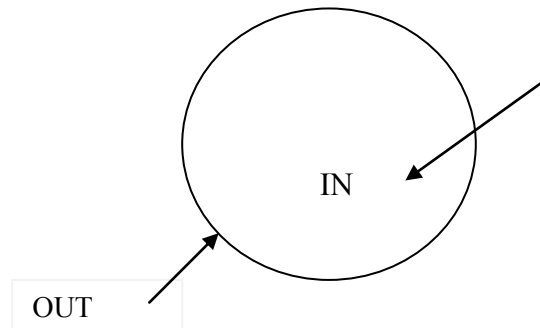


**Figure 6. 3: A Schematic Representation of the IN-OUT Subsidiary Image Schema**

The metaphors in the conceptual metaphor LOVE IS A BONDAGE (cf. Section 4.2.9) invoke the IN and OUT schema. For example, metaphors (95), “wendo nĩ ũkombo” (love is slavery / bondage), (96), “wendo nĩ gĩkerenge” (love is a trap), (97), “wendo nĩ njera” (love is a prison). The metaphors above impinge on the subject of love in a negative way due to their negative axiological value. This is because the metaphors have negative connotations and do not look at love positively.

Sometimes, there is interplay between the CONTAINER schema and other image schemas. For example, metaphor (64) “wendo nĩ ũhiki” (love is marriage), falls in the realm of THE CONTAINER schema and specifically the IN-OUT subsidiary schema. It is within the boundaries of a CONTAINER SCHEMA that, marriage acts as an impediment to a person’s movement. The metaphor of marriage also invokes the FORCE schema with the BLOCKAGE subsidiary schema being projected since when one gets into marriage one is blocked from doing some

things that go against the vows of marriage (cf. Section 6.1.3.2). Similarly, “ũhiki” (marriage), joins two people in a love relationship just like the umbilical cord is the first link that connects infants to their biological mothers. Marriage, therefore, forms a link or a bond between two people. Thus, the metaphor of “ũhiki” (marriage) also denotes the LINK image-schema, a subsidiary schema of the OBJECT schema (cf. Section 6.1.4.1).

Some metaphors of the BODY PART also project the CONTAINER schema. According to Kövecses (2002), the human body, so close to us and tangible, is an obvious source domain for metaphorically understanding abstract targets such as love. In other words, our bodies can be viewed as containers or as objects in containers (Peña, 2008). Johnson (1987) too says that our experience of our body as a container is a very fundamental experience since our skin is the boundary between the interior and exterior of our body. For example, metaphor (46), “wendo nĩ maitho” (love is eyes), suggests that the “eyes are containers for superficial love” (Barcelona, 1995, p.679). Similarly, Lakoff and Johnson (1980) also argue that eyes are containers for emotions. Metaphor (49), “wendo ũkĩrĩte gĩthithi” (love is more than the forehead), implicitly conceptualizes love as a container. This is based on the widespread belief in the rational character of the head, where reason is supposed to be located (Kövecses, 1990).

Love is also seen as the most outstanding emotion conceptualized by “ngoro” for ‘heart’ in metaphor (50). Pérez (2008) argues that the heart is basically a

container for emotions with love as the most outstanding one. Therefore, “ngoro” (heart) is seen as the place where emotions are located, probably because our experience tells us that when we are sad our hearts beat faster, but when we are happy our hearts tend to beat normally (Lakoff and Johnson, 1980). Therefore, when we say “wendo wĩ ngoro” (love is in the heart), the lexical item “wĩ” for the preposition ‘in’ signals the IN-OUT image schema. According to Kövecses (1990), the image schematic structure of the heart is basically a container for emotions.

#### **6.1.1.2 The EXCESS Image Schema**

The EXCESS image schema is invoked by all those metaphors which convey that something is in a larger amount than would be desirable (Peña, 2000). According to Peña (2000), the EXCESS image schema is a subsidiary image schema to the CONTAINER schema. The EXCESS schema is understood as indicating amount via the MORE IS UP metaphor (Lakoff and Johnson, 1980). The EXCESS image schema accounts for two metaphors of love in Gĩkũyũ as illustrated in Table 6.3.

**Table 6. 3: The Metaphors of Love in Gĩkũyũ Conceptualizing the EXCESS Image Schema.**

| NO | Gĩkũyũ                 | Gloss                          |
|----|------------------------|--------------------------------|
| 1  | Wendo ũkĩrĩte gĩthithi | love is more than the forehead |
| 2  | Wendo ndũrĩ gĩthimi    | love is immeasurable           |

Figure 6.4 below looks at the representation of the EXCESS image schema. The two arrows are curved to graphically represent the EXCESS image schema.

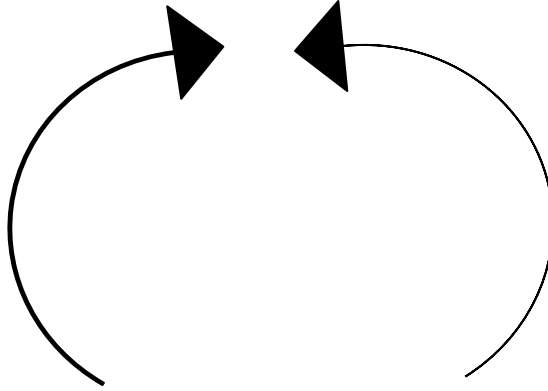


***Figure 6. 4: A Schematic Representation of the EXCESS Image Schema***

Metaphor (49), for example, “wendo ũkĩrĩte gĩthithi” (love is more than the forehead), indicates the EXCESS image schema. The lexeme “ũkĩrĩte” (more than), provides the link to the EXCESS SCHEMA because it semantically involves excess. Metaphor (15), “wendo ndũrĩ gĩthimi” (love is immeasurable), too also falls under this subsidiary image schema because the lexeme “ndũrĩ” (does not have), in the expression removes the element of measurability.

### **6.1.2 The PATH Image Schema**

The PATH schema is one of the most common schemas that emerge from our constant bodily functioning (Yu, 1998). In this schema, many categories of experience, emotion, and abstract reason are understood through the basic bodily experience. The PATH image-schema consists of a *source* (starting point), a *path* (a series of intermediate points), a *direction* (from starting point to end point) and

a *destination* (end point) (Johnson, 1987; Lakoff, 1987; Peña, 2000). A schematic representation of the PATH image schema is given in Figure 6.5 below:

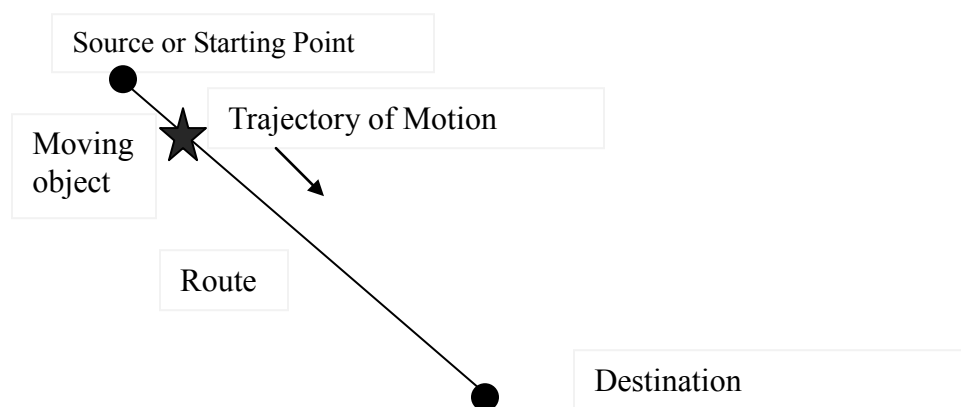


**Figure 6. 5: A Schematic Representation of the PATH Image Schema**

Peña (2000) argues that the directionality of the PATH schema consists of three different configurations: *horizontal*, *vertical*, and *circular paths*. The horizontal paths involve *front-back* and *left-right* orientations. The vertical paths include *up-down* orientations, and the circular paths involve *spiral* and *cyclical* patterns. These orientations give rise to FRONT-BACK, RIGHT-LEFT, UP-DOWN, and CIRCLE subsidiary image-schemas. However, this study only looks at two subsidiary image schemas of the PATH schema in Gīkūyū as highlighted in Figure 6.6 below:



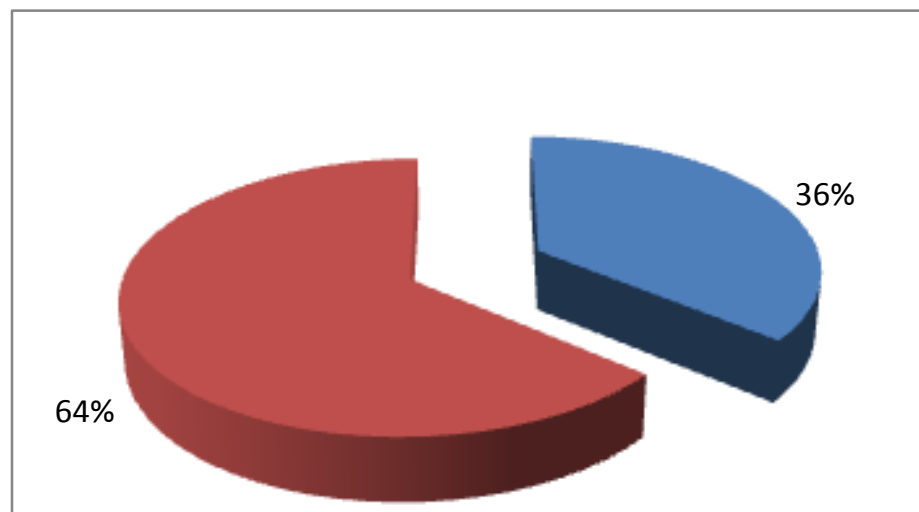


***Figure 6. 6: Subsidiary Schemas of the PATH Image Schema of Metaphors of Love in Gikūyū.***

#### **6.1.2.1 The VERTICALITY Schema**

The VERTICALITY image-schema is understood to be dependent on the PATH schema, since the UP-DOWN orientation implies a vertical path which possesses the same basic logic and structural elements as the PATH image-schema (Lakoff, 1987). Cognitive linguists argue that our physiology ensures that our vertical axis, which interacts with gravity, gives rise to the VERTICALITY schema as a result of how we interact with our environment (Johnson, 1987). This is because given the asymmetry of the human vertical axis we have to stoop to pick up fallen objects and look in one direction (downwards) for fallen objects and in another (upwards) for rising objects (Lakoff, 1987). In this study, the VERTICALITY image schema was instantiated by five metaphors of love as illustrated in Table 6.4:

**Table 6. 4: The Metaphors of Love in Gikūyū Conceptualizing the VERTICALITY Image Schema**

| NO | Gikūyū                           | Gloss                          |
|----|----------------------------------|--------------------------------|
| 1  | Wendo nĩ ũrugarĩ                 | Love is warmth                 |
| 2  | Wendo nĩ mwaki                   | Love is fire                   |
| 3  | Wendo nĩ mūmera                  | Love is a plant                |
| 4  | Wendo nĩ mūtĩ ũrakūra            | Love is a tree that is growing |
| 5  | Wendo nĩ thakame gũthiĩ<br>igũrũ | Love is blood going up         |

Figure 6.7 below looks at the representation of the VERTICALITY image schema.

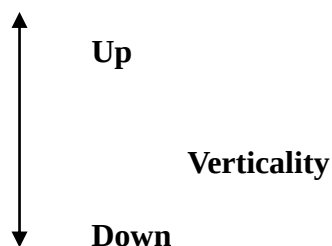


**Figure 6. 7: A Schematic Representation of the VERTICALITY Image Schema.**

Expressions based on the subsidiary VERTICALITY image schema above include the metaphoric expression (47) “wendo nĩ thakame gũthiĩ igũrũ” (love is blood going up). The lexeme “igũrũ” for ‘up’ in metaphor (47) above explicitly projects the VERTICALITY image schema orientation. However, the lexeme “igũrũ” triggers a negative axiological value because when ‘blood goes up,’ this may be said to indicate an unhealthy disposition in humans.

Metaphors (89) “wendo nĩ mũtĩ ũrakũra” (love is a tree that is growing), (6) “wendo nĩ mwaki” (love is fire) and (53) “wendo nĩ ũrugarĩ” (love is warmth), also implicitly encode the UP/DOWN schema orientation. The metaphors conjure up the image of a path which comprises the following structural elements: a source or starting point, a destination or end point and a directionality. For example, just as “mwaki” or ‘fire’ can start, spread and stop as in metaphor (6), love can also be conceptualized as having a beginning, existence and an end. In other words, when fire is kindled, love starts; while fire is burning, love exists and when it goes out, love ends. Thus, fire and warmth indicate temperatures going up.

#### 6.1.2.2 The *PROCESS Image Schema*

The term *process* is a systematic series of actions directed to some end. A process can be described as three stages: one schema part for the beginning, one part for the middle and one part for the end of the process. In this study, the PROCESS image schema is instantiated in nine metaphors of love as illustrated in Table 6.5:

**Table 6. 5: The Metaphors of Love in Gĩkũyũ Conceptualizing the PROCESS Image Schema**

| NO | Gĩkũyũ                     | Gloss                          |
|----|----------------------------|--------------------------------|
| 1  | Wendo nĩ rŭgendo / thabarĩ | Love is a journey              |
| 2  | Wendo wanjagia na ikinya   | Love starts with a step        |
| 3  | Wendo nĩ ihenya            | Love is a race                 |
| 4  | Wendo nĩ gũka ũkaga        | Love comes                     |
| 5  | Wendo nĩ rŭgano            | Love is a narrative            |
| 6  | Wendo nĩ ũraga             | Love gets lost                 |
| 7  | Wendo umaga kũraihi        | Love comes from far            |
| 8  | Wendo ndũrĩ mũthia         | Love is endless                |
| 9  | Wendo nĩ mũtĩ ũrakũra      | Love is a tree that is growing |

There is a common thread with the metaphors above as they invoke the PATH image schema, but also cues in the PROCESS subsidiary schema. The PROCESS image schema is schematically shown below with a beginning, middle and an end as shown in Figure 6.8:

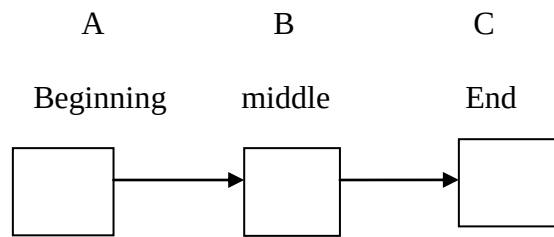


***Figure 6. 8: A Schematic Representation of the PROCESS Image Schema***

The PROCESS image schema cognitive construct above is generally explicit in metaphor (83), “wendo nĩ rūgendo / thabarĩ” (love is a journey). The metaphor preserves the structure of the PATH image schema by highlighting the common trajectory and goal of the lovers. It exploits the PROCESS image-schema since a journey is a systematic series of actions directed to some end. The metaphor of journey as depicted in metaphor (84) too, “wendo wanjagia na ikinya” (love starts with a step), calls for the activation of the PATH schema and subsequently encode the PROCESS subsidiary schema. According to McGlone (2007), the LOVE IS A JOURNEY metaphor is hypothesized to play a process role in that it mediates our use and understanding of metaphoric expressions pertaining to love.

### 6.1.3 The FORCE Image Schema

FORCE is identified as one of the basic image schemas underlying conceptual metaphors (Johnson, 1987; Lakoff, 1987; Talmy, 1988). The interaction of entities with respect to force is force dynamics, and it includes “the exertion of force, resistance to such a force, the overcoming of such a resistance, blockage of the expression of force, removal of such blockage, and the like” (Talmy, 1988, p. 49). This study considers the FORCE schema as an independent schema (Santibáñez, 2002), but not as a subsidiary to the PATH schema as posited by Peña (1999). Peña contends that the FORCE schema, rather than simply interact with the PATH schema, is but a conceptual dependency of the PATH image-schema. Pauwels and Simon-Vandenberghe (1993), however, argue that the FORCE image - schema only interacts with the PATH schema, but is not a subsidiary of the PATH schema. This study, therefore, discusses the metaphors of love in *Gikūyū* with respect to the FORCE image-schema and its subsidiary schemas which are highlighted in Figure 6.9 below:

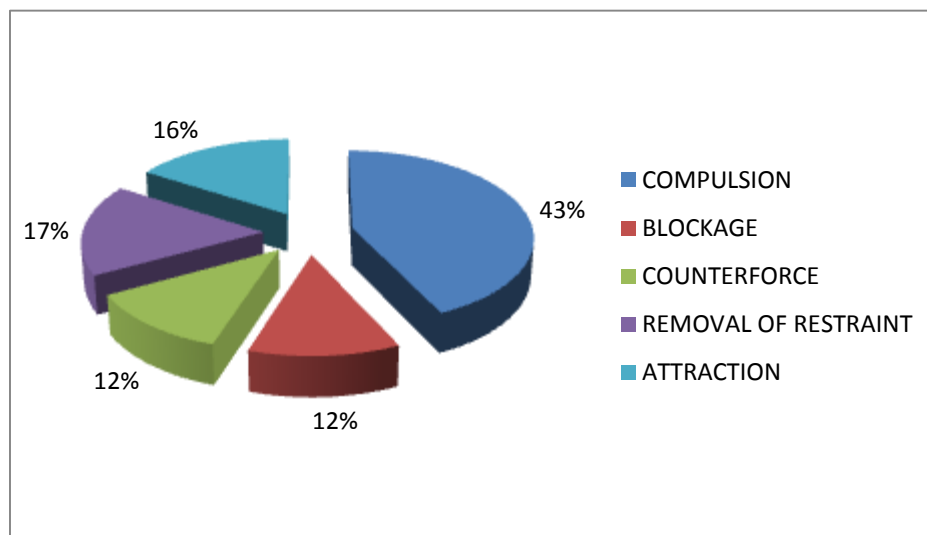


***Figure 6. 9: A Graphic Representation of the FORCE Image Schema and its Dependent schemas***

#### ***6.1.3.1 The COMPULSION Image Schema***

The COMPULSION subsidiary schema emerges from our experience of being overwhelmed by an external force. Compulsion is a very strong feeling of wanting to do something, especially a feeling that one cannot control. The COMPULSION subsidiary image schema accounts for 30 of the metaphors instantiating the FORCE image schema as highlighted in Table 6.6 below:

**Table 6. 6: The Metaphors of Love in Gikūyū Conceptualizing the COMPULSION Image Schema.**

| NO | Gikūyū                       | Gloss                                   |
|----|------------------------------|-----------------------------------------|
| 1  | Wendo nĩ gĩkorora            | Love is a cough                         |
| 2  | Wendo ũrehaga ruo            | Love brings pain                        |
| 3  | Wendo nĩ ndaĩ                | Love is a riddle                        |
| 4  | Wendo nĩ ũrimũ               | Love is stupidity                       |
| 5  | Wendo nĩ ũtumumu             | Love is blindness                       |
| 6  | Wendo ndũĩ irĩma kana mĩkuru | Love does not know mountains or valleys |
| 7  | Wendo nĩ mũrimũ              | Love is a disease / sickness            |
| 8  | Wendo nĩ muma                | Love is an oath                         |
| 9  | Wendo nĩ thumu               | Love is poison                          |
| 10 | Wendo ndũhithĩkaga           | Love cannot be concealed                |
| 11 | Wendo nĩ ndawa               | Love is medicine                        |
| 12 | Wendo nĩ kĩguũ               | Love is a flood                         |
| 13 | Wendo nĩ mũkambura           | Love is a rainbow                       |
| 14 | Wendo nĩ ũrirũ / magegania   | Love is magic/wonder                    |
| 15 | Wendo ũrehaga gĩkeno         | Love brings happiness                   |
| 16 | Wendo nĩ mbeca               | Love is money                           |
| 17 | Wendo nĩ njohi               | Love is alcohol                         |
| 18 | Wendo nĩ rūhuho              | Love is wind                            |
| 19 | Wendo nĩ ũrogi               | Love is witchcraft                      |
| 20 | Wendo nĩ gĩkuũ               | Love is death                           |
| 21 | Wendo nĩ matu                | Love is clouds                          |
| 22 | Wendo nĩ ũthaka              | Love is beauty                          |
| 23 | Wendo nĩ ũrugarĩ             | Love is warmth                          |
| 24 | Wendo nĩ mwaki               | Love is fire                            |
| 25 | Wendo nĩ thitima             | Love is electricity                     |
| 26 | Wendo nĩ gĩkwa na mũkũngũgũ  | Love is a yam and the feli tree         |
| 27 | Wendo nĩ mĩhĩtũa             | Love is vows                            |
| 28 | Wendo nĩ mũrĩo               | Love is sweetness                       |
| 29 | Wendo nĩ mũrũrũ              | Love is bitter                          |
| 30 | Wendo nĩ mũrigo              | Love is a burden                        |

Metaphors in Table 6.6 invoke the COMPULSION subsidiary image schema. Figure 6.10 below schematically indicates how compulsive the emotion of love can be:

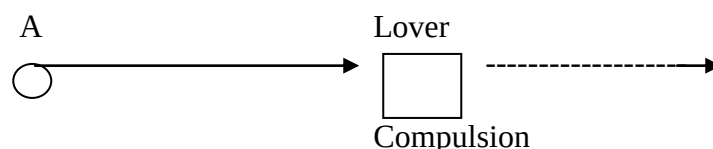


**Figure 6. 10: A Schematic Representation of the COMPULSION Image Schema**

Metaphors based on the subsidiary COMPULSION image schema include: (24) “wendo nĩ ũrimũ” (love is stupidity) and (8) “wendo ndũĩ irĩma kana mĩkuru” (love does not know mountains or valleys). These metaphors evoke the COMPULSION image schema because the person in love behaves in a manner that shows that he / she is acting under compulsion from an external or internal force (Krzyszowski, 1997). In metaphor (8) for example, compulsion is expressed by the lexical unit “ndũĩ” which indicates that the person experiencing love does not care to surmount treacherous mountains, hills and valleys for the sake of meeting one’s lover. In metaphor (24), love usually affects the person experiencing it not only physically, but also emotionally such that he or she behaves stupidly.

### **6. 1. 3 .2 The BLOCKAGE Image Schema**

The BLOCKAGE image schema occurs when we encounter some obstacles that prevent a moving entity from reaching a destination (Peña, 2003). Although Peña notes that the BLOCKAGE image schema is a subsidiary image schema of the



PATH schema, this study places the BLOCKAGE image schema as a subsidiary schema of the FORCE schema. In this study, the BLOCKAGE subsidiary image schema is instantiated in eight metaphors of love as illustrated in Table 6.7 below:

**Table 6. 7: The Metaphors of Love in Gĩkũyũ Conceptualizing the BLOCKAGE Image Schema**

| NO | Gĩkũyũ                      | Gloss                      |
|----|-----------------------------|----------------------------|
| 1  | Wendo nĩ muma               | Love is an oath            |
| 2  | Wendo nĩ ũgũrũki            | Love is madness / insanity |
| 3  | Wendo nĩ ũhiki              | Love is marriage           |
| 4  | Wendo nĩ ũkombo             | Love is slavery/bondage    |
| 5  | Wendo nĩ gĩkerenge / mũtego | Love is a trap             |
| 6  | Wendo nĩ kũoho              | Love is a sentence         |
| 7  | Wendo nĩ wohi               | Love is being trapped      |
| 8  | Wendo nĩ njera              | Love is a prison           |
| 9  | Wendo nĩ mũrigo             | Love is a burden           |

Figure 6.11 below highlights the BLOCKAGE image schema.

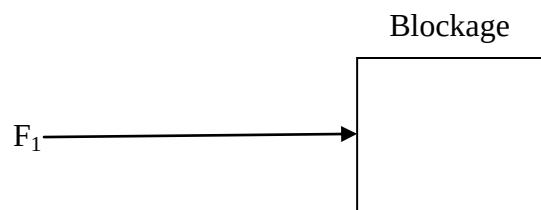


**Figure 6. 11: A Schematic Representation of the BLOCKAGE Image Schema**

According to its internal logic, the BLOCKAGE image schema triggers a negative axiology because the subject is normally placed in a situation in which further progress of the subject is curtailed. If we apply this rationale to the analysis of the following metaphors, (95) “wendo nĩ ũkombo” (love is slavery / bondage), (96)

“wendo nĩ gĩkerenge” (love is a trap), (98) “wendo nĩ kīoho” (love is a sentence), a lover is seen as being confined or blocked by an external force. This subsidiary image schema shows that the person in love will not be able to get out of “slavery” or a “trap” and will go on suffering the conditions prevailing inside the figurative containers. Therefore, the BLOCKAGE image schema also works in tandem with the CONTAINER schema.

In metaphor (64), “wendo nĩ ūhiki” (love is marriage), the spouses are blocked by the boundaries of marriage from seeking intimate favours outside marriage. The BLOCKAGE image-schema also provides the motivation for metaphors like (41) “wendo nĩ muma” (love is an oath) and (25) “wendo nĩ ūgūrũki” (love is madness / insanity). For example, when one takes “muma” (an oath), he or she is blocked by both internal and external forces from divulging the content of the oath and the activities of a particular group or institution.

### **6. 1. 3 .3 The COUNTERFORCE Image Schema**

Counterforces, according to Johnson (1987, p.46) are “two equally strong, nasty, and determined force centres (that) collide face-to-face, with the result that neither can go anywhere”. Johnson claims, using an analogy, that when there are counterforces, it is like two cars bumping into each other. The COUNTERFORCE and BLOCKAGE image-schemas share many of their structural elements. However, the main difference is that whereas the BLOCKAGE image-schema seems to involve a kinetic and a stationary entity, the COUNTERFORCE invokes

two moving entities (Johnson, 1987). The COUNTERFORCE subsidiary image schema is instantiated in eight metaphors of love as illustrated in Table 6.8:

**Table 6. 8: The Metaphors of Love in Gikūyū Conceptualizing the COUNTERFORCE Image Schema**

| NO | Gikūyū             | Gloss                                          |
|----|--------------------|------------------------------------------------|
| 1  | Wendo nĩ gūchangwo | Love is confusion                              |
| 2  | Wendo nĩ kūhutania | Love is to touch each other                    |
| 3  | Wendo nĩ ngucanio  | Love is a struggle                             |
| 4  | Wendo nĩ ndathano  | Love is to pierce each other                   |
| 5  | Wendo nĩ mbara     | Love is war                                    |
| 6  | Wendo nĩ gwĩkana   | Love is to do each other (a euphemism for sex) |
| 7  | Wendo nĩ ngomanio  | Love is sleeping with each other               |
| 8  | Wendo nĩ kwonana   | Love is to see each other                      |

The COUNTERFORCE image schema is schematically represented as follows:



**Figure 6. 12: A Schematic Representation of the COUNTERFORCE Image Schema**

Metaphor (68), “wendo nĩ gwĩkana” (love is to do each other), instantiates, although in an implicit way, the COUNTERFORCE image schema. The {-an-} morpheme which indicates reciprocity has been understood in this study as cuing the COUNTERFORCE subsidiary schema since the lovers are both involved in the act. Other examples projecting the COUNTERFORCE image schema with the {-

an-} reciprocal morpheme include metaphors (44) “wendo nĩ ndathano” (love is to pierce each other) and (69) “wendo nĩ kwonana” (love is to see each other).

#### 6.1.3.4 The *REMOVAL OF RESTRAINT Image Schema*

This is a subsidiary image schema that involves the physical or metaphorical removal of a barrier to the action of a force, or absence of a barrier that was potentially present (Hurtienne and Blessing, 2007). In this study, the *REMOVAL OF RESTRAINT* or *REMOVAL OF OBSTACLE* image schema happens to be instantiated in 11 metaphors of love as illustrated in Table 6.9.

**Table 6. 9: The Metaphors of Love in Gĩkũyũ Conceptualizing the *REMOVAL OF RESTRAINT Image Schema*.**

| NO | Gĩkũyũ                       | Gloss                                     |
|----|------------------------------|-------------------------------------------|
| 1  | Wendo ndũrĩ njamba           | Love does not know a brave one            |
| 2  | Wendo ndũrĩ guoya            | Love does not have fear                   |
| 3  | Wendo ndũrĩ / ndũĩ<br>mĩhaka | Love does not have / know boundaries      |
| 4  | Wendo ndũrĩ mwarimũ          | Love does not have a teacher              |
| 5  | Wendo ndũrĩ gĩthimi          | Love is immeasurable                      |
| 6  | Wendo ndũhithĩkaga           | Love cannot be concealed                  |
| 7  | Wendo ndũrĩ kũĩrwo           | Love does not listen                      |
| 8  | Wendo ndũrĩ thoni            | Love has no shame                         |
| 9  | Wendo ndũrĩ / ndũĩ riika     | Love does not have /know agemates         |
| 10 | Wendo nĩ kũrutana ihoru      | Love is to remove each other’s loneliness |
| 11 | Wendo ndũrĩ ngarari          | Love does not have arguments              |

The *REMOVAL OF RESTRAINT* image schema shares the same structure as the *OBSTACLE* image schema. However, the dotted line schematically indicates the

removal of the obstacle or restraint. Figure 6.13 below highlights the REMOVAL OF RESTRAINT image schema:



**Figure 6. 13: A Schematic Representation of the REMOVAL OF RESTRAINT Image Schema.**

In this study, the REMOVAL OF RESTRAINT subsidiary schema is normally cued in Gĩkũyũ by the following lexical items: “ndũĩ” (does not know), and “ndũĩĩ” (does not have). For example, in metaphors (8) “wendo ndũĩ irĩma kana mĩkuru” (love does not know hills or valleys), and (20) “wendo ndũĩĩ njamba” (love does not know a brave one). Sometimes, there is interplay between the REMOVAL OF RESTRAINT subsidiary schema and the EXCESS SCHEMA (cf. Section 7.1.1.2). For example, in metaphor (15) “wendo ndũĩĩ gĩthimi” (love is immeasurable).

#### **6. 1. 3 .5 The ATTRACTION Image Schema**

The ATTRACTION schema can also be used to underlie metaphorical expressions of love in Gĩkũyũ. The ATTRACTION image-schema, proposed by Johnson (1987), is derived from the physical experience that one entity is drawn toward another entity due to some forces such as gravity or magnetism. When people fall in love, they cannot control themselves but are attracted to each other. In this

study, the ATTRACTION image schema is instantiated in 11 metaphors of love as illustrated in Table 6.10:

**Table 6. 10: The Metaphors of Love in Gīkūyū Conceptualizing the ATTRACTION Image Schema.**

| NO | Gīkūyū                         | Gloss                                                              |
|----|--------------------------------|--------------------------------------------------------------------|
| 1  | Wendo nĩ kũhutania             | Love is to touch each other                                        |
| 2  | Wendo nĩ thakame               | Love is blood                                                      |
| 3  | Wendo nĩ ngwatanĩro / ũrũmwe   | Love is unity                                                      |
| 4  | Wendo nĩ mumunyano             | Love is to kiss each other                                         |
| 5  | Wendo nĩ kũiguithania          | Love is to agree with each other                                   |
| 6  | Wendo nĩ kũmenyana             | Love is to know each other                                         |
| 7  | Wendo nĩ gũikarania            | Love is to stay with each other                                    |
| 8  | Wendo nĩ kũmanĩrĩria           | Love is to encourage each other                                    |
| 9  | Wendo nĩ ũhiki                 | Love is marriage                                                   |
| 10 | Wendo nĩ thayũ                 | Love is peace                                                      |
| 11 | Wendo nĩ kũĩranĩra / mũĩranĩro | Love is to take care of each other / be concerned about each other |

A graphic representation of the ATTRACTION image schema is given in Figure 6.14 below:

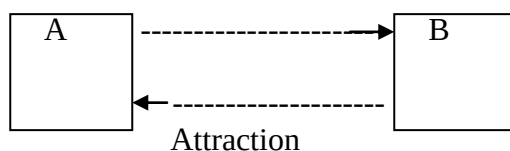


**Figure 6. 14: A Schematic Representation of the ATTRACTION Image Schema**

Although Peña (2003) argues that the word, “attraction” conjures up the image of a PATH schema, this study looks at ATTRACTION as a subsidiary schema of the FORCE schema. This is consistent with past research on image schemas (Clausner and Croft, 1999; Santibáñez, 2002; Evans and Green, 2006). Metaphors in Table 6.10 project the ATTRACTION schema: (26) “wendo nĩ kũgucanĩrĩria” (love is to attract each other), (55) “wendo nĩ ngwatanĩro / ũrũmwe” (love is unity), (56) “wendo nĩ mumunyano” (love is to kiss each other), (60) “wendo nĩ kũiguithania” (love is to agree with each other or to be in agreement), (70) “wendo nĩ kũmenyana” (love is to know each other), and (64) “wendo nĩ ũhiki” (love is marriage).

#### 6.1.4 The OBJECT Image Schema

The OBJECT schema is experientially grounded in our everyday interaction with our bodies and with other discrete entities (Santibáñez, 2002). As such, the OBJECT schema is very strongly linked to the human sense of touch as it emerges from our embodied experience. That is, the OBJECT image schema is based on our everyday interaction with concrete objects like desks, chairs, tables and cars (Santibáñez, 2002). Since an object occupies a particular bounded region of space, the OBJECT schema is schematically represented in Figure 6.15 below:

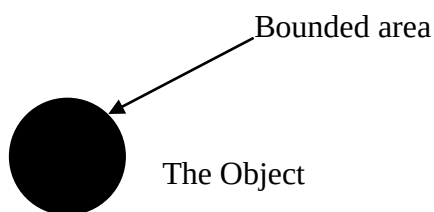


***Figure 6. 15: A Schematic Representation of the OBJECT Image Schema***

This study considers the OBJECT image-schema as one that provides a blueprint for the orderly activation of subsidiary image schemas such as the LINK, PART-WHOLE, CENTRE-PERIPHERY, MASS-COUNT, and COLLECTION as shown in Figure 6.16:

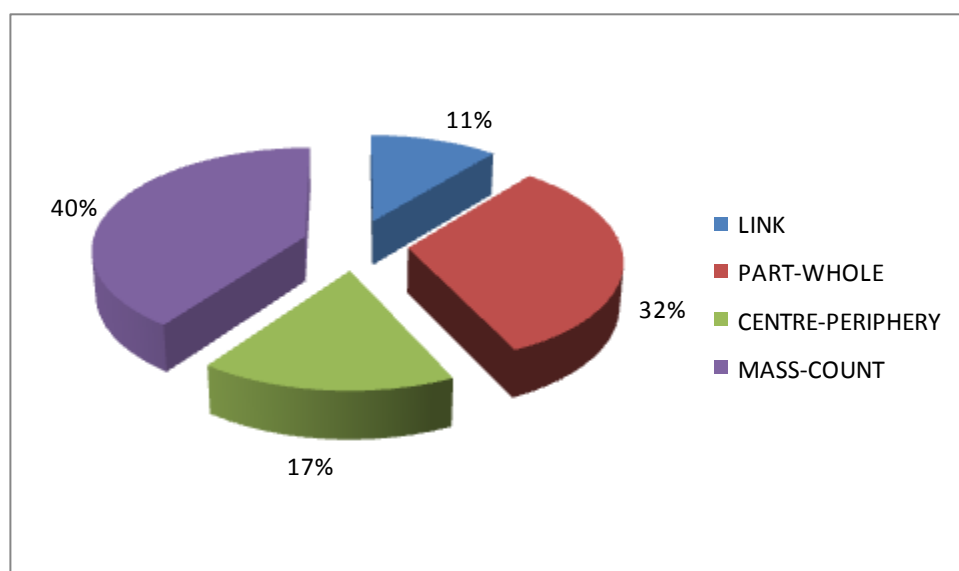


**Figure 6. 16: Subsidiary Schemas of the OBJECT Image Schema of Metaphors of Love in *Gikūyū***

#### **6.1.4.1 The LINK Image Schema**

The LINK image-schema consists of two or more entities which are connected with each other by means of a linking device of some kind. Johnson (1987) argues that we are continually involved in "an ongoing process of linking, bonding, and connecting that gives us our identity". The LINK schema, adds Lakoff (1987, p. 274), "possesses a basic logic which argues that If A is linked to B, then A is constrained by B, and dependent upon B and If A is linked to B, then B is linked to A." The LINK image schema, according to Lakoff and Johnson (1980), is



grounded on the fact that human beings are born attached to their mothers through an umbilical cord, and continue to hold onto, or be held by, family members throughout infancy and childhood. This experience of being linked becomes a mental schema, so that social and interpersonal relationships and other abstract phenomena are understood in terms of being linked. The LINK subsidiary image schema accounts for five of the total metaphors instantiating the OBJECT image schema as highlighted in Table 6.11:

**Table 6. 11: The Metaphors of Love in Gĩkũyũ Conceptualizing the LINK Image Schema.**

| NO | Gĩkũyũ                        | Gloss                             |
|----|-------------------------------|-----------------------------------|
| 1  | Wendo nĩ wa-erĩ (andũ erĩ)    | Love is for two                   |
| 2  | Wendo nĩ gĩkwa na mũkũngũgũ   | Love is a yam and the feli tree   |
| 3  | Wendo nĩ ũhiki                | Love is marriage                  |
| 4  | Wendo nĩ ciana                | Love is children                  |
| 5  | Wendo nĩ ndĩrĩ na mũthiĩ wayo | Love is the mortar and its pestle |

Figure 6.17 below is a graphic representation of the LINK schema:

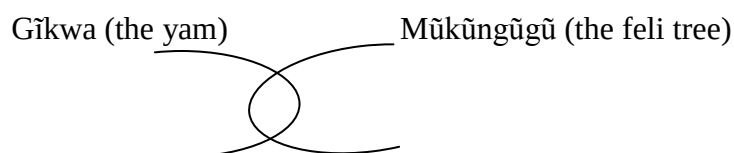


**Figure 6. 17: A Schematic Representation of the LINK Image Schema**

In this study, the LINK image is instantiated in five metaphors of love (cf. Table 6.11). The conjunction “na” for ‘and’ indicates the LINK schema. For example, metaphors (59) “wendo nĩ gĩkwa na mũkũngũgũ” (love is the yam and the feli tree), and (7) “wendo nĩ ndĩrĩ na mũthĩ wayo” (love is the mortar and its pestle) constitute instances of metaphoric linking.

#### **6.1.4.2 The *PART-WHOLE Image-Schema***

The PART-WHOLE image schema is “a gestalt structure which consists of a whole, parts, and a configuration” (Lakoff, 1987, pp. 273 - 74). Thus, the experiential grounding of this image schema is most clearly connected with the perception of our own bodies as part-whole configuration, that is, “wholes with parts arranged in a particular fashion” (Lakoff, 1987, p.273). Deane (1992), however, argues that the PART-WHOLE image schema is a subsidiary schema of the OBJECT schema. The PART-WHOLE schema is closely related to the LINK schema, since a collection of parts can only be perceived as a whole if the parts are coherently linked together (Lakoff and Johnson, 1980). In this study, the PART-WHOLE image schema is instantiated in 15 metaphors of love as shown in Table 6.12:

**Table 6. 12: The Metaphors of Love in Gĩkũyũ Conceptualizing the PART-WHOLE Image Schema.**

| NO | Gĩkũyũ                                | Gloss                                               |
|----|---------------------------------------|-----------------------------------------------------|
| 1  | Wendo nĩ thakame                      | Love is blood                                       |
| 2  | Wendo nĩ ngoro                        | Love is heart                                       |
| 3  | Wendo nĩ nda                          | Love is stomach                                     |
| 4  | Wendo nĩ maitho                       | Love is eyes                                        |
| 5  | Wendo ũkĩrĩte gĩthithi                | Love is more than the forehead                      |
| 6  | Wendo nĩ nyondo                       | Love is breasts                                     |
| 7  | Wendo nĩ matũ                         | Love is ears                                        |
| 8  | Wendo nĩ ndĩrĩ na mũthĩ wayo          | Love is the mortar and its pestle                   |
| 9  | Wendo nĩ wa-erĩ (andũ erĩ)            | Love is for two                                     |
| 10 | Wendo nĩ gĩkwa na mũkũngũgũ           | Love is a yam and the feli tree                     |
| 11 | Wendo nĩ itunda                       | Love is a fruit                                     |
| 12 | Wendo nĩ ihũa                         | Love is a flower                                    |
| 13 | Wendo nĩ mĩigua                       | Love is thorns                                      |
| 14 | Wendo nĩ ithangũ                      | Love is leaf                                        |
| 15 | Wendo nĩ rwamba rwa kĩgunyũ kana mũtĩ | Love is a plant's bristles / caterpillar's bristles |

A graphic representation of the PART - WHOLE image schema is given in Figure 6.18 below:

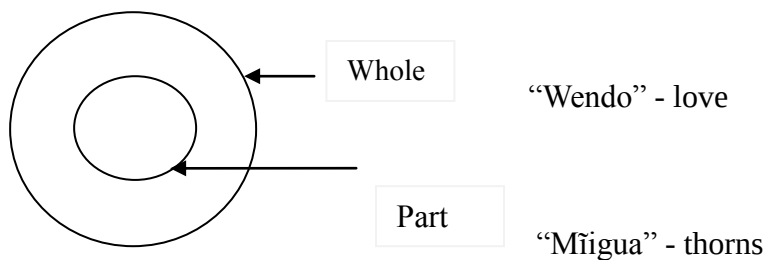


**Figure 6. 18: A Schematic Representation of the PART- WHOLE Image Schema**

In this study, the PART-WHOLE image schema is instantiated in the following metaphors of love. In metaphor (59), for example, “gĩkwa” (the yam), and “mũkũngũgũ” (the feli tree), are parts of a tree that are linked together to make up a whole entity. Therefore, the PART-WHOLE schema is present in this conceptualization in the sense that ‘the stem’ and ‘the yam’ are parts of a plant.

Other examples of metaphors indicating the PART - WHOLE image schemas include the metaphors of BODY PART (cf. Table 6.12). In addition, such body parts function as containers for emotions (Johnson, 1987), as a result of perspectivization (Taylor, 1989). Metaphors (48), “wendo nĩ nda” (love is stomach), and (49) “wendo ũkĩrĩte gĩthithi” (love is more than the forehead), also abide by the logic of the PART-WHOLE image-schema. The face is used rather than other parts of the body because it designates a person. According to Fauconnier and Turner (2002), this also has a neurobiological explanation. They note that “faces are, through face recognition, the most salient part of the body for the purpose of maintaining identity factors” (p.98). The person’s face, therefore, gives us the basic information about what the person is like. We perceive the person in terms of his face and act on those perceptions (Lakoff and Johnson, 1980).

#### **6.1.4.3 The CENTRE-PERIPHERY Image-Schema**

The CENTRE-PERIPHERY image-schema is also considered as part of the OBJECT image schema (Johnson, 1987). According to the basic logic of the CENTRE-PERIPHERY image schema, “the periphery depends on the centre”, but

not the other way round (Johnson, 1987, p. 124). That is, centrality is typically associated with importance, whereas peripheral parts are less important (Lakoff, 1987). The CENTER-PERIPHERY image schema is similar to the PART-WHOLE schema in that it is based on our awareness of our bodies as having centers and peripheries. Lakoff (1987) argues that in our bodies, we can draw a distinction between central (*the trunk and internal organs*) and peripheral parts (*fingers, toes, hair*). In this study, the CENTRE-PERIPHERY image schema is instantiated in eight metaphors of love in Gĩkũyũ as shown in Table 6.13 below:

**Table 6. 13: The Metaphors of Love in Gĩkũyũ Conceptualizing the CENTRE-PERIPHERY Image Schema.**

| NO | Gĩkũyũ                 | Gloss                          |
|----|------------------------|--------------------------------|
| 1  | Wendo nĩ ngoro         | Love is heart                  |
| 2  | Wendo nĩ nda           | Love is stomach                |
| 3  | Wendo nĩ maitho        | Love is eyes                   |
| 4  | Wendo ũkĩrĩte gĩthithi | Love is more than the forehead |
| 5  | Wendo nĩ nyondo        | Love is breasts                |
| 6  | Wendo nĩ matũ          | Love is ears                   |
| 7  | Wendo nĩ mĩigua        | Love is thorns                 |
| 8  | Wendo nĩ ithangũ       | Love is a leaf                 |

A graphic representation of the CENTRE-PERIPHERY image schema is given in Figure 6.19 below:

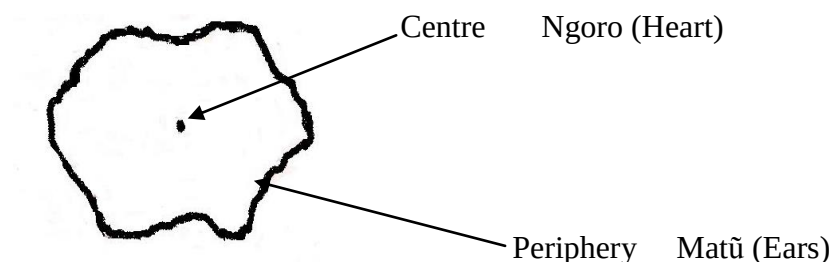


**Figure 6. 19: A Schematic Representation of the CENTRE-PERIPHERY Image Schema**

If we conceptualize our own bodies using the schematic configuration above, metaphor (50) “wendo nĩ ngoro” (love is heart), occupies a central position both spatially and functionally. It may be argued from the perspective of spatial organization that, in spite of its functional indispensability, metaphor (49) “wendo nĩ gĩthithi” (love is the forehead), is not strictly a central part of the body. This may be true if we abide by the idea of centrality, but in ordinary interaction our attention is directed towards the head more frequently than to any other external body part. The metaphor of “gĩthithi” (the forehead) above and (46) “maitho” (eyes), for love are also centrally positioned since it is typically people's faces that we remember, which makes the facial body parts perceptually central to us. The eyes are a functionally prominent part of the head because much of what we experience and learn, as we say, comes through the eyes (Peña, 1997). In (48), “wendo nĩ nda” (love is stomach), is centrally positioned in a human's body.

However, in (52), “wendo ndũĩ matũ” (love does not have ears), the “ears” are at the periphery of the human’s anatomy.

#### **6.1.4.4 The MASS - COUNT Image Schema**

The MASS - COUNT image schema is listed as one of the most important image schemas (Johnson, 1987). Deane (1992) claims that the MASS - COUNT image schema basically reflects our mental ability to group together similar object-like entities. According to Santibáñez (2002), count nouns profile regions which are construed as bounded (that is, they cannot be extended indefinitely), while mass nouns profile unbounded (typically homogenous) regions. Abstract nouns, like love, can be either bounded or unbounded, and they behave accordingly as count or mass nouns. In this study, the MASS - COUNT image schema is instantiated in 19 metaphors of love as shown in Table 6.14:

**Table 6. 14: The Metaphors of Love in Gĩkũyũ Conceptualizing the MASS-COUNT Image Schema.**

| NO | Gĩkũyũ                                | Gloss                                                                                   |
|----|---------------------------------------|-----------------------------------------------------------------------------------------|
| 1  | Wendo nĩ mbeca                        | Love is money                                                                           |
| 2  | Wendo nĩ thakame                      | Love is blood                                                                           |
| 3  | Wendo nĩ nyama                        | Love is meat                                                                            |
| 4  | Wendo nĩ cukari                       | Love is sugar                                                                           |
| 5  | Wendo nĩ cama                         | Love is sweet                                                                           |
| 6  | Wendo nĩ ũkĩ                          | Love is honey                                                                           |
| 7  | Wendo nĩ irio                         | Love is food                                                                            |
| 8  | Wendo nĩ thwiti                       | Love is a sweet                                                                         |
| 9  | Wendo nĩ itumbĩ                       | Love is an egg                                                                          |
| 10 | Wendo nĩ maguta                       | Love is oil                                                                             |
| 11 | Wendo nĩ mũmera                       | Love is a plant                                                                         |
| 12 | Wendo nĩ mbembe ya gĩthigũ            | Love is like a maize variety that has big grains and is resistant to pests and diseases |
| 13 | Wendo nĩ mĩigua                       | Love is thorns                                                                          |
| 14 | Wendo nĩ ithangũ                      | Love is leaf                                                                            |
| 15 | Wendo nĩ rwamba rwa kĩgunyũ kana mũtĩ | Love is a plant's bristles / caterpillar's bristles                                     |
| 16 | Wendo nĩ gĩkerenge / mũtego           | Love is a trap                                                                          |
| 17 | Wendo nĩ mũrigo                       | Love is a burden                                                                        |
| 18 | Wendo nĩ kĩgwa                        | Love is sugarcane                                                                       |
| 19 | Wendo nĩ matu                         | Love is clouds                                                                          |



The MASS-COUNT image schema is schematically represented as shown in Figure 6.20:

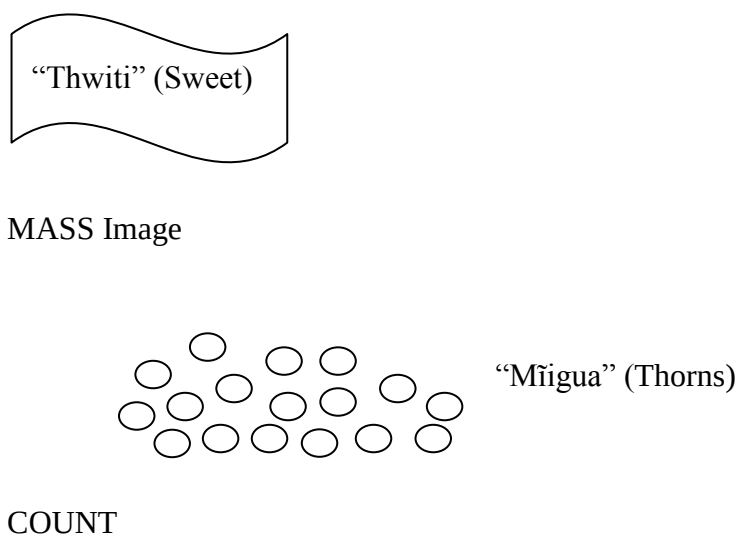


**Figure 6. 20: A Representation of the MASS-COUNT Image Schema**

Metaphors based on the subsidiary MASS-COUNT image schema are object like and can be categorized as either mass nouns or count nouns. Human beings conceptualize an abstraction like love from the MASS - COUNT perspective as in the following examples. For example, the following metaphors are uncountable: (37) “wendo nĩ mbece” (love is money), (47) “wendo nĩ thakame” (love is blood), (3) “wendo nĩ nyama” (love is meat), (75) “wendo nĩ cukari” (love is sugar). However, the following metaphors are count nouns: (77) “wendo nĩ thwiti” (love is a sweet), (79) “wendo nĩ itumbĩ” (love is an egg) and (93) “wendo nĩ mĩigua” (love is thorns).

## 6.2 Conclusion

This Chapter accounts for the presence of image schemas in metaphors of love in Gīkūyū by providing a cognitive analytical account of the CONTAINER, PATH, FORCE and OBJECT basic image-schemas and their subsidiary image schemas. The study notes that metaphors of love in Gīkūyū can be conceptualized around specific and recurring schemas such the PATH, CONTAINER, OBJECT and FORCE schemas. This finding is in agreement with Chow's (2010) and Wu's (2009) postulation that meaning construction is derived from embodied experience which is organized in terms of image schema, or experiential gestalts. Similarly, the findings are also consistent with Johnson's (1987) argument in his book *The Body in the Mind* that an embodied experience [like love] gives rise to image schemas within the conceptual system. In addition, previous studies on image schemas (for example, Lakoff and Johnson, 1980; Lakoff, 1987; Gibbs, 1999; Kövecses, 2002) also corroborate the findings of this Chapter by noting that image schemas indicate that the CONTAINER, FORCE, OBJECT and PATH schemas play a prominent role in the construction of metaphors of love.

The study notes that there is interplay between the various image schemas as a metaphor may belong to two or more image schemas. It also notes that not all subsidiary image schemas of the CONTAINER, PATH, FORCE and OBJECT schemas are instantiated by the metaphors of love in Gīkūyū. For example, the subsidiary schemas of the PATH schema: the CIRCLE (The CYCLE), the FRONT-BACK, the RIGHT-LEFT, NEAR-FAR; the FORCE schema: the ENABLEMENT,

DIVERSION, BALANCE and REPULSION subsidiary schemas are not explicitly expressed in the FORCE image schema. Other image-schematic patterns of the OBJECT schemas such as the FRAGMENTATION and the COLLECTION schemas which basically reflect our mental ability to group together similar object-like entities have not been explicitly instantiated by the metaphors of love in *Gīkūyū*. In Chapter Seven, we present a summary of how demographic variables influence the conceptualization of love in *Gīkūyū*.

## **CHAPTER SEVEN**

### **THE DEMOGRAPHIC CONCEPTUALIZATION OF LOVE IN GĪKŪYŪ**

#### **7.0 Introduction**

The objective of this Chapter is to determine by statistical means how demographic variables of gender, education, age and religion influence the metaphorical conceptualization of love in Gīkūyū. The statistical results are explained within the canonical studies of love that have motivated this study in both a theoretical and methodological way. Analyses of percentages and metaphorical frequencies from a dyadic perspective (males and females, the elderly and the youth, those with primary school qualification and with post secondary qualification, Protestants and Catholics) show that the demographic variables influence our metaphorical conceptualization of love in Gīkūyū. However, with the exception of the gender variable, correlational analyses using Chi Square from a cross tabulation perspective of the generic-level metaphors discussed in Chapter Four in relation to the demographic variables do not show significant association.

#### **7.1 Demographic Variables and Conceptualizations of Love in Gīkūyū**

This section is a presentation of the demographic variables and their influence in the conceptualization of love in Gīkūyū. It begins with the tabulation of the frequencies and percentages for each variant. Using cross tabulation, the Chapter highlights the variances between the respective demographic variables. Chi square analyses are also provided to highlight areas of significant differentials. The

statistical mode helps to determine the effect of the demographic variables on love as observed in the study data. Finally, the interpretation and discussion of the results are given.

Table 7.1 below, highlights the generic level metaphors vis-à-vis the four demographic variables discussed in this study. The Table shows that the PHYSICAL FORCE / NATURAL FORCE metaphor has the highest number of metaphorical frequencies conceptualizing love in Gikūyū followed by the UNITY conceptual equation. The WAR conceptual mapping has the least number of metaphorical frequencies (cf. Figure 7.1).

**Table 7. 1: Sum of Frequencies of Respondents for Different Conceptual Metaphors**

| <b>Metaphor</b>                                          | <b>Gender</b> |        | <b>Education</b> |          | <b>Age</b> |              | <b>Religion</b> |          |
|----------------------------------------------------------|---------------|--------|------------------|----------|------------|--------------|-----------------|----------|
|                                                          | Male          | Female | Primary          | Post Pri | 18-35      | 60 and above | Pro             | Catholic |
| <b>PHYSICAL FORCE</b><br><i>The absence of an entity</i> | 119           | 100    | 117              | 102      | 118        | 101          | 132             | 87       |
| <i>The Presence of an entity</i>                         | 245           | 298    | 302              | 241      | 304        | 239          | 302             | 241      |
| <b>WAR</b>                                               | 28            | 22     | 29               | 23       | 29         | 23           | 29              | 23       |
| <b>BODY PART</b>                                         | 101           | 59     | 95               | 65       | 96         | 64           | 96              | 77       |
| <b>FIRE</b>                                              | 41            | 30     | 44               | 27       | 43         | 28           | 47              | 26       |
| <b>UNITY</b>                                             | 219           | 185    | 218              | 201      | 237        | 187          | 218             | 203      |
| <b>FOOD</b>                                              | 96            | 75     | 89               | 79       | 100        | 71           | 101             | 70       |
| <b>JOURNEY</b>                                           | 62            | 47     | 59               | 50       | 64         | 45           | 62              | 47       |
| <b>PLANT</b>                                             | 44            | 47     | 47               | 44       | 55         | 36           | 50              | 41       |
| <b>BONDAGE</b>                                           | 57            | 35     | 57               | 35       | 61         | 31           | 57              | 35       |
| <b>Total</b>                                             | 1012          | 898    | 1057             | 867      | 1107       | 825          | 1094            | 850      |

Figure 7.1 represents conceptual metaphors of love in Gīkūyū vis-à-vis the demographic variables as shown below:

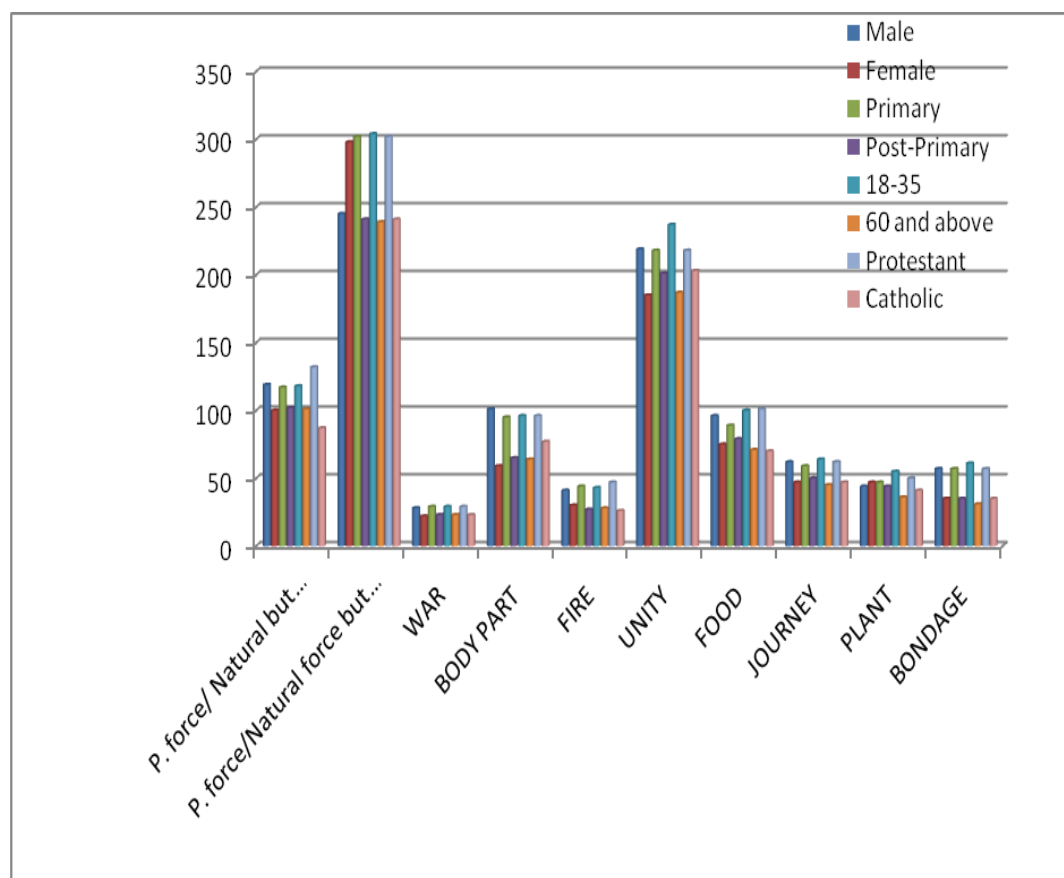


**Figure 7. 1: A Comparison of Demographic Variables and Conceptual Metaphors of Love**

### 7.1.1 Love and Gender

In this section, the demographic variable of gender is discussed as it correlates with the metaphors of love in Gīkūyū. Table 7.2 indicates that there is a statistical difference in percentages between males and females on the way they conceptualize love in Gīkūyū. From a quantitative point of view, it can be

observed that males have higher lexical frequencies in all conceptualizations of love, with the exception of the LOVE IS A PHYSICAL / NATURAL FORCE *but indicative of the presence of an entity*, in which males have 45.1% and females have 54.9% and LOVE IS A PLANT conceptual metaphor, in which males have 48.4% and females 51.6% of the total sum of lexical frequencies (cf. Table 7.2). This is also congruent with the findings in Figures 7.1 and 7.2. Table 7.2 below highlights the influence of the gender variable on the conceptual metaphors of love in Gīkūyū:

**Table 7. 2: Conceptual Metaphors of Love and the Gender Variable Cross Tabulation**

|                                                       |                   | Gender |        | Total   |
|-------------------------------------------------------|-------------------|--------|--------|---------|
|                                                       |                   | Male   | Female |         |
| <b>PHYSICAL FORCE</b><br><i>Absence of an entity</i>  | Count             | 119    | 100    | 219     |
|                                                       | % within metaphor | 54.3%  | 45.7%  | 100.0%  |
|                                                       | % within Gender   | 11.8%  | 11.1%  | 11.5%   |
|                                                       | % of Total        | 6.2%   | 5.2%   | 11.5%   |
| <b>PHYSICAL FORCE</b><br><i>Presence of an Entity</i> | Count             | 245    | 298    | 543     |
|                                                       | % within metaphor | 45.1%  | 54.9%  | 100.0%  |
|                                                       | % within Gender   | 24.2%  | 33.2%  | 28.4%   |
|                                                       | % of Total        | 12.8%  | 15.6%  | 28.4%   |
| <b>WAR</b>                                            | Count             | 28     | 22     | 50      |
|                                                       | % within metaphor | 56.0%  | 44.0   | 100.0%  |
|                                                       | % within Gender   | 2.8%   | 2.4%   | 2.6%    |
|                                                       | % of Total        | 1.5%   | 1.2%   | 2.6%    |
| <b>BODY PART</b>                                      | Count             | 101    | 59     | 160     |
|                                                       | % within metaphor | 63.1%  | 36.9%  | 100.0%  |
|                                                       | % within Gender   | 10.0%  | 6.6%   | 8.4%    |
|                                                       | % of Total        | 5.3%   | 3.1%   | 8.4%    |
| <b>FIRE</b>                                           | Count             | 41     | 30     | 71      |
|                                                       | % within metaphor | 57.7%  | 42.3%  | 100.0%  |
|                                                       | % within Gender   | 4.1%   | 3.3%   | 3.7%    |
|                                                       | % of Total        | 2.1%   | 1.6%   | 3.7%    |
| <b>UNITY</b>                                          | Count             | 219    | 185    | 404     |
|                                                       | % within metaphor | 54.2%  | 45.8%  | 100.0%  |
|                                                       | % within Gender   | 21.6%  | 20.6%  | 21.2%   |
|                                                       | % of Total        | 11.5%  | 9.7%   | 21.2%   |
| <b>FOOD</b>                                           | Count             | 96     | 75     | 171     |
|                                                       | % within metaphor | 56.1%  | 43.9%  | 100.0 % |
|                                                       | % within Gender   | 9.5%   | 8.4%   | 9.0%    |
|                                                       | % of Total        | 5.0%   | 3.9%   | 9.0%    |
| <b>JOURNEY</b>                                        | Count             | 62     | 47     | 109     |
|                                                       | % within metaphor | 56.9%  | 43.1%  | 100.0 % |
|                                                       | % within Gender   | 6.1%   | 5.2%   | 5.7 %   |
|                                                       | % of Total        | 3.2 %  | 2.5 %  | 5.7%    |
| <b>PLANT</b>                                          | Count             | 44     | 47     | 91      |
|                                                       | % within metaphor | 48.4%  | 51.6%  | 100.0%  |
|                                                       | % within Gender   | 4.3%   | 5.2%   | 4.8%    |
|                                                       | % of Total        | 2.3%   | 2.5%   | 4.8%    |
| <b>BONDAGE</b>                                        | Count             | 57     | 35     | 92      |
|                                                       | % within metaphor | 62.0%  | 38.0%  | 100.0%  |
|                                                       | % within Gender   | 5.6%   | 3.9%   | 4.8%    |
|                                                       | % of Total        | 3.0%   | 1.8%   | 4.8%    |
| <b>Total</b>                                          | Count             | 1012   | 898    | 1910    |
|                                                       | % within metaphor | 53.0%  | 47.0%  | 100.0%  |
|                                                       | % within Gender   | 100.0% | 100.0% | 100.0%  |
|                                                       | % of Total        | 53.6%  | 47.4%  | 100.0%  |



Table 7.3 highlights the results of the Chi square test. The column of importance in the Chi-square test analysis below is the Asymp. Sig. (2-side) which highlights the p-values. In Table 7.3 below, the p-values are 0.002, 0.002 and 0.012 respectively, all of which are below 0.05. Hence, the study rejects the null hypothesis and concludes that there is significant relationship between gender and the metaphors of love in Gīkūyū.

**Table 7. 3: Chi-Square Test on Metaphors of Love and the Gender Variable**

|                              | Value               | df | Asymp.Sig. (2-sided) |
|------------------------------|---------------------|----|----------------------|
| Pearson Chi-Square           | 26.425 <sup>a</sup> | 9  | .002                 |
| Likelihood Ratio             | 26.544              | 9  | .002                 |
| Linear-by-Linear Association | 6.357               | 1  | .012                 |
| N of Valid Cases             | 1910                |    |                      |

Figure 7.2 below highlights the different conceptualizations of love in Gīkūyū against the gender variable. It can be observed that the metaphor LOVE IS PHYSICAL FORCE but *indicative of the presence of an entity* has the highest frequency among all other metaphors. Figure 7.2 also highlights the relationship between gender and the various conceptual metaphors of love in Gīkūyū:

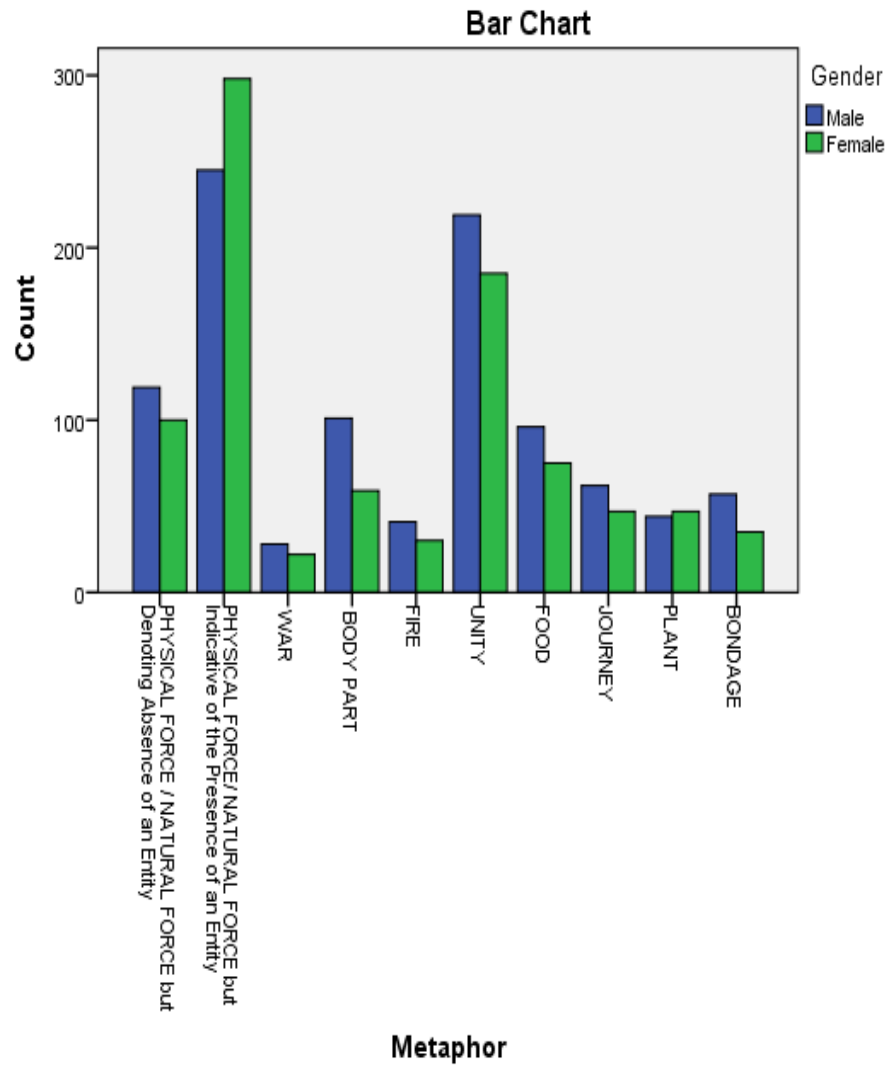


**Figure 7. 2: Conceptual Metaphors vis-à-vis the Gender Variable**

From the findings above, the study notes that the gender variable provides one with the lens through which we view romantic love in *Gikūyū*. Gender variable is intertwined with love in complex ways noting the various generic level metaphors elicited by this study. This is consistent with Hendrick and Hendrick's (1995) observation that there are gender differences in love which can be examined empirically.

First, males have more lexical frequencies than females in the conceptualization of LOVE AS UNITY (cf. Table 7.2; Figure 7.2). In the LOVE IS UNITY metaphor, males have 54.2% while females have 45.8% of the total lexical frequencies. This finding is inconsistent with past researches on the gender variable, for example, Parelman (1983), who notes that women give greater importance to feeling emotionally involved with the spouse and always seek fusion or oneness with the partner. Similarly, the evolution theory also posits that females are more oriented to the stable and practical aspects of love (Dion and Dion, 1993; Buss, 1994; Galperin and Haselton, 2010), and potentially also to relationship investment, unity and commitment (Cate and Lloyd, 1992). The finding is also inconsistent with evolutionary psychologists' view that women strive more for unity than men in a relationship because of what Frank (1988) refers to as a *commitment device* in which staying together as a unit is the primary motivation. The finding, however, may be a pointer that traditional gender stereotypes and norms that viewed males as being disinterested in unity in a love relationship are being discarded by the Agĩkũyũ men.

Second, males have higher lexical frequencies than females in the conceptualization of LOVE IS WAR metaphor (cf. Table 7.2). That is, males have 56% of the total sum of lexical frequencies while females have 44%. This is consistent with previous researches on feminism which have argued that males always exhibit an innate impulse to subjugate those who are different from them, including females (Humm, 1995). As such, this study opines that WAR metaphors

often function as a masculinization device (Koller, 2004). This is because war is still dominated by males and is often considered a typical male activity (Koller, 2004). Similarly, Walker (1984) argues that men have always subjected women to physical, sexual, and psychological violence as a sign of dominance. The same view is shared by Dobash and Dobash (1979) who claim that men cherish aggressiveness, dominance and female subordination and they use force as a means to enforce that dominance.

Third, although Hatfield and Rapson (1987) argue that both men and women seem equally susceptible to falling passionately in love; this study found that males have higher lexical frequencies (54.3%) than females (45.7%) for LOVE IS PHYSICAL FORCE / NATURAL FORCE *but denoting the absence of an entity*. Conversely, females have 54.9% lexical frequencies against 45.1% for males in the conceptualization of LOVE IS PHYSICAL FORCE / NATURAL FORCE *but indicative of the presence of an entity* (cf. Table 7.2). In the earlier discussion of this conceptual metaphor (cf. Chapter Four), this study argued that love is stronger and more intense and passionate in LOVE IS PHYSICAL FORCE / NATURAL FORCE *but denoting the absence of an entity* than in LOVE IS PHYSICAL FORCE / NATURAL FORCE *but indicative of the presence of an entity*. The findings in Table 7.2 above may, therefore, be consistent with previous researches which have found that men love more passionately than women, are more likely than women to fall in love at first sight (Galperin and Haselton, 2010; Montgomery, 2005), whereas females love more compassionately than males

(Dion and Dion, 1993; Traupmann, Eckels and Hatfield, 1982). In addition, the findings also concur with Sprecher and Metts' (1989) argument that romantic ideal is stronger for men than for women, given that men score higher than women on the Romantic Beliefs Scale. Further, since LOVE IS PHYSICAL FORCE / NATURAL FORCE metaphor *but indicative of the presence of an entity* is inclined towards compassionate love more than passionate love, the results in Table 7.2 are consistent with evolutionary psychologists' argument that women have a greater ability than males to identify and feel the emotions of others, resulting in increased psychological sensitivity (Buss, 2006). This may, therefore, explain why females are predisposed to conceptualize LOVE IS PHYSICAL FORCE / NATURAL FORCE *but indicative of the presence of an entity* more than males (cf. Table 7.2). Moreover, the findings are also consistent with research which shows that women express more empathy and emotional support for other people than men, constructs which Sprecher and Fehr (2005) found related to compassionate love (Eagly and Crowley, 1986).

Fourth, the study notes that the highest differential between males and females is realized in the conceptualization of LOVE IS A BODY PART in which males have 63.1 % while females have 36.9 % of the total sum of lexical frequencies. This is consistent with past researches (for example, Buss, 1994; Galperin and Haselton, 2010; Li and Kenrick, 2006), who note that males have preference for youth and highly value physical attractiveness (in this case, they place premium on the body and its parts) in potential partners. Buss (1994) adds that this serves an intuitively

evolutionary beneficial purpose since attractive women in their reproductive prime are assumed to be fertile and have good genes. Thus, this may predispose males to conceptualize LOVE IS A BODY PART more than females.

Furthermore, although past researches have shown that females' attitudes towards love tend to be more conservative than males (Sprecher and McKinney, 1993), the females in this study also have higher lexical frequencies than males in the conceptualization of LOVE IS A PLANT. This conceptualization of love also registers the lowest differential between males and females (cf. Table 7.2). This may be, as noted in Section 4.2.8, the plant domain is a common conceptualization of abstract complex systems (Kövecses, 2002), and it is, therefore, natural for human beings, regardless of gender, to find similarities between the plant and themselves. Second, females may conceptualize LOVE IS PLANT more than males since as noted in Table 4.20. The production of a fruit in a plant corresponds with child bearing, which is an experience that some women undergo.

Males also have higher lexical frequencies than females in the conceptualization of LOVE IS BONDAGE. That is, males have 62% while females have 38% of the total sum of lexical frequencies. This may be due to the fact that men prefer to be more autonomous and independent than women (Neto, 2012). Further, research has shown that once women are involved in romantic relationships, they want intimacy and understanding; while in contrast, men want independence, sex, and non-disclosure of "feelings" (Cancian, 1987). This may be the reason as to why

males have more lexical frequencies than females in this conceptualization of love in Gīkūyū.

### **7.1.2 Love and Education**

In this section, the demographic variable of education is discussed as it relates with the metaphors of love in Gīkūyū. Results in Table 7.4 shows that there are statistical differences between the respondents with primary school level qualification and those with post secondary school qualification in the way they conceptualize love in Gīkūyū. The study found that the respondents with primary school level qualification have higher metaphorical frequencies than those with post secondary school qualification in all the conceptual metaphors of love in Gīkūyū. Table 7.4 below highlights the influence of the educational variable in the conceptualization of love in Gīkūyū:

**Table 7. 4: Conceptual Metaphors of Love and the Education Variable Cross Tabulation**

|                                                       |                    | Level of Education |          | Total   |
|-------------------------------------------------------|--------------------|--------------------|----------|---------|
|                                                       |                    | Pri                | Post Sec |         |
| <b>PHYSICAL FORCE</b><br><i>Absence of an entity</i>  | Count              | 117                | 102      | 219     |
|                                                       | % within metaphor  | 53.4%              | 46.6%    | 100.0%  |
|                                                       | % within education | 11.1%              | 12.0%    | 11.5%   |
|                                                       | % of Total         | 6.1 %              | 5.3%     | 11.5%   |
| <b>PHYSICAL FORCE</b><br><i>Presence of an Entity</i> | Count              | 302                | 241      | 543     |
|                                                       | % within metaphor  | 55.6%              | 44.4%    | 100%    |
|                                                       | % within education | 28.6%              | 28.3%    | 28.4%   |
|                                                       | % of Total         | 15.8%              | 12.6%    | 28.4%   |
| <b>WAR</b>                                            | Count              | 29                 | 21       | 50      |
|                                                       | % within metaphor  | 58.0%              | 42.0%    | 100.0%  |
|                                                       | % within education | 2.7%               | 2.5%     | 2.6%    |
|                                                       | % of Total         | 1.5%               | 1.1%     | 2.6%    |
| <b>BODY PART</b>                                      | Count              | 95                 | 65       | 160     |
|                                                       | % within metaphor  | 59.4%              | 40.6%    | 100.0%  |
|                                                       | % within education | 9.0%               | 7.6%     | 8.4%    |
|                                                       | % of Total         | 5.0%               | 3.4%     | 8.4%    |
| <b>FIRE</b>                                           | Count              | 44                 | 27       | 71      |
|                                                       | % within metaphor  | 62.0%              | 38.0%    | 100.0%  |
|                                                       | % within education | 4.2%               | 3.2%     | 3.7%    |
|                                                       | % of Total         | 2.3%               | 1.4%     | 3.7%    |
| <b>UNITY</b>                                          | Count              | 218                | 186      | 404     |
|                                                       | % within metaphor  | 54.0%              | 46.0%    | 100.0%  |
|                                                       | % within education | 20.6%              | 21.8%    | 21.2%   |
|                                                       | % of Total         | 11.4%              | 9.7%     | 21.2%   |
| <b>FOOD</b>                                           | Count              | 89                 | 82       | 171     |
|                                                       | % within metaphor  | 52.0%              | 48.0%    | 100.0%  |
|                                                       | % within education | 8.4%               | 9.6%     | 9.0%    |
|                                                       | % of Total         | 4.7%               | 4.3%     | 9.0%    |
| <b>JOURNEY</b>                                        | Count              | 59                 | 50       | 109     |
|                                                       | % within metaphor  | 54.1%              | 45.9%    | 100.0%  |
|                                                       | % within education | 5.6%               | 5.9%     | 5.7%    |
|                                                       | % of Total         | 3.1%               | 2.6%     | 5.7%    |
| <b>PLANT</b>                                          | Count              | 47                 | 44       | 91      |
|                                                       | % within metaphor  | 51.6%              | 48.4%    | 100.0%  |
|                                                       | % within education | 4.4%               | 5.2%     | 4.8%    |
|                                                       | % of Total         | 2.5%               | 2.3%     | 4.8%    |
| <b>BONDAGE</b>                                        | Count              | 57                 | 35       | 92      |
|                                                       | % within metaphor  | 62.0%              | 38.0%    | 100.0%  |
|                                                       | % within education | 5.4%               | 4.1%     | 4.8%    |
|                                                       | % of Total         | 3.0%               | 1.8%     | 4.8%    |
| <b>Total</b>                                          | Count              | 1057               | 853      | 1910    |
|                                                       | % within metaphor  | 55.3%              | 44.7%    | 100.0%  |
|                                                       | % within education | 100.0%             | 100.0%   | 100.0%  |
|                                                       | % of Total         | 55.5%              | 44.7%    | 100.0 % |



Table 7.5 below highlights the results of the Chi-square test analysis on metaphors of love and the education variable. The results as observed in the last column of Table 7.5 below are 0.734, 0.730 and 0.991 respectively which are all greater than 0.05. Hence, this study accepts the null hypothesis and concludes that there is no statistically significant relationship between the level of education and the conceptual metaphors of love in Gīkūyū. The findings are tabulated in Table 7.5 below:

**Table 7. 5: Chi-Square Test on Metaphors of Love and the Education Variable**

|                    | Value              | df | Asymp.Sig. (2-sided) |
|--------------------|--------------------|----|----------------------|
| Pearson Chi-Square | 6.060 <sup>a</sup> | 9  | .734                 |
| Likelihood Ratio   | 6.098              | 9  | .730                 |
| Linear-by-Linear   | .000               | 1  | .991                 |
| Association        | 1910               |    |                      |
| N of Valid Cases   |                    |    |                      |

Figure 7.3 below highlights the different conceptualizations of love in Gīkūyū against the education variable:

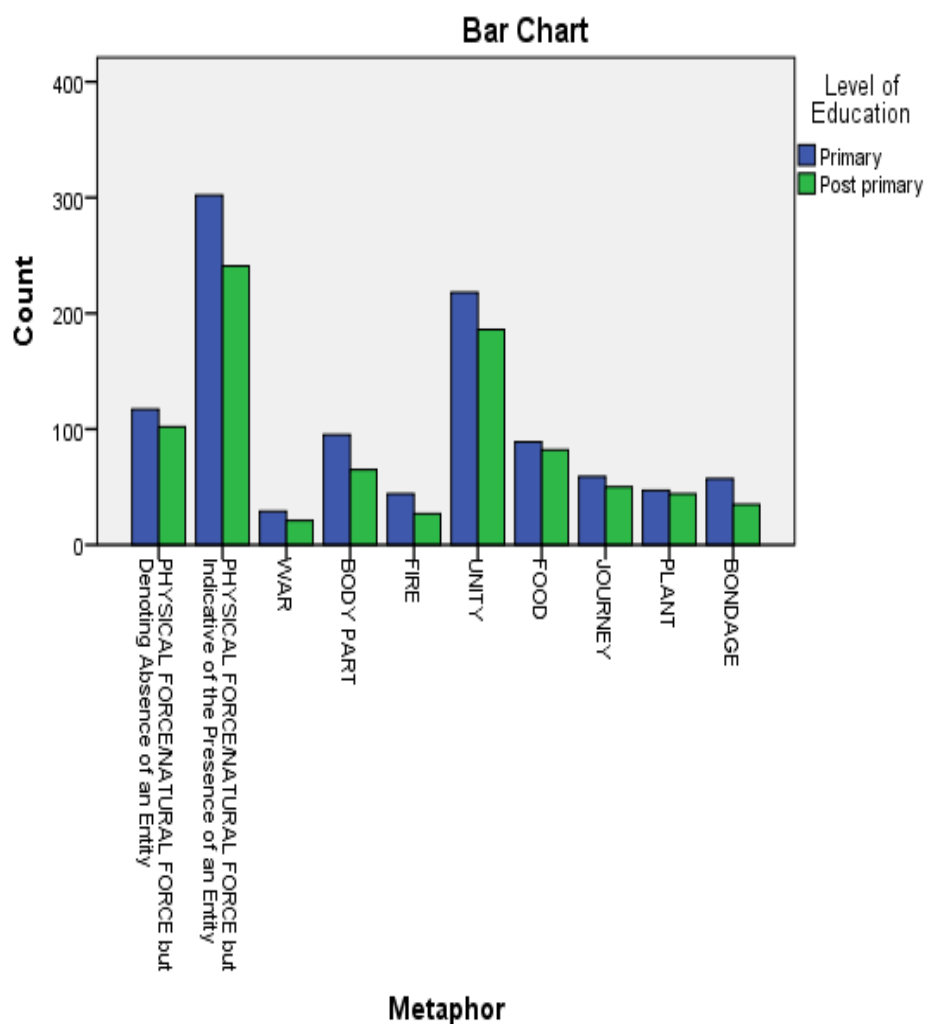


***Figure 7. 3: Conceptual Metaphors vis-à-vis the Education Variable***

From the findings above, this study notes that education influences the conceptualization of love in Gīkūyũ (cf. Figure 7.3). The results highlighted above corroborate Jankowiak's (1995) argument that even a cultural trope like love is neither uniformly conceptualized nor uniformly enacted within a culturally constituted group despite the fact that romantic love is universal.

First, the findings above would lead to the assumption that education is a significant variable because it is the educational level that most greatly impacts earning potential and socioeconomic status of people. The findings are consistent with previous research and supportive of the assumption of this research study, which predicted a difference in the conceptualization of love according to the education variable. According to Ambaw (2009), for example, exposure to love related materials through reading or listening, contributes to a small increase level of romantic love among people. This may implicitly mean that educated people because of such exposure look at love in a different way from the less educated people. Moreover, respondents with higher education have permissive attitudes about love (Ambaw, 2009).

The highest significant difference between respondents with primary school level qualification and those with post secondary school qualification is in the LOVE IS BONDAGE and LOVE IS FIRE metaphors where respondents with primary education level qualification have 62% of the sum of lexical frequencies while those with post secondary education qualification have 38% (cf. Table 7.4). This is probably because people who have attained higher levels of education are generally more likely to portray greater satisfaction in life than those with lower levels of educational attainment (Organisation for Economic Co-operation and Development (OECD), 2011). Second, research also suggests that education has cognitive, social and emotional roles in people's views towards a phenomenon (Organisation for Economic Co-operation and Development, 2011) and, therefore,

educated people tend to avoid conceptualizing LOVE IS BONDAGE and LOVE IS FIRE. That is, schools and teachers play a vital role in promoting intellectual, physical, social, moral, spiritual and aesthetic development and wellbeing of people (World Bank, 2002).

The lowest differential realized between respondents with primary level of education qualification and respondents with post secondary level of education is in the conceptualization of LOVE IS A PLANT and LOVE IS FOOD. Respondents with primary school level education have 51.6 % of the total sum of lexical frequencies while those with post secondary school level qualification have 48.4% in the conceptualization of LOVE IS A PLANT while respondents with primary level of education have 52% against 48% of the total sum of lexical frequencies in the conceptualization of LOVE IS FOOD. This differential may be attributed to the importance the Agĩkũyũ, regardless of level of education, place on agriculture and food (cf. Section 4.2.8).

### **7.1.3 Love and Age**

In this section, the demographic variable of age is discussed in relation to the conceptualization of love in Gĩkũyũ. From a quantitative point of view, it can be observed that respondents aged between 18-35 years have higher lexical frequencies than those aged 60 years and above in all the conceptual metaphors of love in Gĩkũyũ. Table 7.6 below highlights the influence of the age variable in the conceptualization of love in Gĩkũyũ:

**Table 7. 6: Conceptual Metaphors of Love and the Age Variable Cross Tabulation**

|                                                       |                   | Age Set |              | Total  |
|-------------------------------------------------------|-------------------|---------|--------------|--------|
|                                                       |                   | 18-35   | 60 and above |        |
| <b>PHYSICAL FORCE</b><br><i>Absence of an entity</i>  | Count             | 118     | 101          | 219    |
|                                                       | % within metaphor | 53.9%   | 46.1%        | 100.0% |
|                                                       | % within age      | 10.8%   | 12.4%        | 11.5%  |
|                                                       | % of Total        | 6.2%    | 5.3%         | 11.5%  |
| <b>PHYSICAL FORCE</b><br><i>Presence of an Entity</i> | Count             | 304     | 239          | 543    |
|                                                       | % within metaphor | 56.0%   | 44.0%        | 100.0% |
|                                                       | % within age      | 22.7%   | 29.4%        | 28.4%  |
|                                                       | % of Total        | 15.9%   | 12.5%        | 28.4%  |
| <b>WAR</b>                                            | Count             | 28      | 22           | 50     |
|                                                       | % within metaphor | 56.0%   | 44.0%        | 100.0% |
|                                                       | % within age      | 2.6%    | 2.7%         | 2.6%   |
|                                                       | % of Total        | 1.5%    | 1.2%         | 2.6%   |
| <b>BODY PART</b>                                      | Count             | 96      | 64           | 160    |
|                                                       | % within metaphor | 60.0%   | 40.0%        | 100.0% |
|                                                       | % within age      | 8.8%    | 7.9%         | 8.4%   |
|                                                       | % of Total        | 5.0%    | 3.4%         | 8.4%   |
| <b>FIRE</b>                                           | Count             | 43      | 28           | 71     |
|                                                       | % within metaphor | 60.6%   | 39.4%        | 100.0% |
|                                                       | % within age      | 3.9%    | 3.4%         | 3.7%   |
|                                                       | % of Total        | 2.3%    | 1.5%         | 3.7%   |
| <b>UNITY</b>                                          | Count             | 227     | 177          | 404    |
|                                                       | % within metaphor | 56.2%   | 43.8%        | 100.0% |
|                                                       | % within age      | 20.7%   | 21.8%        | 21.2%  |
|                                                       | % of Total        | 11.9 %  | 9.3%         | 21.2%  |
| <b>FOOD</b>                                           | Count             | 101     | 70           | 171    |
|                                                       | % within metaphor | 59.1%   | 40.9%        | 100.0% |
|                                                       | % within age      | 9.2%    | 8.6%         | 9.0%   |
|                                                       | % of Total        | 5.3%    | 3.7%         | 9.0%   |
| <b>JOURNEY</b>                                        | Count             | 64      | 45           | 109    |
|                                                       | % within metaphor | 58.7%   | 41.3%        | 100.0% |
|                                                       | % within age      | 5.8%    | 5.5%         | 5.7%   |
|                                                       | % of Total        | 3.4%    | 2.4%         | 5.7%   |
| <b>PLANT</b>                                          | Count             | 55      | 36           | 91     |
|                                                       | % within metaphor | 60.4%   | 39.6%        | 100.0% |
|                                                       | % within age      | 5.0%    | 4.4%         | 4.8%   |
|                                                       | % of Total        | 2.9%    | 1.9%         | 4.8%   |
| <b>BONDAGE</b>                                        | Count             | 61      | 31           | 92     |
|                                                       | % within metaphor | 66.3%   | 33.7%        | 100.0% |
|                                                       | % within age      | 5.6%    | 3.8%         | 4.8%   |
|                                                       | % of Total        | 3.2%    | 1.6%         | 4.8%   |
| <b>Total</b>                                          | Count             | 1097    | 813          | 1910   |
|                                                       | % within metaphor | 57.4%   | 42.6%        | 100.0% |
|                                                       | % within age      | 100.0%  | 100.0%       | 100.0% |
|                                                       | % of Total        | 57.4%   | 42.6%        | 100.0% |

Table 7.7 below highlights the results of the Chi square test on metaphors of love and the age variable. The results as observed in the last column of Table 7.7 below indicates 0.723, 0.716 and 0.065 respectively which are all greater than 0.05. Hence, the study accepts the null hypothesis and concludes that there is no statistically significant relationship between the age variable and all the conceptual metaphors of love in Gīkūyū. These findings are tabulated in Table 7.7 below:

**Table 7. 7: Chi-Square Test on Metaphors of Love and the Age Variable**

|                              | <b>Value</b>       | <b>df</b> | <b>Asymp.Sig. (2-sided)</b> |
|------------------------------|--------------------|-----------|-----------------------------|
| Pearson Chi-Square           | 6.167 <sup>a</sup> | 9         | 0.723                       |
| Likelihood Ratio             | 6.238              | 9         | 0.716                       |
| Linear-by-Linear Association | 3.396              | 1         | 0.065                       |
| N of Valid Cases             | 1910               |           |                             |

Figure 7.4 highlights the different conceptualizations of love in Gīkūyū against the age variable.

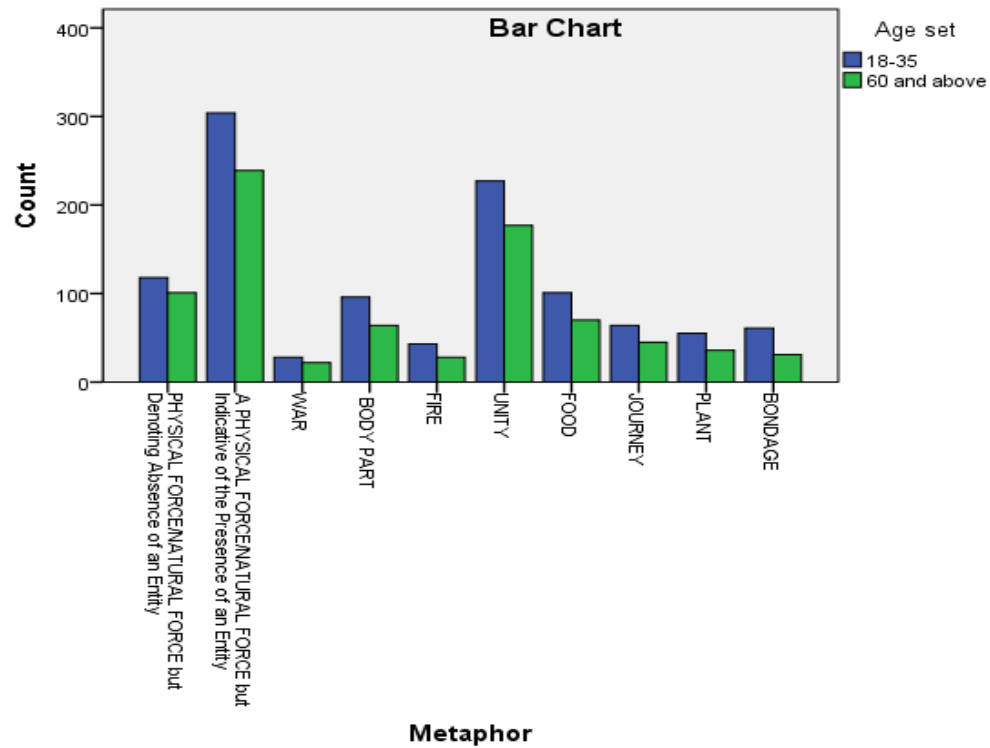


**Figure 7. 4: Conceptual Metaphors vis-à-vis the Age Variable**

The results of Table 7.6 and Figure 7.4 above indicate that there are significant statistical differences between respondents aged 18-35 years of age and those aged 60 years and above on the way they conceptualize love in Gĩkũyũ when the metaphors are individually analysed. This is consistent with Montgomery and Sorell's (1997) finding that love is experienced and expressed differently by different age groups. Prior researches on romantic relationships (for example, Furman, 2002; Furman and Simon, 1999) have also shown that as individuals move through adolescence into adulthood, the types and qualities of their relationships shift highlighting the developmental significance of age. Consistent with the findings of this study in which young people between 18-35 years of age

have more lexical frequencies than those of 60 years and above, Hatfield, Brinton and Cornelius (1989) noted that young people received the highest scores on the Passionate Love Scale. Hatfield, Schmitz, Cornelius and Rapson (1988), for example, also found that young people were especially vulnerable to passionate love. Thus, this could imply that young people are more passionately involved in a relationship and this could influence the way they conceptualize love in Gīkūyū and, specifically, as a PHYSICAL / NATURAL FORCE *denoting absence of an entity*, PHYSICAL / NATURAL FORCE *indicative of the presence of an entity* and FIRE.

Another plausible reason as to why young people have more lexical frequencies in the conceptualization of love in Gīkūyū than the elderly has to do with their socialization process. According to Furman (2002), young people spend a great deal of time thinking about, talking about, and being in romantic relationships. In addition, many young people report spending more time with their romantic partners than with friends and family (Furman and Schaffer, 2003). This exposure could possibly influence the young people to have more lexical frequencies than the elderly in the conceptualization of LOVE IS UNITY and LOVE IS FOOD conceptual metaphors.

The study also notes that respondents aged between 18-35 years have more lexical frequencies than those aged 60 years and above in the conceptualization of LOVE IS BONDAGE (cf. Table 7.6). Previous studies on love indicate that as teens



become older their relationships include commitment and interdependence (Furman, 2002), and their relationships more closely mirror adult relationships (Laursen and Jensen-Campbell, 1999). Similarly, Luong, Charles and Fingerman (2011) argue that as adults grow older they spend more time and effort in fewer relationships than young people which enhances intimacy and commitment. This implies that young people dislike commitment and plausibly conceptualize LOVE IS BONDAGE.

Furthermore, respondents aged between 18-35 years of age have 60.6% of the lexical frequencies, while those aged 60 years and above have 39.4% of the lexical frequencies in the conceptualization of LOVE IS FIRE. Such high lexical frequencies for young people may be due to the fact that most people experience their first serious romantic relationship and also easily get infatuated during the early adult years (Regan, Durvasula, Howell, Ureño and Rea, 2004). Second, another plausible reason could be that romantic relationships involving young people as noted by Brown, Feiring and Furman (1999) have a peculiar intensity which is normally marked by physical expressions of affection and expectation of sexual relations (Reis and Shaver, 1988). Further, young people's romantic relationships have a reputation of being more emotionally intense (Feiring, 1999) and emotionally volatile than that of adults (Larson and Richards, 1994). These reasons probably influence respondents aged between 18-35 years of age to have more lexical frequencies in the conceptualization of LOVE IS FIRE.

The lowest differential between respondents aged between 18-35 years of age and those aged 60 years is in the conceptualization of LOVE IS A PHYSICAL / NATURE FORCE *but denoting absence of an entity* (cf. Table 7.6). That is, respondents aged between 18-35 years of age have 53.9% of the total lexical frequencies against 46.1% for those aged 60 years and above. These findings are consistent with anthropologists' opinion that dating and romance form one of the organizing principles of adolescent peer structure (Eder, 1985). Second, respondents aged between 18-35 years of age consider dating and romance as a focal topic of conversation among them in their leisure time (Thompson, 1994; Steele, 1999). However, the low differential between the youth and the elderly in the conceptualization of LOVE IS A PHYSICAL / NATURE FORCE *but denoting absence of an entity* (cf. Table 7.6), may be indicative of the view that both groups are susceptible to conceptualize love almost equally regardless of age.

#### **7.1.4 Love and Religion**

In this section, the demographic variable of religion is discussed as it relates with the metaphors of love in Gikūyū. Table 7.8 below highlights the influence of the religion variable on the conceptualization of love in Gikūyū. It can be observed in Table 7.8 below that Protestants have higher lexical frequencies in all conceptualizations of love in Gikūyū than the Catholics:

**Table 7. 8: Conceptual Metaphors of Love and the Religion Variable Cross Tabulation**

|                                                       |                   | Religion   |          | Total  |
|-------------------------------------------------------|-------------------|------------|----------|--------|
|                                                       |                   | Protestant | Catholic |        |
| <b>PHYSICAL FORCE</b><br><i>Absence of an entity</i>  | Count             | 132        | 87       | 219    |
|                                                       | % within metaphor | 60.3%      | 39.7%    | 100.0% |
|                                                       | % within religion | 12.1%      | 10.7%    | 11.5%  |
|                                                       | % of Total        | 6.9%       | 4.6%     | 11.5%  |
| <b>PHYSICAL FORCE</b><br><i>Presence of an Entity</i> | Count             | 302        | 241      | 543    |
|                                                       | % within metaphor | 55.6%      | 44.4%    | 100.0% |
|                                                       | % within religion | 27.6%      | 29.5%    | 28.4%  |
|                                                       | % of Total        | 15.8%      | 12.6%    | 28.4%  |
| <b>WAR</b>                                            | Count             | 28         | 22       | 50     |
|                                                       | % within metaphor | 56.0%      | 44.0%    | 100.0% |
|                                                       | % within religion | 2.6%       | 2.7%     | 2.6%   |
|                                                       | % of Total        | 1.5%       | 1.2%     | 2.6%   |
| <b>BODY PART</b>                                      | Count             | 97         | 63       | 160    |
|                                                       | % within metaphor | 60.6%      | 39.4%    | 100.0% |
|                                                       | % within religion | 8.9%       | 7.7%     | 8.4%   |
|                                                       | % of Total        | 5.1%       | 3.3%     | 8.4%   |
| <b>FIRE</b>                                           | Count             | 47         | 24       | 71     |
|                                                       | % within metaphor | 66.2%      | 33.8%    | 100.0% |
|                                                       | % within religion | 4.3%       | 2.9%     | 3.7%   |
|                                                       | % of Total        | 2.5%       | 1.3%     | 3.7%   |
| <b>UNITY</b>                                          | Count             | 218        | 186      | 404    |
|                                                       | % within metaphor | 54.0%      | 46.0%    | 100.0% |
|                                                       | % within religion | 19.9%      | 22.8%    | 21.2%  |
|                                                       | % of Total        | 11.4%      | 9.7%     | 21.2%  |
| <b>FOOD</b>                                           | Count             | 101        | 70       | 171    |
|                                                       | % within metaphor | 59.1%      | 40.9 %   | 100.0% |
|                                                       | % within religion | 9.2%       | 8.6%     | 9.0%   |
|                                                       | % of Total        | 5.3%       | 3.7%     | 9.0%   |
| <b>JOURNEY</b>                                        | Count             | 62         | 47       | 109    |
|                                                       | % within metaphor | 56.9%      | 43.1%    | 100%   |
|                                                       | % within religion | 5.7%       | 5.8%     | 5.7%   |
|                                                       | % of Total        | 3.2%       | 2.5%     | 5.7%   |
| <b>PLANT</b>                                          | Count             | 50         | 41       | 91     |
|                                                       | % within metaphor | 54.9%      | 45.1%    | 100.0% |
|                                                       | % within religion | 4.6%       | 5.0%     | 4.8%   |
|                                                       | % of Total        | 2.6%       | 2.1%     | 4.8%   |
| <b>BONDAGE</b>                                        | Count             | 57         | 35       | 92     |
|                                                       | % within metaphor | 62.0%      | 38.0%    | 100.0% |
|                                                       | % within religion | 5.2%       | 4.3%     | 4.8%   |
|                                                       | % of Total        | 3.0%       | 1.8%     | 4.8%   |
| <b>Total</b>                                          | Count             | 1094       | 816      | 1910   |
|                                                       | % within metaphor | 57.3%      | 42.7%    | 100.0% |
|                                                       | % within religion | 100.0%     | 100.0%   | 100.0% |
|                                                       | % of Total        | 57.3%      | 42.7%    | 100.0% |

Table 7.9 below highlights the results of the Chi square test on all the conceptual metaphors of love and the religion variable. Table 7.9 also indicates the p-values to be 0.579, 0.572 and 0.984 respectively. These values are above 0.05. Hence, this study accepts the null hypothesis and concludes that there is no statistically significant relationship between the religion variable and the conceptual metaphors of love in Gīkūyū as shown in Table 7.9 below:

**Table 7. 9: Chi-Square Test on Metaphors of Love and the Religion Variable**

|                              | <b>Value</b>       | <b>df</b> | <b>Asymp.Sig. (2-sided)</b> |
|------------------------------|--------------------|-----------|-----------------------------|
| Pearson Chi-Square           | 7.562 <sup>a</sup> | 9         | 0.579                       |
| Likelihood Ratio             | 7.625              | 9         | 0.572                       |
| Linear-by-Linear Association | .000               | 1         | 0.984                       |
| N of Valid Cases             | 1910               |           |                             |

Figure 7.5 below highlights the different conceptualizations of love in Gīkūyū against the religion variable:

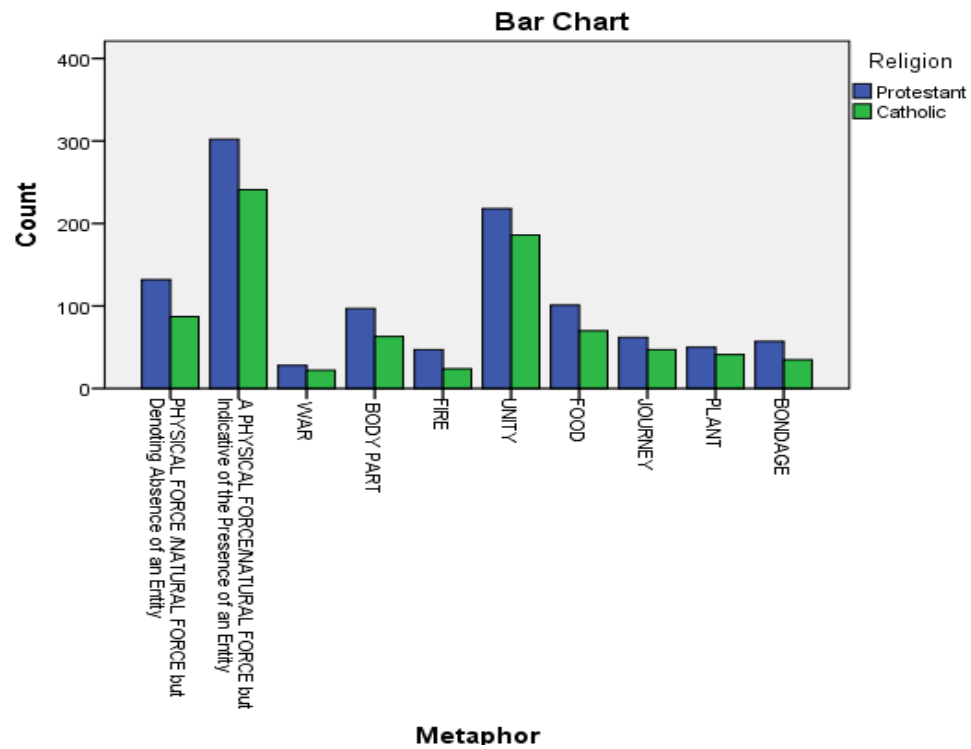


**Figure 7. 5: Conceptual Metaphors vis-à-vis the Religion Variable**

Since the value of love and romantic relationships among Christians are influenced by what the Bible teaches and the commandments of God (Young and Adams, 2005), the findings of this study show that Christianity has a significant impact on the way people conceptualize romantic love. Past researches have shown that religiosity, for example, is associated with the agapic love style (Hendrick and Hendrick, 1992). In addition, spirituality and religiosity are associated positively with experiencing compassionate love (Sprecher and Fehr, 2005). The findings of Table 7.8 and Figure 7.5 indicate that there are statistically significant differences within individual conceptual metaphors in terms of percentages and lexical frequencies between the way the Protestants and the Catholics conceptualize love in Gikũyũ (cf. Table 7.8). That is, the Protestants have more metaphorical

frequencies of love than the Catholics in all conceptual metaphors of love in *Gīkūyū* (cf. Table 7.8). The finding is inconsistent with Lipset's (1978) view that the Catholics are more liberal on questions of sexuality and permissiveness than the Protestants.

The study notes that the LOVE IS FIRE metaphor has the highest differential between the Protestants and the Catholics with 66.2% and 33.8% of the total lexical frequencies respectively. The findings concur with the view that religious landscape of contemporary society is becoming increasingly diverse and complex (Hunt, 2005; McGuire, 2008), leading to different interpretations of romantic love. Fire, according to Christians, represents God's presence (Exodus, 3:2), punishment (Genesis, 19:24) and God's ability to purify his people (Malachi, 3.2) among other symbolic meanings. Thus, the high lexical frequencies that the Protestants have in the conceptualization of LOVE IS FIRE may be premised on the aforementioned Biblical references.

Nevertheless, the lowest differential between the Catholics and the Protestants is realized in the conceptualization of LOVE IS UNITY metaphor (cf. Table 7.8). This may be explained by the fact that much of the Catholic Church's doctrines profess unity in a love relationship (Kochuthara, 2007). In addition, according to Catholic sacramental theology, a marriage or a love relationship is a union not just between two people but also God (Hilsman, 2011). Thus, the Catholics tend to conceptualize LOVE IS UNITY almost at the same way as the PROTESTANTS.

This may be a pointer as to the low differential between the Protestants and Catholics in the conceptualization of LOVE IS UNITY.

As far as the Chi Square analysis is concerned, the religion variable does not show any significant differential (cf. Table 7.9). This is consistent with Ambaw's (2009) conclusion that the level of romantic love has not shown a statistically significant difference among different religions. Rather, it showed a normal distribution among the study subjects.

## **7.2 Conclusion**

In this Chapter, Tables and Bar Graphs are used to statistically display the frequency of metaphors. Using lexical frequencies, percentages, and Chi Square test analyses, the Chapter discusses how demographic variables influence the conceptualization of metaphors of love in Gīkūyū. The Chapter indicates that when conceptual metaphors are analysed individually, there is a significant influence of the demographic variables on the conceptualization of love in Gīkūyū. The findings in this study are consistent with Gerhards' (2010) view that the level of acceptance of sexual diversity and differences in conceptualization of love are informed by significant factors such as gender, religion, and age. Chapter Eight presents a summary of findings, conclusions and recommendations for further related research.

## CHAPTER EIGHT

### SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

#### 8.0 Introduction

In this Chapter, a summary of findings and conclusions are provided followed by suggestions for further research. This study set out with four objectives: to describe the conceptual mappings of metaphors of love in Gĩkũyũ; to test the extent to which the vital relations account for the underlying cognitive operations of metaphors of love in Gĩkũyũ; to test the extent to which image schemas provide a plausible account for the comprehension of love metaphors and to determine by statistical means how demographic variables influence the metaphorical conceptualization of love in Gĩkũyũ.

#### 8.1. Summary of Findings

##### 8.1.1 Identification of Metaphors Using MIPVU

Using the Metaphor Identification Procedure *Vrije Universiteit* methodology (MIPVU), this study identified 100 Metaphor Related Words (MRWs) for love in Gĩkũyũ (cf. Appendix B) and three words which are annotated as Discard From Metaphor Analysis (DFMA). However, the annotations, “When In Doubt Leave It In” (WIDLII) (Steen et al., 2010. p.32) and “Not Metaphor Related Words” (NMRWs) (Steen et al., 2010, p.175) used by cognitive linguists were not considered salient for this study (cf. Section 4.1).



The study classified the Metaphor Related Words as indirect MRW, direct MRW and Possible Personifications (PP) as posited in MIPVU (cf. Section 4.1.1). That is, of the 100 metaphor-related words, 14 were indirect MRWs, 73 MRWs and 13 Possible Personifications (PP). During the annotation process, the inter-coder reliability rate was only considered to be acceptable if 75 per cent of the coders (three coders) came to an agreement (cf. Section 3.5). This is in line with the requirements posited by Cameron (2003).

### **8.1.2 The Conceptual Mappings of Metaphors of Love in Gikūyū**

The first objective of this study was to describe the conceptual mappings of metaphors of love in Gikūyū. The study notes that the metaphors used to refer to love discussed in Chapter 4 are well accounted for in terms of the Conceptual Metaphor Theory (CMT) as propounded by Lakoff and Johnson (1980). The research also looks at the various conceptual mappings of metaphors of love in line with the tenets of CMT (cf. Chapter 4). That is, the correspondences between the entities in the source domains and the corresponding entities in the target domain of love (ontological correspondences) are discussed (cf. Chapter 4). The presence of 100 MRWS confirms the fact that a single idea can also be explained by a number of metaphorical expressions (Charteris-Black, 2004). As noted earlier in Section 1.6, metaphor, as in the words of Cienki (2005, p. 1) provides “a tool for reasoning about one thing in terms of the other”. The following nine generic-level metaphors of love in Gikūyū are identified from the 100 MRWs:

First, LOVE IS A PHYSICAL FORCE / NATURAL FORCE (cf. Section 4.2.1). This conceptualization is in line with Lakoff and Johnson's (1980) argument that the concept of love can also be understood as a PHYSICAL FORCE. In the same vein, Glucksberg and McGlone (1999, p. 1541-1558), note that the target domain of love, is also conceptualized in terms of "deeply entrenched concrete concepts," such as containers, journeys or forces. This study identified 33 metaphors instantiating this conceptual metaphor. This is the highest number of metaphors conceptualizing a general level metaphor in Gikūyū (cf. Section 4.2.1). This corroborates Kövecses' (2000b) argument that what underlies most of the emotion metaphors is a "master metaphor", namely, EMOTION AS FORCE. This metaphor is classified into two: metaphors denoting absence of an entity (10) and metaphors indicative of the presence of an entity (23).

This study identified three metaphors (3%) accounting for LOVE IS WAR cognitive network (cf. Section 4.2.2). The LOVE IS WAR metaphor is an example of a structural metaphor that was first put forward by Lakoff and Johnson in (1980). The conceptual metaphor of LOVE IS WAR is in line with the argument addressed by Lakoff and Johnson (1980, p.5) that love is "partially structured, understood, performed and talked about in terms of WAR". The word "partially" is employed because every metaphor has its "used" and "unused" parts and we do not transfer all characteristics from the domain of WAR to that of LOVE but only some of the relevant properties of WAR (Lakoff and Johnson, 1980, p.5).

This research noted that love is also conceptualized as a BODY PART (cf. Section 4.2.3). This research identifies eight metaphors of love (8%) conceptualizing LOVE IS A BODY PART in *Gīkūyū* (cf. Table 4.10). Yu (2004) notes that the phenomenon of body metaphors is taken as another argument for the ubiquity of embodied experience. The finding is also consistent with Kövecses' (2009) postulation that the human body plays an essential role in the emergence of metaphorical meaning. Smith, Pollio and Pitts (1981) also claim that the human body has consistently been a frequent source of metaphors. They add that the richness of body-part metaphors derives from the combination of the universal, cultural, and individual dimensions of our figurative thought.

The LOVE IS FIRE metaphorical mapping involves mapping the ontology of fire onto love and desire respectively (cf. Chapter 4). This study found that three metaphors (3%) of all metaphorical expressions about LOVE detected in the corpus instantiate this conceptual metaphor (cf. Section 4.2.4).

The UNITY metaphor is also a central metaphor structuring love in *Gīkūyū*. The conception of LOVE IS UNITY OF TWO COMPLEMENTARY PARTS considers love as some kind of need. This research identified 20 metaphors of love in *Gīkūyū* (20%) conceptualizing LOVE IS UNITY. This conceptual metaphor corroborates Kövecses' (1986) opinion that the UNITY metaphor has a central role in the structuring of love. This metaphor is motivated by the supposed similarity between certain love experiences and the unity of two complementary physical and

chemical parts (Lakoff and Johnson, 1980).

The study notes that the FOOD conceptual metaphor accounts for 12 metaphors of love in *Gīkūyū*. This finding echoes Kövecses' (2002) postulation that FOOD is a productive source domain for emotions. The metaphor LOVE IS FOOD as posited by Kövecses (1986) looks at the concept of love as something edible and indispensable. Food and love are, therefore, seen as objects of consumption, which “generate physical gratification, and which may, at times and owing to excesses, cause gluttony” (Bialystok, 2002, p. 353).

The conceptual metaphor LOVE IS A JOURNEY accounts for eight metaphors (8%) of love in *Gīkūyū*. As noted in Table 4.17, the ontological correspondences that constitute the LOVE IS A JOURNEY metaphor map the ontology of travel onto love. By doing so, they map the correspondences about travel onto a corresponding love scenario in which the alternatives for action are seen.

The conceptual metaphor LOVE IS A PLANT accounts for seven metaphors of love in *Gīkūyū* (7 %). According to Kövecses (2002), the plant as a source domain is a common conceptualization of abstract complex systems. Some of the ontological mappings highlighted for this metaphor are adopted from Kövecses (2002) example of SOCIAL ORGANIZATIONS ARE PLANTS. In the PLANT metaphor, the stages of plant growth are systematically mapped onto the stages of love (cf. Table 4.19). The study notes that it is a natural thing for human beings to

find similarities between plants and themselves.

The conceptual metaphor LOVE IS BONDAGE accounts for six metaphors which is 6% of the metaphors of love in Gīkūyū. This study notes that the basis of this conceptual metaphor is founded on the belief that love involves bondage since when you truly love someone; this gives them power to influence your emotions, your actions and desires (cf. Section 4.2.9).

### **8.1.3 Vital Relations in the Interpretation of Metaphors**

The second objective of this study was to establish how the vital relations account for the underlying cognitive operations of metaphors of love in Gīkūyū. The study notes that compression of vital relations is a feature of Conceptual Integration Theory (CIT) and meaning construction process. This is in line with Fauconnier and Turner's (2002) argument that "one of the most important aspects of our efficiency, insight and creativity is the compression achieved through blending" (p. 92).

The study noted that the following vital relations: Analogy, Disanalogy, Uniqueness, Part- Whole, Similarity, Category, Cause-Effect and Intentionality are crucial to the understanding of love in Gīkūyū. Analogy and Disanalogy are the most important Vital Relations in metaphors of love in Gīkūyū (cf. Sections 5.1.1 and 5.1.2). However, the study noted that the absence of vital relations in metaphors of love in Gīkūyū like Role, Representation, Space, Property and Change must not be mistaken for a falsification of the Conceptual Integration

Theory.

This study found that analogy is the most ubiquitous vital relation in the understanding of metaphors of love in *Gikūyū* (cf. Section 5.1.1). The Analogy vital relation was categorized into four classes: Positive Analogy based on the tangibility criterion (30 metaphors); negative Analogy based on the tangibility criterion (14 metaphors); positive Analogy based on the non tangibility criterion (37 metaphors) and negative Analogy based on the non tangibility criterion (21 metaphors) (cf. Section 5.1.1). The study also found that there is interplay between Analogy and Disanalogy Vital Relations as evidenced in the Sections 5.1.1 and 5.1.2. The study also found that the outer-space vital relation of one kind can be compressed into an inner-space vital relation of a different kind (scaled down). This study explains how an outer - space vital relation, the Analogy vital relation, is compressed into inner-space Uniqueness, Similarity and Category vital relations (cf. Figure 5.1).

The study notes that the Disanalogy vital relation is invoked in instances where there are nuances of incongruity or incompatibility between the Source Domain and the Target Domain (cf. Section 5.1.2). The study found that the Disanalogy vital relation is invoked in 22 metaphors. The Disanalogy vital relation may be connected with the Cause-Effect vital relation when we perceive love. The study notes that Analogy and Disanalogy vital relations are found at the same level of the compression hierarchy (cf. Figure 5.1).

Cause-Effect is a vital relation that connects one element, as *a cause*, with another element that counts as its *effect* (Fauconnier and Turner, 2002). Cause - Effect vital relation is normally indicated when we have verbs expressing causality. The study identifies 11 metaphors of love in Gīkūyū invoking the Cause-Effect vital relation (cf. Section 5.1.3).

The Part-Whole is a vital relation that fuses part-whole mappings across spaces into one (Fauconnier and Turner, 2002). In this vital relation, the input space is conceptualized as a part of the phenomenon of love. There is an inherent relationship between the Part-Whole vital relation and the Cause-Effect vital relation (cf. Section 6.1.3). The study identifies 10 metaphors of love in Gīkūyū invoking the Part-Whole vital relation (cf. Section 5.1.4).

Similarity is an inner - space vital relation that links elements with their shared properties (Fauconnier and Turner, 2002, p. 100). In Similarity vital relation, there is explicit signalling of metaphorization cued by the lexical items “nīta” for ‘like’ and “ūhana” meaning ‘resembles’ (cf. Table 5.10). According to Fauconnier and Turner (2002, p. 100), human beings have “perceptual mechanisms for perceiving similarity directly”. The Similarity vital relation is invoked in 20 metaphors of love in Gīkūyū (cf. Section 5.1.5).

This study considers the Category vital relation as one in which the input spaces belong to the same category. For example, since love is an abstraction, then, the

input space domain must also be linked with another abstract input space. The study identifies seven metaphors of love in *Gīkūyū* invoking the Category vital relation (cf. Section 5.1.6).

Intentionality is a vital relation that includes vital relations connected with hope, desire, fear, belief, memory, and other mental attitudes and dispositions directed at content (Fauconnier and Turner, 2002). The Intentionality vital relation is invoked when, for example, we use the lexical markers “*ūrehaga*” to mean ‘brings’ or ‘causes.’ The study identifies 14 metaphors of love in *Gīkūyū* invoking the Intentionality vital relation (cf. Section 5.1.7).

The importance of Uniqueness vital relation, in a technical sense, is that “many vital relations compress into uniqueness in the blend” (Fauconnier and Turner, 2002, p. 101). Although the Uniqueness vital relation is cued by markers such as *only*, *exclusively*, and *nothing but* among others (Fauconnier and Turner, 2002), this study also considers cases where there is noticeable ingenuity in linking the input spaces as an aspect of Uniqueness. In *Gīkūyū*, the Uniqueness vital relation may be said to be cued in metaphor (57) “*wendo nī wa-erī (andū erī)*” (love is for two people only). The study identifies four metaphors of love in *Gīkūyū* invoking the Uniqueness vital relation (cf. Section 5.1.8).

#### **8.1.4 Image Schemas in the Comprehension of Metaphors of Love**

The third objective of this study was to test the extent to which image schemas provide a plausible account for the comprehension of love metaphors. This study



found that the abstract concept of “love” can generally be image based. That is, this is in line with Hampe’s (2005) idea that linguistic analyses have shown that image schemas can serve as source domains of countless metaphors (cf. Chapter Six). This study found that the concept of love in *Gikūyū* is constructed around the specific and recurring schemas of PATH, FORCE and CONTAINER and OBJECT (cf. Chapter Six).

This research identified 12 metaphors of love conceptualizing love as a CONTAINER schema (cf. Section 6.1.1). This corroborates Lakoff and Johnson’s (1980, p.30) opinion that we normally conceptualize our emotions and states as a container and conceptualize what we feel and experience as being inside it. Although Kovecses (2000b) notes that a large number of emotion metaphors are based on the CONTAINER image-schema, this study notes that *Gikūyū* does not make use as much of this cognitive construct. The IN and OUT subsidiary image schemas account for 10 metaphors (83%) metaphors of the CONTAINER image schema while the EXCESS subsidiary image schema accounts for two metaphors (17%) metaphors of love in *Gikūyū* invoking the CONTAINER image schema (cf. Table 6.1).

This research identified 14 metaphors of love conceptualizing it as a PATH schema (cf. Section 6.1.2). That is, the subsidiary image schemas, the PROCESS subsidiary image schema is invoked in 9 metaphors (64%) of metaphors invoking the PATH image schema while the VERTICALITY subsidiary schema is invoked

in five metaphors (36%) of the PATH schema. The “path” schema, which has alternative labels such as “source-path-goal” schema and “motion” schema, has been described in detail in cognitive-semantic literature (Lakoff, 1987, p. 275; Krzeszowski, 1993, pp. 317-18). This study notes that the PATH image schema is important in the conceptualization of metaphors of love in *Gīkūyū*. The finding is in harmony with Johnson’s (1993, p. 166) claim that the “Source-Path-Goal” (SPG) schema is one of the fundamental schemas in human conceptualization. Further, just like the present study, past research on love metaphors in Turkish have also shown that the PATH image schema is vital in the conceptualization of love (Talmy, 1988).

The study noted that the FORCE image - schema plays a prominent role in the conceptualization of metaphors of emotions in *Gīkūyū*. It identified 69 metaphors of love conceptualizing the FORCE image schema. Five subsidiary image schemas of the FORCE image schema: the COMPULSION (30 metaphors or 43%), COUNTERFORCE (8 metaphors or 12%), BLOCKAGE (8 metaphors or 12%), REMOVAL OF RESTRAINT (12 metaphors or 17%) and ATTRACTION (11 metaphors or 16%) of the FORCE image schemas are invoked from the metaphors of love in *Gīkūyū*. The findings of this study as far as the FORCE image schema is concerned concur with Johnson (1987), Talmy (1988) and Kövecses’ (2000b) claim that FORCE is one of the basic image schemas underlying conceptual metaphors.

This study identified 47 metaphors of love conceptualizing the OBJECT image schema (cf. Section 6.1.4). The OBJECT image schema is a basic general construct which comprises other more specific embodied subsidiary schemas: the LINK (5 metaphors or 11%), PART-WHOLE (15 metaphors or 32%), CENTRE-PERIPHERY (8 metaphors or 17%) and MASS-COUNT (19 metaphors or 40%) of the OBJECT image schema are projected from the metaphors of love in Gikūyū (cf. Section 6.1.4). The findings of this Chapter as far as the OBJECT image schema is concerned concur with Cienki's (1997) view that the OBJECT image schema groups together the PART-WHOLE, CENTRE-PERIPHERY and MASS-COUNT, and other subsidiary image schemas. In addition, the findings of this Chapter are consistent with Deane (1992) and Ruiz de Mendoza and Díez's (2002) postulation that the OBJECT is a basic image schema with dependent image schemas.

#### **8.1.5 Demographic Variables Influence Metaphorical Conceptualization of Love**

The fourth objective of this study was to discuss how demographic variables influence the metaphoric conceptualization of love in Gikūyū. Analyses of percentages and metaphorical frequencies from a dyadic perspective (males and females, the elderly and the youth, those with primary school qualification and with post secondary qualification, Protestants and Catholics) show that the demographic variables influence the conceptualization of individual conceptual metaphors of love in Gikūyū.

Chi-square ( $X^2$ ) analyses, however, show that there is insignificant statistical association between the demographic variables, with the exception of gender, and the conceptual metaphors of love in *Gīkūyū* (cf. Chapter Seven). The gender variable registers 0.002, 0.002 and 0.012 p-values, which are all below 0.05. Hence, the null hypothesis is rejected (cf. Table 7.3). Gender comes out as a dominant variable that provides people with lens through which they view love (Galperin and Haselton, 2010; Oliver and Hyde, 1993). Therefore, the study notes that although the capacity for love is likely to be universal (Fischer, 1998), it manifests differently across individuals in an adaptively patterned fashion. Such individual differences could be rooted in sex, culture and other variables (Galperin and Haselton, 2010).

## 8.2 Conclusions

First, the study concludes that metaphor is a useful cognitive mechanism of conceptualizing love in *Gīkūyū*. As pointed out by Ungerer and Schmid (2001), “metaphors are not just a way of expressing ideas by means of language, but a way of thinking about things” (p.118). The same view is shared by McGlone (2007, p.113) who claims that metaphor provides a way to “piggyback” our understanding of abstract concepts on the structure of concrete concepts. Since 100 metaphors of love in *Gīkūyū* were identified, this study concludes that metaphor is so pervasive in the expression of love that it appears to play an indispensable role in our understanding of it. Past researches corroborate the finding that metaphor is a basic and indispensable linguistic feature of human understanding (Kövecses, 2002; Cienki, 2005; Semino and Steen, 2008, p. 235). Moreover, the study

concludes that metaphors of love in *Gikūyū* are well accounted for in terms of the Conceptual Metaphor Theory.

Second, this study concludes that the MIPVU is an effective method of identifying metaphors of love in *Gikūyū*. This finding resonates with Krennmayr's (2008) claim that MIPVU provides not only explicit and analytical steps for researchers to follow when identifying metaphor, but also a consistent criterion of identification which annotators used in reliability checking exercises (cf. Section 4.1). This is also consonant with Shenkar, Luo and Yeheskel's (2008) view that metaphors, theories, and methods can have a symbiotic existence.

Third, it is concluded that image schemas provide particularly important evidence that love is based on bodily experience, and metaphorical projections move from concrete to abstract domains. This is in line with Lakoff and Johnson's (1980, p. 117) view that "experiential gestalts serve as the grounding of conceptual metaphors."

Fourth, metaphors of love in *Gikūyū* can be conceptualized according to the PATH, CONTAINER, OBJECT and FORCE schemas (cf. Chapter Six). Previous studies (cf. Lakoff and Johnson, 1980; Gibbs, 1999) corroborate the findings of this study by noting that image schemas reveal that the CONTAINER, FORCE, OBJECT and PATH schemas play a prominent role in the construction of metaphors of love. As such, the use of image schemas increases the explanatory

value of the metaphors of love in *Gīkūyū* (cf. Chapter Six).

In addition, this study concludes that the Conceptual Integration Theory (CIT) helps us make meaning of metaphors of love in *Gīkūyū*. Analogy, Disanalogy, Uniqueness, Part-Whole, Similarity, Category, Cause-Effect and Intentionality vital relations are primary to the understanding of love in *Gīkūyū*. Specifically, the study concludes that the Analogy and Disanalogy vital relations are integral to the conceptualization of love in *Gīkūyū* (cf. Sections 5.1.1 and 5.1.2). This concurs with Džanic's (2007) finding that Analogy is the foundation for Disanalogy and Van Heerden's (2009) conclusion that there is interplay between the Analogy and Disanalogy vital relations. Thus, the findings in this study concur with Coulson and Matlock's (2001) conclusion that CIT is a relevant framework because of its appeal to cross-domain mapping and theoretical analyzability.

Further, the study concludes that the analyses of percentages and metaphorical frequencies against the demographic variables show that when looked at individually, the latter influence the metaphoric conceptualization of love in *Gīkūyū*. However, Chi-square analyses show that there is insignificant statistical association between the demographic variables (with the exception of the gender variable) and the generic level metaphors of love in *Gīkūyū* (cf. Chapter Seven).

### **8.3 Recommendations**

Based on the findings that emerge in this study, the following recommendations can be made. First, the study recommends that the metaphors of love and their

cognitive mappings in Gĩkũyũ be codified so that this can form a comprehensive database of what can be referred to as: “A Dictionary of Metaphors and Mappings of Love in Gĩkũyũ within a Cognitive Linguistics Perspective.” Such a dictionary would be a pivotal reference of metaphors and mappings of love in Gĩkũyũ.

Second, this study recommends that the government, researchers and scholars in metaphor studies in Gĩkũyũ, in collaboration with the United Nations Educational, Scientific and Cultural Organization (UNESCO), the African Academy of Languages (ACALAN) and Association of Editors and Publishers in National Languages (AEPJLN) should come up with programmes that will help in the development of Gĩkũyũ. For example, these stakeholders should encourage metaphor appreciation in Gĩkũyũ (and perhaps other vernacular languages) by highlighting the nexus between demographic variables and metaphor usage. Such a campaign would help revitalize Gĩkũyũ’s rich linguistic and cultural diversity.

Third, since metaphors have long been a subject of interest to many disciplines (Janda, 2006), this study could provide food for thought for researchers on paremiology, cultural anthropology, folklore, psycholinguistics, history and health education. All these disciplines address metaphor from their own unique perspectives. For example, proverbs as a part of gaining cultural knowledge are underpinned by the fact that they reflect the worldviews and values of a culture, both contemporary and historically. More specifically, Fauconnier and Turner (2002) posit that psycholinguistic research has explicitly examined different image

schemas and shown that they can be used to predict people's intuitions about the related meanings of polysemous words including those meanings that are highly abstract and metaphorical. Gikũyũ speakers and linguists interested in Gikũyũ would similarly find this research germane so as to effect any necessary adjustments in their future publications. Authors would also want to be in touch with contemporary changes in Gikũyũ lexicon.

In addition, the findings of this study would be of invaluable assistance to cognitive linguists, metaphor theorists, philosophers and other scholars who have collaborated on the development of the Cognitive Linguistics Framework (Janda, 2006). Studying love within Conceptual Integration Theory, Conceptual Metaphor Theory and Image Schemas Theory would be a refreshing undertaking aimed not only at helping psychologists, linguists, counsellors, researchers but also other interested stakeholders in comprehending the cognitive processes within a person's mind.

Finally, this research recommends that language researchers should employ the Metaphor Identification Procedure *Vrije Universiteit* (MIPVU) in metaphor studies since MIPVU does not rely on unilateral introspection in identifying both linguistic and conceptual metaphors (Ansah, 2010). MIPVU method defines metaphor by examining "whether the word has one or two basic meanings which differ markedly from the contextual sense" (Littlemore and Low, 2006, p. 11) and at the same time, whether the contextual meaning of the word can be understood



with reference to the basic meaning(s). Past studies have proved the applicability of the MIPVU method to other languages such as in Dutch (Steen et al., 2010) and in German (Vierkant, 2008). Additionally, Gachara (2012) has also employed MIPVU in the identification of metaphors of marriage in Gĩkũyũ.

#### **8.4 Areas for Further Research**

While this study has its limitations, it is hoped that it can serve as a basis for further research in metaphors of love in Gĩkũyũ. Based on the findings, some new possibilities for future research are addressed below:

First, love is one of the common target domains in Cognitive Linguistics and the most highly ‘metaphorized’ emotion concept (Kövecses, 2000b, p.27). As noted earlier in Section 1.1 of this study, Fisher (1998) claims that there are four categories of love: *agape*, *philia*, *storge* and *eros*. Since the current study focuses on romantic love which has been identified as universal phenomenon (Fisher, 1998), studies that focus on *philia love*, *agape love* and *storge* from a Cognitive Linguistics perspective would be timely.

Second, Conceptual Integration Theory (CIT) has been recognized as a powerful model of language processing and a potential solution to a number of problems in cognitive theory (Grady, 2000; Gibbs, 2000). Being a broad theory, CIT has various notions like cognitive blending networks, vital relations, blending processes and optimality principles. Since this study only limits its scope to vital relations (cf. Chapter Five), an important notion in CIT (Fauconnier and Turner,

2002), it recommends that future studies could explore the nature of the other notions above in order to give insights into the cognitive processes involved in the interpretation of metaphors of love in *Gīkūyū*. Such a theoretical issue has not yet been investigated and, therefore, deserves more attention as it may help to fill gaps in the theory and suggest improvements in the practice of analysing such metaphors.

Since metaphors vary not only cross-culturally but also within cultures (Kövecses, 2010a), another area for future research may involve a cross-cultural focus which may concern either a contrastive or comparative approach to metaphors of love. Feng (1997) notes that a cross-cultural research in metaphors remains: “a vast piece of virgin land to be explored” (p.132). Contrastive Linguistics, according to Fisiak (1984), is a subdiscipline of linguistics concerned with the comparison of two or more languages or subsystems of languages in order to determine both the structural differences and similarities between them. Therefore, a contrastive or comparative approach of *Gīkūyū* and English metaphors of love would help us develop intercultural communicative competence. Such a cross-cultural study on metaphors of love would be timely and may provide a synthesis, which may demonstrate the closeness and compatibility of the two languages. It may also act as a lens through which we might examine cross-cultural variances.

In addition, it was not possible to examine other demographic variables like the rural – urban dichotomy, social context and income and their influence on the

usage of metaphors of love in Gīkūyū because of the scope of this study. Further work, therefore, also needs to be done regarding a study that incorporates other demographic metaphors so that cogent statements can be made regarding the usage of metaphors of love in Gīkūyū.

This thesis noted that there is a link between metaphor, culture and body. The interaction between language and body evidenced in the data of this study is succinctly echoed by Lakoff and Johnson in their work *Philosophy in the Flesh* that: “The mind is inherently embodied” (1999, p.3). The same view is underpinned by Kövecses (2005) when he notes that abstract concepts are basically motivated by both our physical experiences and the cultural background surrounding us. Kövecses (2010) refers to the relationship between metaphor and culture as the “metaphor-culture interface” (p.197). It is, therefore, hoped that the intertwined factors will need further investigation in order to provide a useful contribution to the study of metaphors of love more generally.

Although this thesis discussed metaphors of love in Gīkūyū from a Cognitive Linguistics perspective and identified them by the use of MIPVU procedure, this process did not include a specification of whether the metaphor was novel or conventional. In future studies, such additional information including questions on the universality and cultural specificity of metaphors may provide new insights. This study recommends this as an area for further research that will lead to better alternatives and further improvements in the identification of metaphors.

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**Appendix A: Interview Schedule****INTRODUCTION**

The purpose of this interview schedule is to get your views on metaphors of love in Gīkūyū. Any information that you give will be treated with confidence and will only be used for the success of this academic research.

**SECTION A**

Your name (optional) .....

Age bracket

(Tick in the appropriate box)

☐

18-35 Years

☐

60 Years and above

Your sex

(Tick the appropriate box)

☐

Male

☐

Female

Your Highest Educational Level (Tick in the appropriate box)

☐

Primary Level School Qualification

☐

Post - Secondary School Qualification

What is your religious belief system?

☐

Protestant

☐

Catholic

## **SECTION B**

**1. How is love conceptualized in Gikūyū? (Give at least 5 such words / expressions / metaphors you would use to refer to Love). For example, “Love is.....”**

i. \_\_\_\_\_

*Why is the word /expression / metaphor used?.....*

.....

ii. \_\_\_\_\_

*Why is the word /expression / metaphor used?.....*

.....

iii. \_\_\_\_\_

*Why is the word /expression / metaphor used?.....*

.....



iv. \_\_\_\_\_

*Why is the word /expression / metaphor used?.....*

.....

v. \_\_\_\_\_

*Why is the word /expression / metaphor used?.....*

.....

*(Is / are there other word (s) / expression (s) / metaphor(s) for love in Gikūyū?)* \_\_\_\_

\_\_\_\_\_

*Why is / are the word (s)/ expression (s) /metaphor (s) used?.....*

.....

**Thank you for your participation**

### Appendix B: Metaphors of Love in Gĩkũyũ

| NO | Gĩkũyũ                       | Gloss                                   |
|----|------------------------------|-----------------------------------------|
| 1  | Wendo nĩ gĩkorora            | Love is a cough                         |
| 2  | Wendo ũrehaga ruo            | Love brings pain                        |
| 3  | Wendo ndũrĩ                  | Love does not know a brave one          |
| 4  | Wendo nĩ ndaĩ                | Love is a riddle                        |
| 5  | Wendo nĩ ũrimũ               | Love is stupidity                       |
| 6  | Wendo nĩ ũtumumu             | Love is blindness                       |
| 7  | Wendo ndũĩ irĩma kana mĩkuru | Love does not know mountains or valleys |
| 8  | Wendo nĩ mũrimũ              | Love is a disease /sickness             |
| 9  | Wendo nĩ muma                | Love is an oath                         |
| 10 | Wendo ndũrĩ / ndũĩ guoya     | Love does not have /know fear           |
| 11 | Wendo nĩ kũgucanĩriria       | Love is attraction                      |
| 12 | Wendo ndũrĩ mĩhaka           | Love knows no boundaries                |
| 13 | Wendo nĩ gũchangwo           | Love is confusion                       |
| 14 | Wendo nĩ thumu               | Love is poison                          |
| 15 | Wendo ndũrĩ mwarimũ          | Love does not have a teacher            |
| 16 | Wendo ndũrĩ gĩthimi          | Love is immeasurable                    |
| 17 | Wendo ndũhithĩkaga           | Love cannot be hidden                   |
| 18 | Wendo ndũrĩ kũĩrwo           | Love does not hear / is not told        |
| 19 | Wendo ndũri thoni            | Love has no shame                       |
| 20 | Wendo ndawa                  | Love is medicine                        |
| 21 | Wendo nĩ ũgũrũki             | Love is madness                         |
| 22 | Wendo nĩ kĩguũ               | Love is a flood                         |
| 23 | Wendo nĩ mũkambura           | Love is a rainbow                       |
| 24 | Wendo nĩ ũrirũ / magegania   | Love is magic / wonder                  |
| 25 | Wendo ũrehaga gĩkeno         | Love brings happiness                   |
| 26 | Wendo nĩ ũgwati /mũtino      | Love is disaster/ accident              |
| 27 | Wendo ndũrĩ / ndũĩ riika     | Love does not have / know agemates      |
| 28 | Wendo nĩ kũhutania           | Love is to touch each other             |
| 29 | Wendo nĩ mbeça               | Love is money                           |
| 30 | Wendo nĩ njohi               | Love is alcohol                         |

|    |                                 |                                              |
|----|---------------------------------|----------------------------------------------|
| 31 | Wendo nĩ rūhuho                 | Love is wind                                 |
| 32 | Wendo nĩ ũrogi                  | Love is witchcraft                           |
| 33 | Wendo nĩ gĩkuũ                  | Love is death                                |
| 34 | Wendo nĩ matu                   | Love is clouds                               |
| 35 | Wendo nĩ ngucanio               | Love is a struggle                           |
| 36 | Wendo nĩ ndathano               | Love is to pierce each other                 |
| 37 | Wendo nĩ mbara                  | Love is war                                  |
| 38 | Wendo nĩ ũthaka                 | Love is beauty                               |
| 39 | Wendo nĩ thakame                | Love is blood                                |
| 40 | Wendo nĩ ngoro                  | Love is heart                                |
| 41 | Wendo nĩ nda                    | Love is stomach                              |
| 42 | Wendo nĩ maitho                 | Love is eyes                                 |
| 43 | Wendo ũkĩrĩte gĩthithi          | Love is more than the forehead               |
| 44 | Wendo nĩ nyondo                 | Love is breasts                              |
| 45 | Wendo nĩ matũ                   | Love is ears                                 |
| 46 | Wendo nĩ ũrugarĩ                | Love is warmth                               |
| 47 | Wendo nĩ mwaki                  | Love is fire                                 |
| 48 | Wendo nĩ thitima                | Love is electricity                          |
| 49 | Wendo nĩ ngwatanĩro /<br>ũrũmwe | Love is unity                                |
| 50 | Wendo nĩ mumunyano              | Love is kissing each other                   |
| 51 | Wendo nĩ kũiguithania           | Love is to agree with each other             |
| 52 | Wendo nĩ kũrutana ihoru         | Love is to remove loneliness from each other |
| 53 | Wendo nĩ ndĩrĩ na mũthĩ wayo    | Love is the mortar and its pestle            |
| 54 | Wendo nĩ kũmenyana              | Love is to know each other                   |
| 55 | Wendo nĩ wa-erĩ (andũ erĩ)      | Love is for two                              |
| 56 | Wendo nĩ gũikarania             | Love is to stay with each other              |
| 57 | Wendo nĩ<br>gĩkwa na mũkũngũgũ  | Love is a yam and the feli tree              |
| 58 | Wendo ndũrĩ ngarari             | Love does not have arguments                 |
| 59 | Wendo nĩ kũmanĩrĩria            | Love is to encourage each other              |
| 60 | Wendo nĩ ũhiki                  | Love is marriage                             |
| 61 | Wendo nĩ thayũ                  | Love is peace                                |

|    |                                   |                                                                                       |
|----|-----------------------------------|---------------------------------------------------------------------------------------|
| 62 | Wendo nĩ mĩhĩtũa                  | Love is vows                                                                          |
| 63 | Wendo nĩ kũĩranĩra /<br>mũĩranĩro | Love is to take care of each other / be<br>concerned about each other                 |
| 64 | Wendo nĩ ngomanio                 | Love is sleeping with each other                                                      |
| 65 | Wendo nĩ gwĩkana                  | Love is to do each other (a euphemism for sex)                                        |
| 66 | Wendo nĩ kwonana                  | Love is to see each other                                                             |
| 67 | Wendo nĩ ciana                    | Love is children                                                                      |
| 68 | Wendo nĩ nyama                    | Love is meat                                                                          |
| 69 | Wendo nĩ cukari                   | Love is sugar                                                                         |
| 70 | Wendo nĩ cama                     | Love is sweet                                                                         |
| 71 | Wendo nĩ ũkĩ                      | Love is honey                                                                         |
| 72 | Wendo nĩ mũrĩo                    | Love is sweetness                                                                     |
| 73 | Wendo nĩ irio                     | Love is food                                                                          |
| 74 | Wendo nĩ thwiti                   | Love is a sweet                                                                       |
| 75 | Wendo nĩ itumbĩ                   | Love is an egg                                                                        |
| 76 | Wendo nĩ mũrũrũ                   | Love is bitter                                                                        |
| 77 | Wendo nĩ maguta                   | Love is oil                                                                           |
| 78 | Wendo nĩ rũgendo / thabarĩ        | Love is journey                                                                       |
| 79 | Wendo wanjagia na ikinya          | Love starts with a step                                                               |
| 80 | Wendo nĩ ihenya                   | Love is a race                                                                        |
| 81 | Wendo nĩ gũka ũkaga               | Love comes                                                                            |
| 82 | Wendo nĩ rũgano                   | Love is a narrative                                                                   |
| 83 | Wendo nĩ ũraga                    | Love gets lost                                                                        |
| 84 | Wendo umaga kũraihi               | Love comes from far                                                                   |
| 85 | Wendo ndũrĩ mũthia                | Love is endless                                                                       |
| 86 | Wendo nĩ mũmera                   | Love a plant                                                                          |
| 87 | Wendo nĩ itunda                   | Love is a fruit                                                                       |
| 88 | Wendo nĩ ihũa                     | Love is a flower                                                                      |
| 89 | Wendo nĩ kĩgwa                    | Love is a sugarcane                                                                   |
| 90 | Wendo nĩ mũtĩ ũrakũra             | Love is a tree that is growing                                                        |
| 91 | Wendo nĩ mbembe ya gĩthigũ        | Love is a maize variety that has big grains and<br>is resistant to pests and diseases |
| 92 | Wendo nĩ mĩigua                   | Love is thorns                                                                        |
| 93 | Wendo nĩ ithangũ                  | Love is a leaf                                                                        |

|     |                                          |                                                     |
|-----|------------------------------------------|-----------------------------------------------------|
| 94  | Wendo nĩ rwamba rwa<br>kĩgunyũ kana mũtĩ | Love is a plant's bristles / caterpillar's bristles |
| 95  | Wendo nĩ ũkombo                          | Love is slavery                                     |
| 96  | Wendo nĩ gĩkerenge /mũtego               | Love is a trap                                      |
| 97  | Wendo nĩ njera                           | Love is a prison                                    |
| 98  | Wendo nĩ kũoho                           | Love is a sentence                                  |
| 99  | Wendo nĩ mũrigo                          | Love is a burden                                    |
| 100 | Wendo nĩ wohi                            | Love is being trapped                               |

### Appendix C: Mappings of Source and Target Domains Discussion Schedule

| NO | Conceptual Metaphors           | Mappings |
|----|--------------------------------|----------|
| 1  | PHYSICAL FORCE / NATURAL FORCE |          |
| 2  | BODY PART                      |          |
| 3  | UNITY OF PARTS                 |          |
| 4  | FOOD                           |          |
| 5  | JOURNEY                        |          |
| 6  | PLANT                          |          |
| 7  | BONDAGE                        |          |

|   |      |  |
|---|------|--|
|   |      |  |
| 8 | FIRE |  |
| 9 | WAR  |  |

### Appendix D: An Inter-rater Agreement Reliability Measurement Form

| NO | Gĩkũyũ                       | Gloss                                   | Reliability Measures |         |       |         |       |
|----|------------------------------|-----------------------------------------|----------------------|---------|-------|---------|-------|
|    |                              |                                         | Coder 1              | Coder 2 | Coder | Coder 4 | Total |
| 1  | Wendo nĩ gĩkorora            | Love is a cough                         | 0.25                 | 0.25    | 0.25  | 0.25    | 1.00  |
| 2  | Wendo ũrehaga ruo            | Love brings pain                        | 0.25                 | 0.25    | 0.25  | 0.25    | 1.00  |
| 3  | Wendo ndũrĩ njamba           | Love does not know a brave one          | 0.25                 | 0.25    | 0.25  | 0.25    | 1.00  |
| 4  | Wendo nĩ ndaĩ                | Love is a riddle                        | 0.25                 | 0.25    | 0.25  | 0.25    | 1.00  |
| 5  | Wendo nĩ ũrimũ               | Love is stupidity                       | 0.25                 | 0.25    | 0.25  | 0.25    | 1.00  |
| 6  | Wendo nĩ ũtumumu             | Love is blindness                       | 0.25                 | 0.25    | 0.25  | 0.25    | 1.00  |
| 7  | Wendo ndũĩ irĩma kana mĩkuru | Love does not know mountains or valleys | 0.25                 | 0.25    | 0.25  | 0.25    | 1.00  |
| 8  | Wendo nĩ mũrimũ              | Love is a disease /sickness             | 0.25                 | 0.25    | 0.25  | 0.25    | 1.00  |
| 9  | Wendo nĩ muma                | Love is an oath                         | 0.25                 | 0.25    | 0.25  | 0.25    | 1.00  |
| 10 | Wendo ndũrĩ / ndũĩ guoya     | Love does not have / know fear          | 0.25                 | 0.25    | 0.25  | 0.25    | 1.00  |
| 11 | Wendo nĩ kũgucanĩriria       | Love is attraction                      | 0.25                 | 0.25    | -     | 0.25    | 0.75  |
| 12 | Wendo ndũrĩ mĩhaka           | Love knows no boundaries                | 0.25                 | 0.25    | 0.25  | 0.25    | 1.00  |
| 13 | Wendo nĩ gũchangwo           | Love is confusion                       | 0.25                 | 0.25    | 0.25  | -       | 0.75  |
| 14 | Wendo nĩ thumu               | Love is poison                          | 0.25                 | 0.25    | 0.25  | 0.25    | 1.00  |
| 15 | Wendo ndũrĩ mwarimũ          | Love does not have a teacher            | 0.25                 | 0.25    | 0.25  | 0.25    | 1.00  |
| 16 | Wendo ndũrĩ gĩthimi          | Love is immeasurable                    | 0.25                 | 0.25    | 0.25  | 0.25    | 1.00  |
| 17 | Wendo ndũhithĩkaga           | Love cannot be hidden                   | 0.25                 | 0.25    | 0.25  | 0.25    | 1.00  |
| 18 | Wendo ndũrĩ kũrwo            | Love does not hear                      | 0.25                 | 0.25    | 0.25  | 0.25    | 1.00  |
| 19 | Wendo ndũri thoni            | Love has no shame                       | 0.25                 | 0.25    | 0.25  | 0.25    | 1.00  |
| 20 | Wendo ndawa                  | Love is medicine                        | 0.25                 | 0.25    | 0.25  | 0.25    | 1.00  |
| 21 | Wendo nĩ ũgũrũki             | Love is madness                         | 0.25                 | 0.25    | 0.25  | 0.25    | 1.00  |
| 22 | Wendo nĩ kĩguũ               | Love is a flood                         | 0.25                 | 0.25    | 0.25  | 0.25    | 1.00  |
| 23 | Wendo nĩ mũkambura           | Love is a rainbow                       | 0.25                 | 0.25    | 0.25  | 0.25    | 1.00  |



|    |                                 |                                      |      |      |      |      |      |
|----|---------------------------------|--------------------------------------|------|------|------|------|------|
| 24 | Wendo nĩ ũrirũ /<br>magegania   | Love is magic /<br>wonder            | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 25 | Wendo ũrehaga gĩkeno            | Love brings<br>happiness             | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 26 | Wendo nĩ ũgwati<br>/mũtino      | Love is disaster/<br>accident        | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 27 | Wendo ndũrĩ / ndũĩ<br>riika     | Love does not have<br>/know agemates | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 28 | Wendo nĩ kũhutania              | Love is to touch each<br>other       | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 29 | Wendo nĩ mbecha                 | Love is money                        | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 30 | Wendo nĩ njohi                  | Love is alcohol                      | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 31 | Wendo nĩ rūhuho                 | Love is wind                         | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 32 | Wendo nĩ ũrogi                  | Love is witchcraft                   | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 33 | Wendo nĩ gĩkuũ                  | Love is death                        | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 34 | Wendo nĩ matu                   | Love is clouds                       | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 35 | Wendo nĩ ngucanio               | Love is a struggle                   | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 36 | Wendo nĩ ndathano               | Love is to pierce each<br>other      | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 37 | Wendo nĩ mbara                  | Love is war                          | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 38 | Wendo nĩ ũthaka                 | Love is beauty                       | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 39 | Wendo nĩ thakame                | Love is blood                        | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 40 | Wendo nĩ ngoro                  | Love is heart                        | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 41 | Wendo nĩ nda                    | Love is stomach                      | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 42 | Wendo nĩ maĩtho                 | Love is eyes                         | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 43 | Wendo ũkĩrĩte<br>gĩthithi       | Love is more than the<br>forehead    | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 44 | Wendo nĩ nyondo                 | Love is breasts                      | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 45 | Wendo nĩ matũ                   | Love is ears                         | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 46 | Wendo nĩ ũrugarĩ                | Love is warmth                       | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 47 | Wendo nĩ mwaki                  | Love is fire                         | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 48 | Wendo nĩ thitima                | Love is electricity                  | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 49 | Wendo nĩ ngwatanĩro /<br>ũrũmwe | Love is unity                        | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 50 | Wendo nĩ mumunyano              | Love is kissing each<br>other        | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |

|    |                                     |                                                                    |      |      |      |      |      |
|----|-------------------------------------|--------------------------------------------------------------------|------|------|------|------|------|
| 51 | Wendo nĩ kũiguithania               | Love is to agree with each other                                   | 0.25 | -    | 0.25 | 0.25 | 0.75 |
| 52 | Wendo nĩ kũrutana<br>ihoru          | Love is to remove loneliness from each other                       | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 53 | Wendo nĩ ndĩrĩ na<br>mũthĩ wayo     | Love is the mortar and its pestle                                  | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 54 | Wendo nĩ kũmenyana                  | Love is to know each other                                         | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 55 | Wendo nĩ wa-erĩ (andũ<br>erĩ)       | Love is for two                                                    | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 56 | Wendo nĩ gũikarania                 | Love is to stay with each other                                    | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 57 | Wendo nĩ<br>gĩkwa na mũkũngũgũ      | Love is a yam and the feli tree                                    | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 58 | Wendo ndũrĩ ngarari                 | Love does not have arguments                                       | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 59 | Wendo nĩ kũmanĩrĩria                | Love is to encourage each other                                    | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 60 | Wendo nĩ ũhiki                      | Love is marriage                                                   | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 61 | Wendo nĩ thayũ                      | Love is peace                                                      | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 62 | Wendo nĩ mĩhĩtũa                    | Love is vows                                                       | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 63 | Wendo nĩ kũrĩranĩra /<br>mũrĩranĩro | Love is to take care of each other / be concerned about each other | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 64 | Wendo nĩ ngomanio                   | Love is sleeping with each other                                   | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 65 | Wendo nĩ gwĩkana                    | Love is to do each other (a euphemism for sex)                     | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 66 | Wendo nĩ kwonana                    | Love is to see each other                                          | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 67 | Wendo nĩ ciana                      | Love is children                                                   | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 68 | Wendo nĩ nyama                      | Love is meat                                                       | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 69 | Wendo nĩ cukari                     | Love is sugar                                                      | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 70 | Wendo nĩ cama                       | Love is sweet                                                      | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 71 | Wendo nĩ ũkĩ                        | Love is honey                                                      | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |

|    |                                          |                                                                                             |      |      |      |      |      |
|----|------------------------------------------|---------------------------------------------------------------------------------------------|------|------|------|------|------|
| 72 | Wendo nĩ mũrĩo                           | Love is sweetness                                                                           | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 73 | Wendo nĩ irio                            | Love is food                                                                                | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 74 | Wendo nĩ thwiti                          | Love is a sweet                                                                             | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 75 | Wendo nĩ itumbĩ                          | Love is an egg                                                                              | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 76 | Wendo nĩ mũrũrũ                          | Love is bitter                                                                              | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 77 | Wendo nĩ maguta                          | Love is oil                                                                                 | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 78 | Wendo nĩ rūgendo /<br>thabarĩ            | Love is journey                                                                             | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 79 | Wendo wanjagia na<br>ikinya              | Love starts with a<br>step                                                                  | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 80 | Wendo nĩ ihenya                          | Love is a race                                                                              | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 81 | Wendo nĩ gũka ũkaga                      | Love comes                                                                                  | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 82 | Wendo nĩ rūgano                          | Love is a narrative                                                                         | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 83 | Wendo nĩ ũraga                           | Love gets lost                                                                              | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 84 | Wendo umaga kũraihi                      | Love comes from far                                                                         | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 85 | Wendo ndũrĩ mũthia                       | Love is endless                                                                             | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 86 | Wendo nĩ mũmera                          | Love is a plant                                                                             | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 87 | Wendo nĩ itunda                          | Love is a fruit                                                                             | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 88 | Wendo nĩ ihũa                            | Love is a flower                                                                            | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 89 | Wendo nĩ kīgwa                           | Love is a sugarcane                                                                         | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 90 | Wendo nĩ mũtĩ ũrakũra                    | Love is a tree that is<br>growing                                                           | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 91 | Wendo nĩ mbembe ya<br>gĩthigũ            | Love is a maize<br>variety that has big<br>grains and is resistant<br>to pests and diseases | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 92 | Wendo nĩ mĩgua                           | Love is thorns                                                                              | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 93 | Wendo nĩ ithangũ                         | Love is a leaf                                                                              | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 94 | Wendo nĩ rwamba rwa<br>kĩgunyũ kana mũtĩ | Love is a plant's<br>bristles / caterpillar's<br>bristles                                   | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 95 | Wendo nĩ ũkombo                          | Love is slavery                                                                             | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 96 | Wendo nĩ gĩkerenge /<br>mũtego           | Love is a trap                                                                              | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 97 | Wendo nĩ njera                           | Love is a prison                                                                            | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 98 | Wendo nĩ kĩoho                           | Love is a sentence                                                                          | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |

|     |                  |                       |      |      |      |      |      |
|-----|------------------|-----------------------|------|------|------|------|------|
| 99  | Wendo nĩ mũrigo  | Love is a burden      | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 100 | Wendo nĩ wohi    | Love is being trapped | 0.25 | 0.25 | 0.25 | 0.25 | 1.00 |
| 101 | Wendo nĩ rũkũngu | Love is dust          | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 102 | Wendo nĩ mũkanda | Love is rope          | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 103 | Wendo nĩ wendo   | Love is love          | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |