

**UNIVERSITY OF NAIROBI**  
**FACULTY OF ARTS**  
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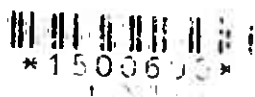
**METAPHORS IN *BETRAYAL IN THE CITY*: A COGNITIVE LINGUISTICS  
APPROACH**

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**C50/84061/2012**

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**: DR JAMES NYACHAE MICHIRA**

**A RESEARCH PROJECT SUBMITTED IN PARTIAL FULFILMENT OF THE  
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**NOVEMBER, 2015**



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## DECLARATION

This research project is my own original work and has not been submitted before for any other degree or examination in any other university.

Sign.....K. Wachira..... Date:.....20.11.2015.....

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This research project has been submitted for examination with our approval as the candidate's supervisors.

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**Dr. JAMES NYACHAE MICHIRA.**

## **DEDICATION**

To Almighty God, thank you for your constant guidance and providence throughout the course.

To my dear Dad and Mum; George Wachira and Elena Wamuyu– I thank you for relentlessly believing in my capabilities.

To Joy Rachael, my gem; thank you very much for brightening my life.

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## DEFINITION OF TERMS

<b>Conceptual domain</b>	Mental representations
<b>Conceptual metaphor</b>	Underlying conceptual structures of surface representations
<b>Mapping</b>	A set of ontological correspondences from the source domain to the target domain
<b>Metaphor</b>	Cross domain mapping
<b>Metonymy</b>	A cognitive process in which a conceptual entity, the <i>vehicle</i> , provides mental access to another conceptual entity, the <i>target</i> , within the same idealized cognitive model.
<b>Trope</b>	A literary or rhetorical device such as metaphor, metonymy, synecdoche or irony.

## **ABBREVIATIONS**

<b>CMT</b>	Contemporary Metaphor Theory
<b>OALD</b>	Oxford Advanced Learners Dictionary

## ABSTRACT

This study presents the results of a Cognitive Linguistics approach to metaphors in *Betrayal in the City*. The study seeks to find out whether metaphors in the text are categorizable in terms of Imbuga's conceptualization of life in the 'City'. The study uses Contemporary Theory of Metaphor in the analysis of various metaphors in the text in terms of source and target domains. Most metaphors cannot be paraphrased in literal terms without loss to meaning; thus, a cross-domain mapping based on systematic correspondences between the source domain and target domain will be carried out. The study aims at determining Imbuga's use of metaphors to reveal major and minor themes in the text. For the reader or hearer to understand the meaning of the metaphor in the text, he/she must understand the attributes of the source domain that are mapped onto the target domain. The metaphors can only be experienced and understood in terms of the domains. The study found out that Imbuga has used plant, food, body parts, animals and disease as source domains. Each of the domains is expressed depending on the theme it is highlighting. Food metaphors are used to reveal greed in the ruling regime. Body parts reveal the injustices heaped onto the citizens by the president of the independent state together with his unflinching aides. Disease metaphors reveal the disillusionment that has resulted from series of betrayals in the state of Kafira.

## **CHAPTER ONE**

### **1.0 Introduction**

#### **1.1 Background to the Study**

This section is divided into two sections. The first section is background to stylistics and the second is background to the research problem.

##### **1.1.1 Background to Stylistics**

Stylistics is the study of language in literature. It deals with the study and interpretation of texts from a linguistics perspective. Stylistics as a study of style is not undertaken for its own sake, it describes what language is made of; it explains the relationship between language and artistic function. Stylistics explains why the author chooses to express himself in a particular way. One aim of stylistics relates to the critic's concern of aesthetic appreciation in enhancing comprehension for the critical evaluation and more so interpretation. The term stylistics is sometimes used to describe development of linguistics tools through literary application- what is referred as linguistic stylistics. On the other hand, linguistics tools can be used to analyses literary or poetic features such as metaphors within literary or nonliterary works.

Traditional literary scholars showed more concern with how individual authors use metaphors in their work and metaphorical patterns were treated as an important part of a writer's style and literary plan (Crystal & Davy, 1970). For instance, Dylan Thomas, a poet, is regarded as a metaphoric writer. With cognitive linguists, metaphors are not only part of a writer's individual style but a reflection of his worldview. The idiographic approach concerns the use of metaphor in individual literary text. Thus, the primary concern is with the text's specific effect's and achievements and particularly with the way in which metaphorical choices and patterns contribute to convey particular themes, worldviews and so on.

### **1.1.2 Background to the Problem**

Stylistics examines oral and written texts in order to establish essential linguistic properties, structures and patterns influencing perception of texts. Various scholars and linguists have studied style in drama.

Kariara (1996) explores the relationship between the style of absurd drama with reference to selected plays of Serumanga, Imbuga and Kasigwa. Obyerodhyambo (1990) examines symbolism in the drama of John Ruganda while Ananda (2013) looks at symbolism in David Mulwa's drama. Outa (2001) examines a comparative study on forms and their aesthetics in Francis Imbuga's and Ngugi wa Thiong'o's work while Kyalo (2010) conducted a comparative study of the visions and styles of Imbuga's and Ruganda's selected plays.

In his *Drama of Francis Imbuga*, Makini (1978) studied all of Imbuga's published work – at the time. He explores Imbuga's plays with the aim of identifying his thematic concerns and literary style and the phases they have gone through since he began writing. In 1992, John Ruganda did doctoral dissertation on *Telling the Truth Laughingly: The politics of Imbuga's drama*. He examines the language and style of Imbuga's drama as a means of speaking controversial truth to power without awakening the antenna of the ruling regime. Further, works on Imbuga's use of style in plays include studies on how myths and rituals function in the works of Imbuga (Olilo, 2012).

Okello- Mbewa (1992) examines use of the motifs of dream, madness and mimicry in Imbuga's plays as some of the stylistic devices that illuminate the playwright's thematic concerns. Another work is by Ahmad Harb (1991): *The Aesthetics of Imbuga's*. It offers insights into the relationships between Imbuga's stylistic choices and his post-colonial themes. In the current study the researcher is examining Imbuga's use of metaphors in *Betrayal in the City* and how they reflect on the major and minor themes.

Among the branches of contemporary linguistics is cognitive poetics which evolved with the late twentieth century 'cognitive turn'; metaphor is one of the key areas where cognitive poetics benefit from cognitive linguistic approach. In cognitive linguistics, the

study of metaphor has been extended beyond traditional approach to include the linguistic forms, conceptual structures and communicative function of metaphors in discourse (Steen, 2004).

Within the cognitive linguistics framework, metaphor is regarded as “ubiquitous and indispensable linguistic and cognitive tool which we use systematically to conceive of our more abstract, subjective experiences in terms of concrete, physical experiences” (Semino & Steen 2008:4). Cognitive linguistics approaches metaphor as a form of mapping across two conceptual domains such as SPACE and TIME as in “Time is a jet plane, it moves too fast”. Lakoff (1993) asserts that the locus of metaphor is not in the language at all but in the way we conceptualize one mental domain in terms of another. In language, metaphor is not constituted in any particular word or expression; it is the ontological mappings across conceptual domains since metaphor is a matter of thought and language is secondary. The researcher has a task of getting from the various manifestations of metaphor in the text to the underlying conceptual structures which constitute the presumed cross-domain mappings (Steen, 2007).

This study explores Imbuga’s use of metaphors in *Betrayal in the City* and the effects and achievements that his metaphorical choices and patterns have contributed to convey thematic concerns in the play. It is informed by the tenets of Contemporary Metaphor Theory (Lakoff, 1993).

## **1.2 Statement of the Problem**

The work on Imbuga’s style does not do much on the area of language but on themes; (Harb 1991; Ruganda 1992 and Mbewa 1992). In particular, there is no work on metaphor analysis in Imbuga’s drama. It is this gap in research regarding Imbuga’s style that this study intends to address.

Some of the questions arising from this research gap include: what right can cognitive semantics throw into Imbuga’s use of metaphors? Do the metaphors have any role in strengthening Imbuga’s major themes in the play? Are the metaphors categorizable in terms of the way in which they reflect Imbuga’s conceptualization of life in the ‘City’?

### **1.3 Research Objectives**

This study is guided by the following research objectives:

- a. To identify and categorize metaphors used in the text.
- b. To analyse metaphors identified in terms of target domain and source domain.
- c. To relate Imbuga's conceptualization of life in the 'City' as revealed in the metaphors to his major and minor themes.

### **1.4 Hypotheses**

- a) Metaphors in the text are categorized in terms of Imbuga's conceptualization of life in the 'city'.
- b) Metaphors in the text are analyzable in terms of target domain and source domain.
- c) Metaphors in the text reveal Imbuga's conceptualization of major and minor themes.

### **1.5 Justification**

Earlier studies of Imbuga's work have not focused on metaphor in particular. Specifically, none of the scholars has researched on the use of metaphors in *Betrayal in the City* from a cognitive linguistics perspective. Therefore, this linguistics approach to metaphor has been missing. This study is thus justified because it aims at filling the gap in research regarding Imbuga's use of style in metaphors in revealing themes. The current study offers new insights in the study of theoretical linguistics in general and Imbuga's work in particular.

### **1.6 Scope and Limitation**

The current study examines metaphors in *Betrayal in the City* using Contemporary Metaphor Theory (Lakoff 1993). It focuses on analyzing Francis Imbuga's work specifically on use of metaphor. The researcher looks at the role cognitive semantics has in Imbuga's use of metaphor and consequently in strengthening the major themes in the book. Although there are other plays authored by Imbuga, the researcher focuses on *Betrayal in the City*. Only phrases, clauses and sentences with relevant metaphorical expressions in the text are analysed and other literary devices are not part of the study.



## **1.7 Literature Review**

This section is on works done related to this study. Studies relating to theoretical literature and metaphor in genre are reviewed.

### **1.7.1 Theoretical Literature**

Several studies in metaphor as a cognitive linguistic tool have been done. Kobia (2008) eclectically analyses use of metaphor in conversation. The study employs Critical Discourse Analysis (CDA) and the Critical Metaphor Analysis (CMA). He looks at HIV/AIDS Conversation among the Oluluyia speakers of Western Kenya. Kobia argues that metaphors used in HIV/AIDS discourse among the Oluluyia community perform various roles including persuasion, caution, inform, comprehension and issuing of threats. Kobia's study is of benefit to this study on the proposition that metaphors are founded on the culture of a people and for a better interpretation of such metaphors, social and cultural environment can be useful. While Kobia employs CMA and CDA theories, this study is using Contemporary Metaphor Theory (CMT) Lakoff (1993).

Abdullah and Hashim (2009) employ Lakoffian theoretical approach to study conceptual metaphors in English and Malay bloggers' discourse on social-political issues in Malaysia. WAR, MEDICINE and SEX emerge the dominant metaphors in the blogs. Just as in the present study, Hashim's study applies the Lakoffian theory to analyse metaphors in *Betrayal in the City*.

Mensah (2012) analyses metaphors in Ghanaian political speeches from a cognitive linguistics approach. The study observes that politicians can manipulate features of conceptual sources so as to achieve positive rhetorical ends. The study also observes that use of metaphors in Ghanaian political speeches demonstrate reduced revile in communication. The study, having employed Lakoff and Johnson (1980) theory of metaphor is useful in the present study in that it offers the researcher an insight on how effectively conceptual theory of metaphor has succeeded in dealing with abstract phenomenon.

Gatambuki (2014) examines metaphors of love in Gikuyu using an eclectic theoretical approach. The study identifies and describes the conceptual mappings of metaphors of love in Gikuyu to test and account for the vital relations for the underlying cognitive operations of the said metaphors; the role of image schemas in metaphors comprehension and the role of demographic variables in metaphorical conceptualization of love in Gikuyu. His study applies Conceptual Integration Theory, Image Schema Theory and Lakoffian metaphor theory which is also informing the current study in mapping of the source domain to the target domain to construct meanings. The researcher looks at the construction of various thematic concerns via metaphor to reveal Imbuga's idea about the life in the City.

### **1.7.2 Metaphor in Genre**

Although the current study looks at metaphor in drama, particularly in *Betrayal in the City*, identifying how metaphors are used in other genres of literature is significant. Goatly (1997) compares metaphors in use in conversation, national news reports, popular science, magazine advertising, modern novels and modern English lyric poetry from cognitive linguistic framework. This study demonstrates that literary genres employ more active metaphors than all other genres except advertising. In addition, poetry has more verbal and nominal metaphors than the other genres. Further, poetry has much less signaling of metaphor than novels but it records the highest level of metaphorical extensions. The current study employs cognitive linguistic framework where a non-literal mapping between two distinct conceptual domains are analyzed in order to understand metaphors. Goatly's comparative study sidelines use of metaphors in drama which is the focus of the present study.

Looking at metaphor in poetry, Freeman (2000) presents poetry as the richest metaphoric genre in literature. She carried out a discussion of Emily Dickinson 'My Cocoon Tightens' in terms of analogical mappings, of 'Loaded Gun' in terms of blending, and of a Dickinson *Forgery* (by Mark Hofmann) in terms of cognitive style. Freeman contribution to Linguistics is a case of uncertain balance between analysis and interpretation, and of the line between clear and less clear metaphor identification. While

Freeman's study is in terms of analogical mappings the current study looks at metaphors in terms of cross-domain mappings.

Other works include Sobolev (2003) which offers an account of the macro-metaphoric structure of much of the poetry of Gerard Manley Hopkins, while Hamilton (2002) examines the nature and use of personifications in the *œuvre* of W.H. Auden, with special reference to '*The Mind to Body Spoke*' and '*Memorial for the City*'.

In Kenya, Kamau (1992) looks into stylistics elements in the poetry of Okot P'Bitek *Song of Ocol* and *Song of Prisoner*. Siundu (2011) examines use of metaphors and economy of hope in Jared Angira's *Lament of the Silent and other poems*.

Lodge (1997) proposes that discourse in novel is situated towards a metonymic pole in a contiguous relationship whereas poetry is situated towards a metaphoric pole whose relations of similarity are developed between layers of the poetic text such as between sounds and meaning. Hamilton (2002) evaluates the role played by metaphor at various levels in narrative text while Popova (2003) studies Henry James's short story '*The Figure in the Carpet*' and of Patrick Süskind's novel '*Perfume*' offers a description and explanation of metaphor in these works.

Vandenbergen (1993) examines Orwell's *Animal Farm* exploitation of conventional conceptual metaphors to create persuasive metaphorical patterns. The study argues that metaphorical patterns have greatly contributed to the creation of the image of a society. Nyakundi (2013) examines metaphor in the book of revelation using a Relevance Theoretical framework. In the study, metaphors are identified and described with the aim of demonstrating the role of context in the understanding of metaphors. The current study examines metaphors and their contribution to the thematic concerns in the *Betrayal in the City* from a cognitive linguistics approach.

In Drama, Freeman (1999) studies Shakespeare's '*King Lear*', '*Macbeth*' and '*Anthony*' and '*Cleopatra*' with an aim to describe and explain patterns of metaphorical usage by Shakespeare with reference to the stock of conventional metaphors in English that have

been independently established in cognitive linguistics. This study is useful to the present study in that after classification of metaphors in the play, the researcher will note on the pattern of metaphorical manifestations in reflecting the major and minor themes in the text.

A study by Muia (2013) examines stylistic aspects of John Ruganda's *Shreds of Tenderness*. The study looks at some of the stylistic features used by Ruganda in the text in establishing their effectiveness in literary communication. Among the tropes studied are metaphor and its role in the development of the conflict, shaping of characters and shaping other stylistic features in the text. This study gives an insight to the present study in that metaphor effectiveness in developing various themes in the text will be tested.

Looking at the reviewed study and other works not discussed in this paper, variations on metaphor analysis in poetry and prose are more than in drama. The use of metaphor in individual plays has received comparatively less attention. This study aims at identifying and classifying metaphors in drama to add to the already existing knowledge. It is informed by the tenets of CMT.

### **1.8 Theoretical Framework**

Researching on Imbuga's use of metaphors in *Betrayal in the City* requires a theoretical framework that can link the playwright's language use to the role it has in revealing the conceptualization of life in the 'City'. Thus, this study is informed by Contemporary Metaphor Theory (CMT) which is founded on the principles of Lakoffian Conceptual Metaphor Theory (1980, 1999). Lakoffian theory is a cognitive linguistic approach to metaphor. It views metaphor first as a matter of thought and cognition and only secondarily as a matter of language. In his work, *The Contemporary Theory of Metaphor*, Lakoff (1993: 208-209) illustrates this idea using the conceptual metaphor LOVE IS A JOURNEY. He posits the following about the conceptual nature of the LOVE IS A JOURNEY metaphor:

What constitutes the *LOVE-AS-JOURNEY* metaphor is not any particular word or expression. It is the ontological mapping across conceptual domains, from the

source domain of journeys to the target domain of love. The metaphor is not just a matter of language, but of thought and reason. The language is secondary. The mapping is primary, in that it sanctions the use of source domain language and inference patterns for target domain concepts. The mapping is conventional, that is, it is a fixed part of our conceptual system, one of our conventional ways of conceptualizing love relationships. This view of metaphor is thoroughly at odds with the view that metaphors are just linguistic expressions. If metaphors were merely linguistic expressions, we would expect different linguistic expressions to be different metaphors. Thus, “We’ve hit a dead-end street” would constitute one metaphor. “We can’t turn back now” would constitute another, entirely different metaphor. “Their marriage is on the rocks” would involve still a different metaphor. Yet we don’t seem to have dozens of different metaphors here. We have one metaphor, in which love is conceptualized as a journey. The mapping tells us precisely how love is being conceptualized as a journey. And this unified way of *conceptualizing* love metaphorically is realised in many different *linguistic* expressions.

As aforementioned, the concepts that govern the way we think, what we perceive, how we act and how we relate to the people around us are largely metaphorical. The structuring of our everyday activities is mainly controlled by the concept of metaphor. We think and talk of *love* as a *journey* in the conceptual metaphor LOVE IS A JOURNEY on the basis of the LIFE IS A JOURNEY conceptual metaphor.

In LIFE IS A JOURNEY metaphor, goals in life are destinations; one’s actions create a path one moves along; the means to achieve a goal is a path to a destination. In LOVE IS A JOURNEY metaphor, goals in life are destinations on a journey together; their common goals in life are the destination to be reached; their relationship is the means (vehicle) to get them to their destination. The challenges and setbacks in life are determiners of which path to follow and/or whether to keep traveling together.

CMT Posits that metaphor exists at two levels: *the conceptual and the linguistic levels*. Conceptual metaphor is the metaphor in thought which operates at the level of thinking.

Lakoff and Johnson (1980) initiated the idea of conceptual mapping in CMT proposing that meaning is constructed as a result of various mappings. The mapping invokes a set of systematic correspondences between a source domain and a target domain. The **source domain** is associated with tangible, physical experiences that are more concrete than the target domain. In the aforementioned metaphor, the source domain of JOURNEY is more concrete and less complex than the target domain of LOVE. We make use of source domain to understand the target. The **target domain** is more abstract than the source domain. It is associated with intangible, abstract entities. It is comprehended and structured in terms of the source domain.

(Lakoff, 1993:207) sums up the argument: The LOVE-AS-JOURNEY mapping is defined as “a set of ontological correspondences that characterize epistemic correspondences by mapping knowledge about journeys onto knowledge about love”.

On the other hand, linguistic metaphors (metaphorical expressions) are verbal manifestations which are present at the level of language. From the quote above, LOVE AS A JOURNEY has been realized using three metaphorical expressions:

“We’ve hit a dead-end street”

“We can’t turn back now”

“Their marriage is on the rocks”

Embodiment Hypothesis of CMT is a viable principle in this study. Lakoff & Johnson (1999: 5) posit that the “mind is inherently embodied, and reason is shaped by the body.” Human beings find it easier to understand and categorize phenomena that we can see, feel, hear, taste or smell as opposed to that which we cannot. Therefore, we systematically comprehend abstract concepts in terms of concrete concepts.

The conceptual metaphors identified in *Betrayal in the City* ought to obey the Invariance Principle to ensure that the data is viable and logical. This principle states that “metaphorical mappings preserve cognitive typology-image schematic structure of the source domain (Lakoff 1990:54, 1993:215). The principle explains the consistency of linguistic correspondences while at the same time highlighting the cognitive nature of

metaphor with the objective of revealing the playwright's conceptualization of life in the 'City'.

The researcher will apply CMT in the discussion of the mapping of source domain to target domain of metaphors to examine the use of metaphor as a means to reveal the text's thematic concerns. The current study is informed by the embodiment and invariance principles of CMT to help in confirming or discrediting the role of metaphors in strengthening major thematic concerns in the text.

## **1.9 Methodology**

This section looks at methods of data collection and analysis. An in-depth reading of *Betrayal in the City* is done and the researcher purposively picks relevant phrases, clauses and sentences from text for analysis.

### **1.9.1 Data Source**

The primary data for the study is sourced from *Betrayal in the City*. For secondary sources, the researcher relies on library research by going through relevant research papers and books on Francis Imbuga's works and on the Lakoffian theory of metaphor.

### **1.9.2 Research Design**

A research design is essential in a research project. It connects all of the elements of the research structure such that the parts of the research work as a unit. This study employs case study design to describe the text in detail, in context and from a holistic approach. The aim of this study is to collect metaphors from the whole text.

### **1.9.3 Methods of Data Collection**

This study will use judgmental sampling technique. Judgmental sampling technique is a non-probability technique whereby the researcher selects units to be sampled based on their knowledge and professional judgment (Kombo & Tromp 2006). The researcher will employ purposive sampling procedure in picking the unit of analysis reliable for the

study. The underlying principle behind purposive sampling involves identifying in advance the cases that have the required characteristics (Marshall 1996).

#### **1.9.4 Data Analysis**

Data analysis involved qualitative analysis in order to categorize the metaphors. The sampled metaphors are analyzed thematically by coding categories present in terms of different kinds of conceptual metaphors. Cross-domain mappings are then constructed on the basis of CMT tenets.

The study's choice of qualitative design is due to the exploratory nature of the research questions. Qualitative design, with its flexible procedure, is appropriate for exploring and describing a phenomenon that is inconspicuous to the researcher.



## **CHAPTER TWO: METAPHOR AND OTHER FIGURES OF MEANING TRANSFERENCE**

### **2.1 Introduction**

The present chapter endeavors to have a better understanding of metaphor by comparing it to other figures of thought that involve meaning transference. The researcher will explore the elements it shares with other tropes and the particular aspects that make it unique. This aims at enhancing further understanding of the play –*Betrayal in the City*.

Metaphor is one of the figures of thought whose chief function is linguistic strategy. The Aristotelian ‘comparison view’ treats metaphor as a species of analogy which can be compared to other figures of meaning transference. Just like other figurative devices, the meaning of metaphorical expressions does not coincide with the literal meaning of words comprising them.

Various definitions of metaphor dating from classical to the contemporary age have echoed other figures of speech whose principal function is to transfer meaning. In *The Poetics* Aristotle’s definition of metaphor conflates metonymy and metaphor under the rubric of “metaphor”. Weiss (2006:147) states that “the eclipsing of metonymy by metaphor in Aristotle’s early definition reflects the relationship between these two tropes”.

Classical rhetoricians view simile as a less pleasant form of a metaphor though they concurred that both rhetorical devices involve an analogy. In contemporary time, scholars minimize the differences between the two and insist that the distinction “seems extremely unimportant” for metaphor and simile are practically “interchangeable” with “no fundamental difference” between them (cf. Weiss 2006:174). Brown (2002:155) asserts that “the difference between metaphor and simile may be anything but negligible”. However, it should be noted that such claims need to be judged on individual basis because each instance contains a certain degree of complexity depending on the nature of the analogy itself and the interpreter’s ability to decipher the intended association based on clues in the text and background information.

Metaphor is also related to personification. In his grouping of notional classes of metaphor, Leech (1969:133) calls personification the humanizing (Anthropomorphic) metaphor which attributes characteristics of humanity to what is not human. Lakoff and Johnson (1980) refer to personification as a kind of metaphor known as ontological. Moving forward, euphemism is a figure of speech that tone down or hide rough talk or unfortunate or filthy things. Some are based on metaphors; for example we can refer to *urination* as *passing water* and *defecation* as *helping oneself*. Like metaphor, euphemism has a role of 'hiding' some aspects while highlighting others.

This chapter enhances our insight into how metaphor operates by analyzing the elements it shares with other forms of figurative language and the aspects that make it unique. This will contribute to a better understanding of the text.

## **2.2 Metaphor and Metonymy**

Traditionally, metaphor and metonymy are viewed as characteristic of language only. They are viewed as pervasive in language use. The traditional approach regards metaphor as a linguistic expression with an aesthetic value.

Metonymy is "a figure of speech characterized by the action of substituting for a word or phrase denoting an object, action, institution etc., a word or a phrase denoting a property or something associated with it" (Harris 1992:232). Metonymy is differentiated or sometimes taken for synecdoche. While metonymy is a Greek word meaning "change of name", synecdoche means "act of taking together" or "understanding one thing for another"; the whole is associated through a salient part of it.

It is worth mentioning that metonymy is in unresolved disagreement with synecdoche. Some contemporary scholars such as Lakoff and Johnson treat synecdoche as a subset or subsidiary of metonymy while others like Schofer and Rice (1977) treat them as two separate tropes. The bottom line is that metonymy and synecdoche have an undeniable relationship. Both involve understanding one thing in terms of another (substitution); they differ in the connection between the elements involved. Gibbs observes that both exploit

the relationship of larger entities and lesser ones. Synecdoche substitutes the *part* for *whole* as in **hands** to stand for **men** in *They are taking in new hands at the factory*. Metonymy, on the other hand, involves substitution of the token for the type or specific instance, property or characteristic for general principle for function as in *They prefer bullet to the ballot box*; **bullet** represents the **armed conflict**, while **ballot box** refers to **peaceful democratic process** (Weiss 2006). In other instances, *men in blue*, a common phrase in Kenya, involves both a metonymy and a synecdoche. **Blue** refers to the specific colour of uniform worn by The Kenya Police reflecting a part-whole relationship or to war-like power, as in a rioter alerting a fellow rioter to scamper for safety during a strike, referring to a token -for -the type relationship. Bearing the crucial commonalities between metonymy and synecdoche, this work will look at them under the single heading of metonymy.

Metaphor and metonymy are two linguistic fundamental processes. Metonymy entails combination or contiguity whereas metaphor involves association with selection (Jakobson 1984). In cognitive linguistics, the link between language and cognition shapes the understanding of metaphor and metonymy; both are regarded as conventional mental mechanisms. Lakoff and Johnson emphasize that metonymy like metaphoric concepts structure our thoughts and actions not just our language. They state that:

Metonymy is also like metaphor in that it is not just a poetic or rhetorical device. Nor is it just a matter of language. Metonymy concepts... are part of the ordinary, everyday way we think and act as well as talk (Lakoff & Johnson 1980:39).

Metaphor as a process is “principally a way of conceiving one thing in terms of another, and its primary function is understanding. Metonymy, on the other hand, has primarily a referential function... it allows us to use one entity to stand for another” (Lakoff & Johnson 1980:36).

## **METAPHOR**

- a. **MULILI**: *Chicken heart*, that is what you be. Sometimes I ask myself why you possession that *thing* between your legs.

## METONYMY

- b. **DOGA:** Then he should keep quiet instead of *turning our hearts over and over*.

In (a) Mulili uses two metaphoric expressions to refer to Jere. First, he calls him *chicken heart* to imply that he is faint and weak for feeling for the mourning couple. He further belittles him when he says; “*I ask myself why you possession that thing between your legs*”. ‘Thing’ refers to *male sexual organ*. Thus, Mulili doubts whether Jere is a man enough for he does not possess qualities associated with manhood such as courage. This metaphorical sense suggests that Jere is cowardly.

In (b) the expression, ‘*our hearts*’ refers to the *subjects* (Doga and Nina). It is metonymically an instance in which a part of the body (heart) stands for the person(s) as a whole. This implies that Mulili’s remorseless reproach upon the old couple inflicted a lot of emotional and psychological pain.

But metonymy is not merely a referential device. It serves the function of providing understanding. For example, in part-whole relationship; many parts can stand for the whole. The salient part is picked out to stand for the aspect of the whole we are focusing on. The text, *Betrayal in the City* utilizes part-whole relationship in a number of instances. The most prominent is use of bodily organs such as *hand, heart, head, face, eyes, ears, stomach* to illustrate various aspects in the text as exemplified:

1. **NINA:** Come, let us put this day *in God’s hands*.  
(Praying) Father, we are dry of words, but we put this day *in your hands*.
2. **MOSESE:** It is my conviction that the majority will have to go... yes, *in the hands* of the people.
3. **DOGA:** It is now clear that the man at *whose hands* my son died lives among us now.

In (1), *God’s hands* refer to His power and might. Since He is powerful and mighty, His Hands are associated with ultimate power thus can protect and control *this day*. In (2), the

reference is the prisoner-actors in whose hands the ruling regime lost its power during the coup while in (3), Doga refers to the soldier who killed Adika. In examples 1-3, part (hand) is used to refer to the whole (God's power, prisoner-actors and Chagaga respectively). In 2 and 3, the characters' hands wielded guns ready to use them as weapons. These are cases of a part-whole relationship.

4. **JERE:** ... I am glad to meet you.

**MOSESE:** Me too. (*They shake hands*).

5. **JUSPER:** Adika won't give a night's peace... for shaking *hands* with our local sub-chief.

The act of shaking hands is connected with establishment of a relationship or association of the characters involved. In the prison-cell (5), Jere and Mosese shake hands after introducing each other. This simple act leads to a solid friendship that culminated in a successful toppling of the despotic regime. In (6), Juser shake hands with sub-chief something that angers his late brother. This is a token-for-type relationship. The action in (4 and 5) is also metaphorical; it is a show of cordiality.

Other expressions such as *old hand*, *handful* are cases of metaphor and metonymy. Thrice, the expression *old hand* is mentioned in reference to Mulili.

6. **TUMBO:** Can anyone beat you at this?

**MULILI:** (To Tumbo) Not anyone. I am *old hand* at this. Now it remain for me to look who go behind my back... that man is regret the day he came from stomach.

7. **MULILI:** (To Boss) I am *old hand* at everything. You remembers the old couple...?

The expression old hand means "a person with a lot of experience and skill in a particular activity" (Horny & Turnbull [Eds.] 2010.). Therefore, the term as used in the text is euphemistically used to mean that Mulili is an experienced and skilled murderer; thus, metaphorically used. But *hands* are the ones that engage in combat or wielding weapon that is used to attack or kill. In this way, the experienced (old) part (hand) of the whole (Mulili) is metonymically used.

8. **MOSESE:** I have learnt the bitter truth. Kafira wasn't going to change after all. No, not after the death of a small student. A *handful* of politicians tried to turn the funeral service into a political rally.

In (8), if *handful* is taken to refer to the small number of politicians who were present in Adika's funeral; then *handful* (representatives in the funeral) stand for the whole (the political class). However, if the behavior of the politicians who attended the funeral service was unruly, thus difficult to control, then this is a case of metaphor.

The other bodily organ employed in the text is *heart*. In three different instances, *heart* has been used to refer to emotions associated with it.

9. **NINA:** Doga, my *heart* fails me.
10. **JERE:** (To Doga) I do not look you in the face. I know the bitterness in your *heart*.
11. **JERE:** (To Mulili) if you still have even the smallest part of your original human *heart*, let us allow these people to carry on with the ceremony.
12. **JERE:** Will you shut up you heartless brute!

In (9), Nina's heart grows faint with fear while in (10) Doga expresses anguish they are going through due to Adika's death and subsequent government interference. In (11), Jere begs Mulili to sympathize with the old couple's predicament and allow them to conduct the shaving ceremony. In these examples, *heart* which is considered emotions powerhouse is picked to stand for the emotional status of the characters concerned; therefore, metonymically used.

It seems Mulili does not show an ounce of pity to the old couple for a little later (12) Jere angrily refers to him as *heartless* brute. This expression refers to a behavior that is animal-like, done without intelligence or thought, so by extension; Mulili is an animal. The use of a negative term, *heartless*, is a pointer that Mulili does not have a human heart. We can understand his callous nature as an effect of his *heartlessness*. This expression is, therefore, a metaphor as well as a metonymy.

In a rather humorous turn of events, Mulili does not understand Nina's reference of blindness to imply a curse when she threatens to strip in their (Jere and Mulili) presence. He literary retorts that he has seen many naked bodies and he still has *his two eyes natural* after all it is the eye that can go blind.

13. **NINA:** I shall strip and show you the poor naked bones you have left me... do you want to be blinded by the nakedness of your grandmother's age-mate?

14. **MULILI:** (To Jere)... Let her go on with it... How many naked bodies I have seen and I am Mulili with my two eyes natural? No glass goggles.

Knowingly or unknowingly, Mulili trivializes Nina's threat implying that he cannot lose sight because of her stripping. Nina assures him that he will die the way Adika died something that surely happens towards the end of the play. While Mulili takes this expression literary, Nina's reference is metaphorical.

In a proverb, Doga laments about Adika's murder in broad daylight and now their murderer son (Jusper):

15. **DOGA:** Nina, when dry thunder tears the sky before our *eyes*, do we forget the storm of yesterday?

16. **NINA:** (Referring to Jusper) His *eyes* were full of sleep.

Hyperbolically, Nina refers to Jusper's physical exhaustion as reflected in his *eyes full of sleep*. He did not sleep all night long as he wrestled, killed, and drowned his brother's murderer. The effect of this unrest is shown in his sleepy eyes. With Adika's death and Jusper's "illness" the couple has lost vision for future as Nina puts it in (17). Also in (18), Nina's hopelessness is seen through her eyes as expressed by Jere. In (19) Regina's guilt of betraying her brother is apparent through her eyes. In these expressions, eyes refer to the outside window through which we see the emotional suffering of the characters.

17. **NINA:** You know well what you did to our *eyes*... look young man that is where our *eyes* are- under that mound.

18. **JERE:** I looked at the old woman's *eyes* and I saw the futility of calling ourselves citizens of Kafira.

19. **MOSESE:** I saw it in her *eyes* when she came yesterday. I saw betrayal in her *eyes*.

Though Jusper has lost his entire family, he remains hopeful. He looks up in heaven expectantly hoping to see change of situation in Kafira through God's mighty power - they will have something to look forward to as illustrated in (20).

20. **JUSPER:** Our *eyes* are forever turned up. Nobody ever looks down.

Mosese's piece of advice to Jusper is not heeded. He advises Jusper to ignore everything that is happening in Kafira to avoid any trouble with the government. Jusper, being the fighter he is, comments:

21. **JUSPER:** To close my *eyes*, block my *ears* and pretend that nothing is happening? It is as if it is a crime to have *eyes* and *ears*.

*Eyes* and *ears* are the bodily organs that see and hear respectively. If they are 'blocked' then one can disregard what is happening around them. The implication is that to be safe in Kafira you must not criticize the government. The bodily parts stand for the larger individual (Jusper).

*Head* is another bodily part that has been used metonymically in the text. In the first instance, it has been used to refer to a person in charge of prison while the second instance refers to a person in charge of a country (president).

22. **ASKARI:** (To Jere) three doors up the corridor is the office of the *head* of this institution.

23. **MOSESE:** A certain *head* of state is due to visit Kafira.

The term *mind* can be considered part of head as in:

24. **JERE:** When the madness of an entire nation disturbs a *solitary mind*, it is not enough to say the man is mad.



25. **ASKARI:** That boy's *head* will never be straight.

26. **JUSPER:** I may be a student-a nobody- but at least I have a good *head*.

In (24), part (solitary mind) refers to the whole (Mosese). In (26), Askari wrongfully concludes that Jusper's life will never be normal for he acts crazily. However, Jusper disapproves Askari when he says that though a nobody, at least his head is good. He is in good health; this is part-whole relationship.

In (28), Doga is able to recognize Jere as his age-mate's son for their resemblance. It is part (shape of the head) that substitutes for the known whole (Jere's father).

27. **DOGA:** Young man, the shape of your *head* even with that thing on is a familiar shape. Tell me; are you not Kaleka's son? Listen... your father and I shared the same knife at circumcision.

Another case of metaphor-metonymy is seen in the expression:

28. **ASKARI:** And don't listen to this fool. He will *poison your mind*.

Askari considers Jere a headstrong prisoner. He advises Mosese to ignore him lest he ends up being a wayward character just like Jere. In this light, the phrase is metaphoric but if the mind is considered part of head; thus, part of the referent (Mosese) then the phrase is metonymic.

Mouth is yet another body part that has been used metonymically in the text. In his attempt to convince Mulili to let the old couple conduct the shaving ceremony (29), Jere reminds him that he also kept a secret when Mustafa was unlawfully released. In (30), Askari refers to the regime critics while in (31), lack of voice, which can be considered part of mouth, refers to the citizens whose influence in decision making in Kafira is totally ignored. In these instances, part is standing for the specific instance.

29. **JERE:** When you let Mustafa escape, did I open my *mouth*?

30. **ASKARI:** (to Mosese) ... a lot of them would not be prisoners. It does not pay to have *a hot mouth*. Perhaps you were right when you said silence is the best ship home.
31. **JUSPER:** it does not matter what the masses think if they do not have *a voice*.

The part 'stomach' has been used in the text as in (32, 33):

32. **DOGA:** The sub-chief! The sub-chief! Did he not come from the same *stomach* that mothered Chagaga?
33. **MULILI:** As soon as they tells me, that man is regret the day he come from *stomach*.

In (33), Doga means that the sub-chief and Chagaga are siblings but instead of uterus, he talks of stomach. In (34), Mulili uses the same term instead of uterus. In both instances, the speakers and their respective referents are not seeing eye to eye; we could say they feel disgusted with their referents. Mulili's milk tender has been snatched by Kabito while Doga's son was killed by sub-chief's brother- Chagaga. The term stomach is associated with faeces- not babies- it may imply the speakers loathe their referents thus metaphorically used. As a metonymy, stomach and uterus seem to be located on the front part of the body below the chest. Thus, when a woman is expectant, the development of the baby is noticeable around the 'stomach' area. In this case, it is part-whole relationship. It is worth mentioning that although Mulili has a great dislike for Kabito; his use of the term *stomach* could be a case of his language deficiency.

One of the characters in the text is named Tumbo which is Swahili word for stomach. Tumbo's name is symbolically given to him. In Act One, Scene Three, he is described as *FAT*- he has eaten a lot; thus his bulging belly. His conversations revolve around eating and wealth accumulation.

34. **TUMBO:** (To Jusper) don't let her limit us. As the saying goes, money is not the problem; the problem is how to spend it...God knows how much I needed that drink.

35. **JUSPER:** (To Tumbo) that is the surest way to build a man-eat-man society.

This is an example of token-for-type metonymic relationship.

Other instances of metonymic concept in the text include:

Institution- for- People responsible

36. **JUSPER:** We cannot force the *freedom of press* to favor us. Just a photo with the word THANKS above it. That is all we want.

37. **KABITO:** The drama department of our National University should be given the responsibility of producing the play.

38. **ASKARI:** (To Jere) ... this is where *the research stations* come in...

39. **TUMBO:** ... that saves *the government* a lot of money.

In the above examples, *the press* (36), *National University* (37), *research stations* and *government* (39) are institutions.

World-for-Inhabitants

40. **REGINA:** The *world* is full of heroism.

41. **JUSPER:** I did it for Kafira.

In (40), *world* stands for the people occupying it while Kafira (41) refers to the citizens of Kafira.

Object-for-the user of the object

42. **TUMBO:** (To Jusper who is wearing a red gown) Red guard is my name for rioting university students.

43. **MOSESE:** *The coffin* should not be carried by the students.

*Red gown* in (43) is substituted for the wearers- rioting university students. The *coffin* in (44) refers to Adika's remains.

Author-for-his work

44. **JUSPER:** If you think I lie, ask Soyinka.

The name of the author (Soyinka) replaces his work.

#### Container-for-Content

45. **JUSPER**: How many bottles each?

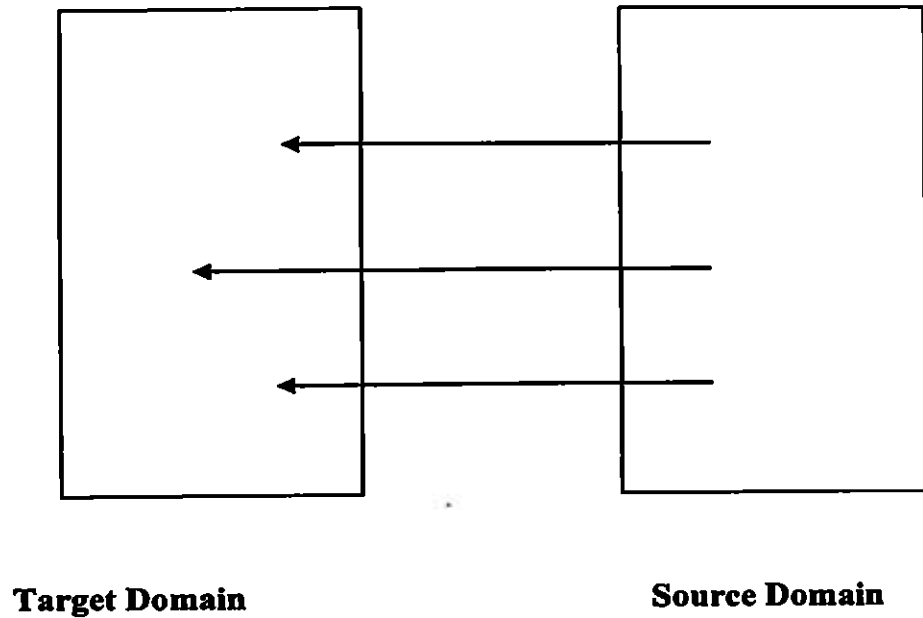
Bottles in (46) refer to the content in the bottles, that is, beer.

#### Place-for-the Event

Instead of referring to actual events, an author can highlight the place where the events took place so that the place becomes the metonym. In this text, the title, *Betrayal in the City*, is metonymic. All instances of betrayal that take place happen in the 'City' of Kafira.

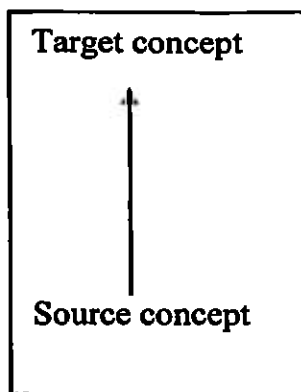
Metaphorical mapping involves two distinct conceptual domains where transference of some properties from the more concrete source domain helps to structure, comprehend and understand the more complex and abstract target domain. Metonymy involves intra-domain mapping, that is, mapping takes place within one common cognitive domain. While metaphor has one-to-one correspondence between source and target domain, metonymy lacks one-to-one correspondence between vehicle and source as illustrated in the diagrams figure 2.1 and 2.2 and expressions (c) and (d):

**Figure 2.1 Conceptual Metaphor Cross Domain Mapping between Source and Target Domains.**



SOURCE: Evans et al (2006: 313)

**Figure 2.2 Conceptual Metonymy: Mapping within a Single Domain between a Vehicle Concept and a Target Concept.**



SOURCE: Evans et al (2006: 314)

**METAPHOR:**

c. Death is departure/journey.

The attributes of the source domain (journey) are mapped on the target domain (death). This process facilitates understanding of the abstract target domain.

<b>Target domain (DEATH)</b>	<b>mappings</b>	<b>Source domain (JOURNEY)</b>
Being at risk of death	←	uncertainties in a journey
Those at risk of dying	←	travelers
The period at risk	←	challenges during travel
Cause of death	←	means of transport
Last breath	←	final step to your destination

**METONYMY**

d. The office of *the head* of this institution.

In (c), there is one-to-one mapping of the qualities of the source domain onto the target domain. This is a symmetrical mapping. In (d), head (the top most part of the body) refers to the person in charge of an institution. The relationship between head (body part) and senior person of an institution is contiguous. In metaphor, some qualities of the source domain are transferred to the target domain while in metonymy, a phrase that is saliently related to the concept, is substituted for the concept.

## 2.2 Metaphor and Simile

Similes are produced from two different things, like metaphor, by analogy. While metaphor typically transfers the meaning of an expression, simile proposes transference, explaining it by means of terms such as 'like' or 'as' (Hawkes 1989). In other words, metaphor uses the qualities of one thing to describe another thing but simile shows a more visual relationship between the two things. Thus, a simile involves a direct comparison whereas a metaphor is an indirect comparison.

### SIMILE:

46. **JERE:** That boy there died for Kafira's progress.

*He was slaughtered like a goat and sacrificed for a non-existence peace and harmony.*

Jere uses a pictorial image of a slaughtered goat to demonstrate the brutality and trivialization of Adika's murder. This simile depicts Adika's gruesome murder as a sacrifice for no reason at all- a non-existence peace and harmony. Just as a goat is slaughtered and sacrificed for something it does not fathom, so is Adika.

47. **JERE:** When it came to caning he could not stand it.

*He wailed like a woman in a death home.*

He (Jere's co-actor) overreacted to the caning and his wailing is compared to a dying woman. The image depicted in this simile helps us to understand the physical suffering of the people of Kafira. Apart from brutality, it also highlights the pitiful attitude this community has towards women.

48. **JUSPER:** They come quietly when you are least expecting them and before you realize it, *they have pounced on you like hungry leopards.*

The image of hungry leopards pouncing on someone is an exaggerated pictorial. The ferocious and mighty carnivore ready to devour its prey is associated with the way of the Kafiran soldiers. They behave in a beastly manner towards any citizen who seems to oppose the government.

49. REGINA: *Those beggars who abused you know better than to fight stones.*

In (49) stones refer to the unfeeling government. The government is hard, hurting and insensitive to its citizens. While (49) dehumanizes the ruling regime, (47, 48 & 49) employ images that are related to death. In addition, these similes create a connection between two distinct entities such as human beings and stones/animals as in (47, 48 & 50).

50. TUMBO: *Like caged animals, we move but only inside the cage.*

Even the government officials like Tumbo are not privileged either. The freedom of the Kafirans can only compare to that of caged animals. They are living in a tightly controlled autocratic setup. This brings out the repression which is a manifestation of bad governance that is designed to engender fear in the citizens.

The similes above have the graphic imaging that belongs to a simile as a figure of speech. Just like metaphors, similes are not devoid of the suggestiveness and effectiveness created by metaphor.

### **2.3 Metaphor and Personification**

Personification involves giving inanimate objects, animate non-human concepts and objects human attributes but there is also the possibility of qualities of inanimate objects being used to describe animate objects otherwise known as dehumanization. Each personification picks out different aspects of a person or ways of looking at a person. Lakoff and Johnson classify personification as a kind of metaphor namely ontological metaphor. While personification “allows us to comprehend a wide variety of experiences with nonhuman entities in terms of human motivations, characteristics and activities” (Lakoff & Johnson 1980:33), metaphor involves understanding and experiencing one kind of thing in terms of another. **Personification in the text takes the form of a noun combined with a verb of human characteristics or actions.**

51. NINA: *The illness creeps back on him.*



In (51) the act of illness creeping back is personified. It is treated like a human being who walks slowly and quietly with the intention of attacking stealthily and can creep back. The relapse of the disease is understood as the creeping behavior of human beings.

In Act One, Scene One in the stage directions, Adika's grave is said to be lonely: "a *lonely grave* surrounded by dry thorny branches" (p.1). Loneliness gives the grave animate attributes. It has no friends to keep it company and even the surrounding plants are lifeless. It reveals to us the abandonment of the grave by all including the guard-Jusper.

In the stage direction in Act One, "a *bowl sits*" at the centre of the *lonely grave*" (p.1). The bowl is personified since it *sits* implying it has life and it attempts to win over Adika to let go his revenge mission over his untimely death. At the opening of the same Act, *birds, insects, frogs etc join in the song*. The creatures join the mourners in singing the dirge. This indicates that nature is in harmony of the unfolding events and is sympathetic to the happenings in Doga's family. The *song dies* on Doga's lips. The song acquires attribute of human beings of dying. This 'death' occurs after Doga sets his eyes on the mess at the grave. We experience the abrupt ending of the song in the same way Adika's life was abruptly ended. This phrase is, therefore, metaphorical. Just like metaphors, personification makes it easier to understand concepts.

#### **2.4 Metaphor and Euphemism**

Euphemism is from Greek word *euphemo* meaning *good speech*. It involves substituting a good, pleasant word for a bad unpleasant one with the aim to hide gory picture behind such words to lessen the unpleasantness.

Some euphemisms are based on metaphors. Fernandez (2006) posits that the use of metaphor stands out as the most prolific linguistic device of referent manipulation. This is also the role played by euphemism. In cognitive linguistics, mapping of euphemisms can be done through conceptual metaphor. The source domain (euphemistic expression) is mapped onto the target domain (taboo expression). The process serves to shape and

structure our perceptions and understanding lending a framework within which our experiences are interpreted and assigned meaning Gatambuki (2010).

Imbuga has employed euphemisms of death, money, disease, promiscuity, sex organ and murderer. For example, Doga refers to Adika's murderer as *the man in whose hands my son died*. While death is referred as being *silent*, madness is referred by such words as *the illness; the boy's head is not straight and growing wild*. *Potato* means money or income generating venture such as the milk tender. The promiscuous nature of Boss is termed as having a *weakness for women* while sexual organ is referred to as *thing* (for penis).

## **2.5 Metaphor and Hyperbole**

This chapter has concentrated on analogous rhetorical devices namely metonymy, simile, personification and euphemism and their relation to metaphor. During this investigation, it has been observed that a number of tropes appeared in clusters perhaps operating together or reinforcing one another to enhance conceptualization of the life in the 'City'. One prominent figurative device that has successfully interacted with the meaning transference devices in the text is hyperbole. The element of hyperbole, therefore, deserves attention.

The basic principle of hyperbole involves the element of "exaggeration or overstatement" that makes the concept of discussion more exciting or dangerous than it is in the real world. It is a "way of speaking or writing that makes something sound better, more exciting, dangerous etc. than it really is" (Horny & Turnbull (Eds.). 2010). Hyperbole serves to emphasize and heighten rhetorical effect. This section will look at hyperbole in respect to the other tropes.

Simile can exhibit an element of exaggeration. In this case, the simile contains an element of imbalance and impracticality as it purports to equate two dissimilar quantities (Weiss 2006). In (49), the reaction of Kafiran soldiers is compared to the wild animals (hungry leopards) with legendary characteristics. Society generally associates soldiers with mercenary; though this may be the case, Imbuga has painted the soldiers in a vividly

unimpressive light of a hungry beast devouring its prey. This displays a hyperbolic quality.

In (51), Tumbo compares the suppression the Kafirans are experiencing to caged animals. In a cage, the movement of the animal is highly restrictive; in real world, it would be impractical to have a government with such powers so that every citizen is in its lookout.

Metaphor and metonymy usually contain an element of overstatement and incredibility that marks hyperbole. For instance, Doga says that *their hearts* are being *turned over and over*. Although the couple has experienced uncalled for suffering such as Adika's brutal murder and the subsequent highly constrained funeral ceremony, the notion of having their hearts turning over and over has an element of overstatement and incredibility. Another instance is in (52) the phrase *our wells are dry* implies that they have no more emotions to express their anguish.

52. **DOGA:** Nina, tears are for the young, *our wells are dry*.

53. **TUMBO:** ... you still don't understand the principles of survival. When he loses his temper, he can hardly tell the difference between a human being and a rat. The man is an animal.

Here, Tumbo refers to Boss. His temperamental tendency is depicted in an unbelievable way. This creates a sense of exaggeration. In (54), Boss's expectation of absolute loyalty from his subjects is exaggeratedly demonstrated. His self-reference as omnipotent is characteristic of immortal beings only.

54. **BOSS:** ...They should have known my *arms are long*. My *eyes see far*, and *ears are sharpest on the continent*... No one who shouts at me ever get what they want.

Hyperbole can either be a trope on its own or a part of other figurative devices as exemplified earlier. A prominent feature in the text is the repetition of the term *blood-red*. Jere refers to the kingdom as blood red while Mosese says that blood is everywhere.

55. **JERE:** I wouldn't know but it's (kingdom) *blood red*.

56. **MOSESE:** ...One of my students had been *murdered in cold blood*.

57. **MOSESE:** It was better while we waited. Now we have nothing to look forward to. We have *killed* our past and are busy *killing* the future... I see my mother *slaughtering* the biggest family cock... Now there is *blood everywhere*. Cocks are slaughtered any day, many times a week.

58. **TUMBO:** A leader needs a mysterious name. A name that common tongue will bleed pronouncing.

Jere paints the kingdom *blood red* for it does not spare any opposition; it *murders in cold blood*. Disillusioned Mosese comments that killing is a daily routine and blood is everywhere. The use of the term everywhere conveys an element of absoluteness which is rather impractical. In (58), Boss's name is mysterious such that common tongues will *bleed* pronouncing it. Again, the aspect of blood arises; the task of pronouncing Boss's complicated name makes tongues of ordinary citizens bleed.

In Act Two Scene Four, a conversation ensues among the play acting prisoners and the overthrown regime. Jere says; "Our wish was not to *swim in human blood*...but to provide mirror for Kafira" p.73. The pictorial account of colouring Kafira in blood red serves to create a 'City' that exceeds the truth and reality of things to emphasize the evils in Kafira.

Further, the playwright has managed to bring to life a character that is almost impossible to imagine. Mulili who is illiterate has the tendency to have everything out of proportion. He is practically in charge of Kafira with Boss too timid to play his role.

## 2.6 Conclusion

Metaphor and metonymy involve the substitution of one term for another. While metaphor works by the similarity between the two entities; metonymy is based on the contiguity (association) between the two entities.

The dichotomy that exists between simile and metaphor is that a simile states that A is like B while a metaphor states that A is B or substitutes B for A. While analogy distinguishes metaphor from simile, analogy unites the two. For instance, metaphor equates human beings to animals-the man is an animal- but simile likens two distinct entities – the man is like an animal.

Like metaphor, personification enhances easier understanding of abstract concepts. Euphemism on the other hand, has a role of hiding aspects that may be socially unacceptable while highlighting other acceptable aspects.

Hyperbole can be incorporated in a work of literature for different rhetorical effects. It can either stand as a distinct trope or appear as part of other figurative devices. Tropes can create a sense of narrative cohesion. This link has facilitated to enrich the reader's understanding of the characters and significant events that help in revealing various themes in the text.

## CHAPTER THREE: METAPHORS IN *BETRAYAL IN THE CITY*

### 3.1 Introduction

A metaphor can consist of a word, an entire sentence, an idiom or a certain collocation. A metaphor can be defined as a word or a phrase used to describe somebody or something else, in a way that is different from its normal use, in order to show that the two things have the same qualities and to make the description more powerful (Horny & Turnbull [Eds.]. 2010).

The word itself comes from the Greek word *metphora*, which is derived from the words *Meta* 'over' and *pherein* 'to carry' (e.g. Hawkes 1989:1). Hence, 'to carry over' is a good way of describing what happens when one uses metaphorical expressions in the sense that an object is transferred into describing some other object.

From classical scholars to the contemporary linguists, metaphor definition has grown tremendously. Traditionally, "The word 'metaphor' was defined as a novel or poetic linguistic expression where one or more words for a concept are used outside of their normal conventional meaning to express a 'similar concept' [Lakoff 1993: 202]. In cognitive linguistics, metaphor is defined as a non-literal mapping between two distinct conceptual domains. One conceptual domain is understood in terms of another. Kovecses (2002) lays the claim that:

In the cognitive linguistic view, metaphor is defined as:

understanding one conceptual domain in terms of another conceptual domain [...] The two domains that participate in conceptual metaphor have special names. The conceptual domain from which we draw metaphorical expressions to understand another conceptual domain is called source domain, while the conceptual domain that is understood this way is the target domain. The target domain is the domain that we try to understand through the source domain.

The source domain is usually more concrete and is more often used to describe more abstract objects. Metaphor entails identification of resemblances. In addition, it involves transference where attributes are transferred from one concept to another.

### 3.2 Categorization of Metaphors

The most common cognitive linguistic classification of metaphors distinguishes between three different metaphor groups: *structural metaphors*; *ontological metaphors* and orientational *metaphors*. In this study the metaphors in the text will be divided according to these classes.

#### 3.2.1 Structural Metaphors

This category of metaphors is the most common one (e.g. Kövecses 2002, Hawkes 1989). Its occurrence is so frequent in everyday speech that the usage often goes unnoticed. They typically involve concrete objects describing abstract notions, as in the following example from Kövecses (2002:30):

Argument is War: I *defended* my argument.

Love is a Journey: We can't *turn* back now.

Theories are Buildings: We have to *construct* a new theory.

Ideas are Food: That is food for thought.

Social Organizations are Plants: The company is *growing* fast.

Following are instances of structural metaphors in the text. In (59), Mulili refers to Kabito as *a green snake* to portray him as a hypocrite in the presence of Boss.

59. MULILI: That one, he be *a green grass in the snake*.

In (60) Tumbo calls Boss an animal. When angry, he behaves in a similar manner to an animal. In (61), in the prison cell, Askari refers to spirited Jere as *a mole*. A mole is a small animal that is almost blind and lives underground. The implication is that when a person dies, he is buried in the earth. According to Askari, Jere is as good as dead for giving Askari a hard time in the cell.

60. TUMBO: Boy you still don't understand the principles of survival. When he loses his temper, he can hardly tell a human being from a rat. *The man is an animal*.

61. ASKARI: You are not fit to live above the ground, you *mole*.

The top officials are referred to as *pack of them*. Tumbo is the leader of the pack of hunters of the public resources. They hunt the public wealth without minding the welfare of the rest of the citizens.

**62. TUMBO:** I had the mind of writing the play myself but I thought better about it. I said to myself: “Tumbo you have not done badly, why do you *lead the pack of them*: show them light, eat and let eat.

The relationship between Doga’s family and that of the sub-chief is compared to that of cats and mice. Doga does not expect to share a mutual relationship with the sub-chief whose brother is responsible for the death of Adika.

**63. DOGA:** A mouse does not share a bowl with a cat.

**64. JUSPER:** ... *the fruits of independence*. We get them second hand.

Jusper calls Tumbo’s money “*the fruits of independence*”. The freedom that comes with independence such as economic freedom is referred to as fruits. However, the fruits are a preserve of few, the neo-colonialists; the ordinary citizens are not getting the fruit first hand.

**65. REGINA:** Those beggars who abused you were right. They know better than to *fight stones*.

Beggars call the government stones. They cannot fight stones because they are the ones to feel pain. Stones are hard, hurting and insensitive to human feelings. The government is dehumanized an indication that it does not pay any attention to the needs of its citizens.

**66. JERE:** Will you shut up you *heartless brute*!

**67. ASKARI:** What was that noise for? Fighting again? You *senseless brute*.

Jere refers to Mulili as a *heartless brute*. According to Jere, Mulili does not have a human heart; he has no sympathy for the old couple as long as he gets his reward as promised by Boss. In (67), Askari calls Jere *senseless brute* for daring him yet he is aware that Askari is a tool for the tyrannical regime and he can kill him as he has killed in other occasions.



In reply to Jere's accusation that Mulili does not have a human heart, Mulili refers to his colleague as a chicken heart. He quickly gave in to the couple's plea to conduct the ceremony because he is a coward. Mulili does not see why he should possess that 'thing' which defines manhood.

**68. MULILI:** Chicken heart that is what you be. Sometimes I ask myself why you possession that thing between your legs.

In (69), Mulili refers to himself as *fire* and Kabito is a *goat*. Undoubtedly, as fire is dangerous and consuming; Mulili plots the death of Kabito. In (70), Boss uses a similar metaphor. This is after Mulili falsely accuses Kabito of slandering Boss. Boss is the *fire* that burns Kabito to death.

**69. MULILI:** You plays with *fire* you *goat*.

**70. BOSS:** *When a man plays with fire, he gets burned.*

Freedom of movement in Kafira is curtailed. Citizens are slaves in their independent country the same way animals' movement in a cage are bound within the cage.

**71. TUMBO:** Like caged animals, we move but only inside the cage.

In (72) Jere compares the manner in which Adika was killed to the way a goat is slaughtered and sacrificed. The regime trivializes his death and terms his death as a sacrifice for a peaceful Kafira.

**72. JERE:** He was slaughtered like a goat and sacrificed for a non-existence peace and harmony.

The way hungry leopards attack their prey is compared with the way of the Kafiran soldiers. They behave in a beastly manner towards any citizen who seems to oppose the government.

**73. JUSPER:** ...they pounce on you like hungry leopards.

**74. JERE:** He wailed like a woman in a death home.

The manner in which Jere's co-actor reacted to the caning is compared to a dying woman. His wails attracted the attention of Askari an indication that he might have overreacted. Citizens of Kafira are aware that "*silence is a weapon just like any other*". In (75), Mosese decides to remain silent after he is beaten by Askari for asking questions. He realizes that silence is the surest way to survive in Kafira; it is the best ship home.

**75. MOSESE:** Silence is a weapon just like any other.

**76. ASKARI:** (To Mosese) perhaps you were right when you said *silence is the best ship home*.

**77. JERE:** Innocence can be an offence.

Jere compares the way prisons in Kafira operate to meteorological departments. Weather men have been cited for giving unreliable weather forecast. Prisons are institutions that are committed to reforming wrong doers such that they can be rehabilitated back in the society after their jail term. Unfortunately, it is the innocent that are imprisoned while the real culprits go scot-free. So the two institutions are unreliable in administering their affairs.

In (78), Doga summarizes the injustices in Kafira. This saying refers to Adika's unwarranted murder during the students' peaceful demonstration; thunder happens when it is wet and when there is turbulence. The students strike was peaceful yet their leader is killed. It is unusual to have a dry thunder, the same way it was unexpected to have Adika murdered in a peaceful demonstration.

**78. DOGA:** When dry thunder *tears* the sky before our eyes, do we forget the storm of yesterday?

Mulili does not hesitate to have Boss killed. Just like rest brings interesting and enjoyable feeling so will change. According to Mulili, Boss has ruled for too long; there is need for change. Therefore, Boss should be killed for change in the country to take place.

**79. MULILI:** Change is like rest.

Structural metaphors are organized such that one concept is understood in relation to the attributes of a more familiar concept. It has two parts which could be encoded as A and B.

### **3.2.2 Ontological Metaphors**

Ontological metaphors involve understanding our experiences in terms of objects and substances. This allows us to pick part of our experience and treat them as discrete entities or substances of a uniform kind (Lakoff & Johnson 1980:25). An ontological metaphor has three sub-categories: personification, entity metaphors and container metaphors.

#### **3.2.2.1 Personification**

The most common type of ontological metaphor is personification, where human qualities are assigned to physical objects. This allows us to understand a diversity of experiences with non-human entities in terms of human motivations, characteristics and activities as in the following examples (Lakoff & Johnson 1980:33, Kövecses 2002:35):

Life has cheated me.

Inflation is lowering our standards of living.

Inflation has pinned us to the wall.

The computer went dead on me.

Metaphors under this sub-category specify the physical object as a person. This way, we are able to comprehend a wide variety of experiences with nonhuman experiences, with nonhuman entities in terms of human motivations, characteristics and activities (Lakoff & Johnson 1980:33). In each case, we see something nonhuman as human.

The country, Kafira, is personified in a number of ways. The nation is ailing from diseases such as 'street disease', 'headache', and 'madness'. In (82), Mulili is accused of *choking* Kafira with his high handedness and the country is also said to be in *need* of everyone (83). Askari accuses Jere of contributing to the headache of the nation. It is

human beings who get sick so Kafira's leadership problems are presented and understood in terms of human suffering.

80. JERE: When the *madness of an entire nation* disturbs a solitary mind, it is not enough to say that the man is mad.

81. ASKARI: You should be thankful that in spite of your contribution to the *national headache*, we still give your future some consideration.

82. KABITO: You are the people who *choke* Kafira.

83. JERE: No your Excellency, we shall not shoot you. Kafira *needs* each one of us, including you.

Some of the characters such as Jusper and Mosese are suffering from some diseases. Their illnesses are conceptualized as having human characteristics. The choice of verbs - creeps, disturbs and the phrase caught up with-are associated with actions of human being.

84. NINA: The illness *creeps* back on him.

85. JERE: When the madness of an entire nation *disturbs* a solitary mind, it is not enough to say the man is mad.

86. JUSPER: Regina, the street disease has *caught up* with you.

The diseases talked about in Imbuga's play are more of emotional and psychological rather than physiological states within the characters.

Adika's murder and subsequent shaving ceremony is described as bearing different aspects of a person. In Act One Scene One in the stage directions, the grave is *lonely* and at its centre *a wooden bowl sits*. On lighting the grave, a crack that *runs right across* it is seen. Animals (birds, frogs, insects etc.) *join in* the song. Suddenly the *song dies* on Doga's lips. The *loneliness* of the grave gives it human characteristics; it is experiencing solitude for even Jusper deserted it. The bowl's action of sitting implies that it has some life; it attempts to win over Adika using the money it is holding to abandon his quest for justice over his untimely death. The creatures participate in singing of the dirge implying that they are sensitive to the bereaved family's feelings. The *song dies* on Doga's lips due to the shock he experiences on setting his eyes on the mess at the grave. This indicates

that Adika was murdered and the murderer is attempting to burn his remains so that his ghosts will not haunt him. Elsewhere, Jusper admires a bird that sings without fearing anyone; this is to ridicule the beggars and other cowardly citizens who have given up the fight to rescue Kafira from the bad leaders.

**87. JUSPER:** (A bird *sings*) I like that bird for its *bravery*. Comes to the wrong place and doesn't even bother to keep *quiet* about it.

Tradition is personified in a number of ways. First, it disapproves killing of a kinsman while it dictates that seeing your grandparents or their age-mates' naked body can cause blindness. Nina threatens to strip naked thus blinding the soldiers who were sent to stop the ceremony. Jere, being a member of the clan, dreads such a possibility.

**88. DOGA:** Tradition *condemns* the shedding of a kinsman's blood.

**89. NINA:** Do you want to be *blinded* by *the nakedness* of your grandmother's age mate?

The family of Adika addressed the deceased as if he is still living. Doga urges him not to accept money from his pursuers. Doga also refers to Adika's remains (90) as if they are living. Jusper, on the other hand, complains that Adika is hitting him with a slide rule claiming that he has betrayed him; he also urges Adika to join the struggle. This is an indication that the community believe in ghosts.

**90. DOGA:** Adika, my son, do not let them *deceive* you with money.

**DOGA:** My son's *lonely body* lay in the middle of the street.

**91. JUSPER:** I defended his remains like a man, and yet Adika would not give me a good night. Last night he nearly hit me with a slide rule.

**JUSPER:** We need war songs- Adika! Adika! - Alright you are too late. You gonna join in the struggle by force. Wake up man!

In (92) nature –sky- is depicted as having human characteristic of crying while noise can accompany someone. Boss is frightened when Mulili turns up in the palace. Boss is always in paranoia for he is aware of his unjust tendencies. Therefore, Mulili should not

visit him alone but in the company of noise. Further, strokes have a life, they can grow to maturity. Askari means that prisoners are punished by whipping them hard.

92. DOGA: *A cloudy sky* does not always *cry* rain.

93. BOSS: Hey you, I hate people who move quietly- do you hear? Next time, let some *noise accompany* your movement.

94. ASKARI: we calculated that two *mature strokes* would ease the tension.

The imperative cultural shaving ceremony which the government is prohibiting is personified in three different occurrences. Nina laments that *the ceremony is gone* once they learn about the mess in the grave; Doga says *it must to go on* to avoid irking the spirits of the dead while Jere refers to it as *harmless*. This is a clear indication that the ceremony bears great weight in this culture. The verb *go* has been used elsewhere with concepts that are not animate as illustrated in (98) and (99).

95. NINA: Only the final night and with it *the ceremony is gone*.

96. DOGA: The ceremony *must go on* as planned.

97. JERE: Why should we not allow these two to perform a *harmless ceremony...?*

98. NICODEMO: Did your *tender go* through?

99. TUMBO: I fear *something will go* wrong.

The atmosphere during Adika's funeral is described as worried and anxious. Even the atmosphere could not express itself because weeping in public during the funeral was forbidden.

100. MOSESE: I have never seen anything like it before. The *atmosphere was tense* at the funeral.

In two instances, *time* is talked of as if it has a life to lose. There is no hope because past and future are dead.

101. MOSESE: Now we have nothing to look forward to. We've *killed our past* and are busy *killing the future*.

In the examples stated above, a particular human quality or characteristic is used to explain a certain concept. Personification helps in making a concept easier to understand by embodying it in human experiences.

### 3.2.2.2 Entity Metaphors

In entity metaphors, abstract concept is expressed in terms of a substance. For instance, in the text, *time is a substance* so that we have expressions such as, we have *wasted* a lot of time, and you should *save* some time for the *fourth coming* event. Thus, entity metaphors help us to experience and view a concept as a substance. There are various instances where Imbuga has employed such metaphors in the text.

102. DOGA: Those who saw him die *unfolded the story*.

Following Adika's death, the people who witnessed the murder are said to have unfolded the story. Story which is an account of events is experienced as a physical substance that can be spread open. Doga, at first, did not think the talk surrounding Adika's mysterious death was meaningful until he witnessed the mess at the grave and observed:

103. DOGA: The talk now begins to *take on* a grave meaning.

In (103) Chagaga has taken a forbidden path after killing his kinsman. He, therefore, *follows* the dead to the grave to appease the spirits of the dead to avoid being haunted by its ghosts. Doga urges the deceased son to follow them until they are completely ruined. To *follow* means that Adika's spirit should torture Chagaga wherever he goes.

104. DOGA: This is the work of a *stray man*. Follow them to the *bitter end*.

Jusper is ex-communicated by university students for taking a wrong path. Having gone *round the bent again* implies that he betrayed the students' course by contributing positively to the government program. Jusper's actions took on a path that is not straight.

105. JUSPER: They sacked me, said I was going *round the bend again*, and called me a traitor and betrayer of their cause.

Corrupt dealings are also referred using the path metaphor. Tumbo announces Jusper as the winner of the writing competition without following the due process. When Regina questions his unscrupulous method he says:

**106. TUMBO:** Life is not a straight line.

Doga and Nina are concerned that Jusper may not have a normal life following his brother's death. He is later incarcerated for killing Chagaga. On his release Askari comments:

**107. ASKARI:** This boy's head will never be straight.

Truth and rumours are substances in Doga's words. They have capacity to hold the weight of matter. In (108), truth and rumour are represented as objects that bear weight. Further, truth is conceptualized as a substance that can be hidden, has a sense of taste and can also be walked across.

**108. DOGA:** Have you so soon forgotten the rumour that bears the same weight as noble truth?

**109. NINA:** But if we *hide the truth*, I fear something will go wrong.

**110. MOSESE:** I learned the *bitter truth*, Kafira will never change.

**111. JUSPER:** It's the only way to safely *get the truth across*.

Jusper talks of '*clothing* the truth in lies for it is too much in the *nude*'. Publishers advise him to *dress it* or '*sit on it*' so that only a few can '*recognize*' it. In these instances truth is a substance.

**112. JUSPER:** The worst you can do to *truth* is to *clothe it in lies*. You can't undo it.

**113. JUSPER:** I'm afraid your manuscript is unpublishable under the present circumstances. *Your truth is too much in the nude*... he wanted me to *dress up the truth* so that only few would *recognize it*. But I do not guarantee to *sit on the truth* as it is.

Time has been conceptualized as a concept with a basic domain of experience. It is understood in terms of a substance that can be spent, lost, wasted, saved, and quantified. In (123), 'time' is something that can be locked.



114. **DOGA:** Have you *nothing to do with your time*?
115. **JUSPER:** It is a year ago since we lost more than time.
116. **JUSPER:** I don't mind *losing another (year)* if that is what it takes to fight for truth and justice.
117. **DOGA:** Come let us not *waste any more time*.
118. **JERE:** We decided to do it just *to pass time*.
119. **BOSS:** Grey hair signifies wisdom but it is a sad reminder. It is a pointer to the *passing of time*.
120. **KABITO:** I *spent the whole of last night* being nice to people only to lose the tender this morning.
121. **JUSPER:** Perhaps we should get someone to read this part for the moment. It will *save time*.
122. **JUSPER:** He is promoted to the rank of captain *within six months* of his enrolment.
123. **REGINA:** They simply put *a lock to their past*.

Time is assigned a resource value in that it can be assigned value per unit such as 'spent the whole of "not waste any more" 'you wasted more than'. We can spend it or save it otherwise we can lose it. It is also depicted as a stationary object, 'within six months' or a moving object as in 'passing of time'.

Evil is another entity that has been conceptualized as a substance in the text. It is encountered as a substance with a physical body. It can be seen, disguised or sat on. Spirits are presented as exhibiting emotional feelings such as anger. *Shadow of that evil* (124) refers to Mulili who is the main cause of the evils in Kafira. Towards the end of the play, he is killed and all that remains is his shadow which seems to frighten Nina. Adika has not found rest in his grave because his killer is still at large. He is pursuing Jusper to avenge his death; only then will he stop rioting in his grave.

124. **DOGA:** will you now tremble at the *mere sight of the shadow of that evil*?

125. NINA: We must fill this crack and for a while *disguise the evil* that lives among us.
126. DOGA: I do not want the *spirit of the dead to turn wild with anger* on account of a ceremony unperformed.
127. NINA: it would be wrong for us to *sit on this evil*.
128. JUSPER: Adika you are rioting in the grave and you gonna pay for it. You gonna face the squad.

Death is presented as a concrete substance. It is a substance that can be looked for.

129. DOGA: When you came to *search for your death*, you found money here.

Word is another abstract entity that is expressed as if it is a tangible entity. It can be sent or lose something. Abuse is depicted as a substance that can be thrown violently.

130. NINA: Let us *send word* to the sub-chief and...
131. MOSESE: *Words* have *lost meaning* to me.
132. MULILI: They *hurl abuse* at our own symbol of national Securicor.

Closely related to 'word' is the entity 'name'; some characters want to drop their names for different reasons. Mosese dropped his because he shared it with the person who planted drug on him. Boss changed his because a leader needs a mysterious name which can make tongues bleed. Jusper asks God to help them drop their Christian names. Kabito asks Tumbo to drop the formality during the entertainment meeting.

133. MOSESE: The man who planted it on me was called Nicodemus. Nicodemus was my name too, but I *dropped it* the following day.
134. TUMBO: A leader needs a mysterious name. a name that common tongues will breed pronouncing.
135. JUSPER: We asked God to help us *drop our Christian names*.
136. KABITO: Let us drop the formality until Mulili comes.
137. BOSS: *Drop the formality*. We are all actors here.

Nina describes the anguish they are undergoing in a precisely delineated act of having their hearts turn over and over. This indicates the distress the old couple is experiencing.

**138. NINA:** Keep quiet instead of *turning our hearts over and over*.

Confidence, temper and spirit are abstract entities that have been used as concrete entities in the text. In (139) Boss does not want to have grey hair lest people will stop believing in him while his major weakness is getting angry quickly. In (146), temper is described in terms of physical substance with height. Jusper notes that Regina has lost her fighting spirit like everyone else in Kafira. Citizens fear for their lives in the hands of the despotic regime.

**139. BOSS:** A leader should not grow grey. People begin to lose confidence in you.

**140. TUMBO:** When he loses his temper, he cannot tell the difference between a rat and a human being.

**141. REGINA:** He is not at all bad except for his *short temper*.

**142. JUSPER:** You've lost your fighting spirit like everyone else in the street.

The shared age mate between Doga and Kaleka is expressed in a familiar way. The shared knife implies that they were circumcised together, thus age mates.

**143. DOGA:** Your father and I shared the same knife at circumcision.

Secrets and criticism directed to the government are conceptualized in terms of a salient body part-mouth. In (144) Jere means that he did not tell the secret; in (149), Askari warns Jere of the dire consequences of criticizing the regime. Boss gives an example of Kabito's planned fatal accident for allegedly slandering Boss.

**144. JERE:** When you let Mustafa escape, did I open my mouth?

**145. ASKARI:** It does not pay to have a hot mouth.

**146. BOSS:** He will serve as an example to others who have hot mouths like him.

Further, Nina threatens to *raise a curse* to the whole clan if they kill Jusper. Ordinarily, a curse being an abstract entity cannot be raised. She says:

**147. NINA:** If they harm him, I will hang myself and *raise a curse* upon the whole clan. I shall strip and show you the poor naked bones you have left me. Do you want to be *blinded by the nakedness* of your grandmother's age-mate?

The hopeless couple says they ‘buried hope’ when Adika died; Nina refers to hope as a substance that can be quantified. Her only surviving son is the only hope (child) they have been left with.

148. DOGA: I’m surprised you talk of hope. We *buried hope* the day Adika was gunned down.

149. NINA: He (Jusper) is our *only hope*.

Tumbo, who seems to understand the principles of survival in Kafira, talks about opportunity as if it is a substance that can be enlarged and also advises Jusper to grab opportunities whenever they come by. In (151) he says that Mosese should participate in the play perhaps he will be among the lucky prisoners to be released.

150. TUMBO: Let me *extend* this *opportunity* to someone else.

TUMBO: There are *opportunities* but they do not *come on a plate*.

151. TUMBO: He should make maximum use of what *luck brings* his way.

Other abstract entities that are treading as if they are substances include action verbs such as: take, give (In 159, 160 & 161) the verb *take* is used with abstract entities.

152. JERE: I didn’t know you took such pains.

153. ASKARI: That’s what I told that student from the mental hospital. He took my advice and will be discharged tomorrow.

154. TUMBO: Let us not spoil our image by allowing *grudges* from the past to *take the better of us*.

The verb *come* has *been used* with abstract entities including *kingdom, change, trouble* and *reality*.

155. MOSESE: For many years, we waited for the kingdom then they said *it had come*. How many of us have ever *set eyes on the kingdom*?

156. JERE: *Change* will never *come* that way.

157. TUMBO: You don’t *come by* that kind of money that easily.

158. JERE: If you want to *come face to face* with *trouble*, look outside there.

159. JERE: I was a soldier until I came *face to face with reality*.

Regina is wary of regime critics for the obvious reasons. She continually dissuades Jusper to let go off his revenge missions. In one instance, she wonders why Jusper and Mosese have to behave dangerously yet they know the repercussions will be dire.

160. REGINA: Did they have to *ride in a storm* to achieve it?

Tumbo refers to political influence as an entity that can be felt. Thus, Jusper should wait for his presence to be felt so he can fight for others.

161. TUMBO: Learn to fight for yourself and when *your presence is felt* you can risk shouting for others.

Mulili quantifies reason as a tactic to make Boss anxious about Kabito's alleged accusation. He aims to achieve his desired results of eliminating Kabito.

162. MULILI: You think I left meeting for *little reason*? He colour your name in blood red.

In (163), emotions should not be allowed to defeat or control reason. Tumbo is worried that Jusper might refuse to produce the play since Boss attempted to hurt his supposed cousin. In response, Tumbo tells Jusper to *give his apologies* to her.

163. TUMBO: We can't let our emotions *overcome* reason.

164. TUMBO: *Pass my apologies* to Regina.

Tumbo who downplays the value of education tells Jusper that he can never get money by reading however hard. He comments:

165. TUMBO: You cannot get that amount of money by *digging* among books in that library of yours.

The verb *see* is viewed as understanding. Askari tells Mosese to listen and follow his advice because he is conversant with the way the prison works. Jere understands the pain Nina is going through by looking in her eyes.

166. ASKARI: That way you will *see* that I am not blind to these things.
167. JERE: I looked at that woman's eyes and saw the futility of calling ourselves citizens of Kafira.

The preposition 'on' has been used in ways that suggest the word has a surface. Kabito is not ready to share a sitting with corrupt Mulili (175). 'On time' has the implication that time is a substance on which you can place something on. Jusper cannot rest; the death of his family is placed heavily on his mind.

168. KABITO: I refuse to sit with thieves *on the same committee*.
169. TUMBO: I trust, gentlemen that you know why you sit *on this committee*.
170. TUMBO: Let's one hour's break. Remember to come back *on time*.
171. JUSPER: How do I rest with the death of my entire family *on my mind?*

Mulili has come to report the confrontation he had had with Kabito. He presents the whole matter in outright lies. He describes the matter as *big* and *ugly*. This he does to convince Boss to authorize assassination of Kabito.

172. MULILI: It is *big ugly matter* I tells you.

### 3.2.2.3 Container Metaphors

This sub-category involves imposing our experience of the rest of the world as outside us. We view ourselves as containers with a bounding surface and an in-out orientation. We impose this in-out orientation on physical objects as our natural environment. This allows us to quantify concepts in terms of the amount of substance they contain (Lakoff & Johnson (1980). For example: There *is a lot* of land *in* Africa. In this statement, Africa is a container and in it there is a lot of land.

In stage directions in Act One, Scene One, a section of it reads; “now the lament *fills* the air” (p.1). *Lament* has been expressed as a substance that fills the container- air. This marks the intensity of agony felt by the old couple after Adika’s death.

Eyes are containers that can be filled with sleep (173). Again, eyes are depicted as containers for emotions. But in (177), Boss is not expressing remorse following Kabito’s death. He is with tears in his eye, that is, tears have not left his eyes; he is not mourning Kabito.

173. DOGA: His eyes were *full* of sleep.

174. MOSESE: I saw betrayal in her eyes.

175. JUSPER: she was worried in her eyes.

176. JERE: I looked in that old woman’s eyes and saw the futility of calling ourselves citizens of Kafira.

177. MULILI: Boss is *with tears in his eyes*.

Mulili makes fun of the old couple when they insist on conducting the cultural ceremony. He sees this as a pointer to their immeasurable crudeness.

178. MULILI: You are people full of primitive.

Hands are also displayed as containers with inner and outer side. In (179) the morning is ‘becoming too big’ to fit in the couple’s hands. It is, therefore, disappearing from their hands. In (180), the day is a substance that can be placed in a container-God’s hands. He holds the present and the past. In his dream, Mosese foreshadows the toppling of the government by people.

179. DOGA: The morning grows *out of our* hands.

180. DOGA: Let us put this day in God’s hands.

181. MOSESE: No point in hiding what has got to be. Yes, in the hands of the people.

Doga wonders why Jere has the courage to disrespect him. He ought not to look at Doga in his face precisely because Doga and Jere's father are age-mates. Jere makes clear that he is not disrespecting him (183). He knows the misery they are experiencing. In (184), Regina is angry with Jusper's uncalled for behavior.

182. DOGA: What makes you look me in the face?

183. JERE: I do not look you in the face. In know the bitterness in your heart.

184. REGINA: I have a mind to *spit in your* face.

The aspect of darkness is brought out as a container. With all the evil deeds happening in Kafira; the idea of 'darkness' is apparent. Nina feels that they have no hope for a future for one son is dead while the other one is mad.

185. NINA: You have blinded us, left us in darkness.

186. JERE: I can't believe you are *in the dark*.

The *world* is also expressed as a container. It is in this container that people and heroism are contained.

187. JUSPER: Regina, don't try to kill me. You and your brother are the only people I have in the world.

188. REGINA: Everywhere the world is *full of heroism*.

In (189), Regina stresses the need for Jusper to forego his revenge mission. That way there will be peace.

189. REGINA: Remember what *peace* there may be *in silence*.

Tumbo's statement in (190) is based on the *Mind as a container* metaphor. After talking to Regina concerning her upcoming visit to Boss to beg for Mosese's release, he concludes that she doubts on whether she should go see Boss or not. Boss's temperamental nature borrows from the *emotions are containers* metaphor.

190. TUMBO: It proves there are questions *in your mind*.

191. TUMBO: He is *in* such an unpredictable mood that he has even locked his own wife in the palace cell.



The concept *empty* has been used with entities that are not ordinarily containers. *Words*, *battle* and *talk* are said to be empty. First, Mulili's words are lacking in substance (192). Jere condemns the uncalled for fighting among the citizens (193) while Tumbo prefers to look for ways to amass wealth by being loyal to the ruling regime instead of attempting to oppose the government (194). At first, Doga does not believe the witnesses' story concerning Adika's death. It is only after Adika's grave is tampered with that Doga realises that what he ignored as lacking in substance was the truth of the matter. One year later, he realizes that the talk was meaningful (195).

192.      **DOGA:** *Empty words* will be your downfall.
193.      **JERE:** It was an *empty battle* where we fought against ourselves.
194.      **TUMBO:** This country needs men of action. If I had depended on *empty talk*, I would not own this block.
195.      **DOGA:** what we ignored as *empty talk* now begins to take on grave meaning.

Askari urges Jere to be watchful of what he says else he will get into more trouble. Thus, trouble has an inside and can be quantified. *Past* is also depicted as a container substance.

196.      **ASKARI:** That could land you *into more trouble*.
197.      **MOSESE:** Sometimes I sit here and look *into the past*.

In the text, *inside* refers to confinement and *outside* refers to the free citizens in Kafira. Those in prison camp are inside of a container (Kafira) while the rest are out.

198.      **JERE:** There is fire *outside*.
199.      **JERE:** It is a perfect example of what goes on *outside*. No is sure of what should be done
200.      **ASKARI:** (To Jere) you are inside and I am out.
201.      **JERE:** The outside of this cell may well be the inside of another.

In conclusion, container metaphor is one that describes a concept as equipped with an inside and outside. It has the capability to contain something within it.

### 3.3 Orientational Metaphors

This category deals with spatial orientation (e.g. up-down, in-out, deep-shallow). It does not structure one concept in terms of another but rather organizes a whole system of concepts with respect to one another.

Orientational metaphors are not arbitrary and can differ from culture to culture. Following are examples of orientational metaphors, extracted from Lakoff & Johnson (1980:15):

#### HAPPY IS UP; SAD IS DOWN

I'm feeling *up*. That *boosted* my spirits. My spirits *rose*.

You're in *high* spirits. Thinking about her always gives me a *lift*.

I'm feeling *down*. I'm *depressed*. He's really *low* these days. I *fell* into a depression.

My spirits *sank*.

In the text, this type of metaphor is apparent. When Adika was shot dead, his body lay in the middle of the street. He is gunned down meaning that his body is physically down; death is down.

202. DOGA: My son's lonely *body lay* in the middle of the street.

203. DOGA: I am surprised that you still talk of hope. Nina, we buried our hope the day Adika was *gunned down*.

Jusper became uncontrollable in his quest to avenge Adika's death; he became too hot (dangerous) and had to be cooled off.

204. DOGA: He became wild at the funeral, singing songs of vengeance. They came and took him away, said he was dangerous to peace loving people and had to be *cooled down*.

Following Adika's extrajudicial killing, Doga urges his deceased son to go after his killer until he gets hold of them. They must be punished for killing an innocent kinsman.

**205. DOGA:** Follow them *up* the hills and *down* the valleys.

In what looks like a fore shadow of Mulili's death, Doga tells him that his empty talk will lead to his demise. Sure enough, when he is "pinned down", his body "slowly falls".

**206. DOGA:** Empty words will be your *down fall*. May you die the way Adika did.

**207. JUSPER:** You waste time. *Pin him down*.

**208. JUSPER:** Fire! (He shoots and Mulili's body *slowly falls*).

Jere narrates how the crowd attacked Jusper when he self-confessed that he had killed Chagaga to a point of unconsciousness. He says:

**209. JERE:** The whole crowd was throwing stones. When he *fell down*, the people took to their heels thinking him dead.

Adika who ought to be lying in his grave is persuaded by Jusper to join him so that they can fight their common enemy-Chagaga. Jusper needs Adika to realise what is happening in search for democracy so that they can change the unpleasant situation.

**210. JUSPER:** Wake up, man!

Before the start of the entertainment committee meeting, Kabito is sleeping. He is depressed for losing the tender to Mulili. Thus his emotional state is negative.

**211. NICODEMO:** I don't expect members of the committee to *fall sleep* before the meeting even starts.

Since having control is being up, it follows that the office of the institution head is up while that of his subjects is down. Jere, however, has a different outlook of things in Kafira; the offices of the head should be down the corridor owing to the wickedness of the Kafira leadership. This is based on the metaphor, virtue is up; depravity is down.

212. ASKARI: The place for lunatics is *three doors down* the corridor.  
213. JERE: You mean *three doors up* the corridor?  
214. ASKARI: Three doors up the corridor is the office of the head of this institution.

Foreseeable future events are up ----the citizens' hope for a future lies with God. The earthly leaders have given them nothing but misery.

215. JUSPER: Our eyes are forever *turned up*. Nobody ever looks *down*.

In (216), Mulili, having hatched a plot to murder Kabito shamelessly pretends to mourn his death. He is 'remorseful' because of the bad things that are happening in the world (Kafira).

216. MULILI: Oh, gentlemen, *the world is upside down*.

According to Lakoff (1999), physical size typically correlates with physical strength. Further, the victor on a fight is typically on top. Mulili and Boss are the people in control of Kafira. Anyone else especially the regime critics are referred derogatively as 'small'. They lack political influence, thus, they are under their control.

Mulili uses the diminutive form of man in a pejorative sense. Mulili, who declares himself an old hand in everything, cannot believe that Kabito – an insignificant politician- could win the university milk tender against him (217). In (218), the referent is Juser who is arrested after killing Chagaga. 'Big' murderers such as Mulili and Boss kill and go scot-free. Mosese sarcastically says that Adika is too insignificant to be sacrifice enough for Kafira. This is to mean other deaths will follow.

217. MULILI: They gives the tender to *unknown small man*.  
218. MULILI: All *small murderers* get arrest.

219. **MOSESE:** Kafira was not going to change after all. Not because of the death of one *small student*.

Askari denies Jere tea with milk for Jere sees him as a junior officer while he prefers to be called a senior officer. He treats inmates as he wishes because they are under him. So if Jere wants tea with milk, then he must be connected to an influential person in prison. In (221), Askari openly shows his dislike for Jere by referring to him as a mole. He is a low-life and should live underground with a mole. He is better off dead.

220. **ASKARI:** You need *a tall relative* to get anything these days.

221. **ASKARI:** you are not fit enough to fit *above* the ground, you mole.

The visiting head is of great significance. He is a top political figure. He is expected to act as the voice of the negotiators so that the world will have a good image of Kafira. During the full dress rehearsal of the play meant to entertain the visiting head, Boss wonders how Tumbo became an *influential man* (223) yet he was never an actor. Also, Tumbo refers to himself as a top government official. He can manipulate the government as in the writing contest for selfish reasons since he has control.

222. **NICODEMO:** He is a visitor of great weight not some fly-whisk waving sub-head man.

223. **BOSS:** Then how did you become a *big man*.

224. **TUMBO:** God knows I needed that drink. It's a tough job being a *top government official*.

In the culture of the text, future is front. The playwright introduces Mosese dramatically; he sits with his back to the audience. To him there is no future.

225. **ASKARI:** Hey, you! What do you think you are doing showing us *your back?*

226. **MOSESE:** I have *no front*

Just like Mosese, Jusper's past is no more. His entire family has been murdered. Mosese is in and Regina who is the only part of his past is not willing to step up a fight against the looming injustices in Kafira.

**227. ASKARI:** Yes; he has recovered, but he has nothing to go *back* to. His parents were found dead in their hut.

Mosese (229) does not understand why people should watch in silence as people like Mulili continue to practice evils like the looming death of Kabito. In (230), Tumbo warns Jusper against talking too much otherwise he will be put under control.

**228. MULILI:** Now it remain for me to look who go *behind my back* to make them cancel.

**229. MOSESE:** Why do people sit and watch in silence as the disease *spreads deep* inside?

**230. TUMBO:** If it had half suggested that, you would be *behind bars*.

Change of names is a main agenda in Kafira. Surprisingly, law makers could not agree whether it should be item number one or three in the development plan. Since Boss has changed his, it ought to be considered an important item.

**231. MOSESE:** Boss had just changed his name; hence the anxiety of some members to *put it top*.

As Jere is explaining to Mosese how he and his cellmate ended up deciding to act the Pilate story; they get into a cross-purpose.

**232. JERE:** You see, we were two men in the cell. Two strangers. We were too bored just sitting there and looking at each other, so we decided to do it, just to pass time.

**233. MOSESE:** Don't tell me you *bent so low*.

**234. MOSESE:** I will not bend so low.

Mosese sees Jere as a virtuous person. He wonders how he could do such a socially unacceptable act. Mosese (234) on his part has refused to clown on stage for the visiting head of state to buy his release from prison.

Jusper's manuscripts cannot be published in Kafira. His truth is too much in the nude something the government of the day cannot allow.

235.       **JUSPER:** One publisher returned the manuscript and with it one line: "I am afraid your manuscript is unpublishable *under the present circumstances*."

Tumbo notifies Regina that Jusper is the winner of the play writing competition. Regina is against the process used but Tumbo tells her that the matter is ended.

236.       **TUMBO:** It's all *settled*.

Oriental metaphors enable us to understand abstract concepts in terms of spatial orientation. The cognitive role of orientational metaphors consists in making a range of target concepts coherent in the human conceptual system. What distinguishes this group of metaphors from structural metaphors is that they do not introduce much structure to the target domain.

An ontological metaphor involves use of an abstraction, such as an activity, emotion, or idea as something concrete, such as an object, substance, container, or person.

## **CHAPTER FOUR: METAPHORS IN TERMS OF SOURCE DOMAIN AND TARGET DOMAIN**

### **4.1 Introduction**

This chapter aims to analyse metaphors identified in terms of target domain and source domain. This is according to Lakoffian theory of metaphor that regards metaphor as a cross-domain mapping between two conceptual domains.

It is largely recognized that most metaphors cannot be paraphrased in literal terms without loss to the meaning. Cognitive linguistics is one of the approaches that agree with this proposition. It views metaphor as pervasive in language because it is pervasive in thought. This approach treats linguistic metaphors as surface reflections of a pre-existing conceptual mapping. For instance, many cultures have a set of flower metaphors such as *daisy, lily, violet, rose* which are commonly applied to women. From a cognitive linguistics perspective, these linguistic metaphors might be seen as surface reflections of an underlying conceptual metaphor **WOMEN ARE FLOWERS**, based on systematic correspondences between the domains of women and flowers. So the two domains of **WOMEN** and **FLOWERS** are linked via mapping, that is, experience from one domain (**FLOWERS**) is used to understand another domain (**WOMEN**) Wilson (2010:3). In this case, the source domain of flowers is used to explain the target domain of women. Metaphors in *Betrayal in the City* are categorizable in terms of source and target domains

### **4.2 BAD GOVERNANCE/CORRUPTION IS A FORM OF ILLNESS**

Imbuga has used the disease/illness as a source domain to bring to light the evils that are affecting Kafira. Diseases cause impairment of normal state of a person or one of its parts that interrupts or modifies the performance of a vital function. They threaten us from having a properly functional life.

In the metaphor "*The madness of an entire nation disturbs a solitary mind...*" madness is shown as a tormentor; it inflicts pain to Mosese such that he is out of self-control. The symptoms of the disease correspond to the inefficient and incompetent rulers while the people' being affected is the citizens such as Jusper and Mosese who are experiencing the



injustices. The cause of disease is poor leadership. The madness is represented by the rulers headed by Mulili and Boss's absolute control. The disturbance corresponds to the misery inflicted on the subjects. Jusper's entire family is eliminated and he is incarcerated while Mosese is imprisoned unjustly. This reflects aspects of irrationality and complete lack of control of the rulers.

In the following metaphorical expression, *grief* is portrayed as *illness*. Doga states that "*if Jusper killed Chagaga, then he is not mad. We lack a name for his illness*" p.12. What Doga implies is that Jusper's behavior is not out of a sickness but it is due to the anguish of losing his younger brother unceremoniously. It likens the effects of grief on the mind to the effects of illness on the body. Jusper's actions depict him as a mad person; when he avenges the brother's death by killing Chagaga, Doga doubts his madness. The emotional disturbance of grief is misinterpreted by many as bodily experience of illness. Both experiences are bad deplorable occurrences.

"*The illness creeps back on him*" p. 6; in this metaphor, *illness* is a *hidden enemy* who disturbs the host (Jusper). The behavior of illness corresponds to the soldiers who pounce on citizens such as Adika when you least expect it.

In, "*The street disease has caught up with you*" p.33, *the street disease* is referring to *fear*. Fear (a social disease) is a tormentor. Citizens in the City are in constant fear of the ruling regime; only a few dare to challenge the regime. With time, those who had the courage to question the rulers are found by the street fear; a good example is Mosese who shows the audience his back once in the prison. He claims to have no front.

The brutality of the repressive regime is portrayed by the reaction of the Jere's co-actor to the beating in the prison cell. He said is to have "wailed like a woman in a death bed." Jere co-actor's overreaction to the caning is the similar manner in which a dying woman would react. The pain from the whipping compares to the cause of the dying woman. The intensity of the pain from whip is compared to the intensity of the hurt the sick is

undergoing. Women in this community are associated with cowardice; thus, the co-actor has reacted exaggeratingly to the whipping especially because he is a male.

Diseases like various social and communal ills affect people not only physically but also emotionally. Disease has unpleasant experience and should be avoided the same way bad leadership in the country has far reaching effects. Thus, there is a relationship between effects of bad governance and diseases.

### **4.3 PEOPLE ARE ANIMALS**

Imbuga has also used animal metaphors. In reference to Adika, Jere laments: *"He was slaughtered like a goat"* P.14. The source domain *goat slaughter* is mapped on the target domain *Adika's murder*. When offering a sacrifice, the goat bearing the best qualities is normally chosen; Adika is also the choice of the student as their leader. A goat finds itself unexpectedly at the mercy of the butcher in the slaughter house just like Adika found himself in the City Street surrounded by armed soldiers. The butcher mercilessly terminates the goat's life the same way Chagaga brutally terminated Adika's. The same way the goat's meat gladdens the spirits, Adika's demise gladdens the uncompromising authority. He seemed to be a threat to the national peace and security. Thus, both are sacrificed for a cause that they do not fathom. Kafira's leadership is insecure because of its own created evils; the citizens that ask questions are conveniently eliminated. A goat is slaughtered to cleanse sins that were caused by people.

The metaphorical expression *"He is a green snake in the grass"* maps the source domain of snake onto the target domain of hypocritical Kabito. Snake may pose danger to humans. The metaphor conveys the image of a camouflaged snake preparing for a deadly attack which is likened to defamation of Boss's reputation. The striking snake (Kabito) slanders Boss (emit a hissing sound ready to attack) and kill him politically. The green snake in the grass is protected from its predators; Kabito, a loyal servant to Boss, does not expect that Boss can order his assassination much less from unsubstantiated rumors. Mulili portrays Kabito as a skulk. He is a hidden danger that threatens Boss's safety. Boss reacts to Kabito with fear to avoid being beaten and poisoned. This is another of

Boss's hasty decisions he later regrets. It is actually Mulili who is the snake as he betrays him (Boss) in the final scene when he outlines his hideous acts and recommends that he (Boss) should be got rid of for among other things killing Kabito.

Tumbo terms Boss as a hot tempered man: "When he loses his temper; *the man is an animal*" p.64. Boss is depicted as a dangerous animal when he gets angry. Tumbo points out that when he (Boss) loses his temper, he cannot tell a rat from a human being. He loses control of his actions and can hurt his people just the same way an animal gets loose and can harm anyone including its master. The citizens, whom he is supposed to protect, face his wrath; the owner of the animal may be injured by a loose animal.

"*Like caged animals we move; but only inside the cage*" p. 62. The domains are caged animals and the people. The citizens are confined because their freedom of movement and speech among others are impeded just like caged animals are impeded from wandering freely in their natural habitat. The citizens are prisoners of the dictatorial regime. Since they are in cage (bondage) they are easily monitored and escape routes, if any, are few. Boss confines the citizens for fear of possible revolution.

In reference to Jere, Mulili employs the expression "*Chicken heart, that is what you be*" p. 13 Chicken is a kind of bird that is associated with fear. When it sees other birds such as eagles, it hides for protection. Jere, a soldier, is referred to as *chicken heart* due to his perceived cowardice. His heart goes to the old couple and decides to break the law he ought to be keeping to allow them conduct the traditional shaving ceremony for Adika.

Generally, the rulers of Kafira are animals in that they do not attempt to reason with the citizens; it is evidenced when Tumbo, who is one of the leaders, declares himself the leader of the set. He says to himself: "*Tumbo, you have not done badly, lead the pack of them. Let eat and eat*" p. 44. *Pack* is a collective noun for a group of animals that are used for hunting. Therefore, pack of them is mapped onto the public wealth grabbers. Tumbo has two blocks of flats only two years after his return from abroad; Boss hides millions in foreign lands while Mulili has amassed a lot of wealth for doing favours for

Boss. Kabito is out all night 'hunting' for milk tender that is later snatched by Mulili. They are quick to grab whatever comes their way; Tumbo swiftly declares Jusper the winner of a competition that never was and takes away two thirds of the competition budget money. Mulili cannot allow Dogas to conduct a harmless ceremony for he might miss his catch (the Promised Land and grade cattle).

Extrajudicial killings in Kafira have become the order of the day as illustrated by Mosese: "*They slaughter cocks every day, many times a week*" p.28. Here, cocks are mapped onto the critics of the regime. The critics are all male just as cocks are. Cocks guard poultry from attackers, they are not easily frightened and some fight back; the critics are fighting for a just and safe Kafira and they are not easily cowered. When need be, it is cocks that are considered first for slaughter for they are mighty just the same way the mighty likes of Adika are sacrificed for progress of Kafira. Cocks crow to alert anyone who cares to listen that it is new dawn; those in liberation front are speaking out for all that care to listen and to join the struggle to rescue Kafira from the jaws of the 'beasts'. When the awaited chance presents itself; Jusper, using a play-let, authored the way to topple the ruling regime.

One of the rulers who necessitates iron fist ruling in Kafira is Mulili. Jere calls him *a "heartless brute"* p. 15 for causing the old couple anguish. His behavior towards them is without feelings or concern the same way an animal would behave since it lacks reasoning; thus, heartless brute.

The entity betrayal is conceived of as being held in a container. The perceived container is the City. Boss is arguably the leading cannibal in Kafira; undoubtedly, his employees are following their boss's footsteps without missing a step. Jusper depicts the soldiers in a telling comment: "*They pounce on you like hungry leopards*" p.32. The 'they' refers to soldiers while 'you' refers to citizens. The source domain of pouncing leopards is mapped onto the target domain of savagely soldiers. The selection of the verb 'pounce' elicits an image of savage. Leopards are ferocious carnivores that ambush their desired targets and speedily attack their prey; soldiers in Kafira spy on the dissident citizens and

gun them down when they (victims) least expect it. Carnivores tear into their prey using their claws ripping apart their victims; in the same way, soldiers use guns to fire shot after shot to their victims. Adika is shot four times in the chest ripping his body into shreds. Both creatures are known for their might and ferocity. The metaphor suggests that soldiers physically attack the citizens impulsively tearing into them. The image recalls Adika's death and foreshadows the upcoming Kabito's assassination.

#### **4.4 NEPOTISM/FAVOURITISM IS A BLOSSOMING PLANT**

Plant is another of the source domains for metaphorical mapping in *Betrayal in the City*. Plants are a source of food, shelter and in some communities, medicine and clothing. The parts of the plant used in the text are flowering and fruit parts; of interest is that flower is the part from which the seed or fruit develops and fruit contains seeds and flesh. If allowed to seed itself, the plant develops with continued growth but if the flesh is consumed, it serves to feed only a few.

Jere refers to Askari's favouritism as "*Selective breeding that blossom.*" Blossoming stage of plant growth correlates with the high intensity of unfair practices in Kafira at large. Selective breeding has been allowed to seed itself; it has spread in great proportions. For instance, corruption in prison institution is well-developed into a full-fledged evil. Mosese gets tea with milk but Jere, who is also a prisoner, is not given. Askari feels personally intimidated by Jere for referring to him as a junior officer who he actually is; for this reason, he does not get tea. Tumbo declares Jusper the play writing winner even though he had not written a play as yet while denying eighty other competitors a chance. Jusper is an alleged cousin to Regina in whom Tumbo intends to befriend. Boss orders the withdrawal of the milk tender from Kabito and instead awarded to his cousin. The blossoming stage is the domain that is mapped onto the growing nepotism and favoritism in the state.

Following alleged accusations of Kabito slandering, Boss does not hesitate to punish him. He takes whatever his cousin (Mulili) tells as the gospel truth. He swears; "*I shall not allow small people to sow seeds of discord among the people*". This metaphorical

expression has two concepts. First, seeds grow into plants. The seed image represents the initial stage of plant growth; this is the point at which Boss feels betrayed by Kabito's misconduct. He strategizes on how to wither the 'sower' even before he starts to establish where to sow, that is, before Kabito spreads disharmony to the other loyalists. Nothing can stand between Boss and his kingdom. Therefore, the threat (Kabito) has to be eliminated. Secondly, Boss uses the word *small people* in a pejorative sense. It implies that Kabito is not politically connected as Boss; since Boss has power, influence and a leadership position to protect, he will not allow an insignificant man to intimidate him.

#### **4.5 GREED IS FOOD**

*Potato* is both a seed and a fruit; in the text, it is used as fruit flesh (food). It is used to refer to money or financial gains in large figures. Thus, the source domain is food (potato) while the target domain is money. Food is a source of sustenance the same way money is an indispensable element in our day-to-day lives. Food causes physical satisfaction and money gives economic stability. However, the relationship between food and money remarks as used in the text have negative element. Since potato is food, the physical sensation of hunger may be said to refer to the need for money to meet basic needs such as food. Tumbo (Swahili for stomach) has an ill-repute of amassing wealth; he keeps talking about money and what it can buy. In several instances, Nicodemo talks about 'size of potato to be offered' referring to hefty sitting allowances in the entertainment committee. The leaders take more money than they need as stated by Tumbo; "*money is not the problem, the problem is how to use it*", just like a greedy person eats even when their stomach is full. On the other hand, citizens represented by beggars are wallowing in poverty. Thus, the metaphor is used negatively to portray greedy leaders.

Jusper specifically refers to the money that remained after he bought drinks that Tumbo had sent him as *fruits*; "*The fruits of independence, we get them second-hand*" p.50. Fruit is an important source of food for humans. Tumbo throws money about while the beggars feed on breadcrumbs in the streets; he (Tumbo) openly says that "*the problem is not money, but how to spend it*"p.43. The implication is that they (leaders) are consumers of

what is available (fruit flesh); they are insensitive to the growth of economy (seeds) for a stable economy to sustain all. The leaders of Kafira feed on the good and feed the citizens on remains. They enjoy freedoms such as right to own property and economic rights that the country fought for while denying the rights to other citizens.

The wealthy or the ruling class is alienated from the rest of the citizens such as beggars who waddle in poverty. This creates individualism which has resulted to breakdown of social and communal values. Therefore, greed for food is greed for wealth/money.

#### **4.6 INJUSTICE IS AN INVISIBLE FIRE**

All the characters in the play either betray or are betrayed by others whether intentionally or innocently. The height of betrayal is unlawful deaths which have taken toll in Kafira. The many killings have caused floods in Kafira.

In the final act of Scene One, Mulili engages in a heated verbal exchange with Kabito which leads to Mulili threatening him; *“You plays with fire you goat”* p.57. Mulili calls himself fire while Kabito is a goat. Fire is dangerous and uncompromising. The use of the word goat is used to portray Kabito as lacking in intelligence. The same way fire is dangerous and consuming, Mulili consumes (kills) Kabito. The goat is helpless for its lack of intelligence and it seems to have been unaware of the risks it exposed itself to. Boss uses a similar metaphor; *“When a man plays with fire, he gets burned”* p. 60. This he says of Kabito after Mulili fabricates Kabito’s slander on Boss’s name. Boss is that fire that burns and the player gets burnt (Kabito is murdered).

Moses and Jere refer to the kingdom of Kafira as blood red; *“The kingdom is blood red; here is fire outside.* Both fire and blood are red in colour. The domain of fire is mapped onto the domain of the murderous kingdom. Shots fired from a gun kill the victim just like flames get out of control and destroy property or lives. The intensity of killings particularly by gun fire makes the kingdom blood red; the deaths experienced compare to the physical destruction caused by fire. Those who witnessed the death of Adika say that

*“only four bullets were fired. Adika had four bullet wounds in his chest”* p.4. The metaphor is experientially grounded on the basis of the physical damage caused by fire.

*“Our wish was not to swim in human blood but to provide a mirror for Kafira”*. *Swimming* involves being covered by a lot of liquid. This means that Kafira is flooded with human blood. Floods have negative effects on people and the environment. The many unwarranted killings have resulted to too many blood pools which are a national menace to the independent Kafira. The aftermath of the betrayals hyperbolically colours *Kafira* with blood. It is flooded and you can swim in blood. Thus, the domain of floods is mapped onto the strife in the country.

#### **4.7 BODY PARTS ARE INSTRUMENTS OF POWER**

Boss, the absolute authority in Kafira, has a set of people in the government who help him run it. As stated by Mulili, Boss is the” *head and neck of Kafira* p. 54.” This metaphorical expression is derived from the experience of our own body. Head is the highest part of the body where reason is placed. A person performs some crucial functions with the head such as thinking and making weighty decisions. Boss, the overall in Kafira, has a “duty to decide on the magnitude of Kafira’s africanisation program. “No one has a right to chant about it”. Head is thus, mapped to the top leadership. *Neck* connects head with the body. This denotes that the head (Boss) is his own deputy (neck).

As Mulili puts it, Boss has “no bloody deputy”. He makes hasty and imprudent decisions concerning the country without consulting anyone; he is a self-confessed dictator.

*“My arms are long and my eyes see far, and my ears are the sharpest on the continent”* p. 68. This metaphor bears a metonymic relationship. Salient body parts are employed purposefully. The three senses are portrayed as having influence on Boss’s relationship with the physical Kafira. *Ear* is significant; it is like the messenger (Mulili) to the sender (Boss). *Ears* hear those with hurting/damaging criticism to the government of the day. Therefore, ear refers to the messenger (Mulili) who listens to things being said and reports to Boss. A case in point is Kabito alleged slandering of Boss’s name during the entertainment committee meeting. However, the ear in the text is not loyal to its master; it



creates stories to suit self-interests. *Eyes* are sensory organs for seeing. Boss has spies-those with unflinching support to the regime'. They watch over those fighting the regime. Mulili is a member of all government committees for 'obvious reasons' p.58. He reports Jere for breaking the court order and letting the old couple conduct the shaving ceremony. The *long arms* of Boss catches him and he (Jere) is incarcerated. Therefore, the body parts that Boss talks about refer to his loyalist and specifically to Mulili.

Tumbo gets worried when he learns that Jusper, who is in charge of writing and directing the winning play to be acted for the visiting head of state is a blood brother to Adika. He advises Jusper to tread carefully because his "*blood is known*". Blood has a meaning of consanguinity. The *known blood* which is part of the human body represents Adika. Adika was the ringleader of the students' demonstration against exploitative government policies which led to his death. By association Jusper is considered by the government of the day as a dissident person with ill-repute; there is bad blood between Jusper's family and the government. Thus, blood and the person denoted by blood are common ways of referring to people of the same parents.

Askari warns Jere against *poisoning* Mosese's mind. Poison hurts the physiological function of human body and can cause death. Jere's words, according to Askari, can cause harm. Jere's incitement can cause Mosese to act in a manner that can lead to tragic consequences such as death, illness or longer imprisonment. Since it is the mind that is poisoned, the image or intensity of the bad effect is strengthened. In another instance, Boss condemns Tumbo for *poisoning Mercedes mind* when he told her of her husband's attempt to rape Regina. He (Boss) admits she has never been that rude before. Askari fears that Jere will destabilize sober Mosese while Boss observes that Mercedes' rudeness is due to her emotional distress/hurt which might lead her to do something unpleasant to him. He locks her in the palace cell until she is calmer.

#### **4.8 GRIEF/SADNESS IS ILLNESS**

As a result of the sadness engulfing Doga's family, Nina bodily organ indicate to us that she is ill. She tells her husband; "*my heart fails me*" p9. This is caused by the death of Adika, and now Jusper is ailing from a kind of disease that Doga fails to know. Heart is one of the essential body parts. If it stops working, the body loses functioning. When Nina says that her heart fails her, it implies that the misery she has undergone has eroded her being. This is a response to the detachment from her sons. Therefore, Nina's sadness is projected as a fatal illness.

The domain of physical annoyance is mapped onto the domain of anger. As in: "*He is a pain in the neck*" p. 39. The cause of anger is physical annoyance; Regina is quick to defend her friend (Jusper) due to his continued outburst to her landlord (Tumbo). However, Jusper is not frightened by anyone. Regina considers him annoying. Thus, his stubbornness is portrayed as a physical state.

Nina is angered by the presence of the soldiers who come to bring a court order against Adika's shaving ceremony. Angrily she says; "*You have blinded us, left us in darkness*" p. 10. In this metaphorical expression, the physical aspect of darkness is mapped onto the anger/misery. The misery that Nina feels for losing one son to death and the other to illness are connected with darkness, that is, there is a mental link between negative emotions she is going through and darkness she finds herself in. This is based on the fact that in many communities light is culturally associated with spiritual goodness, whereas darkness has a connotation of spiritual evil.

In the text, voice as a container metaphor occurs both with anger and sadness. During the coup, Jusper speaks in a "sad trembling voice" p.73; he lost his entire family in the hands of Boss and Mulili. This induces loss which made him grow wild. The emotional anguish he is experiencing is portrayed via his voice. Thus, voice is a container of emotions.

#### **4.9 Conclusion**

Mapping involves sets of epistemic correspondences about the source domain onto the knowledge about the target domain. The source and target domains phenomenon in cognitive semantics are evaluated to be similar in the sense that they are judged to be either negative or positive.

## **CHAPTER FIVE: CONCEPTUALIZATION OF MAJOR AND MINOR THEMES IN *BETRAYAL IN THE CITY***

### **5.1 Introduction**

*Betrayal in the City* is a political play set in an imaginary post-colonial country named Kafira. The country's progressive forces led by Jusper, Mosese, and Jere stage a coup in the City which brings Boss's regime to an abrupt end.

Although the play is political and set in a post-colonial African state that is in a civil strife; Imbuga has managed to subversively present his narrative without poking the government of the day. Due to the political heat, the playwright says recognized things in the "City" in a disguised and, therefore, generalized manner. Imbuga applies the tactic of metaphor among other styles to deliver serious social and political criticism in a way that posits the need for social-political reforms without overtly implicating the agents of betrayal among other concerns in the text. This chapter, therefore, examines the way the playwright conceives the life in the "City" as revealed in the major and minor themes through the metaphors employed in the text.

### **5.2 Betrayal**

The theme of betrayal is the main thrust of the play and the title *Betrayal in the City* is suitable for it captures the gist of the narrative. Imbuga's activities are only confined in the "City". All the instances of betrayal in the play are either planned and executed in the City or designed in the City and executed in the victim's native land. Of interest is that all the characters in the text are either betrayed or betray their colleagues through ignorance or intent.

Betrayal is at various levels: cultural, personal, political and national. Therefore, betrayal runs across the text and through it. It is through the theme of betrayal that all the other sub-themes emerge as illustrated:

Boss is surrounded by unscrupulous, callous loyalists such as Mulili, Tumbo, Kabito, and Nicodemo. These individuals support corrupt and unjust government and, therefore, have betrayed the citizens.

The self-governing state has nothing to show for it but flag independence; the long awaited freedom is an illusion. This is the height of betrayal to the country and its citizens as revealed by Mosese's lament:

“That is why, I don't believe in such crap as the last shall be the first, and blessed are the poor for they shall inherit the kingdom of heaven! For years we waited for the kingdom, and then they said it had come. Our kingdom had come at last but no. It was all an illusion. How many have set eyes up on the kingdom? What colour is it?”P. 27-28.

In reply Jere says it is blood red. This depicts the disillusionment the Kafirans have been putting up with. This expresses the degree of hopelessness that the citizens represented by Mosese, Jere and Jusper, feel. Mosese, further, rubber stamps the illusionary [kingdom] when he says:

**MOSESE:** it was better while we waited. We have killed our past and are busy killing the future... our children will never have such memories. Now there is blood everywhere. Cocks are slaughtered any day, many times a week.

The post-independent country is facing civil strife. Independence that the freedom fighters fought for can only be termed enjoyed by the ruling regime. The cocks that are slaughtered anywhere represent the world of death surrounding the characters in the play. Adika, the university students' leader, is slaughtered and sacrificed like a goat for speaking against certain things that were going wrong in Kafira. The fact that he refuses to hide the truth makes him a sacrifice for a non-existence peace. Through this murder; the old peasants are betrayed by the government particularly because the demonstration by the students was peaceful. Doga says that it is only Adika who was shot and his killer was not punished.

**DOGA:** people say they were many of them all marching in the same manner. Suddenly, the shooting broke out. People fled in all directions, but my son's lonely body lay in the middle of the streets. Only four bullets were fired that day. Adika had four bullets wounds in his chest. Two weeks after we buried him, the sub-chief's brother was dismissed from his job.

The *lonely body* calls for our attention; the demonstrators were many but all the bullets fired were found in the students' leader chest yet there is nothing to show that he deserved to die. Instead of taking those suffering such as Juser to a mental hospital for his alleged madness, he is taken in for torture. Cooling him down refers to the torture he went through in the state chambers to keep him in control lest he plots a revolution together with his university colleagues. The playwright shows the role the educated elite hold in securing a habitable nation. This points injustices that are happening in Kafira.

At national level, the government betrays the public who gave them the powers. Tumbo shamelessly says: "*Tumbo, you have not done badly, why don't you lead the pack of them. Show them light, eat and let eat*" P. 44. *Pack of animals* is a collective noun that refers to a group of animals such as savage dogs or wolves that are used for hunting. The leaders use power to advance looting of public resources and enrich themselves at the expense of the public interests.

They savagely execute anyone they consider trespassers of their hunting zones. A case in point is Kabito's assassination. Mulili prohibits the shaving ceremony and puts Jere in prison because he has self-interests to protect; Boss has promised him a piece of land if he keeps his eyes and ears open for him. Jere describes him as a heartless brute for mercilessly "turning the old couples' hearts over and over". This spirit of "hunting" is also evident among the committee members. They are interested in the hefty allowances they will get without giving service to their country. Boss is shocked when he learns that people know about his secret bank accounts in foreign lands: "I keep money in foreign lands? Just how much does Kabito know about my private life?" p.59. The resources of the country are hounded day and night by the greedy rulers. This highlights greed, misuse of power and corruption.

Mulili, one of the government officials, betrays the country and its people because he wants to amass wealth. For instance, he threatens to kill Kabito for threatening his supremacy by going for the same milk tender he was after. Mulili crafts a story that presents Kabito as a hypocrite so that Boss will believe the allegations poured against him. He says: Kabito is "a green grass in the snake" which is a corruption of a green

snake in the grass. At first, Boss doubts Mulili owing to Kabito's unflinching support to the government; "watch *what you say, Kabito is one of my very loyal subjects*" p. 59. The playwright presents a gullible and paranoid government head that is quick to inflict pain to anyone who "shouts" at him. Boss concludes that Kabito cannot be allowed to sow seeds of discord among people. As a result, he is killed for playing with fire (Boss): "*When a man plays with fire he gets burned*" p. 60. Mulili manages to betray both men. First, he betrays Boss's trust as a trusted aide and secondly he betrays Kabito, a hardworking and loyal government official. Through Mulili, Imbuga satirizes the inefficiency and hypocrisy of African leaders by having Kabito (a loyalist) killed.

At cultural level, Doga feels betrayed by the *stray clansman* who killed Adika, followed him to the grave and desecrated it. Tradition condemns shedding of kinsman's blood. By killing his clansman Chagaga, a government agent, has violated all that binds to the conventions of the clan. First, he thinks that he has strength to "fight those who taught him how to hold a spear" p.2, that is, the custodians of the mores of the clan. As if the killing is not enough, he proceeds to dishonor the dead one by desecrating his grave. Chagaga fails to owe allegiance to his own people; thus, an outcast. The spirit of the dead will have to haunt him to the bitter end.

On realizing the mess at the grave, the old couple is caught in a dilemma; they do not know whether or not to conduct the shaving ceremony or to ignore tradition. Failure to report the violated grave and keeping silent about it instead of informing the elders as tradition demands is a cultural betrayal. Nina is cautious; she tells Doga it would be wrong for them to *sit on that evil*. She understands they cannot outwit their ancestors and suggests to Doga that they should report the matter to the sub-chief. Doga would hear nothing of it: he does not seem to sense the lurking danger. In a proverb, he tells Nina: "A cloudy sky does not always cry rain". The cloudy sky which refers to the imminent danger which is shortly encountered when two soldiers arrive with the stop order which the couple defies and the rain soon falls- they are killed for defying Boss's ruling P.9. Their right and freedom of giving their son a decent send off is denied and their lives are taken too. This is a portrayal of suppression in the country.

At individual level Jere betrays Mulili by allowing a ceremony that has been banned to go on. He wants Jere to co-operate with him on the matter because his future depends on it: *"If I keep law and order, a big farmer I become when I retired. Boss promised me that... I be his eye and ear here"* p. 13. Mulili has the duty of keeping the grave under surveillance so that no ceremony will be conducted. This is to protect Chagaga the killer, from being haunted by the spirits of dead once the ceremony is carried out. Mulili does not understand why Jere empathizes with the old couple. He brands Jere a worthless man: *"Sometimes I ask myself why you possession that thing between your legs"*. P.13. *Thing* used is in reference to manhood; Jere does not portray qualities associated with masculinity such as bravery; thus, the plight of women in Kafira is highlighted.

Boss's promiscuous tendencies are lightly termed as a "ridiculous weakness for women". He accepts to see Regina to listen to her pleas to release her brother only for him to attempt to rape her. Thus, he betrays Regina's trust. In the same episode, Boss betrays his wife. When she complains about his marital infidelity, he locks her up in the palace cell. He claims that *her mind was poisoned* that is why she was rude to him. Through Mercedes, Imbuga reveals a hushed voice for women.

Mulili feels betrayed by students who protest against evils in Kafira. They represent an opposing point of view to that of his. Due to this clash, they have betrayed him and his lot. He says of them *"They cross the river, go to the other side and call themselves intellectual. They hurl insults at our symbol of national Securicor"* p.17. He laments that a lot of public fund and time are wasted to bring the situation back to normal; thus, there is *retarded progress* of the nation. The leadership of Kafira does not consult the citizens in decision making; it is dictatorial.

At a personal level, Mosese is betrayed by Nicodemo who plants drugs on him because of *speaking his mind* at Adika's funeral. Through Nicodemo, Boss had to incarcerate him for 'shouting' at him. Regina's attempt to secure Mosese's release from prison is betrayal to him. This is because Mosese had made it clear that he was not guilty as charged and he will never beg for pardon. *"I saw betrayal in her eyes. Stood in front of me and said she wanted to go plead for my release. What weakness"* p.27. All along Mosese had vowed



not to compromise his principles; *"I will stand and here and remain loyal to my principles"* p.28. By accepting to participate in the play; he betrays his own principles and convictions which he had said earlier they are not for sale. This is in a positive action because the play helps to end Boss's suppressive regime.

Jusper advocates for human rights and believes in speaking out against injustices. However, Regina whom he considers close chooses silence and complacency. Thus, Jusper feels betrayed by conformists and those who chose cowardly course. He tells her that the fighting spirit has deserted her just like everybody else who has been infected by the *street disease* i.e., fear of criticizing the government. Regina stubbornly prefers the league of beggars who do not see the point of confronting an insensitive and unfeeling government. The beggars *"know better than to fight stones"* p. 33. Therefore, Regina is a betrayer to her brother Mosese and Jusper because she is not interested in the struggle for justice. Through Regina and beggars, Imbuga portrays the inflicted fear on the citizens. Out of fear, they are not ready to fight for the welfare of their nation which is a kind of betrayal to the liberators.

Jusper commits an eventful action of betrayal when he and his colleagues turn the full dress rehearsal for the visiting head of state into a full scale coup. He silently took advantage of a script that ought to have portrayed Kafira in good light as a weapon against the top leaders of the country thereby betraying Tumbo. Tumbo had entrusted him to use the play as a public relations material to highlight the shiny side of Kafira while hiding the dark side. The liberators philosophy of 'silence as a weapon like any other' comes to play. They silently plot the coup and it eventually served as the best ship home. They eliminated the agent of all evils in Kafira-Mulili. Therefore, Jusper and his lot turn tables against Tumbo and the entire political class in an act of betrayal that is self-redeeming. It is through this that Kafira tastes reformation as put by Mulili: *"Change is like rest"* p. 73.

Jusper acceptance to participate in the writing of the play for a government program creates animosity between him and fellow students. They denounce him for being a

traitor and betrayer of their course. He is accused of “*going round the bend again*” because of his decision to co-operate with Tumbo. Jusper, on the other hand, thinks his fellow students have betrayed him for choosing him as their leader yet they cannot trust his move. Nevertheless, he decides to go on with the plan; he justifies his stand on participating in the visitor’s play by the old saying: “*Determination is greater in worth than numbers*”p.65. Fortunately, his determination carries him to success. The government of the day is overthrown. The government and the citizens represented by the university students are two warring groups; the citizens are constantly in quest for justice.

Due to the biting betrayal that Mosese, Jere and Jusper feel, they are motivated to seek an alternative route to the democracy so as to rebrand Kafira. In quest for a positive change, they stage a bloodless coup. It is not until now that the much wanted change is experienced in the City.

Imbuga has explored the theme betrayal with such thoroughness that none of the characters seem to be free from the widespread vice in Kafira (Linus ET. Al 2014:16). The outcome of betrayal raises the problems hindering independence and every citizen has a role of national consciousness. If real change is to be experienced in the City of Kafira, then everyone has to change differently all for the better. Only then will there be sobriety. As illustrated, the theme of betrayal is the key thematic concern in the play. It is through this theme that all the other themes come up.

### **5.2.1 Corruption**

In the text, corruption is one of the widespread evils that have contributed to crippling the state. The theme is demonstrated in the text using different forms including nepotism, favoritism and tribalism.

Askari’s philosophy of ‘tall relative’ is deeply rooted in all the sectors in Kafira. When Askari takes a cup of tea with milk to Mosese in prison, his words portray that nepotism and tribalism loom large in the country. He tells Mosese; “*Here tea with milk yet you don’t even belong to my tribe. You need a tall relative to get anything these days*” p. 27. Jere who has no contact in the prison does not receive a cup of tea; he is to ‘feed on his

saliva'. The implication here is that one's tribe overrules everything else. A tall relative suggests an influential person in the government. Thus, the worth in Kafira is not merited on your capability but on your connectedness. Therefore, NEPOTISM/ FAVOURITISM ARE A TALL RELATIVE.

Jusper's tall relative is Tumbo. He (Tumbo), is interested in Regina as a woman, as part of his strategy to win her over, he declares Jusper, her alleged cousin, the winner of the play writing competition. Notice that Jusper had not written the play at the time he is declared the winner of the more than eighty plays submitted. In p. 49, Tumbo assures him of his victory: "*You have got it son, only make sure that you have the play by tomorrow*". Out of the six hundred pounds set aside for the competition, Tumbo gives a third to Jusper and Regina and retains two thirds to "*set the records straight*". 49. This suggests that he will use it for bribing the other entertainment committee members to set the 'crooked records straight'.

Mulili's tall relative is Boss. Given that Mulili is a cousin to Boss, Boss practices corruption in form of nepotism. He entrusts high government positions to unqualified Mulili who works as his spy. Boss also entertains him to exploit his closeness to get what he is eyeing. For instance, it takes a phone call to the university by Boss to have the tender previously awarded to Kabito reverted to Mulili.

**MULILI:** Yes, my tender for supply of milk to university. They gives it unknown small man. So this morning I say okay, we see if university authorities know who man be head and neck of Kafira. So I wakes up, I go to my cousin to explanation to him.

The unknown small man (Kabito) has no contact of a tall relative. Boss the absolute power, (neck and head) authorizes the university authority and the tender gets awarded to Mulili.

Chagaga is immune from prosecution owing to his connections in the government of the day. He murders an innocent university student yet he is not punished by law. Being a government agent, he is 'protected'. He has tall relative in the government including his brother who is a sub-chief of their (Dogas and Chagaga) native village. Ironically, when Jusper murders him in revenge for his brother's death, Jusper is incarcerated to be 'cooled down' since he is a threat to the peace loving people.

Nepotism is also playing at the grassroots. Jere, a soldier from the native village of Doga and Nina, is sent to keep and maintain law and order. He and Mulili are to ensure the shaving ceremony is not conducted. Jere is moved by Nina's condition and decides to break the law he ought to be keeping:

**JERE:** I looked in that woman's eyes and I saw the futility of calling ourselves citizens of Kafira. We must allow them even if it is against the law.p.13.

Mulili is not for the idea. But Jere goes on to break the law to allow them to go on with the harmless ceremony. He says:

**JERE:** These are my people. They have done no wrong. Why should we not allow these two to perform a harmless ceremony for their dead?"

Jere is the tall relative in these circumstances. Through him, the old couple conducts the banned traditional ritual. Mulili who is not a clansman refuses to co-operate yet he had allowed Mustafa to escape in the same spirit.

### 5.2.2 Greed

Looting of public resources particularly money related is euphemistically referred as *potato*. We can therefore say that GREED FOR MONEY IS FOOD. On the onset of the committee meeting, the public officials are concerned first and foremost about the 'size of the potato' referring to the hefty allowances they are eyeing. Just before the meeting starts, Nicodemo is inquiring about the university milk tender as captured in their conversation:

**NICODEMO:** Did you get the potato?

**KABITO:** What potato?

**NICODEMO:** The university potato. Did your tender go through?

**KABITO:** I spent the whole of last night being nice to people only to lose the tender this morning.

The potato Kabito and Nicodemo are discussing refers to the milk tender. Kabito won it through unscrupulous means; 'by being nice to people all night long' i.e., bribing them. He later loses it to Mulili courtesy of his cousin, Boss.

When the chairman of the committee arrives, Kabito and Nicodemo are quick to ask the 'size of potato' per hour, and the number of working days. Kabito suggests they should

meet every day until the visitor arrives: “in fact, I think it will be necessary for us to meet after the visit for the purpose of review” p.53. The officials make no secret of the fact that they intend to make the most of their appointments in the committee by spending more time on baseless agenda items. Nicodemo reminds the chair that the size of the potato he will get will be directly proportional to the potato the other members will get. This is in an effort to convince the chair to increase the number of days for the meetings.

Tumbo refers to the winning play prize as a potato: “*If your cousin can write one, there is a good potato in it*”. Soon after, Jusper is declared the winner of the competition that never was. Tumbo offers Jusper a third of the money set out for the competition and keeps the larger amount. This depicts government officials represented by Tumbo as swindlers of the public money; Tumbo says to Jusper that he will *lead the pack of them, show them light eat and let eat* p.44. It is obvious that Tumbo is not wary of his words; he knows he is a tall relative of his own. The playwright depicts Kafira as a den of corruption.

As aforementioned, Tumbo (Swahili for stomach) has a mindset for a man-eat- man society. He talks glowingly about his blocks of buildings which he owned after returning from abroad two years ago. His colleagues in government make up the *pack* he leads; the committee members are clearly greedy for money. Kabito and Mulili are locked in a battle over the lucrative milk tender which leaves Kabito dead; Boss reacts in a manner to suggest what Kabito says is true- that he hides millions in foreign lands.

The deep rooted evil of corruption in the country reflects denied opportunities for a better life in the independent state. The pack of corrupt personalities enjoys lucrative lives at the expense of many who are relegated to getting the fruits of independence second hand.

### **5.2.3 The Role of the Educated**

The playwright has shouldered the educated elite with a noble role of liberating Kafira from the jaws of misrule and dictatorship. They are the eyes and voices (whistle-blowers) of the City. They have a duty to use their salient body parts to salvage Kafira from the arms of the despotic regime. Thus, the eyes and voices of the elites (BODY PARTS) will serve as the INSTRUMENTS OF POWER in reforming Kafira.

They, Adika, Mosese and Jusper are among the selfless seekers of justice. Adika is the absent character whose spirit straddles throughout the narrative. He is in the front line during the riots against the influx of expatriates in Kafira. He is said to have died for truth; for asking whether or not Kafira was on the right train as revealed in the dialogue between Boss and Jusper:

**BOSS:** who made you students spokesman of truth and justice? What do you know about justice?

**JUSPER:** Nothing, your Excellency.

**BOSS:** Take the second last time for example; what was it they were protesting against?

**JUSPER:** The influx of expatriate personnel into the country.

**BOSS:** Now, listen to that. Do they want to walk before they can crawl? When you go back, tell their leaders that it is my duty to decide on the magnitude of Kafira's africanisation program. They have no right to chant about it; and if they do, *the result will always be the same.*

**BOSS:** What do you think they gained by that demo?

**JUSPER:** Nothing, Sir.

**BOSS:** Completely nothing. A dead student and a senior lecturer in prison... no one who shouts at me ever get what they want.

In their quest for justice, students regularly stage demonstrations protesting over poor government policies as highlighted by Boss; "*Take the second last time for instance*". This implies that students sustain tempo of protests over any burning issue that is deemed to be of no interest to the public good such as the planned head of state visit. The students' role as spokesmen of truth and justice is brought to the fore where Boss is asking Jusper: "*Who appointed you students to be spokesman of truth and justice?*" p.68. The regime is quick to silent the whistle blowers such as Adika. They know that by paralyzing the head student all their plans against the government will fall apart. The handiwork of Jusper's strategy which he formulates and executes with remarkable precision can be seen as a role of providing intellectual resources to the liberation of the country. It is through his well-crafted and directed play that we see the success of a bloodless coup that ends Boss's autocratic regime.

Leaders greet students' criticism with skepticism, they say that "students simply drink too much" and they... "Talk too much" p. 41. They claim that what Kafira wants are men of action. Thus, when the coup is executed it finds them unguarded.

The voices of the educated elite are heard only after the university students have instigated the 'shout'. Only then do they join the bandwagon. For instance, Mosese speaks out only after Adika has been killed and his highly charged burial ceremony is unfairly transformed into a political rally. We encounter him in the prison as a disillusioned man who has 'turned his back' against the society. He blames the citizens at large for their complacency and failure to raise their voices.

The playwright is critical of intellectuals such as Mosese in the society. They shy away from politics presumably because it is a dirty game. The political arena is thus left to the illiterates and egoistic citizens such as Mulili. The elite continue to lament and criticize the rulers yet not offering any solution. Imbuga seems to tell the intellectuals that they have a role to play in politics of a country. They should corroborate and participate in politics towards bringing the desired changes in their country. However, lack of their voice will only make the country face more strife.

#### 5.2.4 Hypocrisy

Imbuga sharply contrasts the advocates of truth and those of lies. The two groups are in constant clash in *Betrayal in the City*. The truth advocates are not covered into submission by the inherent fear of telling the truth common among most of the citizens such as Regina and beggars. Even though those who have spoken the truth have been brutally eliminated, the few who remain have the determination to soldier on regardless of the small number. They borrow from Jisper's declaration that "determination is greater in worth than numbers".

On the onset of the play, Adika is butchered and sacrificed like a goat. His telling the truth openly cost him his life. The government declares him a threat to the peace loving people and thus he has to be sacrificed. This sacrifice is uncalled for as Jere puts it; he was sacrificed for a non-existence peace". His crime was asking whether Kafira was in the 'right train'.

Jere's experience after encountering the Dogas plight in his own village swears never to "kneel down to theoretical progress" p.20. He finds it necessary to speak the truth. Mulili, the agent of truth suppression, sees to it that Jere pays for it. He is imprisoned for defying him although the truth is that Mulili is eyeing the Promised Land and he cannot allow anything to come between him and his farm.

Jusper's manuscripts cannot be published because they tell the naked truth as commented by one of the publishers: "I'm afraid your manuscript is unpublishable under the present circumstances; your truth is too much in the nude" p. 47. The government of the day has banned publication of materials with biting truth. For Jusper to have his work published, he resorts to writing absurd scripts in which he disguises the truth. He has to dress it up, give it a little more padding so that few would recognize it p.50.

When Jusper gets the proposal to write the play for the visiting head of state, Tumbo, one of the crusaders against telling the truth openly tells Jusper that the play "*will outline our achievements in black and white and ignore the dark side of the picture*" p.51. The play is intended to entertain a 'visitor of a great weight' and it must present Kafira in a positive light and hide the atrocities gnawing the post-independent state. Jusper observes that in Kafira, "*Nobody wants things put in black and white. You need a little grey here and perhaps a blue here and there*" p.50.

Mulili presents Kabito to Boss in false light for challenging his supremacy; he (Kabito) tells the truth to Mulili at his own peril. Mulili heaps lies on Kabito and the gullible Boss orders for his elimination. Survival of truthful citizens such as Kabito is threatened; Kabito should have known better than to confront Mulili that directly" p. 62.

The majority of people in Kafira know the truth but they dare not talk. Tumbo says "*There are millions of stories on our lips*" p.62. Nicodemo asks Tumbo whether they should keep quiet about the quarrel that led to Kabito's death and in reply Tumbo says: "*We have no choice. Like caged animals, we move, but only inside the cage*" p.62

The cost of telling or speaking the truth is very high in Kafira. Few who stand up for it fight to the bitter end. Jusper's declaration is that it is a matter of determination not numbers that count. It is those who stand for the truth that triumph. The playwright seems



to suggest that truth will prevail over lies however long it takes and however much it costs.

### 5.2.5 Revenge

Revenge in the text can be seen as taking two forms. The traditionalists such as Doga and Nina pose theirs in form of curses while the other category of citizens avenge through killing, imprisonment and physical torture. Thus, REVENGE IS A LETHAL WEAPON. Doga has lost Adika and now Jusper is insane. He attributes this loss to the government. When Mulili engages him in a heartbreaking conversation by the grave side, Doga wishes him death the same way Adika did. He declares that empty words will be his downfall: "*May you die the way Adika did*" p.10. This implies that Mulili will die by gunshot as Adika died. Just before the final curtains draw, Doga's words come to pass; Mulili is shot dead by Jusper; thus, his revenge is accomplished.

Nina also wishes to take revenge for the sake of her sons. She promises to *raise a curse* upon the whole clan should anything happen to Jusper. She is aware that all her misery is as a result of the autocratic regime. Nina also threatens to make the soldiers blind if they do not leave them to conduct the crucial traditional ceremony. She says:

"I shall strip and show you the poor naked bones you have left me. Do you want to be blinded by the nakedness of your grandmother's age-mate? P.9.

It is believed that one can be blinded by the sight of the nakedness of one's parents or their age-mates. These are the only weapons the poor old couple has. They use them to their defense and they seem to work. Imbuga shows that tradition has a role in defining the social laws and conventions of a society however primitive those traditions may seem.

Jere's opinion differs with that of Mulili when at the grave site to stop the shaving ceremony. Mulili threatens to avenge: "*You shall pay for it*" p. 15. Consequently, Mulili uses his influence on Boss and Jere pays by going to prison. At the entertainment committee, Mulili and Kabito carry their personal grudge to the meeting. The fact that Kabito does not bow to Mulili's suggestions puts him to a great risk. Mulili had warned him of dire consequences for playing with fire: "*You play with*

*fire you goat. You shall pay for it*" p.57. This metaphor is reinforced by Boss after listening unknowingly to Mulili's fabricated lies against Kabito. In anger, Boss decides: *When a man plays with fire, he gets burned*" p. 60. Kabito had presumably intended to spread seeds of discord among the people; therefore, he has to be eliminated before spreading any harm.

Jusper is hell-bent to avenge the atrocities done to his family. He wonders how he can ever rest with the death of his entire family on his mind. In the play within a play, he shoots Mulili- the killer of his parents as he self-confesses in p.60: *"I am an old hand at everything... you remembers the old couple...?* During the same episode, Boss and his team expect Jere, Mosese and Jusper to take revenge on them when they get hold of the guns. As aforementioned, only Mulili is killed. Jere asks them: *"What do we stand to gain by your death? Our wish was not to swim in human blood"* p. 76.

Imbuga ends the story in a reconciliatory note. There is need to have sober citizens if sobriety is to be experienced in the City. The very citizens the government was intolerant towards have given them something to be ashamed of.

#### **5.2.6 Bad Governance/ Dictatorship/Injustices**

The president of Kafira is a man that is suffering from the 'big brother syndrome'; he thinks that he is all powerful. The autocratic leader declares that he is the omnipresent leader: *"They should have known my arms are long. My eyes see far, and my ears are the sharpest on the continent"* p.68. The 'eyes', 'ears' and 'long arms' are his subjects in the government who necessitate his iron fist rule; it is his supporters that help him run the government. Since body parts are instruments of power; **BAD GOVERNANCE IS MISUSE OF BODY PARTS.**

'Ears', 'eyes, mean that Boss has strategically placed 'spies' in every sector of the government to watch the activities of its enemies. For example, soldiers are used by Boss to see that dissident citizens are executed. Mulili, an ex-soldier, is known for his skills and experience in killing people. He claims that he is the one who killed the old couple: *"I am an old hand at this. You remembers the old couple"*? P.60. He and Boss mercilessly plot deaths of anyone with a 'hot mouth'. That is why he has to be a member of every

committee so as to espy and report the enemies; “ *I put you on the committee for obvious reasons and I expect you to report directly to me if something should seem to go wrong*” p. 59.

Once in prison, there is machinery set up to trim any dissident character. It is Askari who sees to it that every prisoner is rehabilitated two days after his incarceration. No prisoner is allowed to ask any questions and if you persist, they are whipped and even killed. Askari claims to have beaten Mosese seriously the previous day for asking too many questions. When Mosese goes silent, Askari says that his silence is suspicious. The system is paranoiac; no one is sure of what to do. No one is allowed to air their views and when you keep silent you are suspected to have ulterior motives. Jere says:” Innocence can be an offence”. In the police force, soldiers beat Regina up in an attempt to get her to give evidence against her brother.

Extrajudicial killing is the order of the day in Kafira. Askari brags of having killed a prisoner in the very cell Jere and Mosese are confined. This attests to unlawful killings. He also threatens to eliminate Jere when he tells him that he is not fit to be above the ground (he should be dead). Askari is a perfect example of the injustices in the City. Tumbo is subversively critical of the government he serves. After Kabito is assassinated, Tumbo and Nicodemo feel the height of injustices in the country; he feels they are confined like caged animals that can only move inside the cage. Nicodemo also laments that the desire of the regime to eliminate others has become infectious. When Mulli enters they do not dare face him and question his unlawful act for fear of victimization. The fact that Boss did not listen to Kabito’s alleged slandering from an independent party is a clear pointer to his tyrannical tendencies. He does not subject Kabito to a legal process for trial; no offender in this City has been legally subjected to free and fair trial. He is the self-appointed judge; he takes everything in his hands.

In Kafira, freedom of speech is evidently curtailed. Nicodemo plants opium on Mosese following Mosese’s critical stand on the order prohibiting the students from carrying the coffin and denying the bereaved the right to mourn their son. With the trumped up charge of possessing the drug, he is jailed. Once in prison, the government spy tortures him until

he decides that "Silence is the best ship home". This means that the two government agents (Nicodemo and Askari) believe in the laws used against the government critics. Adika is also eliminated by state agents for the same reason- asking the direction the country is heading.

The law of jungle reigns in Kafira. The brutal police have a duty to terrorize citizens. Beggars in the streets have no voice; they dare not talk for fear of the untold consequences. Regina thinks the same way as the masses; she wonders why the likes of Jusper should continue to 'fight stones' yet he has witnessed Adika's and Mosese's predicament after raising their voices. Regina is beaten up by the brutal police officers to the point of losing her hearing. Jusper is tortured to near madness while he was incarcerated. Mulili, a powerful government official, proposes that the university students should be forced in a play to entertain the visiting dignitary as the government deems it fit. After all it is them who provide for the students' needs. Kabito disagrees reminding him that that is disrespecting people's freedoms something that makes them fallout and from there on Kabito is declared an enemy to the state.

Publishing houses are closely monitored. They are not allowed to publish any work that lays the bare facts of the political situation in the country. They are afraid of victimization by the government. Artists are branded politicians for their role in enlightening the public on the situation at hand. Jusper's manuscript cannot be published *under the present circumstances* because the truth is too much in the nude; he can only have his work published abroad.

In the village, sub chief is the eyes and ears of Boss. Doga declines to report the mess in the grave to him because Doga is aware that being a government 'puppet', he will not offer any help. Besides, it is his brother, a soldier, who is contracted to get rid of Adika. Doga refers to the government represented by sub-chief as *cat* while the citizens are *mice*. Just like cats terrorize and hunt mice for food, the government is terrorizing and punishing the citizens as they deem fit. Tyrannical Boss and his adviser Mulili have no one to spare. Tumbo says that they are like caged animals while Jere observes that "the outside of the cell may be the inside of another" p.26. The implication is that neither the free citizens nor the imprisoned ones are enjoying their freedom.

The leadership is dictatorial. Boss must always have his way and will eliminate anyone who appears to be a stumbling block to his schemes. He solely makes decisions that concern Kafira as he tells Jusper; *“tell their leaders that it is my duty to decide on the magnitude of Kafira’s Africanisation program”* p.67. In another instance, Mulili calls Boss *“the head and neck of Kafira with no bloody deputy*; he does not seek any input from the public who he holds power in trust for. The fact that Boss presides over a murderous autocratic regime with untold desire to eliminate others strongly echoes Tumbo’s statement: *“The man is an animal”*.

The government of Kafira is made up of defenders of status quo; those who challenge it are eliminated. They make Boss and his teams feel intimidated by such an uncovering of weakness. They are considered as cause for disharmony by their critical thinking and the solution according to the regime is to silence them.

### **5.2.7 Plight of Women**

Women in the play have been placed in the most vulnerable and helpless position in a society with a traditional mindset. The female characters in the text are portrayed as a weaker sex that is characterized by cowardice, voiceless, lacking in knowledge and in physical strengths. Imbuga shows WOMEN AS OBJECTS OF WEAKNESS/ PITY.

Mulili’s reference to Jere as “chicken heart” implies that Jere is a coward. He further ridicules his cowardice by telling him: “I wonder why you possession that *thing between your legs*”. The possession of *that thing* between Jere’s legs means that his behavior towards the old couple is like that of a person lacking in traits associated with masculinity such as courage, strength and sexual power. Therefore, Jere is like a woman; he is not brave.

Jere’s co-actor is also said to behave like a woman: *“He wailed like a woman in a death bed”*. Again the image of women is presented in a bad way; the co-actor must have exaggerated his reaction to the whipping; he did not take it courageously like a man ought to have. He is therefore a weakling.

Mosese condemns soldiers for beating Regina. The fact is she is thrown into a fit of unbearable anguish and confusion. In his argument it is clear that he, a man, would have

managed better for he says that they should have beaten him instead. The suggestion is that Regina is weaker than Mosese.

Women's voice in this society is hushed. The 'First Lady' of Kafira is brought in the fore in an unpopular debate. The president leads a promiscuous lifestyle; he goes to the extent of having one of his romantic escapades in the palace. When Mercedes –his wife– complains about it, she is locked in the palace cell. Boss is not remorseful for his actions; he turns tables and the victim of the crime finds herself bearing the blunt. Boss is said to have a weakness for women; for him women are sex toys. A case in point is Regina, he sees her as a potential sex partner; when she declines his offer to have a sexual affair with him; he attempts to rape her. None of these women can press charges against Boss since he is above the rule of law. Therefore, female exploitation is taken for granted in the post-colony.

Doga's comment concerning his wife makes her appear like a person who is lacking in wisdom of their tradition. The old couple in the text acts as the custodian of the native's culture. Ironically, the playwright has given Nina a very minimal role in guarding, passing and conserving the tradition. Proverbs and wise sayings is one way of speaking on weighty matters that is usually employed by the elderly. In the text, all the proverbs and wise sayings are uttered by Doga. At one point Doga questions his wife's wisdom: "Nina what can you teach me about tradition?"

Imbuga does not develop women characters in the text. The three female characters have subordinate role in the fight for liberation of Kafira. Mercedes, the First Lady, is not mentioned in national agenda; Regina is presented as a coward whose ideas tally with those of the beggars in the street. Nina, on the other hand, is hushed every time she talks; her caution to Doga concerning her son's shaving ceremony falls on deaf ear, Doga tells her that "Not every cloudy sky cry rain". However, the cloudy sky which Doga ignored (imminent danger) comes to pass. They are killed in their hut for defying the government court order.

Imbuga has presented the unfairness of the subordination of women against powerful men; he does not mention women leaders in the national and local levels. It can be argued

that Imbuga overlooks the role of women in the struggle for self and national liberation in the post-colonial state.

### **5.3 Conclusion**

If we take the narrative at face value; very little information can be discerned. On thorough investigation, Imbuga presents a thoroughness of the widespread evils in the country in such a way that the strife in the City is transparent to us all.

## CHAPTER SIX: SUMMARY, CONCLUSION AND RECOMMENDATION

### 6.1 Introduction

This chapter provides a summary of findings, the research conclusion and the suggestions for further research.

### 6.2 Findings on Categorization of Metaphors

The first objective was to identify and categorize metaphors used in the *Betrayal in the City*. A great number of the metaphors in the text are used to describe the mental and emotional state of the characters in the text. This gives the reader a more vivid picture of the political heat in the book.

### 6.2 Findings on the Mappings

The second objective was to analyse metaphors identified in terms of target domain and source domain. Imbuga has used various source domains for metaphorical mappings in the text.

Plants are one of the source domains used. The parts of the plant used are seed, fruit and flower. Among the three parts, fruit is the crucial part for it encompasses the other parts (flesh and seeds). As presented in the play, rulers are in a rush to consume the flesh. By extension, they are the cannibals of Kafira and her citizens. Citizens get *fruits of independence second-hand*. The flesh part of the fruit corresponds to the greedy and selfish leaders while the seeds correspond to the disillusioned citizens who, amidst the wealth grabbers, have sworn to rescue Kafira. They have planted and waited for the seed to grow to maturity. The maturity of the plant corresponds to the reformation of the City through the coup.

Imbuga has also used animal as a source domain for mapping. The selected animal images portray carnivores and their possible prey. Those representing the infamous regime are ferocious and/or poisonous animals such as “hungry leopards”, “snake”, and “wild cat”. Those representing the citizens are contrasted; they are fearful and timid animals such as “chicken”, “mouse”, “mole” and “goat”.



Animal images in the text are used in a confrontational manner. The metaphorical mappings reveal the themes of highhandedness, injustices and betrayal by the government which makes the citizens experience misery and suffering. Years of misery and disillusionment have culminated in the toppling of the government by the liberation fighters.

The domain of bondage is also used; citizens lament that their freedoms are impeded. They are treated like caged animals. The life of citizens in the country is like that of animals confined in their cage. Their freedoms of speech, movement, ownership of property, freedom to basic rights such as food and education are denied. This reveals denial of the citizens' rights which is an act of betrayal by the despotic regime.

In *Betrayal in the City*, body parts have an essential role in metaphorical meanings. Boss's spies such as Mulili and soldiers are referred to as his "eyes", "ears" and "arms". Heart and eyes have been used to reveal the emotional suffering of citizens such as Nina while hands are used to depict power. For instance, the government was overthrown *in the hands of the people* whereas each day is put *in God's hands* according to the old couple. The phenomenon of body metaphors is viewed as an argument for the ubiquity of embodied principle.

### **6.3 Conclusion**

The study has established that Imbuga's choice of metaphors is geared towards disclosing the challenges faced by the post-independent state in the hands of the self-appointed leaders. The choices of source domains for the various metaphorical mappings are reflective of the state of the City.

### **6.4 Recommendation for Further Research**

Contemporary Metaphor Theory does not capture the role of context and the intention of the playwright in his choice of metaphors in the text. This can be captured by Relevance Theory. Further, it will be of great linguistic significance if research were conducted on the use of satire in *Betrayal in the City*. A comparative study on the parallels that exist between Relevance-Theoretic approach and Cognitive Linguistics approach can be

conducted in revealing Imbuga's revelation of thematic concerns via metaphors in *Betrayal in the City*.

The categorization of metaphors in the text used in this study is distinguishable according to their cognitive function to help us understand and explain Imbuga's conceptualization of life in the City. The researcher recommends other categorizations such as notional classes of metaphor according to Leech (1969). This will be of value to linguistic contribution to the study of Imbuga's works.

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