

**THE GRAMMATICAL STRUCTURES OF FIGURATIVE
LANGUAGE: AN INVESTIGATION OF KISWAHILI
METAPHORICAL CONSTRUCTIONS**

BY

MARY NJERI NDUNG’U

**A THESIS SUBMITTED IN FULLFILLMENT FOR THE DEGREE
OF DOCTOR OF PHILOSOPHY IN LINGUISTICS**

DEPARTMENT OF LINGUISTICS AND LANGUAGES

UNIVERSITY OF NAIROBI

2020

DECLARATION

This thesis is my original work and has not been presented for a degree in any other university.

Mary Njeri Ndung'u

Date

This thesis has been submitted for examination with our approval as university supervisors at the University of Nairobi.

Prof. John Hamu Habwe

Date

Dr. Gideon R. Marete

Date

Prof. Helga Schröder

Date

Prof. Kineene wa Mutiso

Date

DEDICATION

To my dear mom, Janet Wambui Ndung'u,

To the gift of womanhood and motherhood,

And

To my son, Victor Joseph Ndung'u

*An Angel in the Book of Life wrote down the babies' births,
then quietly closed it whispering,
'Too beautiful for the world'.*

ACKNOWLEDGEMENT

A work of this magnitude would not have been possible without divine and human intervention. In recognition of this, I wish to thank the Almighty God for his providence and protection throughout this study.

To my Supervisors, a word of gratitude is not enough. Prof. John Habwe, you have been my source of inspiration, you have guided my enquiry, your insightful approaches and the enthusiasm to venture deeper into a new area within your area of specialization cannot pass unmentioned. God bless you and grant you the same spirit in all that you do. Dr. Gideon Marete, you saw this work even before others could see what I had seen. You also inspired me and stood for me and you have guided me since the initiation of this study up to the end. Receive God's blessings too. To my other supervisors; Prof. Helga Schroeder, thank you very much for your insights and guidance; Prof. Kineene wa Mutiso, receive my gratitude, you always guided and encouraged me, not a comma nor a missed referencing missed your attention. My mentors in this study I have appreciated the team spirit you have accorded me throughout, remain united.

I cannot forget all the Professors, Lecturers, and administrative staff in the Department of Linguistics and Languages as well as the Department of Kiswahili. Their encouragement and concern has carried me through since the presentation of the concept paper, the presentation of the proposal at the department and faculty level and finally the completion of this thesis. I appreciate your continuous reminder that I should be submitting the final copy of the research, I thank you all.

To my family, first, to my late dad who encouraged me and gave insights and good will at the initial stages of this study. 'May you rest in God's Place, Dad, Amen', how

much I wish that you would have lived to see and celebrate the fruits of this research study. My dear mom, thank you very much, you have always wished me ‘God’s Blessings’ in all that I do. You have been and are a great source of my inspiration, if only I would be just be like you, mom. May Almighty God continue making you stronger. My dear brothers and sisters, you have been there for me and have celebrated with me in any achievements that I have made in life. God bless and provide for you bountifully. To my sister Njoki who shipped books for me when they were not available locally, accept my gratitude. To my dear son, Victor Ndung’u, at your tender age, I thank God for you; you will only come to learn of your mom’s achievement when you are grown. May God protect you to grow into a precious gem loved by God and man.

I also wish to express my gratitude to the University of Nairobi for partially sponsoring my PhD. Other very resourceful institution that I acknowledge is the African International University (AIU/NEGST) who always allowed me access to their library for reference materials.

Finally, to all my friends who have supported me professionally, academically and socially. Dr. Asumpta Mulila, I thank you for your encouragement during this study. Charles Mageria, your light moments and social support made my life easy, you always had an interest on what engaged me most of the times on the computer, you wished me best all the time, receive my gratitude.

ABSTRACT

This study is an investigation of how Kiswahili metaphorical constructions are lexically, syntactically, and semantically structured. The study was library based and was to a large extent qualitative. The data were sourced from four Kiswahili literary texts: Mazrui (2003), wa Mberia (2004), Arege (2009) and wa Mberia (2011), which were purposively selected. Data was collected by reading the literary texts, identifying the metaphorical constructions there in and listing them to make it easier for classification into lexical, phrase or clause categories. The study was guided by Conceptual Metaphor Theory (CMT) which was supplemented by Cognitive Grammar (Langacker 1987) and Construction Grammar (Goldberg's 1995) approaches. The three theories were used as tools of analysing the data as they guided on the identification of Kiswahili metaphorical grammatical constructions in the selected literary texts, investigating and explaining how they are structured in the formation and interpretation of metaphor, and determining the extent to which they express socio-cultural context and embodied experiences of language users. It was revealed that the concepts of Conceptual Metaphor Theory, Cognitive Grammar, and Construction Grammar can be utilized in the interpretation of Kiswahili metaphorical constructions. In the study it was also revealed that the verb and the noun are the two major lexical categories in the formation of Kiswahili metaphorical constructions that evoke metaphor. However, other lexical categories like the adjective, adverb, and prepositional phrases are understood and interpreted metaphorically in the context of nouns and verbs. The study further revealed that in the Kiswahili clause, the verb manifests the source domain while the target domain is manifested by the noun and its immediate constituents in a construction. Other constructions which evoke metaphor are the DO, IO, complements, and subordinate clauses in compound and complex sentences. The Kiswahili verb interacts with other constructions for metaphorical interpretation to occur. These include the noun phrase in the argument position, the adjectival phrase, noun phrase, prepositional phrase, and other complements within the predicate position. In examining the Kiswahili lexical, phrasal and clausal levels, it was revealed that meanings of constructional elements such as verbs and nouns are relativised to frames or cognitive models which include the language users' knowledge of their referents. This knowledge includes social cultural contexts and the encyclopaedic entries of the referents and entities targeted. Finally, the study has brought into perspective areas for future and further research which are largely on use of other construction grammar theories and on interrogation of sense relations, under Goldberg's Cognitive Grammar, such as antonymy, homonymy, and synonymy. The study has thus provided a pioneering research on the analysis of Kiswahili metaphorical constructions by examining how they are utilised in the building of conceptual metaphors while expressing the socio-cultural contexts and embodied experiences of language users.

TABLE OF CONTENTS

DECLARATION.....	ii
DEDICATION.....	iii
ACKNOWLEDGEMENT.....	v
ABSTRACT.....	vii
LIST OF FIGURES	xiii
LIST OF TABLES	xiv
ABBREVIATIONS AND ACRONYMS	xv
CHAPTER ONE: INTRODUCTION	1
1.0 Background to the Study.....	1
1.1 Statement of the Research Problem	4
1.2 Research Questions	5
1.3 Objectives of the Study.....	6
1.4 Justification and Significance of the Study.....	6
1.5 Scope and Limitation of the Study.....	8
1.6 Definition of Concepts.....	9
1.7 Literature Review.....	13
1.7.1 Studies on Kiswahili Metaphor	13
1.7.2 Other Studies on Metaphor.....	18
1.7.3 Theoretical Literature on Conceptual Metaphor Theory.....	26
1.7.3.1 Studies on Conceptual Metaphor Theory (CMT).....	28
1.7.4 Literature on Construction Grammar Approach	32
1.8 Theoretical Framework.....	34

1.8.1 Conceptual Metaphor Theory (CMT)	34
1.8.1.1 The Conceptual Nature of Metaphor	34
1.8.1.2 Metaphors are Unidirectional in Nature	35
1.8.1.3 Pattern on the Motivation for Source and Target Domain	36
1.8.1.4 Metaphorical Entailments on Conceptual Metaphors	36
1.8.1.5. Existence of Metaphor Systems	37
1.8.1.6. Metaphors and Image Schemas	38
1.8.1.7. Invariance Principle and Image Schemas.....	38
1.8.1.8 Hiding and Highlighting in Metaphors	39
1.8.2. Cognitive Grammar and Construction Grammar Approaches	40
1.9. Research Methodology	44
1.9.1 Research Design	44
1.9.2. Target Population	44
1.9.3. Sampling Procedure and Sample Size.....	45
1.9.4. Data Collection Method	46
1.9.5. Data Analysis	47
CHAPTER TWO: THEORETICAL BACKGROUND TO THE ANALYSIS OF KISWAHILI CONCEPTUAL METAPHORICAL CONSTRUCTIONS	49
2.0 Introduction.....	49
2.1 Metaphor as a Rhetorical Device and a Figure of Speech.....	50
2.2 Metaphor as a Cognitive Phenomenon	53
2.3 Conceptual Metaphor Theory in the Interpretation of Metaphors	56
2.4. Construction of Conceptual Metaphor and Mapping.....	61

2.5 Inadequacies of Conceptual Metaphor Theory and Mapping.....	64
2.6 Metaphor Construction and Mapping	67
2.7 Integration of Metaphor Conceptualization and Construal Operations	70
2.8 Semantic Frames and their Application in Metaphorical Interpretation.....	78
2.8.1 Meaning of Words and Categories as Dependent on Frames	80
2.8.2 Frames as Providing a Particular Perspective	81
2.8.3 Frames as Scene Structuring.....	82
2.8.4 Alternative Framing of a Single Situation	83
2.9 Semantic Frames and their Formalization for Metaphorical Analysis	83
2.10 Semantic Domains and Widening Constructional Perspectives	86
2.10.1 Interaction between Domains and Frames	91
2.11 Integration of Cognitive Grammar (CG) and Construction Grammar (CxG) in Metaphorical Interpretation.....	94
2.11.1 Cognitive Grammar (CG) a Construction Grammar (CxG) Model?	99
2.12 Conceptual Autonomy versus Conceptual Dependence	102
2.13 Conclusion	105
CHAPTER THREE: METAPHORICAL CONSTRUCTION AND MAPPINGS AT THE KISWAHILI WORD AND PHRASE LEVEL	106
3.0 Introduction.....	106
3.1 Kiswahili Word Classes as Constructions in Metaphorical Interpretation	107
3.1.1 Kiswahili Noun in Metaphorical Construction.....	111
3.1.2 Kiswahili Verb in Metaphorical Construction.....	115
3.1.3 Kiswahili Adjective in Metaphorical Construction	118

3.1.4 Kiswahili Adverb in Metaphorical Construction.....	119
3.1.5 Kiswahili Preposition and Prepositional Phrase in Metaphorical Construction	122
3.2 Metaphorical Interpretations of the Kiswahili Noun and Verb as Major Lexical Categories	124
3.3 Noun Construction in Kiswahili Metaphorical Structures.....	129
3.3.1 Source/Target Assignment for Kiswahili Nouns in the Construction of Metaphors.....	132
3.3.2 Nouns and Nominals in Metaphorical Interpretation.....	135
3.4 The Interaction between Kiswahili Verbs and other Grammatical Structures in the Construction of Metaphors	138
3.4.1. Argument Structure Construction in Kiswahili Metaphorical Expressions	138
3.4.2 Kiswahili Ditransitive Verb in Metaphorical Construction	143
3.4.2.1 The Semantics of the Kiswahili Ditransitive Metaphorical Construction.	152
3.4.3. The Caused-Motion Construction	161
3.4.4. The Resultative Construction	170
3.4.5. The ‘way’ Construction.....	173
3.5 Conclusion	178
CHAPTER FOUR: METAPHORICAL CONSTRUCTION AND MAPPING AT THE CLAUSE LEVEL	181
4.0 Introduction.....	181
4.1 Form-Meaning Components in a Kiswahili Metaphorical Clause	182
4.2 Transitivity in Metaphorical Interpretation at Clause Level.....	193
4.2.1 Intransitive Clauses.....	195

4.2.2 Transitive and Ditransitive Clauses	199
4.3 Valence in Metaphorical Interpretation at the Clause Level	202
4.4 Metaphorical Construction in the Kiswahili Copula Clause.....	209
4.5 Metaphorical Interpretation in Kiswahili Compound and Complex Clauses	217
4.6 Metaphorical Interpretation in the Kiswahili Dependent Clauses	224
4.6.1 Metaphorical Construction in Kiswahili Relative clauses	230
4.6.2 Infinitive Clauses.....	235
4.6.3 Metaphorical Construction in Kiswahili Adverbial Clauses	238
4.7 Grammatical Functions in Relation to Semantic Organization in Metaphorical Constructions.	241
4.8. Conclusion	245
CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATIONS FOR FURTHER RESEACH	248
5.0 Introduction.....	248
5.1 Summary of Research Findings	248
5.2 Areas for Further Research	257
5.3 Contribution to the Field of Study	258
REFERENCES.....	260
APPENDIX.....	269
Appendix I: Data Collection.....	269

LIST OF FIGURES

Figure 2:1. The building frame	86
Figure 2.2: Domain Hierarchy	90
Figure 4.1: Prototypical action chain	243
Figure 4.2: Action chain for (54a)	243
Figure 4.3: Action chain for (54b)	244

LIST OF TABLES

Table 4.1: An account of clause structure strata in a Kiswahili Transitive Clause.....	190
Table 4.2: An account of clause structure strata in a Kiswahili Ditransitive Clause	191

ABBREVIATIONS AND ACRONYMS

AP	Adverbial Phrase
Adj. P	Adjectival Phrase
CG	Cognitive Linguistics
CMT	Conceptual Metaphor Theory
CxG	Construction Grammar
DO	Direct Object
ICM	Idealized Cognitive Model
IO	Indirect Object
LM	Landmark
N	Noun
Obj₁	First Object
Obj₂	Second Object
OBL	Oblique
PP	Prepositional Phrase
Subj.	Subject
TR	Trajector
V	Verb

CHAPTER ONE

INTRODUCTION

1.0 Background to the Study

The present study is about metaphorical constructions in Kiswahili language and particularly metaphor as it is expressed in selected Kiswahili literary plays. Language according to Leech and Short (1981:119) is a code that is multi-layered and thus can be identified under four levels of organization within the restriction of linguistic functions. These are levels of phonology, morphology, syntax, and semantics which together form the expression plane of language. As a code, language is complex yet an ill-defined code, adaptable to the innovative skill of its users. A speaker of any language, for instance, is able to express the realities of his or her experience, whether perceptual, physical, mental, emotive or social, in ways that his or her language permits. Language cannot only be considered as a code, but it is also seen as open-ended in that it permits the generation of new meanings and new forms (Leech and Short, *ibid*), for instance lexical, sentential, and even metaphorical meanings.

Metaphorical language involves the use of words as conceptual entities i.e. non-literally where constructions are used to represent the basic meaning of another construction or idea which is literal. Traditionally, a metaphor has also been seen as a construction through which an implicit comparison is made between two things which have some element of similarity. According to Conceptual Metaphor Theory (CMT) by Lakoff and Johnson (1980) metaphor is defined as a mapping of structure from one conceptual domain, the source domain to another conceptual domain, the target domain. The mapping between the domains is not based on similarity between the two concepts but rather is based on the correlation of language users' experiences in the two domains and their ability to structure one concept in terms of another (Lumwamu,

2018: 152). Metaphor in respect to CMT is considered a central feature of human language. It is the phenomenon where one conceptual domain is systematically structured in terms of another. That is, conceptual mapping of domains is from the concrete source domain to the abstract target domain. It is therefore significant to note that research in the area of metaphor by Lakoff and Johnson has made significant contribution to the way metaphor is understood and even studied. One important feature of metaphor is meaning extension. That is, metaphor can be understood in a new way by giving a new meaning. Cognitive linguists have the view that meanings carried by metaphorical constructions can be identified across a range of ‘distinct’ linguistic features and that metaphor therefore provides further evidence in favour of generalizing across the specific areas of language (Evans and Green 2006:38). For example, when a speaker says, *His power rose*, the extension of meaning from this is that Power or Control is conceptualised in terms of greater elevation and that lack of control is conceptualized as occupying a reduced elevation, thus the metaphor, ‘Control is Up’.

Metaphor, according to CMT, is therefore used in communication to describe what is unfamiliar (abstract) in terms of what is familiar (concrete); a metaphor involves a relationship between a source domain, the source or the literal meaning of the metaphorical expression, and a target domain (Kereviciene, 2009:14). For example, in the Kiswahili metaphor *umoja ni nguvu* (unity is strength) the attributes of *nguvu* (strength) such as ability to move things, inner strength, abstract, and invisible are mapped on *umoja* (unity). Through language, the language users’ knowledge of entities and happenings in the real world as well as from their knowledge acquired from context enables them to postulate the nature of the metaphorical constructions as

used figuratively to draw inferences about matters or issues not directly communicated by metaphor.

Of more significance is that CMT inspired by Lakoff and Johnson (1980) has therefore offered considerable insights into the conceptual structure of metaphor. In their work (1980:6), metaphors are not only important in language especially through the use of words in them, but they claim that how human beings behave and think is also metaphorical. From this view, studies investigating the conceptual characteristics of metaphor have attracted many researchers in various fields including social, literary, media, political, and business discourse; Kobia (2008), Melissa (2001), Moreno (2008), Al Jamah (2007), and Koller (2003).

Further, more studies on the concept of metaphor in Kiswahili are evident in literature, social and political discourses in the works of Chacha (1987), Simala (1998), Vierke (2012), Kobia (2016), Miruka (2017a, 2017b), and Lumwamu (2018). Despite the wide-spread use of the metaphor in Kiswahili literary studies, insufficient research has been carried out on the use of the metaphor in Kiswahili literature largely using CMT. The result, to an extent, is the overshadowing of how metaphors are grammatically expressed in language and how specific linguistics resources from grammatical constructions are expressed in metaphorical language. This grammatical way of understanding metaphors is supported by cognitive linguists who have recurrently argued that metaphorical language is not only an aesthetic figure of speech as seen by traditional theorists, but a conceptual entity that is used in language (Lakoff and Johnson 1980, 2003: 37).

On this basis, this study takes the view that there is need to understand in details metaphorical constructions by moving from the idea that metaphorical constructions

are basically a matter of thought and action only (Lakoff and Johnson 1980:153) and into the analysis of grammatical structures in metaphorical constructions. For language users to understand how metaphorical language is used in communication, its functions, in what kind of context it is used, how people conceptualize metaphorical language, and how they react, it is important to interrogate language as it is used in daily communication and how grammatical constructions are devised to convey the conceptual structure of metaphor.

In order to investigate how specific linguistic resources are used in metaphorical communication, the data studied has been derived from four selected Kiswahili literary plays; by particularly selecting words, phrases, clauses and sentences which form metaphorical constructions. Kiswahili is a Bantu language spoken in Eastern Africa as a lingua franca, an official and national language in both Kenya and Tanzania and taught as a subject in the region and other parts of the world. Kiswahili is an agglutinating language (Lyons 1968:187), a language in which the words are typically made up of a series of morphs. The study integrates CMT, Construction Grammar (CxG), and Cognitive Grammar (CG) as approaches for analysis in this study.

1.1 Statement of the Research Problem

Metaphor tends to be preponderant in literature and it is even more so to language as used in daily communication. It is for this reason that, over the years, metaphor has attracted a lot of studies. Earlier studies on Kiswahili metaphor, such as Chacha (1987), have investigated metaphor in Kiswahili literature using traditional approaches where metaphor is seen as a poetic device and also as an aesthetic figure of speech in literary work where something or a concept is in comparison to the other

or something/concept is expressed in terms of the other. Although these studies are many, they have not been conclusive. Other studies in Kiswahili such as Lumwamu et al (2018) have been guided by CMT in their analysis based on the same line of thought (the concept of metaphor in Kiswahili literature using traditional approaches). Although Lakoff and Johnson (1980) laid a strong foundation on the conceptual analysis of metaphors within the premises of Conceptual Metaphor Theory (CMT), research based on this theoretical foundation has not been sufficiently addressed in Kiswahili. Only a few cases of studies on Kiswahili metaphor using CMT have been undertaken and through which metaphor is analysed as a vehicle that is used by language users to conceptualise their world view. These studies hardly focus on the linguistic facets or resources utilized in the construction of metaphor in Kiswahili. The current study is therefore guided by CMT to investigate the construction of conceptual metaphor in Kiswahili metaphorical constructions. The metaphors are sourced from Kiswahili selected literary plays. The insights of Cognitive Grammar (CG) (Langacker, 1987) and Construction Grammar (CxG) (Goldberg, 1995) are utilized to complement CMT in investigating the grammatical features and the constructions used to build conceptual metaphors in Kiswahili.

1.2 Research Questions

The overall research question guiding this study is how Kiswahili metaphorical constructions are lexically, syntactically, and semantically structured in expressing the Kiswahili world view. In achieving this, the following specific research questions are considered:

1. To what extent can CMT be utilized in the interpretation of Kiswahili metaphorical constructions?

2. How are Kiswahili lexical and phrasal metaphorical constructions described metaphorically?
3. To what extent are constructions in the Kiswahili clause constructed metaphorically?

1.3 Objectives of the Study

This study seeks to investigate how specific linguistic resources from grammatical constructions are used to construct the conceptual structure of metaphor and how these metaphors are an expression of the socio-cultural experience of the Kiswahili conceptualization of the world. In doing so, it is guided by the following objectives:

1. To evaluate the universality of CMT in the interpretation of Kiswahili metaphorical constructions;
2. To demonstrate how lexical and phrasal metaphorical expressions are constructed metaphorically in Kiswahili selected literary plays; and
3. To investigate the extent to which constructions in the Kiswahili clause are constructed metaphorically in Kiswahili selected literary plays.

1.4 Justification and Significance of the Study

Metaphor has for a long time been viewed as a literary and poetic device (Melissa, 2001 and Dorst, 2010). This idea has been discussed and given a different approach by cognitive linguists who view metaphorical language not just as an aesthetic language structure, (Lakoff and Johnson, 1980, 2003:37) but as a conceptual phenomenon used in language during communication. On this basis, this study takes the view that in order to have an in-depth conceptualisation of metaphorical constructions it is important to move beyond metaphors as being primarily a matter of thought and action (Lakoff and Johnson *ibid*: 153) and into studies that investigate

how the conceptual structure of Kiswahili conceptual metaphor is communicated through grammatical constructions.

Although Lakoff and Johnson do not deny the claims that metaphor is communicated through grammatical constructions, they do not explain how this takes place in communication in specific languages for instance Kiswahili. Therefore, there is need to investigate metaphorical language as it is used and produced in selected Kiswahili literary texts. Kiswahili is an agglutinating language with specific features and therefore it is important to investigate how these features construct metaphor. This is justified in not only helping understand Kiswahili language in regard to its metaphorical constructions but also how they are interpreted metaphorically. It is also necessary to analyse how grammatical constructions are devised to convey the conceptual structure of metaphor in Kiswahili. The current study, in addition to meeting the above mentioned claims, contributes to knowledge by giving detailed explanation/exposure on how units of grammar interact in metaphorical constructions. The study makes contribution to knowledge through the analysis of metaphorical constructions and subsequently building up on what previous scholars have studied in discourse contexts, specifically business media discourse (Koller, 2003), social discourse (Kobia, 2008), and political discourse (Scacco, 2009), among other researches.

The study is also justified in checking the applicability of Conceptual Metaphor Theory together with Cognitive Grammar and Construction Grammar Approaches in analyzing Kiswahili metaphorical constructions. More so, it is argued that the tendency for conceptually dependent elements or body language to evoke metaphorical source domains and for conceptually autonomous elements to evoke target domains can be carried out in Kiswahili since they are not language specific.

Languages have different constructions and use of constructions in metaphorical language has not been extended to Kiswahili. No study, to the best of my knowledge, has been carried out on Kiswahili grammatical constructions and how they are used in the building of Kiswahili metaphors.

1.5 Scope and Limitation of the Study

This study examines metaphorical constructions in the largely standard Kiswahili in order to investigate how specific linguistic resources in grammatical constructions are used to communicate the conceptual structure of metaphor. The study delimits itself to Standard Kiswahili metaphors whose main corpus is from selected Kiswahili literary plays: Mazrui (1981, 2003), wa Mberia (1997, 2011), wa Mberia (2004, 2008), and Arege (2009). This is in disregard of any Kiswahili dialectal influences in any of the selected literary texts. These texts have been selected since they are conversational in nature, where direct utterances among characters are evident, and their style portrays language use in daily communication. Further, the texts have been written at different historical periods and thus may give a clear reflection of changes in the language of metaphor if any. Also the texts are likely to provide a variety of constructions since they are by different authors. The study also puts into consideration the concepts proposed by Cognitive Grammar and Construction Grammar that constructions produced in everyday communication need to be utilized in the building of metaphorical language. Lexical items, morphological processes, and syntactic configurations as used contextually are all considered as constructions in this study. Construction Grammar is based on the form-meaning pairing. The form component includes morphemes, words, phrases, clauses, and sentences while the

meaning component includes semantics. The study does not give any consideration to phonology.

In undertaking this research, the study is guided by Cognitive Grammar (Langacker, 1987) and Construction Grammar Approach first proposed by Goldberg (1995). These theories supplement Lakoff and Johnson's Conceptual Metaphor Theory (1980). The ideas supported by Cognitive Grammar and Construction Grammar have been used to guide this study in the analysis of Kiswahili metaphorical constructions. Construction Grammar accounts for knowledge of words, knowledge of semantic interpretation, and pragmatic knowledge. Any other model of Construction Grammar which admits constructional meaning is considered in the analysis. These include use of semantic frames proposed by Fillmore (1982) and concepts of conceptual autonomy and conceptual dependency by Langacker (1987). Other models which do not conform to Construction Grammar are not considered.

1.6 Definition of Concepts

Definition of terms in this section is as they are used in this study and as explained in Cognitive Linguistics (Evans, 2007).

Atemporal Relations: These are relations created by word categories which include prepositions, adjectives, non-finite verbs, and adverbs, for example in expressing time as static.

Cognitive Grammar: This is an approach of Cognitive Linguistics which studies the systematic arrangement of linguistic structures in language used by speakers of a certain language in order to model grammatical/linguistic symbols in the mind and relay these symbols in communication.

Conceptualisation: This is a process through which meaning is constructed in the mind of speakers as a result of embodied experience.

Conceptual Metaphor: Conceptual metaphor is a cognitive entity which involves mappings or associations which exist between two conceptual domains: the source domain and the target domain.

Conceptual Metaphor Theory (CMT): It is a theory of metaphor first proposed by Lakoff and Johnson (1980) and it is used in the explanation of cognitive systems of language as they occur in the human brain and mind.

Construal: An interpretation of the meaning of a concept. Construal is also explained as the act of deducing or figuring out by inference or interpretation the meaning of a concept.

Construction: A construction in Construction Grammar is a unit of language which could be categorized phonologically, morphologically, syntactically, and semantically and which can be analyzed into component parts.

Construction Grammar: Construction Grammar is a theory of grammar whose aim is to analyse language and the constructions in language. The theory interrogates language and grammatical constructions which reflect how language is represented within the minds of language users. Grammatical constructions are seen as pairing of form and meaning.

Domain: an area of knowledge/a cognitive knowledge structure.

Elaboration: Elaboration in Construction Grammar is the process where a specific entity completes or fills in the meaning of another entity.

Embodiment: This concept refers to a situation where speakers relate what is in an expression; written or spoken, with their daily bodily experiences.

Encyclopaedic Knowledge: All what language users know about a specific entity as a result of their interaction with the world.

Frame: a structure of knowledge which occurs in the mind and is stored in the long term memory.

Form: A term used in Construction Grammar to mean a linguistic structure.

Idealized Cognitive Model (ICM): This refers to a constant frame or a cognitive representation of an entity in the world which is relative to constructions in a specific language.

Image Schemas: These are symbols in the mind of the language user which result from daily bodily interaction with the world; through language use over a period of time.

Landmark (LM): This is the second focal participant in a construction who/which is affected by the action directly or indirectly.

Mapping: This is explained as the connection and the associations between the source and target domain embedded in the cognitive system.

Metaphor: It is a figure of speech and a conceptual entity which involves mappings or associations held between distinct cognitive domains.

Metaphonymy: It is the interaction between metaphor and metonymy where a metaphorical construction is grounded in a metonymical relationship.

Metonymy: It is a conceptual linguistic representation and a figure of speech that consists in using the name of one thing for something else with which it is associated.

Metonymy means that a signifier (word) is used to refer to a whole event, though it is normally associated with any one aspect of it.

Profile Determinant: A profile determinant in Cognitive Grammar is the entity which dominates a linguistic construction, that is, the head of a construction which distinguishes one phrase from another.

Scanning: This is the act of perceiving aspects in a linguistic expression which results in a cognitive representation.

Secondary Landmark: This is the third participant in a construction which is affected by the action of the verb indirectly; the indirect object or GOAL.

Semantic Frames: These are the cognitive knowledge structures important in the description of specific states, scenes, objects or events in addition to other participants related to them.

Sequential Scanning: This is the act of perceiving aspects in verbs and results to the understanding of time as a dynamic mechanism which gives characteristics to events and states as happening in the past, present or future.

Source domain: This is the conceptual domain in Conceptual Metaphor Theory from which language users get metaphorical expressions to understand another conceptual domain, the target domain.

Summary scanning: It is the act of perceiving aspects through lexical items like the preposition to characterize non-dynamic situations which give rise to a reflection of time as a unified whole, or time as static.

Target domain: This is the domain which language users understand through the use of attributes or encyclopaedic entries manifested in the source domain.

Temporal relations: Temporal relations are mechanisms presented by verbs and are used to express time as a dynamic process.

Trajector (TR): It is the first participant in profiled relationship and which performs the action of the verb or receives the action of the verb in a passive construction (the patient).

Trajector-Landmark Organisation: In Cognitive Grammar, this is the relationship of arguments in a construction and relates to their relative prominence. A clear reflection of this organisation is the grammatical roles of subject and object.

Trajector-Landmark Reversal: It is a situation in grammar especially in an active and passive construction, where the trajector and landmark are reversed in a profiled relationship.

Valence: This is in reference to the number of participants in a clause in relation to the verb. Valence is a property of verbs which indicate the number of arguments a verb requires to make a clause.

1.7 Literature Review

The literature review consists of studies conducted by other researchers and which are related to the current study. The section reviews literature based on studies carried out on metaphors in Kiswahili and in other disciplines, Conceptual Metaphor Theory, Cognitive Grammar, and also those guided by Construction Grammar.

1.7.1 Studies on Kiswahili Metaphor

Studies on Kiswahili metaphor have attracted scholars in the recent past. Most of these studies are on Kiswahili metaphor based in literary texts; play/drama, novel, poem, and in oral literature. The available studies as is evident in this section are on the conceptual nature of metaphor and overshadowing the interaction and utilization of grammatical structures in the construction of Kiswahili metaphorical constructions.

In his examination of metaphor, Sharriff (1983) explains metaphor as having an overriding cultural purpose in Swahili society. He notes that metaphor rarely, if ever,

allows one to limit meaning to a specific incident, providing it with only a simple interpretation. One of the main reasons for the heavy use of metaphor in Kiswahili according to Sharrif (ibid) is the cultural norm that molded and equipped the language with ways and means of expressing thoughts and feelings on sensitive topics. The perceiver of the metaphor can interpret it freely but within the parameters of a given context. Sharrif's study gives an insight into the understanding of Kiswahili metaphor as conceptualised within the cultural context. This study however seeks to investigate how these Kiswahili metaphors are grammatically constructed to communicate the conceptual structure of metaphor without looking technically at the source-target relaying of non-literal meaning. Further, his study took a more thematic approach other than the formalistic one taken in this study.

Chacha (1987) on his part examined the social meaning that is assigned to Kiswahili poetry which focused mainly on the metaphorical inferences in Swahili poetry. In the same study, he identified the contextual factors that are brought to bear on the use of poems with metaphorical inferences. The study revealed that meaning of Swahili poetry is governed by context which creates boundaries that allow members of a speech community to negotiate and agree on how to interpret the poems at hand and the metaphors that are used. The current study investigated the role of context and the language user's conventional encyclopaedic knowledge in the use of metaphors in selected Kiswahili plays. This explains the reason that to understand mapping processes between grammatical constructions in a metaphor, context is a factor that cannot be avoided.

In his examination of sexist overtones in Kiswahili metaphors, Simala (1998) analysed the metaphor's structural organization which aimed at arriving at the expression of content in relation to its total effect. He described, explained, and

critically analyzed aspects of female metaphors with the intention of explaining their function thematically. The study emphasized that metaphor is a linguistic device used to underscore the abominable male chauvinism that characterizes Swahili societal life. The current study defines metaphor as not only a linguistic device used in literary work for aesthetic purposes, but also as a conceptual mechanism built up of grammatical constructions which interact in communicating metaphorical meaning.

A CMT approach towards the use of Kiswahili metaphor is evident in Ngonyani (2006) where he investigated the lexical innovation in Tanzania's political discourse. The paper examines the etymology of buzzwords and lexical items to reveal their sense relations as belonging to the same field or domain of discourse. Ngonyani explains that use of such constructions leads to the identification of the relevant conceptual domains and abstractions of the dominant images that form the metaphors. Ngonyani further identifies a dramatic shift in the development and use of political terminology from the 1980s; a shift that reflects political changes from *ujamaa* to liberal market-oriented policies. This is done by considering one particular source of political terminology, metaphors, through the cognitive approach. The paper identifies the dominant metaphors; 'The Nation is an African Family' and 'Economics is a Game'. The paper also demonstrated that the role of metaphors in political discourse is not limited to facilitating the understanding of concepts but also to perform strategic functions such as group solidarity, persuasion, justification of some choices, etc. The study has shown that CMT is a useful tool for revealing how the source domains relate to indigenous knowledge or encyclopaedic knowledge and experiences of language users. CMT is a theory that guides the current study supplemented by CxG and CG and its claims stand to be utilized in this study.

Guided by the politeness theme, Vierke (2012) examined the function fulfilled by metaphorical speech in Swahili contexts. She realised that Kiswahili metaphor has been recurrently used as a politeness strategy in political speeches as a way of safeguarding the face of either the speaker or the listener. This approach to metaphor is contrary to the traditional approach towards metaphor where a metaphor is seen as an aesthetic figure of speech rather than a conceptual mechanism used in language. Vierke's study does not investigate Kiswahili metaphor as a conceptual mechanism which is linguistically structured and where constructions interact with one another for the mapping process to take place.

The role played by the Kiswahili chicken metaphor in the construction of Swahili proverbs was investigated by Kobia (2016). Kobia maintains that proverbs as a repository of community's social-cultural values can be used as a vehicle to expose a community's culture, morals, philosophy, education, and religion in an aesthetic manner through contextual setting. His study reveals that Kiswahili chicken metaphor is used to help conceptualize human behaviour like cowardice, foolishness, deceitful, laziness, stupidity, worthlessness, etc. These attributes about a chicken are examples considered as encyclopaedic entries which a language user has about a certain entity and are often manifested in grammatical constructions which communicate metaphor. The encyclopaedic entries are an important factor in the success of the mapping process from the source domain to the target domain. The current study goes beyond the categorization of Kiswahili metaphor and factors in the structuring of Kiswahili metaphorical constructions by showing their formal relationships.

Tramutoli (2017) raises the question on what makes literary metaphorical expressions different from the ones used in everyday speech. The paper is central to the current study as it analyzed the description of emotions, with a particular focus on metaphors

of love and anger sourced from *Kuu*, a Kiswahili novel. Tramutoli assert that although metaphors are generally considered to have a universal cognitive basis, in the context of literary discourse, it is not possible to distinguish their literary aspects through a mechanical application of a cognitive model. That is, in literature, metaphors are more than just universal cognitive mechanism as they are understood in their context of use. But the current study takes metaphor as a cognitive entity and a cognitive mechanism not only on the basis of its occurrence in literature as argued by Tramutoli, but also as a grammatical construction that employs linguistic features in order to communicate.

In other related Swahili studies on metaphor, Miruka discussed Kiswahili metaphor in two different ways. First, in a paper on the new forms of Swahili metaphor based on usage, Miruka (2017a) analyzed Kiswahili metaphors in Wamitila's plays to reveal the new forms of metaphor. She establishes that there is a transformation in the form and use of the metaphor due to its cognitive aspect and character of intergenerativity which has affected the concept and place of the metaphors as a genre in Kiswahili literature. The metaphors in those plays take longer forms; like narratives, poem, song, and conversation which are different from the existing description of metaphor as a short form of a saying.

In her other paper, Miruka (2017b) applies CMT in the analysis of Kiswahili metaphors in Wamitila's plays. She focuses on the idea that word metaphors can be analyzed using the conceptual argument, embodied argument, and the conventional argument as described by CMT. This study goes beyond Miruka's work by utilizing the tenets of CMT in analysis by integrating CxG and CG in analyzing the grammatical features in Kiswahili conceptual metaphors.

Lumwamu (2018), through CMT interrogated the role of metaphorical language in the advancement of the International Criminal Court (ICC) objectives in the transitional justice debates in Kenya. The paper sourced its data from prayer sessions, meetings, victim narrations, and campaign rallies as recorded in the media in Kenya. He established that most of the metaphors are explained by considering the interdependency of their semantic, pragmatic, and cognitive dimensions. These three dimensions are considered in the current study where CxG and CG approaches guide in the understanding and interpretation of Kiswahili metaphorical constructions while at the same time employing CMT in the interpretation of context in which the metaphors are used.

1.7.2 Other Studies on Metaphor

The study of metaphor is a discipline that has attracted researchers in various fields including cognitive linguistics, sociolinguistics, semantics, discourse analysis, and literary studies. This section shows some of the studies carried out on metaphor in general and their contribution in this discipline.

Msuya (2016) undertook a comparative textual analysis of the use of metaphor in three literary genres of prose, poetry, and play/drama as represented by one literary work. The qualitative analysis helped realize that there is rich diversity in and unequal distribution of metaphors both across the three texts having the play/drama in the lead over the novel and poetry. Msuya also indicated that at the structural level, there was predominance of metaphor serving the predication function over those with an identifying function, more so in the play/drama. He also established that use of word category dominated the choice of metaphors followed by propositions.

Gibbs et al. (2011) observe that when speakers utter metaphors they often intend to

communicate messages beyond those expressed by the metaphorical meaning in an expression. They further note that a speaker may also use a metaphor to strengthen a previous speaker's intention or to add new information about the metaphor to the listener to some context. At the same time, metaphors could be used to express other social and affective information that is more difficult to convey using non-metaphorical speech. Their paper demonstrated that people infer different pragmatic messages from metaphor in varying social situations beyond those conveyed by non-metaphorical language. The study took a quantitative approach in its analysis. The current study agrees with Gibbs et al. that language users use metaphors to express themselves as they find it difficult to use non-metaphorical construction. Such metaphorical constructions are investigated in this study in order to establish how grammatical structures interact syntactically and semantically to communicate Kiswahili metaphor.

In their essay which argued that common metaphors and metaphorical phrases used in biopolitical discourse limit how meanings are constructed by framing messages narrowly, Coleman and Ritchie (2011) observed that alternate readings are delimited in such instances resulting in reduced chances for cognitive scrutiny of such messages. The study moored in Cognitive Linguistics demonstrates ways in which the framing of some metaphors in social discourse limit how meanings are constructed by interlocutors. The study further argues that some metaphors and metaphorical phrasings have become interwoven with message construction in everyday discourse to an extent of greatly diminishing their counter-arguments; that listeners have their own presumptions in the interpretation of metaphors and thus limit the chances of possible responses. The study thus concluded that there are classes of expressions which on presentation can be taken literally even on close examination. The current

study considers metaphorical constructions in selected Kiswahili plays which are conversational and on face value are ‘metaphors we live by’ as reiterated by Lakoff and Johnson (1980).

In their study on Grammatical Metaphor in News English Discourse, Wu and Tang (2010) argue that metaphor should not only be seen as a means of modifying language and limited only to the field of rhetoric but could also involve semantics, pragmatics, and Cognitive Linguistics. In their discussion, Wu and Tang gave credence to Halliday (1994) who made enormous contribution to grammar in metaphor by showing its importance in the systemic function in language. Wu and Tang (*ibid*) observe two types of grammatical metaphors: conceptual metaphor and interpersonal metaphor. In this case, nominalization is seen as the most common form of grammatical metaphor more so in scientific and technical discourse. Other than nominalization in derivation, the current study investigates other forms of language structures and their nature in the formation of metaphors. Their study explored the functions and applications of the grammatical metaphor in news discourse bearing in mind that grammatical metaphor theory can be successfully used to deconstruct the scientific discourse, in view of its functionality. The study as mentioned used the Systemic Functional Grammar as a tool of analysis which differs from the current one which is being guided by Cognitive Grammar and Construction Grammar approaches.

Dorst (2010) carried out an integrated three-dimensional approach to analyzing metaphor in authentic discourse. Dorst’s argument adopted a three-dimensional approach to metaphor in discourse that includes metaphor in language, metaphor in thought and metaphor in communication as three independent levels of analysis. Studying metaphor in communication as an independent level of analysis allows researchers to explain why and how the same linguistic forms and conceptual

structures of metaphor can sometimes be used deliberately to achieve a particular rhetoric goal rather than being a general tool in language and thought. The question of whether metaphorical structures are used deliberately or not in communication is likely to affect how these metaphorical constructions are cognitively represented during comprehension, that is, whether they are also construed as metaphors.

The study by Dorst revealed new insights into the patterns of linguistic metaphor in fiction and has provided quantitative evidence that either confirmed or refuted a number of claims that are occasionally made about literary metaphor. Since this study was comparative and was meant to check on the regularity or occurrence of metaphors in language, thought and communication, it differs from the current study in that it analyses metaphorical constructions by giving an insight into the patterns of grammatical forms/structures used in Kiswahili metaphor. Grammatical structures in this study as used metaphorically are investigated in order to identify which lexical gaps are filled by them in communication.

In his work, Scacco (2009) illustrated the metaphorical reframing of the role of the US government, by President Obama, to improve on the weaknesses/gaps in the health, stability and direction of the economy. The research was guided by the Charteris-Black's Critical Analytic Approach in order to examine Barack Obama's eight major presidential addresses during his 'honeymoon period'. The key procedure geared to revealing covert or unconscious intentions via the interconnections of rival metaphors. The study realised three common metaphorical constructions in its data: embodiment/health, foundation/building, and journey/travelling metaphors. These realised the three basic cognitive metaphors Obama makes relevant to the economy: an unhealthy individual, an unsteady construction, and a demanding expedition. In this mapping process, through the use of linguistic targets, the president distinguishes

the crisis, explains his policy initiatives, and describes the recession's duration. This study benefits from the current study as they both utilize the Conceptual Metaphor Theory in analyzing metaphors.

Kobia (2008) carried out a study on Ololuyia metaphors within discourse analysis specifically within Critical Discourse Analysis. In this study, he observes that out of the two domains of metaphor: source domain and target domain, Ololuyia speakers use metaphors when discussing issues related to HIV/AIDS because sex is a topic categorised as a taboo in most African communities. Also, the speakers choose to use metaphors because they lack literal words. This helps them to analyse myths and reveal the reality in an appropriate way thus protecting the face of the interlocutors in that speech community. Kobia explains that utterances made by people in their daily communication may be referred to as voice, that is, the way in which people succeed to make themselves understand or fail to do so. The study uncovered and explored the perceived origin, spread, signs and ways of dealing with the HIV/AIDS pandemic. Use of metaphors in communication plays important roles including those of informing, cautioning, persuasion, justification, comprehension, and even threatening. The production, construction and deconstruction of the metaphors is deeply rooted in the socio-cultural lifestyle of the Ololuyia speakers. The study took a sociolinguistic approach in interrogating the use of metaphors in relation to HIV/AIDS.

Sullivan's (2007) research on Construction Grammar account of metaphorical language focused on the role of grammatical constructions in metaphorical language. She analysed metaphorical phrases by arguing that words in particular constructional slots represent the metaphor's target domain thus carrying non-metaphorical meaning. Her study shows how linguistic metaphor is used on certain patterns of constructional

meaning that have already been identified and studied in non-metaphorical language, such as bright light to investigate the construction bright student. She further explains that recognition of the shared semantic structures and comparison of their roles in metaphorical and non-metaphorical constructions make it possible to apply findings from Frame Semantics, Cognitive Grammar, and Construction Grammar to understand how conceptual metaphor surfaces in language. Sullivan extends her study to the demonstration that her analysis could be applied to Finnish constructions other than English. Her study set the pace in the analysis of metaphorical constructions in her case in both English and Finnish. The study assumes the contribution of CMT, an approach that the current study embraces. The two studies employ both CxG and CG in the analysis of data. This study however focuses on Kiswahili metaphorical constructions from selected Kiswahili literary plays since they are considered conversational and a true reflection of spoken language as proposed in CxG.

Machakavya (2006) did a comparative analysis of conceptual metaphors in English and Shona. His main aim was to compare the metaphorical expressions in English and Shona in the same domains in order to establish to what extent they resemble and how much they differ in their grammatical structure and in their use by the language speakers. He also aimed at establishing the contributing factors to these similarities and differences between these two languages which are structurally different. He examined the reasons for the similarities in terms of particular underlying conceptual metaphors, that is, embodiment and ecological motivations. The study was guided by the Conceptual Metaphor Theory (Lakoff and Johnson, 1980) as a tool of analysis in pinpointing at the relation between the source domain and target domain, the direction of mapping between the source domain and target domain, and the issue of universality and culture specificity of conceptual metaphor. The tenets of CMT as used by Machakavya are relevant in the current study as they are used in determining

which grammatical structures in metaphors are employed to convey the conceptual structure of metaphor. The direction of mapping between the source domain and the target domain is also interrogated. However, the current study distances itself from the earlier one in that it is not comparative and therefore investigates grammatical structures in Kiswahili metaphorical constructions. This study benefits from the sentiments that are as a result of the claim that metaphor is pervasive in everyday language (Lakoff and Johnson, 1980) and has implications on the teaching of language. This makes it necessary to study the relationship between metaphor and grammar.

Another study carried out by Shelestiuk (2006) presented a systematized view on the contemporary conceptualisation of metaphor importance and structure. In this study, a review of metaphor and a discussion on cognate ‘a similarity-based phenomenon in natural language was also done. Further, a variety of metaphors were analysed according to their classifications, semantic, structural, and functions which were specified and reviewed. Shelestiuk also sought to present a systematized outlook of the contemporary conceptualisation of metaphor and list cognate ‘similarity-based’ phenomena in speaking. The different views on metaphor as having a three-and two-component structure are reconciled in the study through the analysis of different kinds of metaphorical constructions. The classification of metaphors set up by Schlestuk relate to metaphors in the current study in the analysis of Kiswahili metaphorical structures among other unclassified structures.

Other researchers who carried out studies on metaphors include: Melissa (2001) who did a poetic study of the Qumran text 4Q184 and identified the poems subject, the Seductress as a prostitute or a symbol of enemies to the Essences. Elements from proverbs pervade descriptions of her body, her home and her *modi operandi*. This is a

creative work based study on femininity and metaphors in the poem, drawn from proverbs.

Koller (2003) focused on metaphor clusters in the business media discourse raised by the perceived dominance of the 'War' metaphor. In the research, the exceptionality of the War metaphor is based on the idea that, its source domain is not uniform and comprises of a blend of both physical violence and military strategy. Though the study was on metaphors, it deviates from the current as a result of the corpus used; the business discourse and the theoretical framework, the Social Cognition Approach.

Further, Al Jamah (2007) conducted a study whose aim was to compare and contrast the usage and conceptualisation of English and Arabic metaphors. The study attempted to show how similar and different Arabic secondary learners of English behave when asked to answer or interpret metaphor in both their native and acquired languages. The study used different methods based on classroom learning which is different from the current study. The study is also cross-cultural while the current study is not. Also it has used the business domain and the current one is on literary domain. However both studies are on metaphors.

The study carried out by Moreno (2008) analysed Hugo Chavez's political discourse conceptualizing nation, revolution, and opposition. In this work he analysed Hugo's choice of metaphors in the construction and legitimization of the Bolivarian Revolution. In the study, Moreno argued that in every official discourse of inclusion, Chavez's selection of metaphors plays a major role in the construction of a distinguishing discourse of exclusion where political opponents are construed as enemies of the nation. The study was on a political discourse. From the studies reviewed above, it is notable that they reveal gaps in Kiswahili language especially on

CMT and how Kiswahili grammatical structures construct metaphor.

1.7.3 Theoretical Literature on Conceptual Metaphor Theory

This section outlines trends of Conceptual Metaphor Theory (CMT) since its proposal by Lakoff and Johnson in 1980 in order to show its relevance in the analysis of how meaning is manifested in Kiswahili metaphorical constructions. After more than twenty years of research, investigations into the theory have realized empirical evidence for the conceptual metaphor within cognitive sciences. Initially, the theory had two primary sources of evidence which it claims to be universalistic; polysemy generalization and inference generalizations. Other scholars have now included extensions to poetic and novel cases (Lakoff and Turner 1989), psychological research (Gibbs 1994), gesture studies (McNeill 1992), historical semantic change research (Sweetser 1990), discourse analysis (Narayan 1997), and language acquisition (Johnson 1993). The mentioned scholars are from diverse disciplines and not just inclusive of data from linguistic forms and inferences. This is evidence that metaphor is a conceptual entity in the mind and a symbolic expression used in communication (Lakoff and Johnson 2003:249).

According to Lakoff and Johnson the theory of metaphor has developed and has been studied in depth. Researches undertaken have given a clear picture of how metaphor structures the human mind. At first the idea was that conceptual metaphors were grounded on bodily experience. Later in the 1980s studies by Lakoff and Kovesces explained that most metaphors were evident or common across languages and cultures, for example metaphors for anger. By early 1990s, analysts discovered the 'deep analysis' level of metaphor. What the analysts discovered was remarkable because it challenged the widespread view that there is a single case of causation with a single causal logic used in structuring the world. Causation is understood as the

forced motion into a new location, for example in the metaphor *Kenya imepiga hatua katika vita dhidi ya ufitadi* (Kenya has made a step forward in the fight against corruption) where the VP *imepiga hatua* (it has made a step) manifest the metaphor and is the causal logic in understanding the sentence.

Lakoff and Johnson (1999) further analysis on metaphor revealed that peoples' understanding of morality arises through conceptual metaphor. Instances of statements on well-being such as 'people are better off in general if they are not weak' result from metaphors such as 'morality as strength and immorality as weakness'. The deep analysis of morality has crucial implications on studies related to politics. Further developments on CMT are seen in the works of Lakoff and Johnson (2003) where they made revision on the division of metaphor which they had classified as orientational, ontological and structural. They made that correction by emphasizing that all metaphors are structural (as used in the current study); they map structures to structures, they are all ontological; they create target domain entities, and that they are all orientational; they map orientational image schemas.

After a revisit on some metaphors they had described earlier, Lakoff and Johnson (2003) realized that analysis of some primary metaphors like the 'Argument is War' was incomplete. This realization came as a result of studies on language acquisition (Johnson 1999) where it was observed that most people learn about argument before they learn about war. A metaphor that would best suit that level of language acquisition is 'Argument is a Struggle' since struggle is what people would go through first before they start engaging in more violent struggles like battles and wars. The metaphor Argument is War will then be extended through that knowledge.

1.7.3.1 Studies on Conceptual Metaphor Theory (CMT)

This section highlights general issues on Conceptual Metaphor Theory (CMT) as raised by Lakoff and Johnson (1980, 2003) in their seminal work. Conceptual Metaphor Theory, also called Cognitive Metaphor Theory (CMT), was expanded within the discipline of Cognitive Linguistics. The theory received its prominence at the publication of *Metaphors We Live By*, (Lakoff and Johnson, 1980). Conceptual Metaphor Theory has since then been developed. Conceptual Metaphor Theory has a basic principal which states that metaphor operates at the cognitive level, that is, at the level of the human mind.

Metaphors show the relationship between two cognitive domains the ‘source’ domain and the ‘target’ domain. The source domain has a set of literal elements, attributes, processes and connections, connected semantically and obviously kept together in the mind. These are experienced in language via words and expressions which are related and organized in sets defined by linguists as ‘lexical sets’ or ‘lexical fields’. The ‘target’ domain is the abstract domain, and it acquires its form from the source domain, through mapping of the metaphorical link, or ‘conceptual metaphor’. Target domains have connections between entities, attributes and processes which reflect those reflected in the source domain. At language level, entities, attributes and processes in the target domain are presented through words and constructions from the source domain called metaphorical constructions which are distinct from conceptual metaphors. CMT was intended to account for thought or concepts in the mind rather than accounting for language use which is an important phenomenon. In spite of that, systems on how words are used give key evidence on the theory.

Since the inception of CMT (Lakoff and Johnson 1980) researchers in diverse fields have applied the theory in a variety of studies. These fields include literary studies,

legal studies, linguistics, and the philosophy of science where they have identified conceptual metaphors in Poetry, Law, Politics, Psychology, Physics, Computer Science, Mathematics, and Philosophy. These new findings have revealed that metaphor structures how people think and also how thoughts are programmed across these disciplines in achieving a common line of thought.

Lakoff and Turner (1989) demonstrated that in literary work, more so in poetry, there are extensions and special cases of stable conventional conceptual metaphors used in everyday thought and language. The poets' metaphorical innovations are shown to carry not only new creation of metaphorical thoughts but assemble already existing forms of metaphorical thoughts to come up with new extensions of old metaphorical mappings. They also showed that conventional metaphor is commonly used in proverbs (Lakoff and Johnson 2003:268). The metaphorical foundation of the moral perspectives of literature was also discussed in studies on metaphor and morality by Johnson (1993), Lakoff (1996), and Lakoff and Johnson (1999).

CMT has also been applied in Politics, Law and Social issues. Legal theorist Winter (2001) has applied CMT in law review articles and published them in a book *A Clearing in the Forest* (2001) where he has presented the central role of metaphor in legal reasoning. As Winter showed, it is common for the Supreme Court to use metaphor to refer to decisions made in the past through the use of metaphors such as 'Corporation as a Person' and 'Real Property as Bundles of Light'. Such revelations justify that metaphor is a powerful legal tool that affects peoples' social lives throughout. Lakoff and Johnson (1999) made a significant analysis of the metaphorical structure of the use of 'rational actor model' in Economics and Politics by investigating what is hidden in that model. In 1996, Lakoff analysed the political

perspective of conservatives and progressives in America. He dwelt on issues of abortion, gun control, the death penalty, taxation, social programs, the environment, and the art. He realised that these factors are embedded on metaphors for morality authored in the family-morality-politics connections, an idea supported by conservatives.

Gibbs (1994) took the lead in studies on metaphor analysis in cognitive and clinical psychology. Information on studies on metaphor theory rules against the idea that concepts are all literal and disembodied. These studies have helped people to know about their unconscious metaphor systems by revealing how they affect their lives and how other metaphors make sense in their lives for example in marriage and love.

Mathematics had for sometime assumed the role of metaphors in its discipline. Lakoff and Nunez (2000) have demonstrated that Mathematics is metaphorical. For example points in a number line represent numbers, thus the metaphor 'Numbers are Points'. They delivered an extensive study of the metaphorical structure of mathematics in all areas. Their study revealed that embodiment is a universal feature in Mathematics— as it is in humanities - since Mathematics is constructed by human beings with human brains living in our physical world.

In Cognitive Linguistics, CMT is at the heart of its analysis because the theory seeks to provide elaborate foundations for conceptual systems and language in the general study of the brain and the mind. Cognitive Linguistics benefits and also integrates outcomes of studies in other disciplines such as Cognitive Psychology and Developmental Psychology. This results into the formation of unified symbols that are used to explain many aspects of discourse. Researchers in Cognitive Linguistics

include Talmy (2000), Lakoff (1987), Fauconnier (1985), Langacker (1987 and 1991), and Goldberg (1995).

Schmitt (2005) wrote a paper outlining Lakoff and Johnson's (1980) theory of metaphor which has not developed a workable system for a qualitative research. The paper described the tenets of that approach and puts forward a procedure for the reconstruction of metaphorical concepts. It thus based its analysis on reviewing the theory rather than a research based study. The study lays a basis on the analysis of metaphors from which the current study benefits.

To conclude, it is evident that CMT has made much progress since its inception in the 1980 to date. The following key ideas about the theory are elaborated further in the theoretical framework section.

- a. Metaphors are fundamentally conceptual in nature; metaphorical language is secondary;
- b. Conceptual metaphors are grounded in everyday experience;
- c. Abstract thought is largely, though not entirely, metaphorical;
- d. Metaphorical thought is unavoidable, ubiquitous, and mostly unconscious;
- e. Abstract concepts have a literal meaning but are extended by metaphors, often by many mutually inconsistent metaphors;
- f. Abstract concepts are not complete without metaphors. For example, love is not love without metaphors of magic, attraction, madness, union, nurturance, and so on;
- g. Language users' conceptual systems are not consistent throughout, since the metaphors used to reason about concepts may keep varying;
- h. People live their lives on the basis of inferences they derive through metaphor.

1.7.4 Literature on Construction Grammar Approach

Construction Grammar proposed by Goldberg (1995) has guided a variety of studies since its inception. This section takes a review on some of these studies and how researchers have utilised the tenets of the theory in their analysis.

Barðdal (1999) explored the case in Icelandic using the Construction Grammar Approach. The researcher did a summary of the approach, circumstances surrounding it, its primary assumption, methods and objectives of the study. The study realised that Construction Grammar is a theory more focused on syntax in Cognitive Linguistics, which had originally been developed to account for idioms and their unique features. This approach was later used in the study of syntax and what language users' know. This study greatly contributes to the current study as it gives the background information on Construction Grammar whose background is in Cognitive Linguistics and Lexical Semantics. Although the study specifically studied idioms, it shall be resourceful in the analysis of grammatical structures in metaphorical constructions.

Goldberg (2003) wrote a paper in support of her work of 1995, which expounds more on the new theoretical approach to language on constructions which constitutes a conventional unit pairing of form and meaning. In that paper, she noted that constructionist approaches target is to explain language in its entirety. It is also mentioned that Construction Grammar researchers lay an argument based on the fact that in language unusual constructions shed light on more general issues which make a complete account of language requirements. This paper will benefit the current study as it sheds more light on the fundamental tenets of Construction Grammar

Approach and how they are utilized to examine particular areas of grammar, one of the tools of analysis in this study.

In their article, Kohonen, Virpioja, and Lagus (2009) presented a starting-point for grammar inference that stems from constructionist theories of language, and that provides an alternative to the currently pervasive Chomskyan tradition. They convincingly argued how such a constructionist approach for inferring grammatical knowledge might be both applicable to various Natural Language Processing (NLP) problems and justified from a psycholinguistic modeling point of view. Moreover, they discussed some work in both morphology discovery and the discovery of a construction inventory that can be considered as examples of that approach. They concluded that while the outlined problem itself appears to be fruitful, the development of efficient learning strategies and evaluation methods on the sentence level is at that point only in its infancy.

In a more focused way, Diessel (2013) carried out a survey on construction-based study on how people and children learn first language. His argument highlighted that the grammatical development of any language starts with the gradual acquiring of lexical categories in language by children which later develop into a more elaborate system of communication. This language growth is guided by the general learning strategies such as comparison and categorization which are not restricted to acquiring a language. The study realised that what is finally learnt by children is an interconnection of constructions which is grounded in their linguistic experience. This study and the current one relate because they both use Construction Grammar in their analysis.

The mentioned studies on construction grammar benefit this study as they give an insight on how constructions affect our daily communication and in this study how

they are used in conveying the conceptual structure of Kiswahili metaphorical constructions.

1.8 Theoretical Framework

In this section the theoretical framework of Conceptual Metaphor Theory, Cognitive Grammar, and Construction Grammar are outlined and discussed. These theories have been selected as we find them suitable in achieving the set objectives.

1.8.1 Conceptual Metaphor Theory (CMT)

Conceptual Metaphor Theory (CMT) was first introduced by Lakoff and Johnson in 1980. It has been highly influential within Cognitive Linguistics whose aim is to explain cognitive systems and language as they occur in the general study of the brain and the mind. The field of Conceptual Metaphor Theory (CMT) has its reference on Cognitive Psychology, Cognitive Neuroscience, and Developmental Psychology. Cognitive Linguistics aims at bringing together these disciplines in order to explain various language structures which include syntax, semantics, and discourse. This section summarizes and gives some of the basic elements of CMT relevant to this study.

1.8.1.1 The Conceptual Nature of Metaphor

This principle indicates that metaphor is not simply based on language alone but shows embedded relationships between conceptual systems in the brain. These conceptual systems are referred to as domains or frames. For example in Generative grammar the sentence structure and hierarchy was paired together as domain in expressions like Sentence Structure is a Hierarchy (Evans & Green 2006: 303). Out of this underlying pairing, a number of terminologies that show hierarchical correspondences of terms like *govern*, *control*, and *bind* were developed. In the

display of the structure other words reflecting the hierarchy domain emerged like a sentence can be represented by tree diagrams where the sentence dominates the phrases and where phrases dominate words.

1.8.1.2 Metaphors are Unidirectional in Nature

Conceptual Metaphor Theory contends that conceptual metaphorical constructions are unidirectional, that is mapping of structures is from the source domain to the target domain and not vice versa. For instance, in the conceptualization of the entity Promises in terms of Debts language users may not conventionally structure Debts in terms of Promises. This shows that the terms target and source display the unidirectional state of mapping that is evident in cases where two distinct metaphorical constructions share the same domain. For instance, language users' may take the two metaphors: *Ahadi ni Deni* (A Promise is a Debt), and *Deni ni Ahadi* (A Debt is a Promise). Despite the fact that the two metaphorical constructions seem to be a reflection of one another, a closer analysis shows that each metaphorical construction involves different mappings. In the 'Promise is a Debt' metaphor, all the attributes of a 'promise' are mapped on 'debts' such as use of words, signing an agreement, involving two people, etc. In the statement a 'Debt is a Promise' metaphorical construction, the encyclopaedic entries of *Deni* (debt) are mapped on to *Ahadi* (promise). This explains why each metaphorical construction is different from the other even if they share similar grammatical structures. The unique characteristics of each metaphorical construction are dependent on distinct source domains in the mapping process.

1.8.1.3 Pattern on the Motivation for Source and Target Domain

On the motivation to the patterns of which conceptual domains habitually play the role of source domains and which function as target domains, it is clear that target domains are abstract, diffuse and are clearly delineated; they seek for mapping from the source domain, which is a concrete basis for the metaphorical conceptualization. This is supported by the intuition that target concepts are taken to be concepts of ‘higher-order’, that is, they are mapped from the source domain, and are grounded in more basic embodied experiences. These concepts are associated with more complex and abstract experiential knowledge structures. For instance, when language users’ conceptualize the domain of Time in terms of Space and that one of Motion through Space through the metaphor ‘Space is Time’, the following construction is used:

- a. The long rains are coming soon.

The above construction arises from the correlation in experience between Time and Space. Time is the source domain while Space is the target domain. The relationship between the time ‘now’ and the time ‘soon’ is given metaphorically in terms of Time (coming). Space is the subject matter of the sentence and Time is not, it is only the conceptual source. Time in this construction is represented by the syntactic structure ‘coming’.

1.8.1.4 Metaphorical Entailments on Conceptual Metaphors

Conceptual metaphors give access to more and quite elaborate knowledge because aspects of the source domain that are not clearly defined can be inferred. Through this, metaphorical mappings carry entailments and resourceful inferences. For example, entailments which language users’ use to relate the metaphorical construction ‘An Argument is a Journey’ (Lakoff and Johnson 1980: 89) are generated from a Kiswahili metaphorical construction such as:

- a. *Mjadala huu utatuchukua muda.*
(This discussion will take us a while.)

In the metaphorical construction, the ‘Participants’ in *mjadala* (discussion) are considered as the ‘Travellers’, *mjadala* (discussion) which is the task being carried out and corresponds to a ‘Journey’, while the process through which the discussion takes is the ‘Route’ taken by the Participants informed by the construction *utatuchukua muda* (it will take us a while). In this metaphorical construction, the source domain is the ‘Journey’ and the target domain is the ‘Argument’. The relationship between the source domain and the target domain result to the entailment that the action of *utatuchukua* (it will take us) can also take place in the target domain ‘Argument’. Therefore, the encyclopaedic entries in the source domain can be inferred as appearing to be similar to those in the target domain.

1.8.1.5. Existence of Metaphor Systems

Conceptual metaphors relate with other conceptual metaphors which result in relatively complex metaphor systems through generalizations. These systems make up a collection of more elaborate symbolic mappings that model a range of other more specific metaphors like ‘Life is a Journey’ (Lakoff and Johnson, 1980). In Lakoff (1993) a type of metaphor system referred to as ‘Event Structure Metaphor’ is provided which is explained as a series of metaphors that interact in the interpretation of constructions. For instance, the event structure metaphor ‘Life is a Journey’ gives other metaphors that make it up, like ‘A Journey is a Step’ in the construction *He got a head start* in life, and the metaphor ‘Means are Paths’ in the construction *He followed an unconventional course* during his life.

From the metaphor ‘Life is Journey’, the target domain is Life, while the source domain is Journey. The Events that comprise the metaphor are events that take place

in life, while the Purposes are life's expectations. The metaphor 'Life is a Journey', results into a highly complex metaphor which is a representation of a composition of mappings which are drawn from a range of related coherent metaphors. Each of these metaphors has drawn structures from specific metaphors within the event structure complex.

1.8.1.6. Metaphors and Image Schemas

The tenet explains that image schemas are structured as source domains for metaphorical mapping, (Lakoff and Johnson, 1980, in Evans and Green 2006:301-305) that is, they are the knowledge structures which are sourced directly from language users' pre-conceptual embodied experience. These knowledge structures carry meaning at the cognitive level mainly because they derive from the embodied experience, which directly carries meaning. For instance, in the metaphor 'Events are Moving Objects', the image-schematic concepts Objects, models the abstract concept Events. Conceptual Metaphor Theory states that abstract concepts in this case Events can partly be related back to image schemas in the source domain.

1.8.1.7. Invariance Principle and Image Schemas

The Invariance Principle maintains that metaphors are built on image schemas in the source domain, which have interconnected inheritance relations, and which in return result to more abstract and specific metaphorical constructions like 'Love is a Journey'. With this principle limitations which overrule mapping across domain in CMT are captured. These are; the specific source domains which can serve a particular target domain in the conceptualization of a specific metaphorical construction, and choice of metaphorical entailments that are expected to apply to a specific target domain. Through the Invariance Principle, there is the preservation of

the conceptual structure associated with the source domain in a metaphorical cross-domain mapping, or the conceptual structure may remain invariant. Irrespective of this, it is stipulated that the structures mapped from the source domain must remain consistent with the conceptual structure of the target domain. That is, there are rules that govern what source domain can serve particular target domains. For example, *kifo* (death) has the encyclopaedic entries of destroying, causing pain, denying, loss, etc. They however cannot be conceptualized in terms of teaching, dancing, or celebrating. This is as a result of the restrictions put forth by the Invariance Principle.

1.8.1.8 Hiding and Highlighting in Metaphors

In the interpretation of metaphorical constructions, the mapping of encyclopaedic entries from the source domain to the target domain allows the highlighting of certain elements of the target domain and at the same time concealing other elements. For instance, in the evocation of the metaphor ‘Argument is War’, the adversarial nature of an argument is highlighted showing that in an argument there is an orderly and organized development of a specific topic which show the attributes highlighted while hiding attributes such as the battle field and the items in a war, for instance in the metaphorical construction, *He won the argument*. On the other hand, the metaphorical construction ‘An Argument is a Journey’ highlights the progression and organization of aspects about an argument and at the same time conceals the confrontational elements like in the example, *we have covered a lot of ground*. From these examples, it is clear that metaphorical constructions can give perspective to a concept or conceptual domain.

In conclusion, the basic views of the Conceptual Metaphor Theory are: metaphor, as a phenomenon, does not just involve language but also thinking and reasoning which

result in conceptual mapping of structures between two domains A and B, and metaphor is systematic in that different metaphorical concepts are in a coherent network which underlines both the language users' speaking and thinking.

1.8.2. Cognitive Grammar and Construction Grammar Approaches

Cognitive Grammar (Langacker, 1987) and Construction Grammar (Goldberg, 1995) are the models employed as tools of analysis in this study. These two models have their basis in Cognitive Linguistics. Construction Grammar has undergone revision and is also referred to as Cognitive Construction Grammar since the time *Constructions at Work* (Goldberg, 2006) was published. The insights of Cognitive Grammar and Construction Grammar are integrated in this study.

On the onset, Cognitive Grammar is rooted on the cognitive and embodied experience of language by looking at how the grammatical subsystems encode concepts which relate to domains of entities like space, time, and force-dynamics and also on how grammar encodes conceptual phenomena such as attention and perspective (Evans and Green, 2006: 533). Cognitive grammar lays emphasis on simplex or minimal units of grammar like morphs or complex ones like morphologically complex words as opposed to complex semantic and phonological ones, which Langacker calls constructions. Cognitive Grammar lays emphasis on the semantic association between the component sections of a complex structure rather than on the structure building (Evans and Green, 2006:581). Langacker organizes grammatical units from the most basic; words (and their morphs) and phrases to larger units; clauses and sentences.

Several concepts of Langacker's Cognitive Grammar adapted in this study include conceptual autonomy and conceptual dependence, elaboration, trajector, landmark,

and profile-base relation. The theory explains the profile as the substructure that is designated by a given construction while a base concept is needed to make the profile meaningful. The base-profile relation are also understood in terms of trajector (TR) and landmark (LM) which consist of a relation between two things which are relevant in the understanding of a profiled relation. The TR is the substructure in the focus while the LM is the profile against which the TR is understood. For example we understand the profile *Wednesday* in relation to the base *week*. The meaning of *week* makes the meaning of *Monday* to have sense.

In a nut-shell, Cognitive Grammar analysis constructions and head-dependent relations from the valence point of view by utilizing the idea of conceptual autonomy and conceptual dependency. This accounts for the valence not only at the clause level but also at the phrase and word level. The theory also accounts for constructional agreement and the difference that is there between complements and modifiers at the level of the clause. In this study Cognitive Grammar accounts also for the clause and semantic characterization of grammatical functions, and passive constructions in order to determine their application on Kiswahili metaphorical constructions.

Further, Construction Grammar's theoretical basis were developed and outlined in detail by Goldberg (1995) where she argued that sentence meaning was determined not only by the verb and its arguments, but also by the construction in which the meaning occurs. Ramonda (2014) quotes Goldberg saying:

Languages are expected to draw on a finite set of possible event types, such as that of someone causing something, someone experiencing something, something moving, something being in a state, someone possessing something, something causing a change of state or location, something undergoing a change of state or location, and something having an effect on someone (Goldberg, 1995: 39).

Construction Grammar is rooted in Cognitive Linguistics and Lexical Semantics, and more implicitly in the studies by Lakoff (1993), Langacker (1987), Fillmore et al. (1988), Goldberg (1995), Michaelis (1998), Kay and Fillmore (1999), Croft (2001), among others, as cited in Barddal (2001: 22). Construction Grammar is an approach used to study language and grammar by explaining how language might be represented within the human brain. Its aim is to give a clear picture of the psycholinguistic reality of language. Constructionist theories mostly share the following points:

Firstly, there exist no different levels of language, such as morphology, syntax, semantics or pragmatics. Rather, all phenomena are described using form-meaning pairs, and these are called constructions. The form component can be, for example, a morph (*anti-*, *-ing*) in English or *pig-a* (beat), *chez-e-a* (beat for), in Kiswahili, a word, (*ng'ombe*/cow, *maarifa*/knowledge), or a metaphor (*'Usikubali kuutilia ugonjwa wa ufisadi mbolea'*/Do not accept to put to the disease of corruption manure/Do not accept to make the disease of corruption thrive). The meaning component includes both semantic and discourse function. The theories state that every regularity in language is expressed using a single framework, namely constructions.

Similarly, there is no special emphasis on syntax. Moreover, because syntax is described using form-meaning pairs, syntax is not represented independently of semantics, in contrast to what is postulated in the Chomskyan Generative Grammar. Secondly, no special cognitive modules for grammar are explained, but constructions are considered to be learned using general cognitive mechanisms. Thirdly, all knowledge a speaker possesses of a language is encoded in the construction lexicon of

his or her language. The construction lexicon is a network of constructions, describing both the form and meaning pairs of each construction, and the relationship between the constructions.

Goldberg's Construction Grammar (1995) considers all linguistic structures as constructions so far as a part of their form or function cannot be predicted to be part of its component part or a part of a construction that already exists; it is not derivable. This definition defines a minimal set of constructions a speaker must know in order to be able to understand language. Other construction models declare that systems of language are stored as long as they appear in a frequency that is sufficient. It may seem interesting to include constructions that are not, strictly speaking, needed. However, there is evidence, that humans do that in some cases. In psycholinguistics, an active topic of research, inflected word forms are stored as complete forms or in terms of their constituent segments. When language users reach an agreement on the form-meaning pairing, then it becomes a convention of a specific speech community through conventionalization. In Construction Grammar unlike the way it is in Generative Grammar, there are predefined pairs of grammatical categories. In spite of this rule, Construction Grammar assumes the state of grammatical elements and the overall organization of the system of grammar.

To conclude, there are two assumptions of Construction Grammar: the assumption that syntactic structures are schematic elements of a combination of form and meaning, (Goldberg 1995: 4) and the assumption that constructions are related to one another through complex interconnections of symbolic expressions. Construction grammar and Cognitive Grammar in this study are used to account for identification

of metaphorical expressions in Kiswahili and on the investigation of how grammatical constructions in Kiswahili are used to convey the conceptual structure of metaphors respectively.

1.9. Research Methodology

This section describes the methodology the study uses in the analysis of Kiswahili grammatical structures in the construction of metaphor.

1.9.1 Research Design

The research employed a qualitative approach that largely used descriptive and analytical approaches. Text analysis applied in this study is made up of four steps: identification, description, analysis, and discussion of metaphorical constructions. In the identification stage, the researcher read and identified the metaphorical constructions present in the texts selected and then determined whether the constructions show relationship between a literal source domain and a metaphorical target domain. The metaphorical constructions were then listed down to form the corpus of the study. The constructions were authenticated through description as metaphorical constructions through the researcher's intuitive knowledge and also through secondary sources that have a rich and reliable knowledge on metaphorical constructions. Analysis and discussion of the metaphors followed thereafter.

1.9.2. Target Population

The target population for the study was Kiswahili literary plays because the metaphors there in are more contextualized and conversational in nature. The plays have been sourced largely from Kenya. use of plays is argued to be a reflection of daily language usage as proposed by Construction Grammar theorists (Langacker, Fillmore, Kay, Lakoff and other followers of the Berkeley tradition Fillmore, Kay and

O'Connor 1988, Kay and Fillmore 1999, Langacker 1987, 1988, 1991, Lakoff 1987, Goldberg 1995, Michaelis 1998, etc.). Cognitive Grammar and Construction Grammar prefer to use real language examples rather than invented sentences sourced from the speaker's intuition, use of Kiswahili grammatical constructions as used in literary texts and as used in day to day communication are used.

1.9.3. Sampling Procedure and Sample Size

The study is basically a library based research. Data for analysis has been sourced, specifically from four selected Kiswahili literary plays; Mazrui (1981, 2003), wa Mberia (2004, 2008), wa Mberia (1997, 2011), and Arege (2009) through the preferred sampling technique. Sampling in qualitative research and in its broadest sense is the selection of specific data sources from which data are collected to address the research objectives (Gentles et al 2015: 1776). A multi-stage purposive sampling of the four Kiswahili literary plays was employed as the plays contain actual language examples which are conversational in nature. Purposive/Purposeful sampling is defined by Yin (2011:311) cited in Gentles et al (2015: 1778), as "The selection of participants or sources of data to be used in a study, based on their anticipated richness and relevance of information in relation to the study's research questions". Although all types of sampling are done with some purpose in mind, in this study purposive sampling involves selecting heterogeneous Kiswahili literary plays throughout a possible range of different years of publication. The purpose of the sampled Kiswahili plays, from a range of Kiswahili literary texts: the poem, the novel, and the short story, is to achieve representativeness across many other publications of Kiswahili literary plays by different authors within the same period.

The sample was narrowed down to only four plays written by Kenyan writers. Of the three authors sampled, A. Mazrui is a native of the Kenyan Coast while K. Mberia and T. Arege are from the interior of Kenya. Of interest also were the thematic issues raised in the plays. A. Mazrui in *kilio cha Haki* lays emphasis on colonial and cultural discrimination and oppression where he uses the main character, Lanina to show how women could be used as tools of fighting for the discriminated and oppressed. Worth noting also is how K. Mberia in *Natala* and *Maua kwenye Jua la Asubuhi* portrays women and their role in fighting for their rights on land ownership and against wife inheritance and of the youth in stepping in to arbitrate for peace where tribal hatred has taken root causing death and destruction of property respectively. Further, T. Arege in *Kijiba cha Moyo* brings to attention issues affecting most African countries in the post-colonial era. He gives prominence to how the developed countries have dominated the developing countries economically to an extent of lack of self awareness by the developing countries. Another consideration on the sampling procedure was how T. Arege has his authorship immersed in the coastal setting while those of A. Mazrui and K. Mberia have a rural and interior setting.

1.9.4. Data Collection Method

Upon selection and reading of the selected literary plays, representative metaphorical constructions/expressions were then selected and listed down on the basis of their relevance to the key issues addressed by the research questions. The list of the metaphorical constructions was considered as an appendix in the study. The metaphorical constructions selected for analysis were translated from the Kiswahili language to the English language, first into a word-for-word translation and then into semantic translation, two ways of translation proposed by Mwansoko (1996:23, 25) in order to facilitate data analysis and interpretation. In recognition to the CMT concern

in addressing cultural orientation and embodied experiences, the researcher sourced further information on the interpretation of the metaphorical constructions through secondary sources that have a rich and reliable knowledge on metaphorical constructions. The study also utilized library research which involved reading literature on CMT, CG, and CxG which formed the theoretical foundations of this study. The researcher further identified and classified the metaphorical constructions and then made a grammatical analysis of the metaphors in order to classify them as transitive, ditransitive, metonymical, copula constructions, clauses, phrases and sentences, among other categories. The framework of Cognitive Grammar (Langacker, 1987), and Construction Grammar (Goldberg, 1995) are used to guide this identification and classification of metaphors.

1.9.5. Data Analysis

After the identification and classification of metaphors as the unit of analysis from the four selected literary texts, the grammatical constructions that build metaphor in Kiswahili are analysed guided by the three theories; CMT (Lakoff and Johnson: 1980), Cognitive Grammar (Langacker, 1987), and Construction Grammar (Goldberg, 1995). At this stage, grammatical constructions like words, phrases and clauses which build metaphor are considered. They are analysed and classified to show what kind of grammatical constructions are involved in the mapping process. By moving away from conventional metaphors which are in the form of '*X is Y*' where '*X*' and '*Y*' are both nominal constructions, the researcher uses evidence from commonly used conventional linguistic/syntactic constructions to infer the metaphorical relations or the mappings between conceptual domains in the human mind. The concepts of grammar used in the analysis are transitive, ditransitive, and intransitive (Goldberg, 1995) and elaboration, landmark, trajector, dependency and autonomy (Langacker,

1991). The mapping processes and identification of constructions which manifest source domain and target domain as used in CMT are established and discussed in order to make conclusions on how constructions in Kiswahili metaphors interact in communicating metaphorical language and the extent to which they are used to express the cultural context of language users.

The last stage consists of an explanation of the research findings, drawing the conclusion on the study, and making recommendations for further research.

CHAPTER TWO

**THEORETICAL BACKGROUND TO THE ANALYSIS OF
KISWAHILI CONCEPTUAL METAPHORICAL
CONSTRUCTIONS**

2.0 Introduction

This chapter is a background to the study of Kiswahili metaphorical constructions. It examines the earlier views on metaphor according to traditional theorists who saw metaphor as an aesthetic figure of speech used in literary studies. The chapter also discusses the concept of metaphor as a conceptual phenomenon in the view of conceptual metaphor theorists such as Lakoff and Johnson (1980). The chapter draws upon the insights of Conceptual Metaphor Theory (Lakoff and Johnson 1980), Cognitive Grammar Theory (Langacker 1987), and Construction Grammar Theory (Goldberg 1995) in order to account for the Kiswahili metaphorical constructions. The chapter starts by outlining earlier and traditional theorists of metaphor by displaying their arguments about the study of metaphor. Their perception about metaphor attempts to answer the question as to whether metaphor is a rhetorical device and a figure of speech just like metonymy and simile, or it is a conceptual phenomenon that is alive in language.

The chapter also interrogates the construction of conceptual metaphors and the mapping processes involved in the interpretation of metaphorical constructions. Further, the chapter makes an examination of the inadequacies of CMT and how they are resolved through the analytic theories, CG and CxG approaches. In other sections of the chapter, the study explores how construal operations remedy metaphorical interpretation by integrating the Cognitive Linguistics concepts of conceptual

autonomy, conceptual dependence, semantic frames, and semantic domains in the analysis of Kiswahili metaphorical constructions.

2.1 Metaphor as a Rhetorical Device and a Figure of Speech

Metaphor has been an item of study for a considerable length of time, first by traditional theorists such as Aristotle whose view about metaphor is that it is a rhetorical device and a figure of speech used for aesthetic function in literary studies. In later years this view about metaphor has changed and modern theorists claim that metaphor is not just a figure of speech but a powerful cognitive device used to express ideas, following Stallman (1999: 5-7). According to Stallman (1999:10), traditionally, metaphor has been defined by Greek philosophers led by Aristotle in *Poetics* (1457:79) as a rhetorical device which involves the transfer of a word that belongs to another thing by analogy or by comparison. For instance in the Kiswahili metaphor:

1. *Natala ni kito.*
(Natala is jewel)
(Natala is a jewel) (Mberia 2011:45)

where the meaning of the word *kito* (jewel) is transferred or used to mean another thing to which the word *Natala* refers. From this definition, three issues from Aristotelian view are noted; that metaphor operates at the individual word level (choice of the word *kito* (jewel)), that the word is transferred to something else in a particular context (*jewel* is transferred to *Natala*), and that two nominal entities of the metaphor are brought together by similarity (*kito* (jewel) and *Natala*).

Aristotelian's approach (including that of other earlier philosophers) described metaphor as a figure of speech, a matter of style. In this regard, Aristotle also recognized that meaning transfer in metaphor is eminent although he could not

explain what is transferred. Other researchers who supported Aristotle's line of thought about metaphor in their disciplines includes Latin Rhetoricians (Cicero and Quintilian) who saw metaphor as a short form of simile, contracted into one word which is put in a position not belonging to it as if it were in its own place, and if it is recognizable it gives beauty to the work, but if it contains no similarity it is rejected. Included also were the Medieval Theologians (led by St. Thomas Aquinas), and Modern Philosophers who were known to use metaphor outside their circles while presenting their arguments to convince their audience (Stallman 1999:23-32).

Later, there was a philosophical shift about metaphor as a stylistic figure of speech which is evident in the works of I.A. Richards (1936) and Max Black (1955) cited in Stallman 1999:23-25). Richards and Black both construe metaphor as a not just a figure of speech but as a cognitive device that relates two independent domains; the 'vehicle' and 'tenor', according to Richards. These terms are later referred to as 'source' and 'target' domains respectively by Lakoff and Johnson (1980). According to Richards (1936), metaphor is used to carry two thoughts of different things presented by a single word or phrase whose meaning is a resultant of their interaction. Richards uses the technical terms 'tenor' and 'vehicle' (which in CMT are referred to as target and source respectively.) 'Tenor' as the underlying idea is described by the figurative 'vehicle'. However, Richards did not give any illustration to his use of the terms 'tenor' and 'vehicle'. For further clarification Richards line of thought was developed further by Black (1955) who used a simple metaphor such as 'man is a wolf'. From this metaphor, Black explains that the 'tenor' which is represented by the word 'man' is described in terms of the 'vehicle' represented by the word 'wolf'.

From his earlier contribution, in 1955, Max Black presented three views about metaphor; the substitution view, the comparison view, and the interaction view. According to the substitution view, a metaphor or a metaphorical expression is used in the place of literal construction which would have an equivalent meaning. For instance in the Kiswahili metaphor:

2. *Huyu mwanamke ni punda.*
(This woman is donkey.)
(This woman is a donkey.) (Mazrui 2003:66)

the interpretation would be that a woman could be ungrateful, stupid, obstinate, overworked, adored, etc. whose choice is dependent on cultural orientation of the language users. In that case a woman could be understood as either overworked in one community while in another community she could be construed as adored. The function of the metaphor in this case is that of a similarity between woman and the attributes of a donkey; ungrateful, stubborn, obstinate, adored, etc.

Black further uses the comparison view about metaphor by admitting that it is a special case of the substitution view. He says that the literal equivalent of a metaphor such as ‘a woman is a donkey’ would be ‘a woman is like a donkey’ (in being ungrateful, stubborn, obstinate, etc.). Through the substitution view, he sees a minimal difference between a metaphor and a simile, two literary figures of speech. These two views according to Black are not adequate in the interpretation of phrasal metaphors such as:

3. *Mikono ya udongo ilipolishika basi letu.*
(Hands of mud it did then it hold bus ours.)
(Until the hands of mud held our bus.) (Mberia 2008:50)

because its meaning cannot be unpacked by a simple literal equivalent. The two views remain relevant only at the lexical level of interpretation as illustrated in example (2). Since production of meaning at the semantic level of interpreting a whole

metaphorical construction is needed, Black brings in the interactive view about metaphor. Black sees metaphor as a mental/cognitive entity supporting Richard's (1936) view on the use of the terms 'tenor' and 'vehicle'. He asserts that certain characteristics of the 'vehicle' are selected to elaborate the 'tenor'. In this case, in the metaphor 'a woman is a donkey' the 'vehicle' is the *donkey* which calls to mind that, first, a woman is understood through the attributes of a donkey; obstinate, stupid, etc. whether they are actively true or not. Later contextual attributes are mapped on the 'tenor' 'which is the woman, such that she is understood within the cultural understanding of the meaning of the animal donkey by language users. This view is interactive because the 'tenor' remains unchanged since referring to a woman as a donkey puts her into light or into a better perspective/focus. It might also be used to imply that a donkey seems more human than it seems if it can be equated to a woman. Such a metaphor produces a two way interpretation. From the point of view of earlier philosophers, Richards, and Black, metaphor is not the only figure of speech considered in language users' mental activities. Other figures of speech include metonymy and similes which are related to metaphor in several interesting ways although clearly distinct from it.

2.2 Metaphor as a Cognitive Phenomenon

According to Lakoff and Johnson (1980) in *Cognitive Linguistics*, metaphor is defined as the understanding of one conceptual domain in terms of another conceptual domain, (Kövecses 2010:4); the source domain and target domain respectively. Metaphor as a conceptual phenomenon and a figure of speech is conceptualised in terms of one thing being compared to another or by simply saying that one entity is the other. For instance, in the metaphor *Tina ni kigongo cha mpingo* (Tina is a small log of an ebony trunk), 'Tina is compared to a 'small log of an ebony trunk'. That is, according to CMT, all highlighted attributes of 'small log of an ebony trunk' are

mapped on to 'Tina'. Attributes such as mature enough, hard to cut, heavy to lift, expensive, good quality, etc. which are all dependent on the context of use of the metaphor.

As pointed out by Kövecses (2010: ix), the traditional view about metaphor is that metaphor is a property of words; a linguistic phenomenon which uses words and phrases; metaphor is used as an artistic and rhetorical device; metaphor is based on resemblance or similarity between two entities that are compared and identified – sharing of some features between the source and the target; metaphor is a conscious and deliberate use of words; specifically in literary works; and metaphor is a figure of speech that people can do without. These sentiments in view of traditional scholars (philosophers and rhetoricians) were challenged by Lakoff and Johnson (1980) in CMT by taking the cognitive linguistics view of metaphor. Lakoff and Johnson say that metaphor is a property of concepts and not of just words; the function of metaphor is to better understand certain concepts, and not just for some artistic or aesthetic purpose; metaphor is often not based on similarity; metaphor is used effortlessly in everyday life by ordinary people, not just by special talented people; and metaphor far from being a linguistic ornament is an inevitable process of human thought and reasoning.

From this perspective, Lakoff and Johnson (1980) changed the way language experts perceived metaphors by giving two reasons. First, metaphorical language appears to relate to an underlying metaphor system which shows relationship between the source domain and the target domain. Second, that conceptual metaphor is grounded on the nature of how language users interact with the world around them.

Further, research in the conceptual metaphor does not concern itself with metaphors of the schematic structure of ‘A is B’ only, but focuses more on the kind of language used every day when language users are talking about issues through words, phrases, clauses, and sentences. For instance, in the metaphor:

4. *Urafiki wetu ulianza mbali.*
(Friendship our it did start/come far.)
(Our friendship has come/started from far).

The construction in example (4), uses a literal construction *ulianza* (has started) in a non-literal way. This is because *urafiki wetu* (our friendship) cannot literally make a move by coming from the distant past the same way people would. In addition, Nowotny (1991:59) points out that a metaphor is a set of linguistic directions for supplying the sense of an unwritten literal term; this gives metaphor the power to ‘say’ things not provided for in the existing literal vocabulary of a language. The grammatical structures in a metaphorical construction have to occur in a particular grammatical relation to ensure that metaphorical meaning is communicated.

It is notable that metaphor is not the only figure of speech used in language, thus, it is necessary to distinguish metaphor from simile and metaphor from metonymy. According to *Encyclopaedia Britannica* (2010), metaphor is viewed as a figure of speech that implies comparison between two unlike entities. This distinguishes metaphor from simile, which is contrary to an earlier description by Cicero and Quintilian cited earlier, the Latin Rhetoricians who saw metaphor as a short form of simile. A simile is an overt, explicit, clear comparison signalled by words such as *like*, *as*, etc. which are used to give the ground of comparison whereas the standard metaphor form is not signaled by such constructions. For instance in the Kiswahili simile:

5. *Sheria ni kama pingu*
(Law is like shackles)
(Laws are like shackles) (Mazrui 2003:71)

where *laws* are being implicitly compared to *shackles* meaning that *laws* are as limiting just like the way *shackles* would. This is in contrast to the Kiswahili metaphor:

6. *Sheria zenu ni pingu.*
(Laws your are shackles.)
(Your laws are shackles.) (Mazrui 2003:71)

where there is no ground for comparison but the two nominals *laws* and *shackles* are independent entities used to show the relationship between the vehicle/source domain *shackles* and the tenor/target domain *laws*. Further, metonymy as a figure of speech is closely related to metaphor but distinct from it. However, to conceptualize metaphor, knowledge of what a metonymy represents is required since metonymy just like metaphor is conceptual in nature and conceptual metonymies are revealed by metonymical linguistic expressions such as the one illustrated in the following example:

7. *Gari hili lina Michuki?*
(Car this has Michuki?)
(Is this car having Michuki?)

In this expression, the metonymy *Michuki* is used to refer to the ‘tough traffic rules’ put in place during Michuki’s term in office (as a Cabinet secretary in the Ministry of Transport in Kenya), and which are used to date to govern road transport safety in Kenya. The rules include use of speed governors, installation of safety belts, etc.

2.3 Conceptual Metaphor Theory in the Interpretation of Metaphors

In describing the term metaphor, Lakoff and Johnson (1980) changed the linguists’ perception on metaphors for two important reasons. First, they observed that metaphorical expressions have relationships with underlying metaphorical systems or systems in the mind. This means that, language users’ are restricted from making a

choice on cognitive domains randomly to describe situations and states. The domains chosen must relate to the situation in question, for instance, when describing a relationship like marriage, constructions in examples (6) and (7), could be used in the conceptualization of such a relationship:

8. *Tazama vile tumetoka mbali.*

(Look how we have come far.)

(Look how far we've come.) (Life is a journey, people travel.)

9. *Tumekwama*

(We have stuck.)

(We're **stuck**.) (Life is a struggle, people meet challenges.) (Own source)

Examples (8) and (9) are not constructions based on the schematic structure of 'A is B' relationship often used in metaphors which are typical of resemblance metaphors. The use of the constructions *Tazama vile tumetoka mbali* (look how far we've come) in example (8) and *tumekwama* (we are stuck) in example (9) are sentence predicates or predicate metaphorical constructions that are used in the construal of meaning through the mapping process of the highlighted encyclopaedic entries of the predicates and source domains *come* and *stuck* in (8) and (9) respectively, and onto *we* in both (8) and (9), which manifest the target domains. The verb *tumetoka* (have come) in (8) means that people can move together/travel towards the same direction especially in marriage or in a relationship with an aim of reaching a specific destination. From example (8), the predicate *tumetoka mbali* (we have come from far) is an abstract entity that could only be understood through a concrete entity 'life' as 'journey' thus using the attributes of a 'journey' such as a means of transport, direction taken, challenges and achievement met, etc. which are mapped on the construction *tumetoka mbali* (we have come from far) in relation to the distance covered in life by participants.

Further, in example (9), a nominal in the predicate is used to communicate metaphor. The construction *tumekwama* (we are stuck) is understood through an experience where a thing is forcibly held back by another thing to a point of limiting movement. For instance, in a case where a car is held up by mud on the road, tries to move forward or backward in vain but digs itself deeper into the mud. Such an embodied experience by language users where a concrete scenario of a car stuck in the mud has its attribute mapped on the situation being experienced by two or more participants in the metaphor through the use of the construction *tumekwama* (we are stuck). In both instances, only the highlighted attributes are captured during the mapping process while others are hidden or backgrounded. The encyclopaedic entries/attributes highlighted are within the language user's knowledge and cultural orientation about the examples (8) and (9).

Language users employ the use of metaphorical constructions which are construed as metaphorical through the conceptualization of the constructions functioning as subjects in (8) and (9) above. Constructions which manifest source domain in examples (8) and (9) are also non-literal because they not only describe relationship experiences, but also depend on constructions which describe the cognitive domain 'Journeys'. In that respect, 'Love' (target domain) a feature in marriage for example, is principally structured in relation to 'Journeys' manifesting the source domain evoked by the predicates. This leads to the evoking of the metaphor 'Love is a Journey' which is the conventional link that connects the conceptual level with the linguistic expression (Lakoff and Johnson, 1980).

Notable also is that a construction or an expression becomes metaphorical through the existing relationship between domains that is, the source domain which carries the

literal meaning used in the interpretation of the target domain which communicates metaphor. Again, the reason a metaphor such as:

10. *Nyumba zao zilitafunwa na moto.*

(Houses their they did chewed/consumed by fire.)

(Their houses were chewed/consumed by fire.)

(Mberia 2008:9)

is considered conceptual-instead of simply a linguistic one-is the notion that the metaphor is motivated from the conceptual domain level. In this case metaphorical meaning is either manifested by the clause *nyumba zao zilitafunwa* (their houses were chewed/consumed) or by the predicate *zilitafunwa na moto* (they were chewed/consumed by fire). In the earlier construction, attributes of the act of chewing construed by the source domain and verb *zilitafunwa* (they were chewed/consumed); such as edible, use of teeth, breaking into parts, swallowing, etc. are mapped on to the target domain *nyumba* (houses) which in real life cannot receive the act of being chewed/consumed. To make a language user understand the intensity of the destruction of the houses, the speaker of the selected play uses such metaphorical expressions to communicate and through such attributes the listener uses his/her embodied experience or knowledge about *kutafunwa* (chew/consume) to conceptualize the construction. Language users' do not just express themselves metaphorically but they also think conceptually in metaphorical terms. This is what gives linguistic constructions which are considered to be metaphorical the reflection of an already stated conceptual association which is done through mapping frames from the source domains onto the target domains.

In addition, the metaphorical association which relates two domains is made up of several specific correspondences or mappings. Conceptual Metaphor Theory (CMT) describes how metaphors are formed when a conceptual structure shifted from one domain of experience, the source domain, is applied to an unrelated domain, the target domain as illustrated in the following Kiswahili metaphorical construction:

11. *Mpaka mikono ya udongo ilipolishika basi.*
(Until hands of mud they did then it hold bus.)
(Until the hands of mud held our bus) (Mberia 2008:50)

In example (11), the construction *mikono ya udongo* (hands of mud) evokes a metaphor where the construction *udongo* (mud) manifests the literal meaning in the target domain while *mikono ya udongo* (mud's hands) manifests the abstract meaning in the source domain. The imagery from the construction (PP) or adjectival *ya udongo* (of mud) is that of *udongo* (mud) possessing hands which are used to hold the tires of the bus against any movement. The ability of the mud to stop a bus from moving is an attribute figuratively used to mean that mud can possess hands and not 'hands made of mud' in reference to the action where the bus got stuck in mud to express the circumstances figuratively. The speaker chooses to use *mikono* (hands) a part of a body that has the attributes of gripping, holding back something, etc. and these attributes are mapped on the bus tires to help conceptualize how the tires got held up in the mud.

From this exposition, metaphorical meaning is communicated through the construction *mikono ya udongo* (hands of mud) which is a linguistic feature. Mapping process is from the source domain *mikono ya* (hands of) which is the construction whose attributes are used to describe the ability of *udongo* (mud) to stop the bus from moving. The attributes of hands are mapped on *udongo* (mud) which is the target domain. Further, example (11) could also receive metaphorical interpretation by considering the role of the subject *mikono ya udongo* (mud's hands) and that of *ilipolishika basi* (until they held the bus) as the target domain and the source domain respectively. We therefore establish that the mapping process is effective within the phrase level through the construction *mikono ya udongo* (mud's hands) or within the clause level through the construction *mikono ya udongo ilipolishika basi letu* (mud's

hand held our bus) making the metaphorical construction a cognitive and communicative tool in language and more so in the selected Kiswahili literary play.

2.4. Construction of Conceptual Metaphor and Mapping

Theorists such as Black (1955) cited in Stallman (1999: 25), Lakoff and Johnson (1980), Lakoff and Turner (1989), and Kövecses (2010) in Cognitive Linguistic opinion, explain metaphor as a conceptual entity which is described as understanding one conceptual domain in relation to another conceptual domain, that is, to describe the relationship between two unrelated concepts within the metaphorical process, (Kövecses 2010:3). In other words, metaphor involves the construal, conception or understanding of one domain in terms of another. A speaker is said to understand a metaphor when he/she can interpret the systematic mappings which occur between the source and the target. For instance, when a speaker is talking about ‘life’ in relation to a ‘journey’ in the metaphorical construction *urafiki wetu ulianza mbali* (our friendship has come from far), ‘friendship’ which is an attribute of ‘life’ is interpreted to have travelled from afar, the same way people do when they are on a journey. The conceptual entity used *ulianza mbali* (has come from far) enables the listener to relate the encounters in a ‘friendship’ through the concrete entity ‘journey’ where people travelling together may encounter obstacles along the way and in other instances they might be moving along smoothly.

Of significant to note is that attributes of a ‘journey’ which aids in the interpretation of the metaphor *ulianza mbali* (has started from far) and which is the source domain, are mapped onto the target domain *urafiki* (friendship) which is understood as an aspect of ‘life’. This comparison gives rise to the conceptual metaphor ‘Life is a Journey’. When speakers use a conceptual metaphor, the linguistic structures used to construct the grammatical construction reflect it in such a way that the encyclopaedic

entries of these structures which are conventionally known by speakers of a specific language are not lost. Following Kövecses (2010), the linguistic structures used to manifest a metaphor are expected to be in cohesion with the mappings already established or the connections existing between the source and the target domain constructions thus making figurative metaphors linguistic in nature.

Language users' daily communication and utterances are full of figurative and non-literal language. Their language is characterized by various language uses more so in the use of metaphor, similes, and metonymy. For instance in the following constructions adopted from Evans and Green (2006):

12. He was *in* a state of shock.

13. The economy is *going from* bad *to* worse.

The words *in* and *going from... to*, in the metaphorical constructions in examples (12) and (13) respectively are examples of ways through which speakers describe events, for example emotional and psychological states in example (12) and operational states in example (13). Nevertheless, each construction makes use of language which has a relationship with physical or real location or change of location in order to display non-physical elements. In another example:

14. Things are *going smoothly* in the operating theatre.

the words *going smoothly* in example (14), could apply if used for instance to literally mean a car or a machine that is in motion. While a car on the road can 'go smoothly', abstract entities such as surgical procedures are not categorized as physical entities that can experience motion. *Going smoothly* is a construction used in daily communication in this example to describe the situation or procedures in the 'operating theatre'. The activities being carried out inside there are conceptualized as

making a smooth move from one step to another and the construction *going smoothly* is used to describe a non-physical entity. In a Kiswahili metaphorical construction:

15. *Nilipigwa na butwaa.*
(I did beaten by wonder.)
(I was beaten by wonder.)

butwaa (wonder) in example (15) is an abstract entity which cannot perform the action of *piga* (beat) like in using a cane to strike someone or something and cause pain or injury. This abstract entity is conceptualized in terms of another concrete entity, for instance, a cane is literally understood to perform the act of *piga* (beat). When the construction in example (15) is used in literary texts, it draws the reader's attention into the realization that an abstract entity can be used to describe what is concrete. The understanding of *butwaa* (wonder) creates a picture or image in the mind of the language user where the NP is given the attributes of the verb *piga* (beat). Such constructions allows literary works to communicate effectively through the use of figurative language thus making them rich due to the choice of grammatical structures utilized to communicate an idea. The constructions in examples (12), (13), (14), and (15), represent conventional means of describing events, states, changes, and, actions. Further, many of language users' everyday concepts are mostly conceptualized in metaphorical terms, for instance, in the following generated example:

16. *Msimu wa vipepeo unakaribia.*
(Season of butterflies it is approaching.)
(The butterfly season is approaching.)

the meaning of the construction in example (16) is interpreted through the verbs meaning which relates to motion or space, as illustrated by the construction *unakaribia* (is approaching), that is approaching from the front towards the direction of the speaker, so that the notion that the temporal construction *msimu wa vipepeo* (season of butterflies) is imminently conveyed. Such a construction in example (16)

displays an everyday way of talking about time in Kiswahili. At times, it is not easy to describe concepts related to time without the use of metaphorical language. Other earliest human experiences like 'Anger' and 'Argument' are conceptualized and described in a highly metaphorical language (Lakoff and Johnson, 1980). However, and as observed later by Lakoff and Johnson (2003) human experiences such as 'anger' and 'argument' are common across languages but are incomplete or deeply conceptualised since in a case of the 'argument' metaphor, it is not automatic to equate it to 'war' since as observed people learn about 'struggle' before they learn about 'war'. Therefore, the first interaction on the use of the metaphor would be 'Arguments are Struggles' which would later in life be described as 'Arguments are wars when language users' construal of the basic word 'struggle' develops into the concept of 'war'.

2.5 Inadequacies of Conceptual Metaphor Theory and Mapping

Lakoff and Johnson (1980) explained metaphor as not just a tool in communicating figurative language or non-literal language but as the conceptual structure which involves linguistic inferences. Their contribution on conceptual metaphor was inadequate because it did not provide insights on how constructions in linguistic structures interact in the processing of metaphorical meaning and also in the construction of metaphors. The complexity view about metaphor as a conceptual structure involving linguistic elements is not satisfactory because words are not enough to convey metaphorical language. What lacked in Lakoff and Johnson's contribution is whether metaphor is communicated at the word level, phrasal, clausal or sentence levels. The analytical theories of CG and CxG in this study are used to fill this gap. CxG is used to identify metaphorical constructions in the selected literary plays while CG is utilized in the interpretation and analysis of the identified

metaphors. This results to the establishment of the conceptual domains involved in the formation of the metaphors by integrating language users embodied experience and cultural knowledge as portrayed in the selected plays. It is also notable that CMT does not shed light on how certain linguistic phenomena work in the development of meaning.

Second, Lakoff and Johnson (1980) claim that conceptual metaphors are grounded in the embodied experience, that is, the nature of language user's day to day interaction with his or her world. This explains that conceptual metaphors have experiential basis (embodiment). Thus, both metaphorical language and thought are as a result of embodied experience of language users. The experiential basis of metaphor which was not linguistically exhaustive motivates an investigation into the linguistic features which communicate language users' experience with their world; the constructions involved and how they are mapped from emotional experience and the non-emotional experience, for instance. Through terminologies of Cognitive Grammar and Construction Grammar, the study interrogates the semantic frames/domains which build what is already cognitively structured in the mind through Kiswahili metaphorical constructions.

In view of the above inadequacies of CMT, sub disciplines of Cognitive Linguistics (Evans and Green, 2006) are applied because Cognitive Linguistics is concerned with many issues related to metaphor which include the association between metaphorical constructions and other figures of speech, how universal a metaphor is, how it is embedded in a specific culture, and how metaphorical theory is applied to a variety of different kinds of discourse. Cognitive Linguistics also aims at connecting language users' understanding of conceptual metaphor to what they understand about the function of language structures, the function of human brain, and the role of culture in

language. The discipline gives new ideas on how specific linguistic instances or constructions like polysemy function in the development of meaning. It further sheds light on the emergence of meaning in constructions and also giving a perspective that both metaphorical language and thought are as a result of language users' embodied experience. This generalized cognitive linguistic view of metaphor through Cognitive Grammar approach and tenets of Construction Grammar compensates for the inadequacies of Conceptual Metaphor Theory in investigating the linguistic features in metaphor which include morphs, words, phrases, clauses and sentences.

To counteract these inadequacies, Cognitive Grammar a sub-discipline of Cognitive Linguistics guides into the realization that metaphorically selected constructions in communication have semantic requirements which constrain which words in the construction can be interpreted through mapping from the source domain to the target domain. The following construction is used to illustrate this:

17. a. *Huzuni ya manukato na mabusu.*
(Grief of fragrance and kisses.)
(A grief about fragrance and kisses.) (Mberia 2011:12)
- b. *Huzuni ya maafa na uharibifu.*
(Grief of death and destruction.)
(A grief about death and destruction.)

Example (17a) is a construction which has metaphorical interpretation. This is because the PP modifier *ya manukato na mabusu* (of fragrance and kisses) describes attributes of a happy and relaxed moment/situation in which the characters are engaged in. This is contrary to the state described by the construction *huzuni* (grief) whose meaning requires a modifier that describes a state of sadness as illustrated in example (17b) for instance. The speaker in example (17a) is using irony metaphorically. All the highlighted entries of the PP; where people are engaged in applying perfumes, are kissing, a reflection of love, are mapped on *huzuni* (grief). The

use of this figurative speech draws an imagery of the character Natala in Kithaka wa Mberia's *Natala* who is mourning the demise of her husband. Her brother in law, Wakene, has been admiring her and decides to take this opportunity of weakness to woo her into accepting his advances. Natala is an upright woman and compares Wakene's expectations of *manukato na mabusu* (fragrance and kisses) to her situation of *huzuni* (grief) through the metaphorical phrase *huzuni ya manukato na mabusu* (dirge of fragrance and kisses) to dismiss Wakene. If the construction was used as it is in example (17b), then the metaphorical meaning is lost since the entire construction is literal; *ya maafa na uharibifu* (of death and destruction) and *huzuni* (grief). The PP construction *ya manukato na mabusu* (of fragrance and kisses) in (17a) manifests the source domain while *huzuni* (grief) is the target domain.

When a construction such as the one in example (17a) is examined there is the realization that constructions determine which words can be used metaphorically in phrases or clauses which are understood to have metaphorical meaning even when they are taken out of context. Some words in a clause or a phrase form the source domain while others form the target domain. Their choice on these domains is constrained by specific constructions. The description from the constructions in example (17a) and (17b) suggests an interaction correlation between particular grammatical constructions and the role they play in communicating metaphorical language i.e. the language that provide the encyclopedic entries for the target domain which evokes the structure of a conceptual metaphor.

2.6 Metaphor Construction and Mapping

Lakoff and Johnson (1980) in *Metaphors We Live By*, investigated the deeply entrenched perspective towards metaphor by demonstrating that, metaphor is

composed of concepts, not of mere words; the role of metaphor is to aid in the understanding of concepts, and not merely an aesthetic entity in language; metaphor is not only commonly factored on similarity but on understanding; metaphor is reproduced without much effort in daily communication by language users and not by specific people; and metaphor, regardless of the fact that it is an important linguistic entity, it is a necessary process of the human mind and reasoning.

Through these sentiments, Lakoff and Johnson showed convincingly that metaphor is pervasive (spreading gradually to affect all parts of a place or thing) both in thought and everyday language. Some metaphors used in everyday language may be considered ‘dead’ and therefore cease to be metaphors at all. The view about ‘dead metaphor’ on one hand lacks the point when it is assumed that these metaphors are deeply entrenched, are hardly noticed, and thus are used without much effort but are most active in the thoughts of language users. On the other hand, metaphors are ‘alive’ meaning that they govern language users’ way of thinking: thus the concept ‘metaphors we live by’. For instance, in:

18. *Wakene ni mtambo wa umeme.*
(Wakene is dynamo of power.)
(Wakene is a power dynamo.) (Mberia 2011:12)

the construction *mtambo wa umeme* (power dynamo) in example (18) has the attributive of a machine *mtambo* (source of power) that produces energy without ceasing. Its attributes are mapped on to *Wakene*. Such a construction is used in daily communication and language users’ use it without much effort. However, the meaning of the construction heavily contributes to a successful communication about Wakene by allowing readers to understand his attributes as observed in Kithaka wa Mberia’s *Natala*. The metaphorical construction in example (18) describes that the energy produced by *mtambo wa umeme* (power dynamo), the source domain, through

it's attributes, are mapped on the target domain, Wakene, a man full of energy, to an extent of thinking to marry Natala, as a second wife. In Lakoff and Johnson's view, metaphor is not just a composition of words or linguistic expression but a composition of concepts, through which speakers' communicate one thing in terms of another. However, the input on metaphor by Lakoff and Johnson does not describe how words and other linguistic structures are used in the construction of metaphorical expressions.

Lakoff and Johnson (1980) among other cognitive linguists, use conventional linguistic constructions used in daily communication to infer the presence of metaphorical associations or mappings which exist between conceptual domains (the source domain and the target domain) in the human mind. Their goal is to reveal metaphorical mappings which exist between domains and also to reveal how they guide human thinking and behaviour. The ideas about metaphor help in displaying the deeply embedded conceptual associations in the mind of language users'. This is as illustrated in the following Kiswahili constructions:

19. *a. Nimepokonywa jasho langu.*
 (I have rob by sweat mine.)
 (I have been robbed off my sweat.) (Mberia 2011:46)
- b. Asante ya punda ni mateke.*
 (Gratitude of donkey are kicks.)
 (The gratitude of a donkey are its kicks) (Mberia 2008:10)
- c. Ilikuwa safari tamu.*
 (It was be trip sweet.)
 (It was a sweet trip.) (Mberia 2008:50)

Examples (19a-c) are common, everyday constructions as used in the selected Kiswahili plays where adjectives, verbs, and other constructions, which are naturally relational in nature, work together with literal phrases, in most cases nominals

carrying the role of arguments of the metaphorical relational elements. The constructions in examples (19a-c) are a representation of ordinary daily ways of expressing states and situations. They are clearly non-literal, that is *jasho* (sweat) is not an entity or thing that can be robbed or taken by force, and *safari* (trip) cannot be considered as sweet as it has no taste. In that respect, a speaker not only speaks metaphorically but also thinks metaphorically. With respect to this, the linguistic constructions are simply representations of underlying conceptual relations and are therefore metaphorical in nature. The choice of words and other constructions in example (19a-c) is based on the nature of the speaker's daily interaction with the world. For example, having *jasho langu* (my sweat) as an entity that can receive the act of *pokonya* (rob) in example (19a), construing *asante ya punda* (gratitude of the donkey) in terms of the encyclopaedic entries of *mateke* (kicks), and understanding *safari* (journey) in terms of *tamu* (sweet). This explains that the conceptual metaphors construed from the metaphorical linguistic constructions have an experiential basis.

2.7 Integration of Metaphor Conceptualization and Construal Operations

Conceptualization is the process through which ideas or concepts are formed, developed and clarified (Evans and Green, 2006). That is, the process where a language user makes elaborate his or her concepts through words and examples to arrive at a precise verbal understanding. This happens when a speaker says something and he/she unconsciously structures every aspect of the experience he/she intends to convey. Hence, conceptualization is meaning construction; words and constructions invoke a frame where a hearer evokes an understanding on listening to an expression in order to comprehend it. For instance, the entity 'Restaurant' is not a name for a

place that just provides hotel services but it is understood in relation to several other concepts like buyers, servers, making requests, eating, billing, and giving tips. Language users will understand such concepts in relation to ‘Restaurant’ as a result of their ordinary human experience because a ‘Restaurant’ as a place, has a close relationship to such concepts and it cannot be detached from them. From this line of thought, metaphorical constructions are one way of describing the understanding processes or procedures (Fillmore (1982a:112) cited in Croft and Cruse (2004:7) where in Construction Grammar when a language user generates words and constructions in an expression as a means for a particular construction a particular understanding is evoked. The task of the person listening is to come up with the activity intended by the constructions used. For example, from the metaphorical construction:

20. *Umekama dume.*

(You have milk bull.)

(You have milked a bull.)

(Mberia 2011:74)

the attributes of *dume* (bull); an animal, a male mature cow, biologically does not have mammary glands, does not produce milk, etc. are mapped on the action *kama* (milk). To understand such a metaphor, the concept of ‘milking’ which involves a milking shed, a cow, a milk man, milking jelly, milking can, water, towel, etc. have to be put into consideration. Conceptualisation thus helps in the explanation of the range of understanding processes and the construal operations which language users employ in language. The function of conceptualization in language is eminent in communication when the language can provide other related constructions in truth-functionally¹ equivalent situations.

¹ The term ‘Truth-functional equivalent’ is used to explain situations that so favour one conceptualization over another in that the other expression is unacceptable and so the two expressions are not always judged as truth-functionally equivalent.

Cruse and Croft (2004:40) for instance, explain that situations can be framed through contrasting different lexical expressions. For instance the use of the English constructions *dad* versus *father* and *waste* versus *spend time* as illustrated in the following construction:

21. *My dad wasted most of the morning on the bus.*

From example (21), a speaker conveys to the hearer varied construals of the association between the person speaking and his or her father, on the positive or negative state of the scenario in the expression, and also its nature. In this, time could be characterized in terms of money through the use of the construction *wasted*. Misuse of money is taken literally to be wastage. Likewise, when time is used unproductively, it is construed as wasted: all highlighted encyclopaedic entries of money are mapped on time.

In Truth-conditional Semantics a speaker may not realize the language users' conceptualization of a construction as explained by Fillmore (1985: 220-231) cited in Croft and Cruse (2004:12) such as the one in example (21). This is because choosing the constructions *father* or *dad* (with the exemption of the possessive *my* displays a different association between the person speaking and his or her father. On the other hand, the construction *the morning* is conceptualised against a specific frame of a normal working day (8 am to mid morning) instead of a normal day in the calendar (midnight to noon). Also, the construction *waste* structures the use of time in a different way with that of *spend* where *waste* describes the negative quality of time used while *spend* describes the positive quality of time spent. Hence, the construction *on the bus* describes the speakers' position in relation to the bus ferrying passengers, rather than just another touchable or real object evoked by *on the bus*. The

relationship between the pairs *dad* and *father*, or *spend* and *waste* create a situation that is truth-functionally equivalent although the framing provided brings no comparison between lexical constructions which are different; synonymy between *dad* and *father*, and antonymy between *waste* and *spend*.

As noted earlier in this section, conceptualization engages framing for the meaning of a construction to be construed either in context or due to cultural variations. The process of framing is a common feature in language and almost all linguistic constructions evoke a semantic frame whose role is to facilitate the understanding of a linguistic construction. Most grammatical constructions expressing a situation are understood in many ways through features of truth-functionally equivalent constructions as identified in hyponymy, tense inflection, antonymy, inflection, derivation, transformation, and mood. These features are not discussed as they are not within the scope of this study.

Over and above that, according to cognitive linguists construal operations necessary in the interpretation of conceptual metaphors are classified into four major categories (Cruse and Croft, 2004:45), which are manifestations of the four basic conceptual abilities language users portray in different contexts of language use: attention profiling, perspective, constitution, and judgement.

To begin with, attention profiling is the first construal operation which is expressed in relation to the degree of activation of processing ideas in the human mind. One can select or choose to give attention to a particular construction in an utterance or to a particular idea and ignore or consider irrelevant other related aspects of that particular construction or idea. For example, the metaphorical construction:

22. *Mwanamke ni ulimi.*

(Woman is tongue.)
(A woman is (her) a **tongue**.)

(Arege 2009: 21)

has the profile shift – the semantic shift – which is a function of salience, that is, the speaker has chosen to give attention to one part of the human body *ulimi* (tongue) to express the features of a woman and assumed other body organs in his/her speech or choice of words through the hiding and highlighting principle in CMT. The outcome semantic shift from what a woman is expected to be, *kuchagua maneno katika mazungumzo* (choice of words in communication) to the choice of *ulimi* (tongue) in example (22) is to let a more important entity *ulimi* (tongue) to be the meaning as well as the structural argument of the verb *ni* (is). Selection of the profile through the use of one underived word stem *ulimi* (tongue) is also likely to change in case there is a change of the construed meaning about a woman, for example in *mwanamke ni jicho* (a woman is an eye). It is significant to note that, attention profiling could apply in Kiswahili in an instance where words are used as verbs and at the same time as nouns. For instance, the construction *paa* (gazelle), *paa* can be construed as profiling either an action of moving towards the sky or as a wild animal of the family of browsers. Both the animal and the action are most noticeable in this frame, the result as to why the word chosen has two meanings. One can choose to give attention or to attend to parts of the word he/she has experience in by using it in context. That is *Anapaa juu angani* (He is taking off towards the sky.) or *Paa anakula majani* (The gazelle is feeding on leaves).

Perspective profiling is another construal operation which is essential in understanding language users' conceptual abilities and it depends on the relative location and way of thinking of the speaker. This is a perspective based on language user's knowledge, belief and attitudes as well as his/her spatiotemporal location.

Perspective is related to the cognitive characteristic of choice, where the utterance is produced in real situation or in a particular position which then encompasses temporal, perspective, knowledge, cultural or spatial location. Human beings find themselves in a situation and they have a choice to construe the situation from that particular perspective. The speaker can have a vantage viewpoint of a thing or person as *below*, *above*, or *in front of* which is sensitive to construal, for example:

23. *Fuata barabara hiyo ukielekea kushoto. Karibu na kijito kuna jaa la taka. Utapata bahasha hiyo ndani ya jaa hilo.*

(Follow road that you towards left. Near small river it is bin of rubbish. You will find envelope that inside bin that.)

(Follow the road towards **left**. **Near** a small river there is a dustbin. You will find the envelope **inside** it.)

The vantage point of the addressee in example (23) is used to interpret the construction *kushoto* (left), *karibu na* (near), and *ndani ya* (inside) which describe a spatial location. Another way of using elements of the participants to designate something in the scene is through deixis as used in construal operations. Person deixis like *I*, *he*, *she*, *it*, and *they* are elaborated in relation to the speaker and this variation of deixis is a case of alternative construals elaborated on by the speech act situation. Some deictic demonstratives in language such as *this* and *that*, refer to time in the present, past and future and are only construed in relation to the place and time of the speech event. This shows that deictic constructions are often conceptualized in two ways: one relative to the situations of the speech act and the other construal is the one that takes the place of actual situations of the participants to a different time and place (Croft and Cruse 2004:60).

Still under perspective is subjectivity which refers to how one is able to conceptualize a scene that includes the speaker in relation to self in a construction as given in the following example:

24. *Huyu ni mimi katika picha hii.*
(This me in photograph this.)
(This is I in this photograph.)

Example (24) explains the possibility of subjectivity reference to an entity, that is, the entity being referred to through the construction *huyu ni mimi katika picha hii* (this is I in this photograph) is not the person speaking, but the physical and real image of the signified in the photograph which is elaborated through the use of the deictic expression *mimi* (I). To summarize, perspective construals results from the language users' position in the world in a specific place and manner. That is, people can be in a particular spatial location from a bodily point of view, and situated as participants in the speech event from a communicative perspective. The perspective is often construed through location in space and time and role of people in the conversation. This also includes the status of the people in the situation which is to be communicated while speaking, their attitudes towards it and their presentation in a particular situation.

Moreover, constitution as a construal operation represents the understanding of the structure of the elements in a scenario thus representing the most elementary level of creating an experience and providing a structure to it. An entity is a fundamental constitutive property subject to construal which gives distinction between relational and non-relational entities. Relational entity refers to the existence of another entity which is used in relation to it. For instance, an adjectival concept *wa bahari* (of the sea) cannot be conceived of without reference to *ufuo* (shore) because the first is expressed in relation to the later. Likewise, a verbal concept such as *kimbia* (run) can only be perceived with reference to *mkimbiaji* (runner) for example. A non-relational entity can be understood without relating it to another entity. For example, the noun *meza* (table) is not relational because it is understood without relating it to another

word category. On the other hand, verbs as processes are perceived as relational and are sequentially scanned, that is they are conceptualized in a scene in conceived time since they take the predicate position in a sentence (Langacker (1987:214-217) cited in Croft and Cruse (2004: 67). Adjectives and other modifiers are construed as relational, that is, they are conceptualized in a certain context in their entirety. For instance, the constructions:

25. a. *Nguli alianguka.*
(Hero he did fall.)
(The hero **fell**.)
b. *Anguko la nguli*
(Fall of hero)
(The **fall** of the hero.)

have the event *alianguka* (fell) in example (25a) which is scanned or understood sequentially over time. This is in contrast to when the verb *alianguka* (fell) is nominalised and thus becoming a describing expression *anguko* (fall) in example (25b). The event of *anguko* (fall) is understood as a complete entity without having it scanned through time, even if the actual event took place objectively through an interval of time. Relational concepts like verbs and adjectives are the ones which profile the interconnections between entities because they are used in relation to other entities, for instance a noun.

Finally, judgement profiling as a construal operation is equated to comparison which puts into consideration the comparison between two entities. For instance, the predicative judgement has two features; first, the ‘substrate’ which is about the affirmation of an entity and second, that which is affirmed of it. Categorization is a fundamental aspect of judgement where a word, morpheme or a construction is applied to a particular construction describing a situation to be communicated. This involves comparing a current experience to a prior experience and judging it by using

prior situations to which the linguistic construction has been used. The choice of a particular linguistic element based on comparison to a previous scenario construes the current scenario in different ways. For instance, to understand categories such as ‘Horse’ and ‘Hammer’, one requires the knowledge of biological categorization and tools respectively (Croft and Cruse 2004:17). The base for ‘Horse’ includes the conceptualization of its biological characteristics and the base for ‘Hammer’ also requires the conceptualization of tools.

In conclusion, metaphor as a construal concept is widely discussed in Cognitive Linguistics and is the attention of this study. It is notable that the types of construals discussed in this section are necessary in the interpretation of Kiswahili metaphorical constructions since for embodied experiences and cultural orientation of language users to be applied in the interpretation of a metaphor, attention profiling, perspective, constitution, and judgement are there to guide the process.

2.8 Semantic Frames and their Application in Metaphorical Interpretation

Semantic frames as a tool used in the analysis of metaphorical language is a term accredited to the work by Fillmore (1982). A frame is described as a schematization of experience, a structure of knowledge which occurs in the mind and stored in the long-term memory (Evans and Green, 2006:222). The frames relate the expressions associated with a specific cultural situation from human experience. Fillmore explains that words and grammatical expressions are equated to frames, this means that, the meaning manifested by a specific word or grammatical expression cannot be comprehended independently unless it is associated to a specific frame. The terms ‘figure’ and ‘ground’ are used to distinguish between a particular lexical concept and the background frame against which that lexical concept is understood respectively

(Fillmore, 1982). The specific meaning carried by a lexical entity is represented by the 'symbol' and is an important sub-part of a larger frame, which stands for the ground relative to which the figure is comprehended. For instance, from the lexical frame 'Car' frames such as driver, fuel, engine, transmission and wheels are included. From the 'Car' semantic frame the following could be derived:

26. a. The *driver* buys *fuel*, operates the *engine* and operates the *transmission*.
- b. The *fuel* flows into the *engine*; the *engine* rotates the *transmission* which in turn rotates the *wheels*.
- c. The *wheels* move the *car*.

From this 'Car' semantic frame, a frame can be described as the fundamental mode of knowledge modelling since the frame is continually updated and modified as a result of an ongoing human experience. Language users' utilize semantic frames about an entity in order to come up with new inferences. It is notable that, attributes are the basic components of frames and are invariant structurally. For example, in the frame 'Car', fuel is an attribute that describes the liquid used in a car; petrol or diesel. According to Fillmore the 'Car' is the figure while the 'Space' is the ground relative to which the figure is understood.

The semantic frame is therefore a structure of knowledge required in order to comprehend a specific construction or related set of constructions. In another instance, the 'Commercial Event' frame (Evans and Green, 2006:222) may include a number of attributes called 'participant roles': 'Buyer', 'Seller', 'Goods', and 'Money'. The argument structure as a consequence of a frame like this is concerned with the number of participants required, and the nature of the participants (the semantic roles assumed by those participants). For instance, the lexical items *buy* and *pay* are consequences of the 'Commercial Event' frame; that of grammatical organization of constructions in a sentence. *Pay* is in relation to the interaction that

exists between the ‘Buyer’ and the ‘Seller’ while *buy* is in relation to the interactions that exist between the ‘Buyer’ and the ‘Goods’. This is illustrated in the following examples:

27. a. Peter bought the car.
 BUYER GOODS
- b. Peter paid the salesman.
 BUYER SELLER

From the above examples, the ‘Commercial Event’ frame provides a structural set of associations that elaborate the lexical items *pay* and *buy*, how they are conceptualised and their use. Semantic frames play a key function in the growth and development of Construction Grammar (Goldberg, 1995).

Further, semantic frames provide ways through which discourse or communication contexts are framed through a speech event frame. These are organized knowledge structures that are culturally embedded. These frames schematize knowledge on how interactions are contextualized hence making a contribution to the interpretation and licensing of particular entities and grammatical expressions. For instance, the expression, *hapo zamani za kale* (once upon a time) which is identified with *ngano* (fairy tales) frame, as an opening statement, brings with it a certain expectation to the audience. In general, speech event frames have schematic information about styles and contextual use of language use, that is, the choice about language and style (vocabulary and grammatical constructions) can be chosen and understood. In using frames to investigate and examine metaphorical constructions, claims in the following sub- sections are considered.

2.8.1 Meaning of Words and Categories as Dependent on Frames

Fillmore (1982) cited in Evans and Green (2006:229) reiterates that word meaning can only be understood in relation to frames which are semantically related to the specific word/construction. According to Semantic Frame Theory by Fillmore (1982), constructions are likely to cease being used or change meaning once the frame with respect to which they are construed is superseded by a different frame. For example, diachronically, the Kiswahili construction *hasidi* (friend) was used to refer to a *friend*. It is notable that, the word has changed its meaning with time and is now used to refer to an *enemy/foe* showing that its meaning has been superseded by a different frame which is an antonym of the initial word sense. This has happened because the frame against which the corresponding lexical concept was understood has been lost and taken over by a different frame. As the frame changed, so did the word change its meaning.

2.8.2 Frames as Providing a Particular Perspective

Fillmore (1982) further observes that the choice of a lexical construction brings with it a particular background frame that provides its own perspective which is also called a particular envisionment of the world. For instance, in Kiswahili there are two lexical items used to refer to the place where the ocean separates with the dry land, that is, *ufuo* (shore) and *pwani* (coast). When used in communication, *pwani* (coast) refers to the place where the land ends and the ocean begins while *ufuo* (shore) refers to the place where the ocean waters border the ocean and the dry land. When we say *kutoka pwani hadi pwani* (from coast to coast), it means moving over the land, while it is different from when we say, *kutoka ufuo hadi ufuo* (from shore to shore) which means moving over the sea.

2.8.3 Frames as Scene Structuring

Grammatical categories or structures impose a frame on the scenes they structure, for instance, in language, closed-class and open-class lexical constructions are understood with respect to their semantic frames. Open-class words in language are lexical elements which have readily identifiable meanings and belong to larger classes that are constantly changing when a language introduces new words and old words are lost or are no longer used. These larger classes, as discussed in chapter three, include nouns, verbs, adjectives and adverbs. Closed-class words are grammatical word forms which provide the context meaning in utterances. For example, in inflectional morphology each lexical item has a number of grammatical word forms such as use of affixes that stand for singular and plural in nouns, derivational and inflectional affixes in verbs and so on. How linguistic structures are ordered in a construction determines how to frame the scene structured as illustrated in the following examples:

28. a. ***Jicho*** *lilitafunwa na kumezwa na risasi.*
(Eye it was chewed and to swallowed by bullet.)
(The eye was chewed and swallowed by the bullet.) (Mberia 2008:54)
- b. ***Risasi*** *ilitafuna na kumeza jicho.*
(Bullet it did chew and to swallow eye.)
(The bullet chewed and swallowed the eye.)

The active and passive constructions in examples (28a) and (28b) respectively provide access to different scene-structuring frames. Construction (28a) is a passive construction where the word *jicho* (eye) takes the perspective of the patient while *risasi* (bullet) in (28b) takes the perspective of an agent because it is an active construction. In (28a) focus is on the *jicho* (eye) which frames the scene being described by making it to be the patient in the metaphorical construction. In (28b) prominence is given to *risasi* (bullet), mapping it with the semantic frames of a person or an animal that can consume while *jicho* (eye) is the patient.

2.8.4 Alternative Framing of a Single Situation

Alternative framing explains that the same situation could be viewed and linguistically encoded in multiple ways. For example, the morph that represents the first class nouns in Kiswahili is {mu}. However, this morph is represented as having allomorphs, that is {mu} in {mu-ungwana} (civilized), {mw} in {mw-anafunzi} (student), and {m} in {m-tu} (person). In this way, the syntactic category choice provides a different way of framing a similar situation, that of having a morph with different but related allomorphs, giving rise to a different construal. Therefore, language is rarely 'neutral' but will represent a particular perspective, even when language users are not consciously aware of this.

2.9 Semantic Frames and their Formalization for Metaphorical Analysis

A semantic frame according to Cruse and Croft (2004:8) is a systematic structure of concepts that are associated in such a way that lack of knowledge of one of the conceptual structures by a language user would result in lack of comprehensive knowledge of a part of the structure or the entire structure. In this respect semantic frames are types of gestalt (an organized whole that is perceived as more than the sum of its parts). This means that the concepts in a frame are understood as a result of their related elements in hyponymical relationship. For example, for one to conceptualize the verb *exercise*, it has to be understood in the frame of 'Exercising' which has the elements of the *exerciser*, *the body part involved*, *the tools used and the reason behind the exercise*. Frames are understood on the basis of repeated prior experiences. Frames are evoked by the word's semantic conceptual content which activates the frame and its encyclopaedic meaning that is needed for the understanding of the intended word. The meaning in a word is a perspective of a speaker's knowledge of the world as perceived through the concept represented by the word. This perception

of word meaning also explains how choosing a word is a way of construing and understanding the relationship between the situation being communicated and the speaker's existing knowledge.

According to Fillmore (1982) cited in Croft and Cruse (2004:8) one way of describing the understanding process could be done through metaphorical language. When a speaker uses words and constructions in communication as a means to perform a certain task his/her intention is to invoke a particular construal. The work of the listener is to figure out the action intended by these constructions in order to evoke that understanding. This means that words and constructions evoke a conceptualization or a frame. A hearer invokes a frame upon listening to an expression in order to conceptualize it. For example, for a hearer to understand the metaphorical construction *mwanamke ni punda* (a woman is a donkey) he or she has to understand what a donkey is through the 'Donkey Frame' through encyclopaedic entries such as stubborn, overworked, stupid, curious, etc. These attributes are either culture specific and they would differ from one culture to another or they are defined from the context in which the metaphor is used.

Likewise, in semantic frames, a frame can integrate a particular history in a concept such that these concepts are used to refer to a prior history of the entity being denoted.

For instance, in:

29. *Mtoto yatima*
(Child orphan)
(Orphaned child)

yatima (orphan) in example (29), is a construction understood in relation to the concept that the referent is not just a child who has no parents, but a child/person who once had a parent or parents but they are already dead. Other word concepts

specifically those about properties and actions can only be understood after comprehending something about the interlocutor in the action or possessor of the properties. Consequently, on the use of the words *kutambaa* (crawl), *kutembea* (walk), *kuruka* (jump), and *kukimbia* (run), one cannot understand these concepts without the physical characteristics of the participants involved. Frames according to Croft and Cruse (2004:11) often assume larger social and cultural frames in which the action, state or thing is situated.

A semantic frame therefore is described as a conceptual entity which describes an event, association, or object and the participant in it. For instance, in the example:

30. *Mnazichuma habari kunihusu kutoka kwangu halafu mnazijengea mnara na kunitenga nazo.*

(You now source information to me about from me then you now build for wall and me separate with them.)

(You **source information** about me from me then you build a wall around it to separate me from it.) (Arege 2009:62)

the act of *mnazichuma habari* (sourcing information) has to minimally involve certain elements. For example, someone must perform the act of *kuchuma habari* (sourcing information/The Seeker). The sourcing of information must be undertaken in response to a past event, (Information) may be a *weird behaviour*, and someone must have behaved so (The Source). Therefore, the following frame is evoked:

- | |
|---------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> • THE SEEKER • INFORMATION • SOURCE |
|---------------------------------------------------------------------------------------------------------|

If there is no ‘Information’ there can be no ‘Source’. These frame elements are called the ‘roles’ because they make generalizations on many potential situations and individuals. The ‘Seekers’ are the people worried about the unusual situation, (the Source is a character called Sele in *Kijiba cha Moyo* who is behaving in a way likely to suggest that he is unwell) and the ‘Information’ is his behaviour. Therefore, Sele

fills in the ‘Source’ role, family members fill in the ‘Seeker’ role and his behavior fills in the ‘Information’ role.

In example (30), interpretation of lexical categories like the verb is possible by accessing the frames entailed by the constructions involved. From the metaphorical construction *mnazijengea mnara na kunitenga nazo* (you build a wall around it to separate me from it), the verb *mnazijengea* (you build) only makes sense in terms of the frame of ‘*Jenga*’ (Build). These frames include elements like a fully constructed wall (the Building), a plan on how it has been constructed (the Means), the cost of the construction, the people involved in the construction, the reason behind its construction, its strength etc. The concept of the verb ‘*Jenga*’ (Build) becomes meaningful only in the presence of these elements. We can illustrate the evocation of ‘*Jenga*’ (Build) by the verb *mnazijengea* (you build around it) as follows:

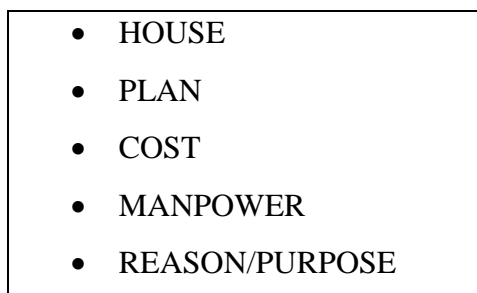
- 
- HOUSE
 - PLAN
 - COST
 - MANPOWER
 - REASON/PURPOSE

Figure 2:1. The BUILDING frame

The verb *mnazijengea* (you build around it) evokes the ‘Building’ frame in figure 2.1. It is therefore significant to note that frames are evoked by words, some words profile particular elements of frames, frames impose perspective on situations, and frames often presume larger cultural frames.

2.10 Semantic Domains and Widening Constructional Perspectives

Domains as conceived in CMT and later expressed by Langacker (1987:147), are cognitive entities, that is, the cognitive experiences, representational slots, concepts

or conceptual complexes, which are organized in a variety of levels of complexity. The term cognitive domain is also defined by Croft and Cruse (2004:15) as a term used to refer to the cognitive structure of any type as long as it can be evoked using language, that is:

Any cognitive structure – a novel conceptualization, an established concept, a perpetual experience, or an entire knowledge system – can function as a domain for a predication. (ibid, 2002:61)

For a construction to be counted as a domain, it has to provide background information through lexical entities conceptualized and used in language. For instance, the Kiswahili, lexical categories *moto* (hot), *baridi* (cold), and *fufutende* (lukewarm) are lexical concepts in the ‘Temperature’ domain. Language users can only comprehend these terms related to various degrees of heat if only they understand the temperature system.

In addition, Cruse and Croft (2004) point out that a domain is also a semantic structure which functions as the base for at least a single concept profile amongst many other profiles. Conceptual Metaphor Theory (CMT) uses the term domain in a specific manner which is different from Langacker’s approach. Langacker explains that not every domain takes part in metaphorical language (Langacker 1999:4). It is also significant to note that not all metaphorical expressions are expanded indefinitely. For example, in the metaphorical construction:

31. *Mpaka mikono ya udongo iliposhika basi letu.*
(Until hands of mud they did hold bus our.)
(Until the **hands of mud** got hold of our bus.) (Mberia 2008:50)

the construction *mikono ya udongo* (hands of mud) in example (31), only profiles a specific body part; *mikono* (the hands). The metaphorical construction cannot be extended to map other body parts such as *miguu ya udongo* (legs of mud) or *macho ya udongo* (eyes of mud) for example. Attempts to use another body organ, for instance

miguu ya udongo (mud's legs) will not communicate the intended metaphor since literally, legs lack the ability to hold firmly, whereas hands can grip something in order to restrict any movement, thus the construction *mikono ya udongo* (mud's hands). The 'Body Domain' is understood through a variety of organs, hands included. The hand has the attributes of holding, gripping, stopping movement, etc. which are mapped on *udongo* (mud) to explain the ability of *udongo* (mud) to limit the movement of the bus. The analysis in this study applies to metaphor input domains which are defined as the cognitive structures comprising all schematic information available for mapping through a given metaphorical expression. The cognitive structures are assumed to exist in both the metaphorical source and target domains. They include constructions which can be metaphorically mapped and representations whose evidence can actually be produced as either target domain or source domain.

Moreover, the description of domains is distinct in various ways. First, there are a set of domains that are used in the structuring of a single concept known as the domain matrix of that particular concept. For example, in the metaphorical construction:

32. *Hivi umekuwa kinyonga.*
 (Now you have become chameleon.)
 (Now you have become a chameleon.) (Arege 2009:11)

the speaker's knowledge about *kinyonga* (chameleon) in example (32) includes its shape, movement, its activities like eating habits, and behaviour especially in colour changing to protect itself (but only the highlighted attributes are used during the mapping process). These aspects of the concept of a *kinyonga* (chameleon) can be specified in the domains of 'Space', 'Physical', 'Life' and, 'Time'. From the metaphorical construction *Hivi umekuwa kinyonga* (Now you have become a

chameleon) the person being equated to a chameleon has all the highlighted aspects of the speakers' knowledge about the chameleon.

Secondly, Langacker (1987) cited in Evans and Green (2006: 230) explains that the difference between the basic domains and the abstract domains is on experiential grounding or embodiment, how a language user perceives an entity is dependent on his/her prior knowledge about it. Some basic domains such as 'Time' and 'Space' are sourced directly from the nature of language users' embodied experience. Others like 'Love' and 'Hate' are considered more abstract. Even though they are sourced from experiential grounding, in nature, they are more complex. They have to be related to basic domains which have directly embodied experience and cultural orientation. For example, 'Love' could be related to basic domains which are directly grounded on experience like feelings, sexual associations, and physical proximity, and may also entail knowledge which relates to abstract domains like experience of complex social setups such as wedding and dowry negotiations.

According to Langacker (1987:147) cited in Evans and Green (2006:232), basic domains are not conceptualized in relation to other domains. They derive from pre-conceptual embodied experience which forms the basis of more complex knowledge domains. For instance the 'Space' domain hierarchy could give:

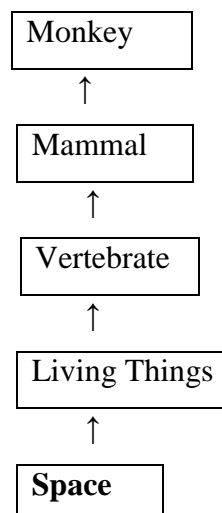


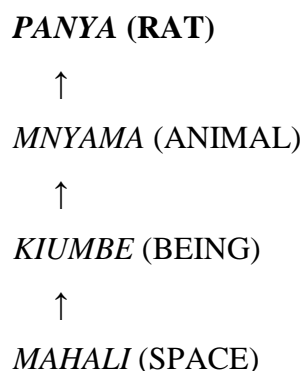
Figure 2.2: Domain Hierarchy

Significant to note is the ‘Space’ domain in Figure 2.2 which is the basic domain or the ground relative to which other domains above it are understood. The domain is directly derived from language users’ direct experience with the world through visual, motion and touch. Basic domains give the minimum amount of complexity hierarchy, which is in relation to a level of the details it provides. They are directly connected to pre-conceptual embodied experience and they give a set of cognitive ability in relation to which other concepts and domains can be conceptualized.

Thirdly, domains are organized in a hierarchical way. This explains why a specific lexical concept can, in two ways presuppose a domain lower down in the hierarchy or represent a sub-domain for a lexical concept further up in the hierarchy. For example from figure 2.2, the concept ‘Mammal’ is understood with respect to the ‘Living Things’ domain and to the sub-domain ‘Monkey’. Likewise, in the metaphorical construction:

33. *Panya wanyonya watu.*
(Rats they suck people.)
(The rats who suck people.) (Mazrui 2003:2)

the lexical concept *Panya* (Rat) is understood in relation to other domains in its hierarchical fashion. In this case it is related to the domain of *mnyama* (animal) lower down the hierarchy as illustrated in:



Lastly, the theory of domain according to Langacker is about conceptual ontology which is the structure and organization of knowledge and also relates to the way in which ideas are related to each other and conceptualized in terms of others. For easier identification of domains, it is significant to note that some domains are placed relative to a single or to a more than one dimension (Langacker 1987: 149-150). For instance, there are one dimensional domain such as ‘Time’, ‘Sound’, and ‘Temperature’. These are one directional. Others like ‘Space’ are two dimensional and thus directional. However, there are domains that do not have any dimension. For example, in the construction:

34. *Maneno yangu ni maumivu tu, ni mashaka.*
(Words mine are pain only, are tribulations.)
(My words are only pain, are tribulations.) (Mazrui 2003:34)

maumivu and *mashaka* (pain and tribulations) in example (34), are to do with ‘Feelings’ or ‘Emotions’ and therefore do not take any dimension and are only sensed or felt.

It is notable that domains can also be identified on the basis of how configurational they are, that is, whether they are arranged in parts or elements in a pattern or form. For instance ‘Shapes’ are configured as rectangular, circular or triangular. Also they are distinguished as locational in that they take space without changing their position. For instance, the colours of the rainbow are locational; they do not shift their position.

2.10.1 Interaction between Domains and Frames

Semantic domains and semantic frames are based on the idea that meaning is tied to the encyclopaedic knowledge of a speaker about a certain construction, and that lexical concepts can only be conceptualized in the presence of other larger knowledge constructions. Langacker refers to these structures as domains while Fillmore (1982)

calls them frames. Semantic domains and semantic frames were developed to serve different functions, but they both provide the background information on the theory of encyclopaedic semantics presupposed in Lexical Semantics and conceptual structure which is in Cognitive Semantics and more generally in Cognitive Linguistics.

In the section 2.9, it is noted that, a semantic frame, as proposed by Fillmore in 1982 is evoked in the understanding of words and constructions. For instance, as analysed in example (29), *yatima* (orphan) is not just a child who has no parents, but a child who once had parents but they are dead, is young, is suffering and facing challenges. Words and constructions are compared to frames which mean that for one to understand the meaning of a word, one has to know the frame with which it is associated. For instance, for one to understand the 'Orphanage' frame, of *mtoto yatima* (orphaned child), the attributes Death, Alone, Child, and Parents have to be included to help in the conceptualisation of the target meaning construed by the construction *yatima* (orphan).

On the other hand, a semantic domain, according to Langacker is a cognitive entity of varying levels of complexity and organization. A domain provides background knowledge against which lexical entities are conceptualized and produced in language. By comparing the examples given in the explanation of the terms domains and frames, the theory of Langacker on domains and that one of Fillmore on frames are very much related. However, the theory of domains complements the theory of frame semantics in four ways.

First, Fillmore accepts the idea that concepts can be symbolized in relation to a number of frames or domains which Langacker argues are actually the usual arrangement where a range of domains that structure one lexical idea is the domain

matrix of that concept. This is illustrated by Clausner and Croft (1999:7) in Evans and Green (2006:231) in the following way:

A speaker's common sense about birds, for example, include their shape, the fact that they are made of physical material, their activities such as flying and eating, the avian cycle from egg to death, etc. These aspects of the concept *bird* are specified in a variety of different domains such as Space, Physical Objects, Life, Time, and so on.

Secondly, Langacker puts into consideration the additional level of cognitive organisation which relates to the difference that exists between basic domains and abstract domains. Abstract domains are the intermediate concepts in the grounding of basic domains. For example, 'Space' and 'Time' are basic domains derived from the nature of a speaker's embodied experience while the knowledge of an abstract domain like 'Love' may involve knowledge relating to the basic domain of physical proximity in 'Space'. Thirdly, in Langacker's model, domains are organized from low to high or in a hierarchical fashion. That is, a particular lexical concept like the 'Living Thing' domain in Figure 2.1 can in two ways presuppose a domain lower down the hierarchy and represent a sub-domain for a lexical concept like 'Mammal' up the hierarchy. Through this fashion, the domain 'Mammal' is understood in relation to the domain 'Living Thing'.

Finally, Fillmore views frames as a way through which an account for grammatical behaviour like valence relations can be done. For example, in the constructions:

- 35. a. John **bought** the car (from the salesman).
- b. John **paid** the salesman (for the car).

bought and *paid* relate to equal number of arguments in examples (35a) and (35b) respectively. The construction *bought* in example (35a) profiles the relation between the 'Buyer' (John) and the 'Goods' (car), while *paid* in example (35b) profiles the relationship between the 'Buyer' (John) and the 'Seller' (salesman). Langacker's

theory of domain concentrates more on the cognitive ontology, in other words, the structure and organization of knowledge and the relationship between concepts and how they are conceptualized in terms of others. To conclude, the terms frames and domains continue to compete for usage among cognitive grammarians. These terms are thus used interchangeably in this study.

2.11 Integration of Cognitive Grammar (CG) and Construction Grammar (CxG) in Metaphorical Interpretation

This section examines how and why Cognitive Grammar (CG) and Construction Grammar (CxG) supplements CMT in the interpretation of Kiswahili metaphorical constructions. According to Langacker (2007:421 - 462) CG has a similarity to other earlier theories of grammar such as Generative Grammar (Chomsky 1967) although it was not derived from them. Although, it shares some similarities with CxG (Goldberg 1995), they were both instituted independently. CG as a functional theory of language has three interdependent levels. First is the descriptive framework which allows all linguistic structures to be explicitly characterized thus, accommodating the most unusual linguistic structures such as metaphorical constructions. The descriptive framework allows for the analysis of all linguistic features of language. Second, there is the level which puts restriction in differentiating the kinds of structures which are considered universal in the world's language and to what degree they are universal. Lastly, is the functional explanation level for the findings in descriptive and enumeration or differential levels. For instance, in the construction:

36. *Mauji ya aina hii ni ugonjwa unaohitaji dawa kali.*
(Killings of type this are disease it requiring medicine strong.)
(Such kind of killings is a disease that requires strong medicine.)
(Mberia 2003:9)

According to CG, the construction in example (36) is described as a complex sentence with both an independent clause *mauji ya aina hii ni ugonjwa* (such kind of killings

is a disease) and a dependent clause *unaohitaji dawa kali* (that requires strong medicine). For metaphorical interpretation to take place, there are two options on how conceptual mapping processes would take place among constructions. First, metaphorical interpretation could be within the main clause and the independent clause where mapping processes are across two domains, the source domain *ugonjwa* (disease) and the target domain *mauaji ya aina hii* (such kind of killings). Second, metaphorical interpretation could be from the dependent clause *unaohitaji dawa kali* (that requires strong medicine) as the source domain towards the subject and the target domain *mauaji ya aina hii* (such kind of killings). This type of analysis is not limited to Kiswahili only, although the metaphorical construction is language specific. After identifying and differentiating the features of language used in the construction, interpretation of the metaphor follows guided by the embodied experiences and cultural orientation of language users about the metaphor.

Further, Cognitive Grammar is guided by a number of principles which are used in describing the structure of language: that functional considerations, descriptive, differentiation and explanation should guide the process of linguistic investigation; the need to characterize conceptual structures; that language and languages have to be described in their own terms without the imposition of official boundaries; and that claims about language should be broadly compatible with secure findings or relative disciplines such as cognitive psychology, among others.

Moreover, Langacker (2007:421-462) describes the unique aspects of CG as a result of its certain string and controversial claims of conceptual characterization of basic grammatical notions; noun, verb, subject, object, and the full reduction of lexicon and grammar to assemblies of descriptive details. This makes it conservative adopting a

number of traditional grammatical ideas which are considered a problem for a universal descriptive record. CG adopts traditional terms like the noun, verb, subject, morph, constituency, and subordinate clauses. However, the theory has reconceptualized and reformulated the terms exhaustively in order to make them appropriate for universal application. It utilizes the terms by modifying them to make them suitable in a new overall theoretical context. In CG fundamental categories such as Noun, Verb, Subject, and Object are abstract or schematic semantic construals of the conceptual content they denote (Langacker 2007). Their interpretation in metaphorical constructions is dependent on conceptual dependency and conceptual autonomy which also includes roles accorded to them as trajector, landmark, elaboration site, and as profile determinants. The theory argues that syntactic categories have a semantic basis in terms of the construal of experience and not in terms of semantic classes. For instance, a Noun represents the understanding of an entity as a 'thing' (Langacker 1987:189) meaning that it is non-relational and atemporal. This is different in the traditional grammar where a noun is conceptualized without a presupposing reference to another entity.

On the other hand Construction Grammar undertakes an analysis of argument structure constructions. According to Croft (2007: 486), Goldberg has raised the following issues in her theory. Goldberg proposes that in order to determine the categories of the syntactic element in CxG, participant roles in a construction should be analyzed in relation to the event they are derived from, and which is treated as the initial unit of semantic representation; that is the verb. Her analysis in syntactic roles and relations in argument structure constructions is done in a simplified way by applying initial grammatical relations such as subject and object and initial syntactic categories such as the verb.

During the analysis of argument structure constructions, Goldberg focuses on syntactic relations proposed or posited between constructions by investigating the semantics of argument structure and linking the argument structure to syntactic roles. Goldberg (1995: 50-55) represents the syntactic structure of argument structure constructions by integrating *role* and *relation* construals of the ambiguous terms such as *subject*. Goldberg also discusses a variety of relationship links found between constructions such as taxonomic relations (Goldberg 1995: 74-81) which include subpart links which explains that one construction is a sub-part of another construction and it exists independently, the instance link and the polysemy link which explains that there are constructions which are identical syntactically but different in their semantics. According to her claims, the most important property of the polysemy analysis is that one construction's sense is central (is basic) and another is an extension of it, for instance the metaphorical extension (1995: 81-89). Finally, her approach supports the idea that all levels of taxonomic hierarchy of constructions from the morpheme to the sentence level allow storage or representation of information.

Consequently, Ramonda (2014:60) notes that the 'Principle on No Synonymy' of Grammatical Forms by Givon (1985) and Langacker (1987) lies behind the development of CxG. It states that 'any change in syntactic form will entail to a greater or lesser degree a difference in meaning. For instance, in the constructions:

37. a. *Pepo za babu zao zimewapanda watu hawa.*
 Spirits of their ancestors have climbed these people.
 Spirits of their ancestors have possessed these people.

b. *Watu hawa wamepandwa na pepo za babu zao.*
 These people have been climbed by the spirits of their ancestors.
 These people have been obsessed by the spirits of their ancestors.

(Mazrui 2003:8)

Although these constructions in (37a) and (37b) are very similar in their meaning, they each propose a different construal dependent on focusing, prominence, specificity, and perspective construal described earlier in section 2.7. In example (37a) it is notable that prominence to the NP *pepo za babu zao* (the spirits of their ancestors) is by having the construction function as the subject of the clause. In example (37b), focus is directed towards *watu hawa* (these people) being the subject of the construction thus gaining more prominence.

It is however notable that Goldberg's CxG (1995:11) argues that sentence meaning is determined not only by the verb and its arguments, but also by the construction in which the verb occurs; that a verb can often appear in a large number of distinct argument structure constructions, as with the case of *kata* (cut) in Kiswahili in the following Kiswahili constructions:

38. a. *Yohana aliukata muwa.* (Yohana cut the cane.)
- b. *Yohana alimkata Juma kwa muwa.* (Yohana cut Juma using the cane.)
- c. *Yohana alimkatia Juma muwa.* (Yohana cut the cane for Juma.)
- d. *Yohana alimkata Juma kwa sababu ya muwa.* (Yohana cut Juma because of the cane.)
- e. *Yohana aliukata muwa kwa niaba ya Juma.* (Yohana cut the cane on behalf of Juma.)
- f. *Yohana hukata.* (Yohana cuts.)
- g. *Yohana alikatisha Juma muwa.* (Yohana made Juma to cut the cane.)

According to Goldberg, rather than maintaining that the verb *kata* (cut) has eight different syntactic representations, the constructionist approach accounts for the different complement configurations in terms of the constructions in which the verb occurs.

2.11.1 Cognitive Grammar (CG) a Construction Grammar (CxG) Model?

According to Croft (2007: 490-495) CG and CxG theories share seminal basic ideas; constructions are the basic entities of description; there is no difference between lexicon and grammar but a continuum of constructions which are pairings of form and meaning; and that constructions are linked to each other through a network of inheritance or categorization. According to CG and CxG, a construction is a symbolic unit linking form and function or meaning (as a symbol or sign). In CxG the representation of a construction has the symbolic unit linking the two poles of the construction, described by Langacker as a symbolic link. The symbolic correspondences link syntactic structures and semantic structures in the componential organization of a grammar.

Similarly, CG and CxG share similar precepts on the concept of valence which is described as symbolic. Valence is a term used to explain the number of arguments dominated by a verbal predicate in a construction. The predicate argument relation is the point at which CxG and CG notion of valence coincides. A verb in a construction is the predicate because it is relational, for instance in *Juma huimba* (Juma sings). The relational verb *huimba* (sings) includes a schematic *mwimbaji* (singer) as a substructure. *Juma* is the argument which is non-relational and it fills the role of *mwimbaji* (singer) for *huimba* (sings). *Juma* is non-relational because the concept of a person does not presuppose another concept. Langacker explains that an argument fills the role of a predicate, that is, the argument elaborates the relevant sub-structure of the predicate (Langacker 1987:304). The verb carries the substructure that can be elaborated by the argument, that is, the verb is the elaboration site. Valence is not only relative but it is also inclined to complements and adjuncts. For instance, in the construction:

39. *Usikubali kuutilia mbolea ugonjwa wa ufisadi.*

(Do not accept to put for manure to disease of corruption.)

(Do not accept to put manure to the disease of corruption.) (Mberia 2011:32)

ugonjwa wa ufisadi (disease of corruption) is dependent on the verb *usikubali kuutilia* (do not accept to put) because it elaborates the less sub-structure of the predicate, of what is receiving the complement *kuutilia mbolea* (to add manure/ignite/accelerate). The complement is a substructure of the verb more than the adjunct is. The predicate-argument distinction is described through the terms autonomous and dependent in CG by Langacker (1987:300). The concepts of autonomy and dependency describe properties of any set of conceptual structures and that is why *kuutilia mbolea* (to put for manure) is a complement dependent on the verb *kuutilia* (to put for). Furthermore, the terms head and modifier are similar but different in the analysis of CG and CxG. In CxG, the roles of head and modifier represent a relation between the parts of a construction and the whole and are described syntactically but in CG they are described semantically and structurally. The semantic relation between part and whole in CG is the profile determinant (Langacker 1987:289) which is the part of the construction whose semantic profile is inherited by the whole construction. For instance, in example (39), *ugonjwa* (disease) is the profile determinant in the phrase *ugonjwa wa ufisadi* (disease of corruption).

The terms profile determinacy, autonomy and dependence are concepts used by Langacker (1987: 309) to define head, complement, and modifier. These terms are used in the analysis of Kiswahili metaphorical constructions. The head is a dependent predication that is, the profile determinant; a complement is an autonomous predication and not a profile determinant while a modifier is a dependent predication and not a profile determinant in an argument-predicate construction. Langacker and Goldberg agree that relations between construction schemas include metaphorical

extensions. We therefore conclude that Cognitive Grammar model of syntactic representation is a construction grammar model.

What distinguishes CxG and CG is that CG lays emphasis on symbolic and semantic definitions of theoretical constructs traditionally analyzed as purely syntactic. Langacker (1987) elaborates on grammar as the structured inventory of connective linguistic units which are symbolic of form and meaning pairing. The form unit is described as the signifier and the meaning unit as the signified, borrowing from the Saussurean term of linguistic sign. Langacker classifies the formal properties as syntactic, morphological and phonological whereas the functional properties are semantic, pragmatics and discourse-functional. There are more claims according to Langacker (2007:421-462) on how CG and CxG differ. First, CxG assumes the important claim that all valid grammatical constructions have a conceptual characterization, that is, CxG does not categorize word classes such as noun, verb, subject, and object which it treats as syntactic primitives that cannot be analysed. CG is functional since it meets the two criterion of the basic functions of language, symbolic (that is it allows conceptualisation to be symbolized by sounds and gestures) and communicative or interactive. Secondly, CG's symbolic function proposes symbolic structures for the description of lexical categories morphology and syntax. About CG's communicative function, the theory states that all linguistic units are abstract concepts used in communication (Langacker 2007:422).

In conclusion, Goldberg's theory of CxG major concern has been the study of 'peripheral', 'low frequency', and 'marginal' constructions, thus making it particularistic. Such features make the constructions to lack authentic data substantiating their use. Littlemore (2009) cited by Ramonda (2014:69) suggested that

future research should concentrate on the most useful and frequent constructions available in authentic texts and materials so that they can be applied to language classrooms. Nevertheless, the current study utilizes the particularistic nature of CxG to describe where and how metaphors are realised in Kiswahili grammatical structures sourced from selected Kiswahili literary plays. The grammatical structures described in chapter three are in comparison to and not fully subject to the argument – structure constructions analysed by Goldberg (1995). The grammatical constructions which communicate Kiswahili metaphor are further discussed and analysed in chapter three. In addition, the following sections provide an analysis of how the concepts of autonomy and dependence are utilized in the interpretation of Kiswahili metaphorical constructions.

2.12 Conceptual Autonomy versus Conceptual Dependence

In Cognitive Grammar, conceptual autonomy and conceptual dependence explain the asymmetry which is expressed in terms of profile determinants and dependents in a construction. These two are important tools for modelling constructional meaning. An autonomous element is that which includes a substructure that can be filled in by the dependent element; the dependent element provides the elaboration while the autonomous element is the structure that is elaborated, to become fully meaningful, (Langacker 1987: 300). This idea is extended to describe the relationship between conceptually autonomous and conceptually dependent elements according to Langacker (1987, 1991, and 2002). This relationship states that:

One structure, D, is dependent on the other A to the extent that A constitutes an elaboration of a salient substructure within D.

(Langacker 1987: 300 in Evans & Green
2004:586)

Consequently, the construction that provides elaboration is conceptually dependent, for instance, the construction *mwanamke* (woman) in the NP:

40. *Mwanamke chuma*
 (Woman jewel)
 (Jewelled woman) (Mberia 2011:45)

While the construction that is elaborated on is autonomous it requires elaboration in order to become fully meaningful – in this case *chuma* (jewelled) in *mwanamke chuma* (jewelled woman). The attributes of *chuma* (metal/jewelled) are mapped on *mwanamke* (woman) so that for a listener to understand what kind of a woman is being referred to, s/he has to conceptualize it in terms of *chuma* (metal/jewelled); strong, not easy to handle, solid, beautiful, bold, etc.

Alternatively, in a copula construction *mwanamke ni punda* (a woman is a donkey), the nominal predicate construction *mwanamke* (woman) is a semantically dependent element because we can visualize *mwanamke* (woman) without considering any other unrelated characteristics. However, to visualize the autonomous entity *woman* we need the attributes of the dependent element. This is contrary to a case where we have to visualize *punda* (donkey) because the entity is an autonomous one. The construction *mwanamke* (woman) is autonomous because it requires the conceptualization of *punda* (is a donkey) to elaborate its quality. The two terms autonomy and dependence are semantic terms because they demonstrate the relational meaning between two constructions: the source domain and the target domain. In another instance, the construction:

- | | | | |
|-------------------|-----------|------------------------|-------------------|
| 41. <i>Wakene</i> | <i>ni</i> | <i>Mtambo wa umeme</i> | |
| (Wakene | is | dynamo of power.) | |
| (Wakene | is | a power dynamo.) | |
| Autonomous | | dependent | (Mberia 2011: 12) |

has the construction *Wakene* which requires the *mtambo wa umeme* (power dynamo) to become fully meaningful. The encyclopaedic entries of *mtambo wa umeme* (power

dynamo); has unusually extra energy, does not get tired easily, transmits heat, non-human, etc. which makes it the dependent element, are mapped on *Wakene*, the autonomous element, so as to contribute to the understanding of his character as a man. Dependency in a construction can be described as that of complements such as *mtambo wa umeme* (power dynamo) and that of modifiers such as *wa umeme* (of power) which are dependent elements as compared to the subject *Wakene* which is the autonomous element.

In Cognitive Grammar, for instance, a complement is a structure or element that elaborates the head in a construction, following Langacker (2000:297) cited in Evans and Green (2006: 586). This means that in a construction, when the dependent element is the head or the profile determinant² and that the head is elaborated and is thus dependent on the construction that elaborates it, the outcome is a head-complement structure as in the following example:

42. a. *Baada ya dhiki, huja faraja.*
 (After of trials, comes comfort.)
 (After trials come comfort.)
- b. *Baada ya dhiki* in *Baada ya dhiki huja faraja*
 (after of trials) in (after of trials comfort)
 (after trials) in (after trials comfort)

From example (42a), the preposition *baada ya* (which is the profile determinant) in the prepositional phrase *baada ya dhiki* is dependent and its complement is the autonomous noun phrase *dhiki* which elaborates the semantic sub-structure of *baada*

² Evans & Green (2004: 581, 585), a profile determinant is the term used in Cognitive Linguistics to describe the head of a construction which in traditional grammar determines the core meaning as well as the grammatical category of the phrase it heads. The relationship between the components of a construction is described in terms of conceptual autonomy and dependency, both of which are accounted for in semantic terms. For example, in the prepositional phrase *on the table*, the construction *on* which provides RELATION is the profile determinant of the construction rather than the construction *the table* which is a THING in the sense that it describes a property of some entity in terms of its location in space.

ya (after) against which it is understood. In the understanding of the head-complement relation, the complement is conceptually autonomous and the head which is the profile determinant is conceptually dependent because it depends on the complement to elaborate its meaning.

2.13 Conclusion

This chapter has discussed the background information on the study of metaphor by showing how metaphor is understood not just as a figure of speech and an aesthetic tool in literary works but also as a conceptual entity used by all language users in daily communication. It is noted that metaphor involves the relationship between two independent domains, the source domain and the target domain. Further, CMT strengths and inadequacies have been examined and thereafter a survey taken to show how CG and CxG are integrated into the study to complement the inadequacies of CMT. The conceptual analytical terminologies in Cognitive Linguistics: conceptual autonomy and conceptual dependency, semantic frames, and semantic domains have been investigated in order to show how they apply in the interpretation of Kiswahili metaphorical constructions. Metaphor in this study has been described as a construal operation which involves judgement or comparison. In metaphor, the human mind is able to give meaning to a construction by relating an utterance with the frame it evokes. These frames are referred to as semantic frames or semantic domains as has been established in this chapter. Although semantic frames and semantic domains are concepts used interchangeably in Cognitive Linguistics, this chapter has concluded that they are used interchangeably in the analysis in this study to refer to the attributes evoked by a construction during the mapping process.

CHAPTER THREE

METAPHORICAL CONSTRUCTION AND MAPPINGS AT THE KISWAHILI WORD AND PHRASE LEVEL

3.0 Introduction

This chapter investigates Kiswahili lexical and phrasal metaphorical constructions. It intends to determine the extent to which such constructions are described metaphorically in expressing the embodied and socio-cultural context of language users. In doing so it takes a cognitive and constructional grammar approaches in investigating the construction of metaphorical mappings in Kiswahili word classes such as nouns, verbs, adjectives, adverbs and prepositions, and other grammatical structures. This analysis establishes how Kiswahili grammatical word structures profile the source domain and the target domain in any given Kiswahili construction. The chapter also aims at examining the idea that frames evoked by grammatical word structures of non-metaphorical senses can determine how the grammatical structures selected express a given conceptual metaphor determined by language users' embodied experience and cultural orientation.

The first part of this chapter explores Kiswahili word classes as constructions in metaphorical interpretation which are classified under two classes: open-class words which include the nouns, verbs, adjectives, and adverbs, and closed-class words to which belong the prepositions. The chapter also lays engages the analysis of metaphorical interpretations of the Kiswahili noun and verb in order to investigate how they communicate metaphor as grammatical constructions. Further an examination of Kiswahili noun constructions is carried out with the aim of

investigating the role of the noun as a subject in a nominal metaphorical expression and also to explore whether it is the conceptually dependent element or the conceptually autonomous element in that construction. Finally, the chapter investigates the interaction between the verb and other constructions in a phrase by making a survey on Kiswahili argument structure metaphorical constructions such as the ditransitive verb and the argument structure construction.

3.1 Kiswahili Word Classes as Constructions in Metaphorical Interpretation

A word class as a lexical item according to Geeraerts and Cuyckens, (2007:467) is a minimal syntactic unit of the mental ‘dictionary’, whose encyclopaedic entries are stored in that unit or construction. The structural lexical item or word category has a more or less recognizable meaning which is the conventional ideational or semantic content associated with the symbol it represents in the concrete world. A symbol consists of the orthographic representation, signed or the phonemic form, and meanings with which the symbols are conventionally paired, (Evans and Green 2006:6). Similarly, it consists of a series of sounds recognized as belonging to a particular phonological category such as the lexical item /ʃati/ (*shati*) in Kiswahili and (/ʃɜ:t/, shirt) in English. The item/word also has another meaning of a particular type of clothing, that is, the phonemic form which has an arbitrary association with the meaning *shati* (shirt), of form and meaning. This is the meaning that must be learned and stored in the language lexicon.

Each lexical item in Kiswahili is likely to have several grammatical forms. For example, a noun in Kiswahili may have singular and plural grammatical categories marked by class markers such as *m-* in *m-tu* (person) and *wa-* in *wa-tu* (persons). The verb may also have several grammatical forms like the past, present, and future tense

markers. Most grammatical items or structures are a bundle of forms. Goatly (1997) claims that use of lexical items or word-class such as nouns is the most common way of expressing metaphorical language. From the selected literary plays in Kiswahili, metaphorical expressions are represented in the major word-classes such as nouns, verbs, adjectives, adverbs, and prepositions. In traditional descriptive grammar and as indicated by earlier Kiswahili scholars; Mgullu (1999), Habwe and Karanja (2004), and Matei (2008:25), Kiswahili is described as having eight word-classes: nouns, adjectives, verbs, adverbs, prepositions, pronouns, conjunctions, and interjections.

Further, Kiswahili word classes similar to other languages like English, are subdivided into two major categories: open-class words or content words and closed-class words or structural words (Quirk and Greenbaum, 2008:31). Open-class words in Kiswahili include nouns, verbs, adjectives, (as revisited by Kahigi, 2008) and adverbs which have a readily identifiable meaning. Open class words also belong to larger classes which are constantly changing as a result of new words being introduced and old words getting lost. They also have a function of providing content meaning when used in communication.

On the other hand, the closed-class words also known as the grammatical words are prepositions, interjections, pronouns and conjunctions. These words, also described as function words, have a less readily recognisable meaning and they belong to smaller classes that are more resistant to change. Apart from other parts of speech in Kiswahili, interjections and conjunctions lack syntactic relationship with other word categories in a sentence and this makes them not appropriate in the interpretation of phrasal metaphorical constructions. Since pronouns are an alternative representation of nouns, they are also not included in this analysis, and in case they appear to communicate metaphor, they will be examined within the noun phrase. Closed-class

words have no derivational or inflectional properties although they show some predictable distributional patterns. For instance, in Kiswahili sentence constructions, a prepositional phrase modifies a noun functioning as an adjectival, or can be used in modifying a verb having an adverbial function as in the following example:

1. *Huu ulimwengu wa tupa chuma kumla chuma.*
(This world of rasp metal to it eat metal.)
(This world **of a rasp metal consuming another metal.**) (Arege, 2009:24)

The speaker in the metaphorical expression in example (1) is a husband (Musa) speaking to his wife (Zainabu) in *Kijiba cha Moyo*. The speaker is addressing issues relating to how people in his society are dismissed from work before their time of retirement. He uses the metaphorical construction to express how he feels about that situation, where employers can employ and sack employees at will. The prepositional phrase in *wa tupa chuma kumla chuma* (of a rasp metal consuming another metal) which has an adjectival function modifies the NP *huu ulimwengu* (this world) while *huu ulimwengu* (this world) is the construction modified in that metaphorical construction.

As a metaphor, the adjectival *wa tupa chuma kumla chuma* (of a rasp metal consuming another metal) has its attributes mapped onto the NP *huu ulimwengu* (this world) construing the two constructions as concrete source domain and abstract target domains respectively. The encyclopaedic entries of *tupa* (rasp) which is a metal that is used in sharpening another metal are mapped on to *ulimwengu* (world). The noun *tupa* (rasp) as used by Musa is understood to refer to a tool that is rough on the surface, one that does not wear out easily, uses friction to consume another metal and in the process makes it better or sharper but at the same time diminishes it. Musa is expressing the view that in his community; an African setting where there are people who are elected as leaders, and go ahead to make promises that they would use the

available resources to make communities live better, including improvement of human resource. In the process the leaders use people who elected them for their own benefit in such a way that, instead of pulling resources for the benefit of the community they do so for their own benefit. In *Musa's* imagination, the kind of life that people are pushed towards is meaningless. The metaphor succeeds in communicating the state in which people assume to interact with each other but in the long run the strong ends up oppressing the poor a situation which is equated to the way a metal such as a knife gets sharpened by another metal, the rasp and in the long run the knife gets diminished, construing it as going at a loss. It is notable that the construction appropriately describes a situation in Africa where democracy and economic management are rarely given priority.

More so, all the activities of *the world* including how human beings interact with one another are compared to how a metal could be used to sharpen another metal. The construction *ulimwengu* (world) is the head and the autonomous element whose meaning is completed by the PP *wa tupa chuma kumla chuma* (of a rasp metal consuming another metal) as the dependent element. In this case, the rasp metal sharpens another metal to make it more functional. Likewise two or more people can disagree on several issues and the outcome is one will benefit from the argument that arose by learning something new from the other. That is, when two things or people are in a state of disagreement, such kind of a situation results in one group or one person oppressing the other or becoming more beneficial to the other. The prepositional phrase in this construction despite being classified as belonging to a class that is small is able to provide mapping since it functions as an adjectival which modifies the noun phrase *huu ulimwengu* (this world).

3.1.1 Kiswahili Noun in Metaphorical Construction

Nouns are words which refer to entities, including people and abstractions such as ‘peace’ and ‘war’. According to Ashton (1980:10), Kiswahili nouns are grouped into classes distinguished by nominal prefixes called class prefixes where the prefix in the singular class differs from that in the plural class which could either be represented by a bound morph or a zero morph. The two major classes of nouns are common nouns and proper nouns. Common nouns are further subdivided into count nouns and mass nouns. Included in this noun classification are the abstract and non-abstract nouns. These common nouns are the ones of most interest to this study because they represent one of the major linguistic categories, having count nouns and mass nouns under its classification, (Evans and Green, 2006: 487). Common nouns in Kiswahili are non-specific unlike proper nouns which are specific to people, places and things as noted by Habwe and Karanja, (2004) and Matei, (2008: 29). As explained by Ashton, (1980:10) in Kiswahili language, words relating to nouns such as verbs, adjectives, and pronouns are in a concordial relationship with it by affixes. Kiswahili nouns precede adjectives in a noun phrase except when a pragmatic meaning is being expressed. Where demonstrative adjectives precede nouns, they are considered as determiners and they include demonstratives like *hiki*, *hicho*, and *kile* (this, that and that respectively). They are classified as determiners in Kiswahili because they qualify a noun and they could also appear after a noun in a noun phrase just like other adjectives. For instance, in example (2), the demonstrative *hiki* (this) is used before the noun while in example (3) it is used after the noun.

2. *Hiki kibakuli huwa ni chambo tu cha kuvivuta vidagaa karibu na papa.*
(This small bowl usually is vessel only of to pull sardines near to shark.)
(That small bowl is just a vessel used to attract sardines close to the shark.
(Arege, 2009:39)

3. *Kibakuli hiki huwa ni chambo tu cha kuvivuta vidagaa karibu na papa.*
(Small bowl this usually is vessel only of to pull sardines near to shark.)
(This small bowl is just a vessel used to attract sardines close to the shark.)

In the above examples from *Kijiba cha Moyo*, the speaker is a husband (Sele) and the listener is his wife (Aisha) in a discussion about how *kibakuli* (small bowl) used in reference to *bahari* (sea) ensures that all types of fish including *vidagaa* (sardines) and *papa* (sharks) coexist in the same environment either willingly or unwillingly. It is however notable that in the metaphorical construction, the demonstrative *hiki* (this) is used before and after the noun respectively to give it a richer interpretation and emphasis by making it more referential when used with other nouns in the construction.

Nouns according to Goatly, (1997: 83) are the most recognizable in the construction of metaphors and they yield richer interpretations compared to other word categories in a sentence. This had been noted earlier by traditional philosophers who described metaphor as communicated through nouns which are in the symbolic structure of A is B. This is because nouns are referring expressions. The things referred to by nouns and noun phrases are imaginable because they have encyclopaedic entries that evoke frames. It is impossible to imagine at all without picturing things. Noun images are vivid; they have the ability to enhance memory and so they are easily recognizable and their frames less likely to be forgotten.

Nouns which refer to concrete things can more directly evoke images than what other lexical items do and are often understood as domains which have many semantic features besides carrying the sense of the things they represent. For example, a cup may have the following schema: an artefact, a vessel for drinking, a vessel with an arm, cylindrical in shape, one that has a base smaller than the rim, and so on. These

descriptions about a cup are dependent on language users embodied experience and cultural orientation. On the other hand, nouns which refer to states for example *mapenzi* (love) and *chuki* (hate) are associated with states like close proximity and distance respectively. Nouns therefore are capable of evoking imagery which is a mental or cognitive process and so contributing to metaphorical interpretation. For instance, the following Kiswahili metaphorical construction as sourced from *Kilio cha Haki* has a noun as the lexical choice that evokes metaphor.

4. *Eee ndimi **punda** wa huduma.*

(Eee I donkey of service.)

(I am the **donkey** that gives service.)

(Mazrui, 2003:13)

In example (4), the speakers are voices of striking workers at the farm of Delamon demanding for their rights as a result of too much work and poor pay. In their songs each striking worker is referring to her/himself as *punda* (donkey) which gives service but in return receives bad treatment and poor pay contrary to the service they provide. *Punda* (donkey) in the African context is seen as an animal which is used by people to provide services but it is however treated so badly to an extent of being denied a place to rest, time to eat and even rest. The workers are equating themselves to the donkey as a result of the treatment they are receiving at the farm of Delamon in *Kilio cha Haki*. Thus the construction *ndimi* (I) which is an emphatic form of *mimi* (I), referring to the workers receives the encyclopaedic entries of the entity *punda* (donkey) which manifests the source domain. The attributes of *punda* (donkey) include those of a domestic animal that works hard or is made to work hard without much rest. Above that, the animal *punda* (donkey) at times is treated unkindly to an extent of being denied basic necessities such as food. The encyclopaedic entries of *punda* (donkey) are mapped on to the target domain, the speakers (workers). This

implies that the speakers are employed to work under pressure and in very unfavourable conditions equivalent to those in which at times *punda* (donkey) work.

Human beings in these working conditions as portrayed in example (4) are understood in terms of the cognitive entities of the animal/donkey. The speaker who is the target domain is referring to himself/herself as the donkey that provides service denoting that such an animal does not get tired and it is expected to give other human beings service without complaining or resting. It is notable that use of such a construction where an human being is being equated to a donkey, is one used by the author to achieve effective communication thus influencing the pattern of thinking which is construed through the conceptual mapping process where culture is considered an important context in the interpretation of metaphorical expressions.

On the other hand, nouns could be used to refer directly to processes and states rather than things where they evoke frames as well. This is displayed by the following example where an abstract noun evokes metaphor:

5. *Hata kukufuatilia wanavyofanya hivyo ni utumwa.*
(Even you following they are doing that way is slavery.)
(Even the way they are pursuing you is slavery.) (Arege, 2009:69)

From example (5), there is the equative metaphorical construction ...*kukufuatilia...ni utumwa* (pursuing you is slavery). The construction displays that all encyclopaedic entries of *utumwa* (slavery); lack of freedom, forced labour, poor or no pay at all, etc. are mapped on to the act of *kukufuatilia* (pursuing you). The interpretation of the noun *kukufuatilia* is understood or interpreted through its encyclopaedic entries such as not giving one space to think, making conclusions on what one thinks, and etc. This is the same way Sele's family is behaving towards Sele. The family came up with a solution which was likely to help Sele from his solitude and denial after losing his job as a

result of compulsory early retirement. It is worth noting that, *utumwa* (slavery) and *kukufuatilia* (pursuing you) are both abstract nouns which are used in this metaphorical construction. It is evident that abstract nouns and other types of nouns in this study are utilized in the interpretation of metaphorical constructions. Other metaphorical constructions in Kiswahili where the noun is used to evoke meaning are discussed in section 3.3.

3.1.2 Kiswahili Verb in Metaphorical Construction

According to Kiswahili scholars such as Mgullu (1999), Habwe and Karanja (2004) and Matei (2008:66) Kiswahili verbs are classified into two major classes: the lexical verbs and the auxiliary verbs. From these two major classes are sub-categories like helping verb, main verb, transitive and intransitive verbs, among others. Metaphorically used verbs in Kiswahili can indirectly evoke frames but only when they are in the context of other words in a construction. For instance, when we talk about *umekama* (you have milked), other related constructions that would be evoked would be noun *ng'ombe* (cow). Verbs easily associated with conceptual frames are those which refer to physical acts and events, that is, material processes. Halliday (1995:211-356) distinguishes four main processes within the transitivity function of the clause: the material (doings and happenings), mental (perception, cognition, and sensing), verbal (saying, symbolic processes) and existential or relational (being or states of being) as illustrated in the following example:

6. *Eee! Vipi bahari itoe pasi kupokea.*
(Eee! How ocean it remove without to receive?)
(Eee! How can the ocean **give** without **receiving**?) (Arege,
2009:5)

In example (6), the speaker is Sele and the listener is his wife Aisha. Sele is speaking about how *bahari* (ocean) provides cool breeze to the surrounding environment and

wondering if it does that without expecting anything in return. His argument is on what the human eye and mind cannot perceive that the ocean has some benefit from the environment it provides for with a cool breeze. It is worth noting that the constructions *itoe* (give) and *kupokea* (receive) are used in the metaphorical construction to construe *bahari* (ocean) as an animate or human entity, that is, it can *receive* and *give*. The meaning of the verb *itoe* (give) refers to a material process where there is an action taking place while that of the verb *kupokea* (receive) is a mental process which is perceived of the ocean. *Bahari* is an inanimate thing construed to have the traits of human beings. The mapping of this metaphorical construction is from the source domain *itoe* (give) and *kupokea* (receive) to the target domain *bahari* (ocean). The *bahari* (ocean) is construed as having hands, ability to move, and ability to reciprocate an action just like the way human beings do. Of interest in this analysis is that the verbs *itoe* (give) and *kupokea* (receive) have attributes with an embodied experience about human beings who are naturally perceived to be in a position to *give* and on the other hand expect something in return. For a more comprehensive interpretation, the following Kiswahili metaphorical construction shows relations between the verb meaning and other constructions:

7. (*Wakati*) ***Umeliwa*** na *hizi nenda rudi zenu nyingi*.
 ((Time) It been eaten by these goings comings yours many.)
 ((Time) It has been consumed by your going back and forth.) (Arege, 2009:14)

Example (7) is a construction used by an aunt (Bi. Rahma) in *Kijiba cha Moyo*, reminding her niece (Zinabu) about how *wakati* (time) for food preparation, *umeliwa* (has been consumed) by *hizi nenda rudi zenu* (their going back and forth). Of significance in this construction is the verb *umeliwa* (has been eaten). The transitive passive verb has been inflected through the use of the morph *-w-* construing the metaphorical construction passive. The verb *umeliwa* (has been consumed) relates the

noun phrase *wakati* (time) and the noun phrase function *hizi nenda rudi zenu nyingi* (your going back and forth). The verb *umeliwa* (has been eaten) as the source domain, is a relational predication with a trajector (TR or first participant) *wakati* (time) and landmark (LM or second participant) *hizi nenda rudi zenu nyingi* (your going back and forth) which are the target domains. The noun phrase *hizi nenda rudi zenu nyingi* (your going back and forth) has an elaborated trajector (first participant) *wakati* (time). The relevant metaphorical construction in example (7) is the conceptual mapping of human attributes evoked by the verb *umeliwa* (it has been consumed); eating, swallowing and digesting food, onto *hizi nenda rudi zenu* (your going back and forth). The noun phrase *hizi nenda rudi zenu nyingi* (your going back and forth) which is the object target domain has the action frame which is integrated with natural human features frame profiled by the verb *umeliwa* (has been consumed/eaten). The noun phrase *hizi nenda rudi zenu* (your going back and forth) takes the function of the actor who participates in the action of *kula wakati* (consuming/eat time).

It is also notable that *wakati* (time) is construed as an entity that can be consumed, devoured, chewed, swallowed, etc. through the action of the verb *umeliwa* (has been consumed/eaten), just the same way food is perceived. According to CMT, the conceptual metaphor in example (7) gives access to more and quite elaborate knowledge because attributes of the source domain that are not clearly defined in the target domain can be inferred in context. Through this, the metaphorical mappings of the verb *kula wakati* (eat time) as explained above carry entailments and resourceful inferences which allow for the interpretation of the metaphorical construction by showing why culture is an important aspect in its conceptualisation.

3.1.3 Kiswahili Adjective in Metaphorical Construction

Adjectives according to Evans and Green (2006: 487) denote attributes or states of a noun; they qualify the noun, (Ashton 1980:49). In Kiswahili and as explained by Mgullu (2009:157), adjectives may occur after a noun, for example in their attributive function of qualifying a noun as in *miwili* (two), *yao* (their), and *vyote* (all) in *mikono miwili* (two hands), *heshima yao* (their respect), *vitabu vyote* (all books) respectively. Mgullu further explains that those adjectives which are considered to precede a noun, function as demonstratives, for example, *hizi nenda rudi* (these your going back and forth), *huu ulimwengu* (this world), and the PP *ya mnyonge* (of weak) which functions as an adjective. In their categorization, Kiswahili adjectives appear in their attributive function following the noun or in their predicative function following a copular verb as described in the following constructions:

8. *Na heshima yao ni imara kabisa; hailegei hata ikiraiwaraiwa kwa asali au kugongwa kwa nyundo.*
(And respect their is strong very; not it shakable even it if coaxed with honey or to hit with hammer.)
(And their respect is very **strong/steadfast**; it is unshakable whether you coax it with honey or knock it with a hammer.) (Mberia 2011: 45)

In example (8) the speaker is Natala responding to the Chief at the time she had visited the chief's office to seek for assistance because her land title deed had been forcibly taken away from her by her brother in-law, Wakene. The construction *imara* (strong/steadfast) is used in relation to her *heshima* (respect) which she is demanding from the Chief. It is worth noting here that the adjective *imara* (strong) is used as a predicative adjective to put more emphasis on the attributes of the subject noun *heshima* (respect) but it can only receive metaphorical interpretation in the context of use, as a predicative adjective modifying the noun or as an attributive adjective within the NP, also modifying the noun.

Further, in a construction where an adjective has an attributive function, the adjective can be omitted and the phrase, clause or sentence still remains meaningful, although it remains a less informative grammatical unit. This is different in a situation where an adjective functions in the predicative position of a copula construction where, if omitted, the grammatical unit will be ungrammatical. For instance, in example (9):

9. *Je, umefikiria umuhimu wa kutafuta mhimili mwingine?*
 (Now, you have thought important to look stronghold another?)
 (Now, are you thinking of looking for **another** support?) (Mberia 2011: 35)

it is in order to say, *kutafuta mhimili?* (looking for a support?) but structurally incorrect in having, *na heshima yao ni* (and their respect is) in example (8). In Kiswahili, adjectives seem to only participate with single participants in a construction. They describe single entities which is the noun or the pronoun, for instance from example (8), the noun phrase *heshima... imara* (strong ... respect) has the domain adjective construction *imara* (strong) in the predicate position. The adjective *imara* (strong) evokes the source domain and the head which is the noun *heshima* (respect) evokes the target domain. The adjective *imara* (strong) is the conceptually dependent element while the noun *heshima* (respect) is the autonomous element. All the attributes of *imara* (strong); not easy to move, decisive, bold, etc. are mapped onto the abstract noun *heshima* (respect) in order to construe it as an animate being which is not easily moved irrespective of the changing situations.

3.1.4 Kiswahili Adverb in Metaphorical Construction

Adverbs as explained by Quirk and Greenbaum (2008:137) are words which express information which relate to time, manner, place and frequency. They have a modifying function within the sentence providing information about how, where, when or how often something happened. In Kiswahili, adverbs are used in modifying other adverbs, verbs and adjectives in a sentence, (Ashton 1980:168-174 and Mgullu,

1999:212). In Kiswahili metaphorical constructions, adverbs receive metaphorical interpretation as modifying words within the noun phrase or within the verb phrase where they occur. The following example displays the use of an adverb or adverbial in a metaphorical construction,

10. *Gharama za maisha nazo ndizo hizo! Zimeota mabawa na kupaa **angani**.*
 (Cost of living and them there they are! They have grown wings and to climb sky to.)
 (The cost of living has grown/developed wings and is now taking **to the sky**.)
 (Mberia, 2011:20)

The adverb *angani* (sky) in example (10) fills in the information of *kupaa* (to move up) referring to the direction the cost of living is taking. This is a predicate modifier because it comes after the infinitive verb *kupaa* (to move up) thus construing *gharama za maisha* (cost of living) as an entity that is capable of developing wings and taking off to a certain direction or to the sky. The construction in example (10) is an excerpt from Kithaka wa Mberia's *Natala*, quoting the words used by the mortuary attendant addressing Natala who had gone to collect the alleged body of her late husband. The attendant is demanding for a bribe before he could give service to Natala. As used in the construction *gharama za maisha* (cost of living) is construed as *zimeota mabawa na kupaa angani* (developed wings and taking to the sky). It is worth noting that the use of the adverb *angani* (to the sky) construes that *kupaa* (rising) cannot be attributed to be taking any other direction rather than towards the sky. It is evident that 'a rise in the cost of living' is equated to 'a move upwards', whose conceptualisation is not within reach. In another example:

11. *Na heshima yao ni imara **kabisa**; hailegei hata ikiraiwaraiwa kwa asali au kugongwa kwa nyundo.*
 (And respect their is strong very; not it shakable even it if coaxed with honey or to hit with hammer.)
 (And their respect is **very** strong; it is unshakeable whether you coax it with honey or knock it with a hammer.)
 (Mberia 2011: 45)

The adverb *kabisa* (very) in example (11) is modifying an adjective *imara* (strong) by intensifying the attributes of the adjective *imara* (strong/steadfast) which modifies the noun *heshima* (respect). Additionally, example (12) demonstrates an example in Kiswahili where an adverb modifies another adverb:

12. *Lakini wazo hili usilitupe. Libebe ulipeleke nyumbani leo. Lipige darubini. Huenda ukagundua kwamba lina thamani kama dhahabu.*
(But idea this you don't throw. It carry you it take home today. It beat stethoscope. May be you realize that it has value like gold.)
(But don't discard that idea. Carry it **home today**. Think about it. May be you will discover that it is worth gold.) (Mberia 2008:17)

From the adverbial phrase *nyumbani leo* (to home today) which has an adverb following another adverb in example (12) the construction *leo* (today) is modifying the adverb *nyumbani* (to home) within the same phrase. From the above examples it is realised that in Kiswahili, adverbs only participate with single participants at a time in a construction; either within the NP, VP or AP. It is notable that adverbs and adverbial phrases on their own cannot communicate metaphor. However, their role in the conceptual mapping processes is to give prominence and more illumination to the AdjP, NP, or VP in which they are embedded. In such an instance, the adverbs are construed as expressing additional information relating to time, manner, place and frequency of the action expressed.

From the above examples, the relational predications *angani* (to the sky) in example (10), *kabisa* (very) in example (11), and *leo* (today) in example (12) always have prominent participants that is, the TR or first participant and the LM or second participant and (Langacker, 1997) which are implicit in the relational predications themselves.

3.1.5 Kiswahili Preposition and Prepositional Phrase in Metaphorical Construction

Quirk and Greenbaum (2008:155) define a preposition as a lexical category that shows the relationship between two entities; one entity being that which is represented by the prepositional complement and the other being a verb or a noun. The most prominent relationships easy to identify as defined by prepositions in a Kiswahili construction are those of time and place. Other relationships which could be recognized in regard to the Kiswahili preposition include those of instrument and cause although it is not easy to explain propositional meanings systematically in terms of such labels. Many prepositions have abstract meanings which are clearly shown, through metaphorical connection, to their locative uses. It is easy to perceive a stage-by-stage extension of metaphorical usage in the following prepositional phrases as sourced from the Kiswahili selected literary plays:

13. a. *Ya kobe kushindana na kima kukwea mnazi.*

(Of tortoise to compete with monkey to climb coconut tree.)

(That of a tortoise competing with a monkey to climb a coconut tree.)

(Arege, 2009:64)

b. *Ewe nchi uliyejipamba kwa weusi.*

(You country you did self clothe in black.)

(... a country clothed **in black**.)

(Mazrui, 2003:5)

c. *Usiende huko, baba usikubali kuutilia ugonjwa wa ujisadi mbolea.*

(You not go there father, you not accept to put for disease of corruption manure.)

(Don't go that way father. Do not accept to fertilize the disease **of corruption**.)

(Mberia, 2011:32)

The above examples have been sourced from *Kijiba cha Moyo*, *Kilio cha Haki*, and *Natala* respectively. In example (13a), the speaker is a father (Amri) speaking to his son (Musa). He is showing Musa how his son (Sele) has become adamant in providing information about his sickness despite their various attempts to do so. Amri equates Sele's state to that of *of kobe kushindana na kima kukwea mnazi* (a tortoise

competing with a monkey to climb a coconut tree) which is PP construction. Further, in example (13b), the speaker is an old man (Mzee) who is using poetic language to convey his emotions about *Bara la Afrika* (The African Continent). He laments about how the country has clothed itself in black which has a metonymical interpretation of 'its backwardness' through the PP *kwa weusi* (in black). Similarly, in example (13c), the speaker is Natala addressing his father-in-law against adding fertilizer/manure to the disease of corruption, to literally meaning supporting corruption. There is the use of the PP *wa ufisadi mbolea* (fertilize of corruption).

It is interesting to note that for prepositional phrases to encode metaphor in Kiswahili, their syntactic function is what is considered. They can function as adverbials, as adjectival or as pronouns. The prepositional phrase in this case will evoke the source domain and the head of the phrase where they are entrenched will evoke the target domains. The target domains as the head of the phrases could be a noun in case of a prepositional phrase functioning as an adjectival or a verb in case of a prepositional phrase, functioning as an adverbial. For example, (13a) has a prepositional phrase *ya kobe kushindana na kima kukwea mnazi* (of a tortoise competing with a monkey to climb a coconut tree) which function as an adverbial and a pronoun representing a state that is not named. Example (13b) has *kwa weusi* (in black) which is a prepositional phrase functioning as an adverbial while (13c) *wa ufisadi mbolea* (of corruption manure) is a prepositional phrase functioning as an adjectival.

To sum up, it is evident that nouns and verbs have a greater metaphorical consideration and are open-ended in metaphorical interpretation. Other word classes like the adjective, adverb and preposition are progressively less likely to be

recognized metaphorically unless considered in the same construction with the verb and noun.

3.2 Metaphorical Interpretations of the Kiswahili Noun and Verb as Major Lexical Categories

According to Evans and Green (2006) lexical categories or word classes in language are core in the structure of metaphorical constructions because they are linked to metaphorical concepts. Of significance is that the use of metaphorical linguistic constructions is necessary in the analysis of metaphorical concepts in order to gain the conceptualisation of the metaphorical nature conveyed in them. Goatly (1997) claims that the use of major lexical categories in a language; the noun and the verb is the most obvious way of classifying metaphors according to which word category the source domain belongs. This claim by Goatly raises the question of whether Kiswahili metaphorical constructions can be localized to only some constructions in a sentence. We use the following example for this scrutiny:

14. *Ulimi ni kisu?*
(Tongue is knife?)
(The tongue is a knife?) (Mazrui, 2003:76)

In example (14) the speaker is Lanina in *Kilio cha Haki*. She is directing the question to a lawyer (Bwana Wakili) who had visited her at the cell after she was arrested following claims of inciting farm workers who had gone on strike and caused the death of Delamon, who in the play is the farm manager. Lanina is being accused of causing the death of Delamon through her incitements. She uses the metaphorical construction *ulimi ni kisu?* (the tongue is a knife?) because she could not understand why she was arrested on claims that her words were being construed as having worked like a knife thus causing death. In the African cultural context in which the

play is focused, a knife is a tool that has many functions, one of them being a tool used for killing. It is worth noting that the noun *ulimi* (tongue) is literally understood as an organ of speech. But in this metaphorical construction, the noun *ulimi* (tongue) carries the abstract meaning of the metaphorical construction.

On the other hand, the noun *kisu* (knife) is the source domain which communicates metaphor where language users will use its cognitive encyclopaedic entries such as being sharp, one or two edged, able to cut, made of metal, etc. In analysing the construction in example (14), the metaphorical interpretation of the noun *ulimi* (tongue) is understood through the encyclopaedic attributes of the noun *kisu* (knife), being sharp, can cut, etc. while the meaning of *ulimi* (tongue) is understood literally. *Ulimi* (tongue) which is the target domain on which mapping is done is understood through the interpretation of the construction knife. As Glanzberg (2008) points out, constructions in a sentence plays an important role in the comprehension of a metaphor, and that in some cases they do something very different from its literal meaning. The noun tongue is communicating an extra meaning beyond the literal meaning construed of a body organ. Hence the linguistic interpretation of a sentence whether literally or metaphorically is dependent on its context of use. For instance in the following metaphorical construction in *Kilio cha Haki*:

15. *Tazameni miji ikinyongeka kwa magugu ya ubeberu.*
(Look villages they strangled get by weeds of imperialism.)
(Look, villages getting strangled by weeds of imperialism.) Mazrui, 2003:27)

Example (15) is a construction used by the character *Lanina* in the play, who is not pleased with the way the colonialists are handling issues concerning Africans at the farm of Delamon. In her statement, Lanina mentions *miji* (towns) to figuratively and metonymically represent the people while the rest of the construction *ikinyongeka kwa magugu ya ubeberu* (getting strangled by weeds of imperialism) shows that

colonial rules are oppressing people in their own land. The construction *miji* (villages) is used to manifest the target domain since it is the entity on which mapping is directed and it carries the basic meaning. The direction of mapping is from the verb *ikinyongeka* (getting strangled) in the phrase *ikinyongeka kwa magugu ya ubeberu* (getting strangled by weeds of imperialism) since it is the source domain; meaning it is an entity that can perform an action and therefore carries the encyclopaedic entries of strangling, taking away life, etc. The figurative use of the noun *miji* (villages) are understood through the imagery of a village set up, people moving about doing their daily activities, interacting with one another, engaging in economic activities like farming, herding and fishing, and the whole picture of a rural setting if used literally.

In reference to the attributes of a rural village setting, only the highlighted attributes about *miji* (towns) are put into perspective profiling construal (Croft and Cruse 2004:60). This means that all the economic and social activities of the residents being restricted through the use of the construction *ikinyongeka* (getting strangled) are highlighted and considered while others such as eating, sleeping, breathing etc. are hidden from the point of focus. This follows CMT which states that the conceptual mapping of encyclopaedic attributes from the source domain to the target domain permits the highlighting of certain elements of the target domain and at the same time hiding other elements. It is evident that *miji* (towns) as places receive mapping from the verb *ikinyongeka* (getting strangled) as a result of the effects of strangling, are mapped on *miji* (villages) through the cognitive attributes of the verb *ikinyongeka* (getting strangled) such as being squeezed on the neck, grasping for breath, becoming helpless, seeking assistance, losing consciousness, and so on. The meaning of the verb triggers the source domain and its attributes are mapped onto the target domain *miji* (towns). From example (15), the towns as places are denied freedom to operate. If the

phrase was used in a different context, for instance while referring to a real situation like referring to *people* getting strangled instead of *villages*, and *chains* instead of *weeds*, in ...*watu wakinyongeka.*) (...**people** getting strangled), it would lose its metaphorical interpretation.

On the other hand, from example (15), the noun phrase *magugu ya ubeberu* (weeds of imperialism) has the construction *magugu* (weeds) which also triggers metaphorical interpretation. The noun *magugu* (weeds) is the head of the noun phrase and therefore the profile determinant in the metaphorical construction. The meaning in the construction *magugu* (weeds) manifests the source domain because its encyclopaedic entries which are known by language users, of a plant growing where it is not wanted; dominating other plants, hard to eliminate, very competitive, etc. are mapped on the prepositional phrase *ya ubeberu* (of imperialism) as the target domain of the metaphorical construction. It is interesting to note that the use of this metaphorical construction in a farming context in *Kilio cha Haki* at the farm of Delamon, successfully communicates the intended meaning since *magugu* (weeds) are one of the common plants which farm workers try hard to eliminate from the farm as it affects the growth of other plants. The use of this construction in this farming context provides access to the cognitive attributes of *magugu* (weeds), which are easy to access.

Further, from the construction in example (15), the interpretation is that all that is seen to belong to an era of imperialism has all the features of weeds, those of taking charge, competing for resources and finally denying the other competitors a chance to share the available resources. The phrase *magugu ya ubeberu* (weeds of imperialism) is also construed as having the capacity to perform an action of *nyonga* (strangle). The

metaphorical phrase is understood in its context of use in the selected play where one of the characters is giving caution to her oppressed colleagues at the farm of *Delamon* about rules of colonialism which are oppressive and which continue to be enforced without any consideration on the plight of the workers. It is significant to note that the construction in example (15) as used in *Kilio cha Haki* successfully communicates the theme of exploitation of Africans by colonialists through the use of a NP in the predicate of a metaphorical grammatical structure.

Similarly, nouns and verbs have schematic semantic characterizations which are universal as cited by Langacker (2002: 60) in Evans and Green (2006: 555). Although they carry meaning which is characteristic to their forms, the schematic semantic characterization of nouns and verbs are language specific, described as ‘langue’ by Ferdinand de Saussure (1957). In Kiswahili the description of nouns and verbs in terms of schematic meaning is as described in the following examples:

16. a. *Mhitaji ni mtumwa.*
(Needy is slave.)
(The needy is a slave.) (Arege, 2009:25)
- b. *Anayehitaji ndiye mtumwa.*
(He/she is needy is slave)
(The one who is need is a slave.)

the verb *anayehitaji* (he who is in need) in example (17b) and the noun *mhitaji* (needy) in example (17a) encode different meanings because they manifest different construals of the scene. The verb expression *anayehitaji* (he who is in need) in example (17b), encodes an action while the noun *mhitaji* (needy) encodes state of being in need. Construal, according to Langacker, (2002), cited in Evans and Green (2006:556), is crucial to the making of choices by language users’ on how a scene is packaged/represented linguistically which in turn gives explanation to the availability

of related yet different constructions. The different construal of meaning of the verb and the noun in Kiswahili is as a result of morphological derivation, in an instance where the noun *mhitaji* (needy) is derived from the verb *anayehitaji* (he who is in need). Having examined briefly how Kiswahili noun and verb as major lexical categories evoke metaphor, the following sections investigate these word categories separately in order to examine the extent to which they evoke metaphor and how the noun and the verb are conceptualized through language users' cultural and embodied experiences.

3.3 Noun Construction in Kiswahili Metaphorical Structures

This section interrogates how nouns are used in the construction of metaphors in order to establish the extent of embodiment and cultural orientation in their interpretation by language users'. This part follows the argument presented in section 3.1.1 that Kiswahili nouns are interpreted metaphorically either on their own or in noun phrases where they are modified by the adjective or adjectival phrases. It is notable that the Kiswahili noun is grammatically structured in the sentence predicate where it functions as the DO or the IO. Following Evans and Green (2006:556) the semantic representation of the noun class provides a very wide range of semantic concept types, as an object, to encode a relationship, to express a physical sensation, to refer to a group of interconnected entities, to express an event, and to express a point in time, among other senses.

In Kiswahili language and in the African culture, nouns, though they bear similar semantic concepts as described by Evans and Green (2006), are also classified according to their morphological, syntactic and semantic features, as described by Mgullu (1999: 148-155). Similarly, Ashton (1980: 21- 69) classifies Kiswahili nouns morphologically by considering the underlying idea or meaning of each noun class

through the noun prefix such as the M-MI class which represent names of living things which are not human such as *mti – miti* (tree – trees), the MU-WA class which represents names referring to human beings, and the JI-MA class which include names of parts of the body, trees, etc. such as *jiwe – mawe* (stone – stones), to mention just but a few of the eighteen noun classes. The class prefix of nouns as classified by Ashton has no implication in the interpretation of metaphors. However, the root or stem of the noun is significant because it facilitates the marking of the target domain or the source domain in a construction by determining whether the noun is the abstract concept or the concrete concept. The underlying ideas or meanings of nouns are not underrated since it makes the noun to represent a range of concepts which give the noun prominence over other word categories in the evocation of metaphors. The following metaphorical constructions display a variety of ways through which a Kiswahili noun is semantically conceptualized:

17. a. *Sheria zenu ni pingu.*
 (Laws yours are fetters.)
 (Your laws are fetters.) (Mazrui, 2003:71)
- b. *Kibakuli hiki ni chambo cha kuvivuta vidagaa karibu na papa.)*
 (Small bowl this is bait for pulling small close to shark.)
 (This small bowl is a bait for pulling sardines close to the shark.)
 (Arege, 2009:39)
- c. *Kiungo kimojawapo cha uhuru ni utumwa.*
 (Piece one part of freedom is slavery.)
 (One single part of freedom is also slavery.) (Arege, 2009:66)
- d. *Nali nauawa na maradhi ya mapenzi.*
 (Nali I die by ailment of love.)
 (Nali, I am dying of love for you.) (Mberia, 2008:51)

It is observable that nouns in examples (17a) to (17d) include a wide range of semantic concepts. The construction *pingu* (fetters) in example (17a) refers to an object, *kibakuli* (small bowl) in (17b) encode a diminutive noun, by either giving it prominence or by lowering its dignity, *kiungo* (subset) in (17c) refers to a part of a set

of related yet distinct entities such as subsets or parts of the body, and *mapenzi* (love) encodes an emotion. To analyse one of the constructions, it is notable that, *sheria* (law) in example (17a) is the abstract entity which is understood through the meaning conveyed by the concrete entity *pingu* (fettters). The encyclopaedic entries of fettters/shackles drawn from a context where farm workers are being ruled under unbearable rules which are delimiting and thus equated to shackles/fettters: metallic, not easy to break away from, limits movement, denies freedom, etc. are mapped on *sheria* (law) to make the user understand the meaning of the construction with ease as it is used in *Kilio cha Haki*. Both laws and fettters/shackles are nouns in the same construction, but each evokes a different domain or different construe of the targeted construction. It is evident that *pingu* (fettters/shackles) manifests the source domain since they are understood literally and the construction is also a dependent element.

Further, *sheria* (laws) which is an abstract entity, is the target domain and the autonomous element on which mapping is done. This interpretation expresses that, the meaning of a noun is understood in the language user's dictionary, for instance *sheria* (law) as rules that abide is well interpreted through its extended meaning, for instance, through the cognitive attributes of the noun *pingu* (fettters/shackles) which are known by language users as a result of their interaction with it. Nouns used in metaphorical constructions carry literal and non-literal meanings and can manifest either the source domain or the target domain depending on the direction of mapping and its function in a metaphorical construction; whether in the subject position or in the predicate position.

3.3.1 Source/Target Assignment for Kiswahili Nouns in the Construction of Metaphors

When a subject noun is construed as mapping a metaphorical sense as examined in section 3.1.1, it is presented in different ways in a construction. First, it could be dependent on another noun such as *pingu* (fettters/shackles) in the construction *sheria zenu ni pingu* (your laws are fettters/shackles) in example (17a) which is the source domain noun dependent on the target domain noun *sheria* (laws). Secondly, it could be dependent on the domain adjective such as *mikono* (hands) in *mikono ya udongo* (hands of mud/mud's hands) in *Maua kwenye Jua la Asubuhi* (2003:50) which is the source domain while *ya udongo* (of mud/mud's) is the target domain. Lastly, it could be dependent on the predicating adjective such as the adjective *imara* (strong/steadfast) in *heshima yao ni imara* (and their respect is strong/steadfast) in example (8) where the predicating adjective manifests the source domain while *heshima* (respect) is the subject of the sentence and the target domain. According to Shen and Gadir (2008) the preferred direction of mapping in metaphorical constructions that exploit a similarity between experiences in different sense modalities, is from lower/concrete modalities (source domain) to higher/abstract modalities (target domain) rather than from higher to lower ones. This is illustrated through the following Kiswahili construction:

18. *Vita baridi*
(War cold)
(Cold War)

In example (18) the direction of mapping is from the concrete concept which is the adjective *baridi* (cold) which refers to a concept related to the sense of touch or a concept in temperature. The head noun *vita* (war) is the abstract concept which manifests the target domain of a physical state. The trend in this example is that the domain adjective, also referred to as non-predicating adjective or attributive adjective,

baridi (cold) would only evoke the source domain and its head the noun *vita* (war) would manifest the target and not vice versa. Notably, this is a constraint in Conceptual/Cognitive Metaphor Theory (CMT) on the unidirectionality of conceptual metaphors on what construction manifests the target domain and which manifests the source domain. It is significant to note that having simple context free noun phrases such as *vita baridi* (cold war) seems to allow a domain adjective to manifest a source domain and its head, the noun to manifest a target domain. The reason for this lies with the autonomy-dependency relation, as proposed by Langacker (1987), within the construction where the adjective is the dependent element while the noun is the autonomous element. It is acceptable that the mapping is directed towards the autonomous element, the noun and originating from the dependent element the adjective since the noun heads the NP. *Baridi* (cold) is the dependent element because all its encyclopedea entries known out of embodied experience such as harsh, biting, frosty, hard, piercing, etc. are mapped on *vita* (war) which is the autonomous element that manifests the target domain in the metaphorical construction.

In Kiswahili, the study establishes that the noun and the adjective could change their roles as target and source domains through derivation or word formation. This is investigated through the following example:

19. a. *Wewe ni radio ya kuaminika.*
 N Adjectival
 (You are radio of believing in.)
 (You are a radio to be believed in.) (Mberia, 2008:6)
- b. *Kuaminika kwa radio (sic)*
 N PP/Adjectival
 (The trust of radio)
 (Believed in of the radio)

To investigate the claim established above, the NP *radio ya kuaminika* (a radio to be believed in) is the construction under analysis. From example (19a) and (19b) it is evident that the noun and the adjectival can change their position or slots in a

construction which is motivated by reorganization of the word order in the NP. Further, the construction which manifests both the source domain and the target domain can be reversed. It is worth noting that the conceptual preference for conceptual mapping in example (19a), *ya kuaminika* (to be believed in), a ‘lower’ domain, onto *radio* (radio), ‘a higher’ one, may under certain conditions override the default linguistic principles according to which the noun and adjectival in the noun phrase are assigned the target and source domains respectively. This is an indication that in Kiswahili metaphorical constructions, the construction that is assigned the role of the source domain such as *ya kuaminika* (to be believed in) in (19a) and *kwa radio* (of radio) in (19b) have their attributes conceptually mapped on the target domain such as *radio* (radio) in (19a) and *kuaminika* (to believed in) in (19b). It is further notable that the assignment of the target and source position of Kiswahili metaphorical constructions could be as a result of mapping process from the concrete entity to the abstract one. In cases of reversal of roles through derivation or word formation, it is significant to note that the relationship between constructions in a sentence is the factor which determines the target/source assignment.

Consequently, from examples (19a) and (19b), the change of the semantic roles of the noun *radio* (radio) into those of an adjectival *kwa radio* (of the radio), and those of the adjectival *ya kuaminika* (reliable) into a noun *kuaminika* (to be trusted) is as a result of Kiswahili linguistic conventions on word formation and word category interaction, (Matei 2008: 88) where in a sentence a word may change its function dependent on the orientation of the sentence. In that respect, there is an interaction between the noun and the adjectival/prepositional phrase. What is interesting is that this kind of reversal has a metaphorical implication because as the words change their functions so do they also change their domain evocation. This is evident in example

(19a) and (19b) where the head noun *radio* (radio) in (19a) represents the target domain while the modifier adjectival *ya kuaminika* (to be trusted) represent the source domain. The change in word order in example (19b) makes the noun *radio* (radio) in the PP *kwa radio* (of the radio) function as an adjectival and thus manifest the source domain in the construction *kuaminika kwa radio* (trust of the radio) while the noun *kuaminika* (to be trusted) is now the target domain which receives mapping from the adjectival or PP for metaphorical interpretation to take place.

However, although it has been established that the noun and the adjective may change their mapping roles, it is significant to note that the change in roles does not ensure that the universality nature of metaphors, as proposed by Lakoff and Johnson (1980), is observed. That is, each source domain maps its attributes onto a specific target domain. This analysis therefore provides evidence that constructions in Kiswahili can change or reverse their assignments as source domains or as target domains guided by the language's structural rules on the position and location of constructions in a phrase or in a clause.

3.3.2 Nouns and Nominals in Metaphorical Interpretation

Langacker (1991:51) differentiates a simple noun from a nominal/noun phrase by expressing that a simple noun is a word category that names a type (of something, state or somebody) whereas a nominal designates an instance of that type which is conceived as having multiple instances. In Kiswahili a noun and a noun phrase can function alone as subjects, objects or complements in a sentence. They are however structurally different in that, a noun stands alone whereas a nominal which is also referred to as a noun phrase is a sequence of words which include structures such as a noun and an adjective; a noun, a conjunction and a noun; a noun and a referential clause; a noun and an adjectival phrase; among other constructions. A Kiswahili noun

and a Kiswahili nominal communicate metaphorical language when they interact with other constructions in a sentence. For instance, in the constructions:

20. a. *Nimepokonywa jasho langu.*
(I have snatched of sweat my.
(My sweat has been snatched away.) (Mberia, 2011:46)
- b. *Nimepokonywa jasho.*
(I have snatched of sweat.)
(I have been snatched away sweat.)

The metaphorical construction in example (20a) is drawn from a family setup. The speaker is a woman and a widow (Natala) addressing the Chief in his office because her land title deed had been taken away by her brother-in-law (Wakene) who had been in the process of selling the land. That is the reason why Natala goes to the chief's office to seek for assistance to repossess her title deed. The metaphorical construction in example (20a) implies that Natala has been snatched off her sweat, meaning the document that entitles her as the owner of the piece of land in which she has worked to maintain by planting a variety of crops. It is evident that in the construction in (20a), *jasho langu* (my sweat) is a nominal while in example (20b), *jasho* (sweat) is a noun. In both instances the noun and the nominal are construed as the objects or beneficiaries of the meaning of the verb of *nimepokonywa* (I have been forcefully denied). The constructions have *jasho* (sweat) and *jasho langu* (my sweat) as entities expected to receive the action of the verb *pokonywa* (being forcefully taken away). *Jasho* (sweat) is an abstract entity that cannot be forcefully taken away from the owner but something else concrete like a *jembe* (hoe) could. The constructions, *jasho* (sweat) or *jasho langu* (my sweat) are in the predicate and are therefore part of the source domain evocation space and dependent constructions in the sentence. The person being forcibly denied of his sweat is the target domain and the abstract entity/property and the indirect object from who sweat is being forcefully taken away from.

For an in depth understanding of this metaphorical construction, knowledge of metonymy is required. This would mean that sweat or my sweat metonymically refer to another entity, the title deed that has being taken away from Natala by Wakene. By changing the constructions *sweat/my sweat* with another concrete entity such as hoe or machete, the construction will fail to communicate metaphor.

Comparing between the use of the noun *jasho* (sweat) and the nominal *jasho langu* (my sweat), the two constructions manifest the same domain. They differ in that one is a noun and the other one is a nominal that is composed of a noun and an adjective. The adjective elicits additional information which modifies the noun and thus making it more prominent. It also makes the noun to have more illumination by showing that *jasho* (sweat) does not belong to any other person but to the speaker (Natala). It is significant to note that Kithaka wa Mberia's *Natala* portrays farming and hard work as important social and cultural values and one is categorised as able through his or her hard work and also through the possession of a title deed. The play indicates that hard work is equated to 'sweat' through the metaphorical construction *jasho langu* (my sweat) as used by Natala.

Further, the nominal *jasho langu* (my sweat) also plays a role in creating imagery of two people, the first one (Wakene) forcefully taking an entity from second (Natala) while at the same time the latter still possesses which has been taken away from her. The metaphorical construction has been drawn from a culture where after the death of one's husband the widow and all the property left behind by the deceased are inherited by one of the brothers. Hence, Wakene is taking advantage of this cultural value and is planning to take away the piece of land from Natala against her will. Unfortunately, *Natala* is not ready to give in into this cultural practices and stands firm claiming that she could continue supporting her family in her late husband's land

without any cultural interference. It is interesting to note that in Kiswahili the function of the adjective illuminating a noun in the nominal is categorised as providing quantity in case of quantifiers or grounding in case of demonstratives.

3.4 The Interaction between Kiswahili Verbs and other Grammatical Structures in the Construction of Metaphors

Following Mgullu (1999:182) and Habwe and Karanja (2004), verbs are lexical categories which interact with other constructions in a sentence to make it more grammatical, meaningful and structurally correct. The Kiswahili verb identifies many affixes such as the prefix and the suffix which carry grammatical meaning. The affixes include tense, aspect, mood, passive, object, subject, and relational morphs. The agglutinating nature of the Kiswahili verb makes it interesting to this study since it motivates an investigation on how a Kiswahili verb in a metaphorical construction is involved in more than one argument structure construction of a basic sentence type. To do this, it is necessary to investigate the function of a verb in a given construction. Meanings of verbs and of other constructions in a sentence interact in a way that is not easily noticeable and therefore there is need to make some cross-reference between verbs and argument structures as the higher order constructions in relation to the verb. This study seeks to investigate this interaction in the sections that follow.

3.4.1. Argument Structure Construction in Kiswahili Metaphorical Expressions

As observed by Goldberg (1995: 27), verbs as well as nouns involve frame semantic meanings; their roles include reference to a background frame rich with world or embodied experience and cultural knowledge of the language users. In Kiswahili every verb in a metaphorical construction has its encyclopaedic entries known by its language users; some emanating from cultural orientation while others are sourced

from the context of use, in this case from the selected literary plays. For instance the construction in example (21) as commonly used to refer to the new generation,

21. *Kizazi kipya kimechipuka.*

(Generation new it has sprouted.)

(A new generation has sprouted.)

has the verb *kimechipuka* (has sprouted) which is only understood within the frame, context, embodied experience, and cultural knowledge of the language user. In a Kenyan setting, the encyclopaedic entries of the verb *chipuka* (sprout) include seeds germinating into seedlings, trees like tea bushes producing new buds during the picking season, mushrooms and other plants whose seeds had been dormant germinating into life, etc. This is in contrast to the western culture which identifies the four seasons: summer, spring, winter and autumn where during spring, the encyclopaedic entries of the same verb *chipuka* (sprout) could be explained as the behaviour or nature of plants producing leaves after a long period of rest as a result of the winter season. Of significance to note is that in the metaphorical construction *kizazi kipya kimechipuka* (a new generation has sprouted), the contextualized Kenyan cognitive attributes construed by the verb *chipuka* (sprout) has the verb manifesting the source domain in that construction while the construction *kizazi kipya* (new generation) manifest the target domain where mapping is directed. Hence the language user could interpret the metaphor in reference to the Kenyan context by conceptualizing the new generation for instance producing new buds in a tea bush or in reference to the western context conceptualizing the new generation having the trees coming back to life after a long winter season.

Notably, for one to capture meanings of verbs in Kiswahili there is need to refer to the conceptual structure or the autonomous or dependent level of the verb's cognitive

representation that is broadly construed. Haiman (1985) cited in Goldberg (1995:68) suggests that while a map depicts Geography and a musical score depicts a melody, language depicts our construal of reality. A frame semantic approach is adopted in this discussion on how meanings are associated with constructions. The meanings of words in this case verbs, is understood in relation to particular background frames (Fillmore 1977a) in Goldberg (1995:25) such as the ones described earlier in reference to the verb *chipuka* (sprout) in example (21).

Besides, the construal of the meaning of the Kiswahili verb such as *paa* which is a homonym with a schematic meaning ‘to move upwards’ and ‘to scale a fish’ depends on the background frames of each word respectively. *Paa* (to move upwards) is construed in respect to the action of moving from a lower height to a higher height, that is increase in height. *Paa* (to scale a fish) is construed in respect to the act of using a sharp tool to scrap off scales from a fish. These two constructions; *paa* (to move upwards) and *paa* (to scale a fish) are distinguished on the basis of the frames in which they are elaborated. For instance in constructions such as the following,

22. a. *Gharama za maisha nazo ndizo hizo! Zimeota mabawa na kupaa angani.*
 (Cost of living and them there they are! They have grown wings and to climb sky to.)
 (The cost of living has grown/developed wings and is now taking to the sky.)

(Mberia, 2011:20)

- b. *Juma atampaa samaki magamba*
 (Juma he will scale fish scales.)
 (Juma will scale the fish.)

In the context of the above examples, (22a) and (22b), frames construed from the verbs *paa* (to move upwards) and *paa* (to scale a fish) are intended to capture chunks of encyclopaedic knowledge about the meaning of the verbs. Similarly, to capture the richness of meanings of a construction, for instance the meaning of the verb *paa* (scale fish, soar), the construction must be able to refer to a conceptual structure that

is broadly construed. Significant to note is that lexical entries make reference to the world or embodied experiences and cultural knowledge they are used in. This is why syntactic structures, according to Goldberg (1995), such as X CAUSES Y to RECEIVE Z, X CAUSES Y to MOVE Z, or X MOVES, among others cannot capture all of what intuitively creates the verbs meaning. For instance, in:

23. *Ulimwengu wetu hufukuzia mbali usingizi.*
(World our does chase for away sleep.)
(Our world chases sleep away.) (Mberia, 2008:34)

The metaphorical construction in example (23) is used by Mama Lime who had gone to visit Natala in her house while referring to how our world chases our sleep, meaning that adults live in a world which does not allow them to have plenty of sleep as a result of the many activities they have to accomplish in a day, including child rearing. It is worth noting that *ulimwengu* (world) is construed as chasing away sleep through the construction *hufukuzia mbali usingizi* (chases away sleep). If one is to categorize the syntactic structure of the above construction, one would realize that it is an X CAUSES Y TO MOVE Z construction, that is, it has *ulimwengu* (world) causing *usingizi* (sleep) to make a move away from Mama Lime and Natala who then loses sleep as a result of the many activities they have to undertake in a day and also their perception towards the world.

The author's choice of the metaphorical construction is an indication that for a reader to fully conceptualize the idea that children's world is a peaceful one, the choice of the constructions *hufukuzia mbali usingizi* (chases away sleep) makes it adequate to communicate the intended meaning. Construing that lack of sleep is one of the issues that would really trouble someone unlike other human behaviour such as celebrating. The meaning of the verb *hufukuzia* (chases) is not fully captured in this construction unless one knows that *hufukuzia* (chases) is the forceful removal of an entity licensed

by the applicative morph *-i-* in the verb *hufukuzia*. This meaning would not have been captured by a component of a lexical entry for *hufukuzia* (chases) such as in the construction *ulimwengu wetu hufukuzia* (our world chases) showing X ACTS, X being *ulimwengu* (world) causing sleeplessness/insomnia. The construction X CAUSES Y TO MOVE Z in example (23) is adequate for capturing the ‘syntactically relevant aspects of the verb meaning’ which are important in determining the syntactic expression of arguments through linking rules³, following Goldberg (1995: 28).

Further, the semantic structures of the metaphorical construction *Ulimwengu wetu hufukuzia mbali usingizi* (our world chases sleep away), corresponds to the meaning of the specific constructions used. Other participants in the clause like *ulimwengu* (world) and *usingizi* (sleep) are acted upon by the action of the verb to complete their meanings. Since mapping between constructions involves semantics and syntactic operations, then there should be a class of ‘syntactically relevant aspects of the verb meaning’ which emanates from the existence of constructions, which are independently motivated. The ‘syntactically relevant aspects of the verb meaning’ are aspects of the constructional meaning of verbs in a metaphorical construction such as the one in the following example:

24. *Kibakuli hiki huwa chambo cha kuvivuta vidagaa karibu na papa.*
 (Small bowl this usually bait of to pull sardines close to shark.)
 (This small bowl is a bait for pulling the sardines close to the shark.)
 (Arege, 2009:39)

To interpret this expression in example (24), one needs to know the context from where it was drawn. The speaker is a husband, (Sele) speaking to his wife (Aisha), about *kibakuli* (small bowl) that has the ability to pull together *vidagaa* (sardines)

³ Linking rules account for the semantic relations among constructions and the nature of the relation between semantic structure and overt syntactic structure, (Goldberg 1995: 28).

and *papa* (sharks) and makes them live there. From this context, the verb *kuvivuta* (pulling) involves physical force through the use of for instance hands or some inner power. This is a copula construction which has the copula verb *huwa* (be) which relates the subject *kibakuli* (small bowl) and the nominal predicate *vidagaa* (sardines). Within the nominal *chambo cha kuvivuta vidagaa karibu na papa* (bait for pulling sardines close to the shark) is an infinitive verb *kuvivuta* (to pull) which is understood to give *kibakuli* (small bowl) animate attributes of having the ability to pull *vidagaa* (sardines) towards *papa* (shark). This metaphorical construction encodes a metaphor that would be understood as one thing causes another to move since *kibakuli* (small bowl) is causing the sardines to make a move towards the shark unwillingly. Here the small bowl is conceptualized as a powerful force which has the ability to pull together weak entities towards stronger entities with the intention of exploiting them. The metaphor is adequately used in *Kijiba cha Moyo* to effectively communicate the behaviour of how strong entities manipulate the weak through sly and insincere means.

Significant to note is that, frame-semantic knowledge associated with verbs and also with other word categories which evoke metaphor is necessary in order to account for how verbs relate with other constructions in the interpretation of metaphorical constructions.

3.4.2 Kiswahili Ditransitive Verb in Metaphorical Construction

In this section, an investigation on the semantic constraints and metaphorical extensions of the Kiswahili ditransitive verb in metaphorical construction is carried out with the aim of examining the function of the verb in metaphorical interpretation in relation to other arguments in a sentence. The Kiswahili, ditransitive constructions

typically construe that the agent argument acts to cause transfer of an object to a recipient. As noted by Goldberg (1995:32) this actual successful transfer is the basic sense of the construction which has the following structure, X CAUSES Y to RECEIVE Z (Subj V Obj₁ Obj₂). In the following Kiswahili metaphorical construction, *baba* (father) as the subject fails to put *mbolea* (fertilizer/manure) to the disease of corruption,

25. *Usiende huko baba, usikubali kuutilia ugonjwa wa ufigadi mbolea.*
(You not go there father, you not accept to put for disease of corruption manure.)
(Don't go that way, father, don't accept to put manure to the disease of corruption.) (Mberia 2011:32)

In the example above the speaker is the daughter-in-law, Natala, speaking to her father-in-law, Mzee Balu, against accepting to give the Chief money in payment for a burial permit so that the Chief would allow them to continue with the burial of Natala's husband. Natala interprets Chief's demands as *ugonjwa* (disease) while her Father-in-law's acceptance to straighten things without a burial permit which is not required as *kuutilia ugonjwa wa ufigadi mbolea* (accepting to put manure to the disease of corruption). What is interesting to note from example (25) is that, there is the implication that *baba* (father) is being cautioned against transferring the action of putting *mbolea* (manure) to *ugonjwa wa ufigadi* (disease of corruption) which translates to the construction X does not CAUSE Y to RECEIVE Z. If the metaphorical construction was positive, it would be taken that the cause transfer has been successful, that is Mzee Balu would have allowed putting fertilizer to the disease of corruption. It is significant to note that the successful cause transfer is in agreement with the Invariance Principle in CMT (Lakoff and Johnson, 1980).

The principle states that the preservation of the conceptual structure associated with the source domain in the metaphorical construction such as *usikubali kuutilia ugonjwa wa ufisadi mbolea* (do not accept to put fertilizer to the disease of corruption) in a metaphorical cross-domain mapping may remain invariant, that is it does not change. In example (25), the verb *kuutilia* (to put for) is the source domain whose attributes such as take something from somewhere, putting it into something else for them to mix, etc. are mapped on the act of having *ugonjwa wa ufisadi* (disease of corruption) being made to receive or not receive *mbolea* (manure). The attributes are mapped on either *ugonjwa wa ufisadi* (disease of corruption) or on *mbolea* (manure) which are the target domains in the metaphorical constructions. Irrespective of this, whether *baba* (father) accepts to put or refuses to put *mbolea* (manure) for the cause effect to be successful, it is stipulated that the structures mapped from the source domain must remain consistent with the conceptual structure of the target domain. That is, there are rules that govern what attributes of the source domain serve particular target domains.

Alternatively, many ditransitive constructions do not strictly imply that the patient argument is successfully transferred to the potential recipient. For instance, if example (25) was positive, as illustrated in:

26. *Enda huko baba, kubali kuutilia ugonjwa wa ufisadi mbolea.*
 (Go there father, accept to put disease of corruption manure.)
 (Go that way father, accept to put fertilizer to the disease of corruption.)

the construction in example (26) would not necessarily mean that *baba* (father) accepted to put fertilizer to the disease of corruption. Something could have happened to *mbolea* (fertilizer) along the way before it reached to the scene of corruption. This would have given rise to the construction X CAUSES Y to RECEIVE Z. The verb *ku-u-ti-li-a* (to put for) has the causative marker *-li-* which makes the verb *kuutilia* (to put for) a causative ditransitive construction having

ugonjwa wa ufisadi (disease of corruption) to be the benefactor and recipient of *mbolea* (fertilizer). This marker within the verb creates the causative relationship between the subject *baba* (father) and the object *ugonjwa wa ufisadi* (disease of corruption). From example (26) the metaphorical construction construes that the predicate *kubali kuutilia ugonjwa wa ufisadi mbolea* (accept to fertilize the disease of corruption) has the nominal *kuutilia ugonjwa wa ufisadi mbolea* (to fertilize the disease of corruption) which is interpreted to mean that the disease of corruption could be enhanced/accelerated if supported by the subject the father.

By examining the metaphorical construction, *ugonjwa wa ufisadi unatiwa mbolea* (the disease of corruption is being fertilized), the VP *unatiwa mbolea* (is being fertilized) will manifest the source domain and the dependent entity which is understood cognitively through its encyclopaedic entries of a situation on a farm, plants being added fertilizer, etc. These attributes are conceptually mapped on *ugonjwa wa ufisadi* (disease of corruption) which manifests the target domain and is thus the autonomous entity in this construction. Hence, mapping is from the meaning of the VP *unatiwa mbolea* (it is being fertilized) whose attributes are conceptually mapped onto the NP *ugonjwa wa ufisadi* (disease of corruption) for the successful interpretation of the metaphorical construction. The interpretation of this metaphorical construction follows that father (Mzee Balu) is being lured into taking a drastic action of promoting the corruption vice which in return will destroy the virtues of the family and those of the society at large. The metaphorical construction successfully demonstrates that even those who are considered weak in the society, that is Natala who is a woman, in the African context, can be used or rather can be vehicles of fighting corruption in the society. It is significant to note that Natala in Kithaka wa

Mberia's *Natala* has refused to give a bribe not once but three times now; at the mortuary, during this instance at the burial of her alleged dead husband, and later at Chief's office where the Chief demands a bribe before she could be served.

As noted by Vitale (1981:44), Kiswahili ditransitive verbs contain both a DO and an IO. Verbs of creation like *oka* (bake), *tengeneza* (make), and *pika* (cook) and verbs of obtaining or receiving like *shinda* (win), and *pokea* (receive) could imply that the agent causes the potential recipient to actually receive the patient argument as they contain a DO and an IO. This is also the case with verbs of obligation like *ahidi* (promise), *dai* (owe) and *hakikishia* (guarantee) which do not imply transfer. Verbs with a future outcome like *tilia* (put), *gawia* (allocate), *ondoka* (leave) and *tuma* (send) imply that the agent acts to cause the referent of the first object to receive the referent of the second object. For instance, in example (27):

27. *Sio kama (ulimwengu) wetu ambao hufukuzia (sisi) usingizi mbali.*

(Not like (world) ours which chases (for us) sleep far.)

(it is not like ours (world) which keeps away our sleep.) (Mberia, 2011:34)

the agent *ulimwengu* (world) acts to cause or fail to cause the referent of the first object which is *sisi* (us) and which is also the benefactor to receive the referent of the second object *usingizi* (sleep). As a metaphorical construction, it is construed that *ulimwengu* (world) is an entity conceptualized through personification attributes following Lakoff and Johnson (2003:33) where physical objects are specified as being a person. It is worth noting that in this case, *ulimwengu* (world) is understood in terms of performing a human activity of chasing away sleep from parents or adults. Hence the VP *hufukuzia mbali usingizi* (chases away sleep) which is construed as one entity in pursuit of another, are mapped on *ulimwengu* (world). This shows that daily activities which have people engaged throughout deny them sleep as a result of being

overwhelmed or as a result of fatigue. This is contrary to the world of children where they worry less about how to meet their basic needs.

Further, expressions involving verbs of permission like *ruhusu* (allow), and *kubali* (accept) imply that the agent enables the transfer to occur by not preventing it from happening as illustrated in:

28. *Ulevi ulimpokea na kumkaribisha (yeye) ulimwenguni kwa mikono miwili.*
(Drunkenness it did him receive and to welcome him world with hands two.)
(Drunkenness received and welcomed him into the world with open hands.)
(Mberia, 2008:69)

In example (28) the participants are Gachono, Kabitho and Tungai. Gachono is lamenting about how her children's education was negatively affected after they were chased away from their farm because of tribal conflicts, and how some of her children have taken to drunkenness. She expresses herself by using the construction in example (28). If one is to interpret the construction above, it is implied that *Ulevi* (drunkenness) enabled *yeye* (him/the child) to be in the world of drunkenness without preventing him from been there. This is validated through the use of the morph *-e-* in *u-li-m-pok-e-a* (it received him) and causative morph *-ish-* in the verb *ku- m-karib-ish-a* (welcomed him). It is significant to note that with respect to CxG, morphs in ditransitive verbs, irrespective of them being described through form-meaning pairing and not categorised differentiated from other grammatical structures, are important in construction and interpretation of metaphorical construction. For instance, the morph *-ish-* in the verb *kumkaribisha* (it welcomed him) has the attributes of the verb conceptually mapped on the person who has become a drunk through human attributes such as allow in, permit unconditionally, make one feel at home, etc.

Similarly, verbs of refusal like *wacha* (not allow), *kataa* (refuse), and *nyima* (deny) express the negation of transfer as illustrated in example (29),

29. a. *Sitauwacha utamaduni uutilie seng'eng'e ukweli wa maisha yangu.*
(Not will I allow culture it put on barbed wire truth of life mine.)
(I will not allow culture to put barbed wire to the truth of my life.)
(Mazrui, 2003:33)

In example (29), the speaker is Lanina in *Kilio cha Haki* speaking to her husband (Mwengo) expressing her feelings about how *utamaduni* (culture) has held hostage people in her community by forcing them to stick to a cultural rule which forbids a man against taking the role of a mother towards his children when the mother is away. Lanina sees such cultural practices as no longer valid or as retrogressive and especially when a mother has to go to work in order to provide for her family. From the context of use of the ditransitive verb in the metaphorical construction above, there is a possibility for a successful transfer of the action of the verb *uutilie* (put for) but the agent *utamaduni* (culture) will not be allowed to act as the causer of the action *kuutilia seng'eng'e* (to put barbed wire) to *ukweli wa maisha yangu* (the truth of my life).

The use of the construction *utamaduni uutilie seng'eng'e ukweli wa maisha yangu* (culture to put barbed wire to the truth of my life) in *Kilio cha Haki* shows that the metaphor has a basis on the physical and cultural experience of the language users, that culture is limiting, selective, demanding, etc. following CMT in Lakoff and Johnson (2003:22). It is however worth noting that such differences of a verb showing a future outcome, not preventing and permission, make the semantics involved to be represented as a category of related meanings among constructions. This means that the Kiswahili ditransitive form is associated with a set of systematically related senses; creation, future outcome, permission, which is considered as constructional

polysemy where the same form is paired with different but related senses, following Goldberg (1995:33). It is worth noting that the transfer of an action or lack of transfer of it, has no implication on metaphorical interpretation. The ditransitive verb will still be construed as mapping its attributes to the subject argument, DO, or IO, in the metaphorical construction.

It is notable that a ditransitive construction carries the sense which involves a successful transfer of an object to a recipient with the referent of the subject agentively causing this particular transfer. This indicates that in a Kiswahili ditransitive metaphorical construction, conceptual mapping process could be from the source domain and the verb *uutilie* (put for) in example (29) and directed to either the subject *utamaduni* (culture), to the DO *seng'eng'e* (barbed wire) or to the IO *ukweli wa maisha yangu* (truth of my life). Meaning that the attributes of the verb *uutilie* (put for) such as bring into a particular state or condition, place, set, involve two entities, etc. are mapped on *culture* in the construction in example (29), to mean that *culture* has the ability to take *barbed wire* and put it round *the truth of my life*. It is worth noting that according to the embodied and cultural orientation of the language users, following CMT, *barbed wire* is an entity that is used to limit movement because of its nature of having spikes. In this case *culture* is conceptualized as using barbed wire and limiting movement of what a person believes in. This metaphor successfully communicates how *culture* is at times considered limiting, irrespective of the fact that it is man who put culture in place.

Similarly, when the attributes of *uutilie* (put for) are mapped on the DO *seng'eng'e* (barbed wire) or to the IO *ukweli wa maisha yangu* (truth of my life), both will be seen to perform or to be acted upon by the action of the verb, such that the following constructions are generated:

- b. *Seng'eng'e imetiwa na utamaduni kwenye ukweli wa maisha yangu.*
 (Barbed wire it has been put by culture onto truth of life my.)
 (Barbed wire has been put by culture to the truth of my life.)
- c. *Ukweli wa maisha yangu umetiliwa seng'eng'e na utamaduni.*
 (Truth of life my it has been put for barbed wire by culture.)
 (Truth of my life has been put for barbed wire by culture.)

From the above analysis, it is evident that a Kiswahili ditransitive construction forms a rich source for metaphorical interpretation because the verb can interact with the OBJ, the DO, and the IO for conceptual mapping process to take place.

It is significant to note that ditransitive constructions in Kiswahili therefore are syntactically structured in that they allow two non-predicative noun phrases to occur directly after the verb as arguments. In this case, the study realises that the two predicate arguments compete for mapping together with the verb which is the source domain and the entity whose encyclopaedic entries are mapped or transferred to the target domain. This is in line with language, Kiswahili included and as cited by Goatly (1997:83) that the verb and the noun are the most obvious ways of classifying metaphors according to which the verb word category is the vehicle or source domain while the noun in such an interaction is the target domain. This argument is further developed through the following example:

30. *Chui halisi hawawatangazii wenzao kucha zao.*
 (Leopard real not they them announce to others claws their.)
 (Real leopards do not display their claws to their friends/enemies.)
 (Mberia, 2011:6)

In example (30), the literal interpretation is that a real leopard does not display his claws to his friends or enemies but uses them to attack the enemy to prove their usefulness to mean that a real fighter does not present his potential or tactics to his opponent until at the right time. The action of the verb *hawawatangazii* (it does not display) is understood through encyclopaedic entries such as showing off, displaying

for others to see, feeling important, etc. These cognitive attributes are mapped on *chui* (leopard) which is the autonomous element and the target domain in the construction. From the above metaphorical construction, *chui* (leopard) is construed as possessing human attributes of showing off and displaying his claws to his friends or enemies which is the meaning construed by the verb. The ditransitive verb *tangaza* (display) if used alone cannot provide complete mapping on the *chui* (leopard). This shows that the predicate nominal or DO and IO are necessary constructions in the interpretation of the ditransitive metaphorical constructions. The study therefore proposes that the ditransitive verb is the construction which links the recipient role with the OBJ grammatical function through the presence of causative morph *-i-* and benefactive morph *-wa-* inflected in the verb structure. The ditransitive verbs therefore display the structure, V→Subj OBJ₁ OBJ₂.

3.4.2.1 The Semantics of the Kiswahili Ditransitive Metaphorical Construction

Following Goldberg (1995:143) in CxG, ditransitive metaphorical constructions form a delimitable class that can be seen to involve a general systematic metaphor as described by Lakoff and Johnson (1980). In Kiswahili, it is worth noting that there are exceptional cases which limit the target domain of the metaphorical construction to only occur as a subject argument, adverb, complement or adjunct in the predicate position. Each verb independently selects a volitional subject argument. The volitionality must be extended in such a way that the action described by the verb is not only performed agentively, but also with the relevant transfer intended. This is as illustrated in the following example:

31. *Wasiwasi imenicharaza (mimi) mijeredi kwa hamaki na ujeuri.* (sic)
 (Restlessness it has me whipped strokes of anger and arrogance.)
 (Restlessness has whipped me strokes of anger and arrogance.)

Mberia, 2008:78)

The context of this metaphorical construction is an unpredictable setting where the speaker (Nali) in *Maua kwenye Jua la Asubuhi* had been held hostage by people from a different community because her father (Chebwe) had been involved in fuelling hatred against another community. Her captives didn't have any intention of harming her but she had been so scared and the words she could use to express her fear and uncertainty in the hands of her captives was how *wasiwasi imemcharaza mijeredi kwa hamaki na ujeuri* (restlessness had whipped her strokes of anger and arrogance).

It is notable that for one to interpret the construction in example (31), one has to put into consideration the benefactive marker *-ni-* in the verb *i-me-ni-charaz-a* (has whipped me) which implies that *wasiwasi* (restlessness) voluntarily whipped *mimi* (me) in reference to Nali who had been metaphorically whipped by *wasiwasi* (restlessness). The subject noun *wasiwasi* (restlessness) is construed to possess the cognitive attributes of the verb *charaza* (whip) such as apply some force on someone, cause pain, be merciless, etc. which are then voluntarily transferred to *mimi* (me) and mapped onto the target domain *wasiwasi* (restlessness). The conceptual mapping process is from the attributes of the verb *charaza* (whip), which manifests the source domain, and is then mapped onto the target domain *wasiwasi* (restlessness). This is elaborated by the volitional verb *imenicharaza* (it has whipped me).

It is also significant to note that the existence of the volitional constraint has been obscured through constructions whose subject argument is not volitional, because it is inanimate. This follows CMT where non-human entities such as *wasiwasi* (restlessness) are given human characteristics. For instance in the constructions:

32. a. *Ndoto zako (za kupata mali bila jasho) zimekutia ubongo maji!*
(Dreams yours (of getting property without sweat) hey have you put brain water.)

(Your dreams (of getting property without sweating for it) have made you big headed.) (Mberia, 2011:74)

b. *Uhasama umemrudisha Tungai nyumbani.*

(Hatred it has him returned Tungai home.)

(Hatred has brought Tungai back home.)

(Mberia 2003: 54)

In examples (32a) and (32b) there are instances of specific conventional systematic metaphorical constructions, ‘causal events as transfers’ since they form a delimitable class of expression as explained by Lakoff and Johnson, (1980) cited in Goldberg (1995: 144). The instances imply that causing an effect in an entity construed as an object is transferring another entity, the subject, to that entity, the object. The verb in the predicate position *zimekutia* (they have made you) in example (32a) and *umemrudisha* (it has brought him back) in example (32b) are used to imply causation as a result of the benefactive morph *-ku-*, in *zi-me-ku-ti-a* (they have made you), causative morph *-ish-* in *u-me-m-rud-ish-a* (it has brought him back), and benefactive morph *-m-* in *u-me-m-rud-ish-a* (it has brought him back). These morphs however engage transfer from agent to a recipient in each case on their basic sense. In a metaphorical interpretation, the subject nominal *ndoto zako* (your dreams) and *uhasama* (hatred) respectively are the autonomous elements on which the dependent element, the verbs *zimekutia* (they have put you) and *umemrudisha* (it has brought him back), semantically maps their cognitive attributes. The meaning or the encyclopaedic entries of the verbs manifests the source domain while other words in the construction are manifestations of the target domain.

Of significance too is that according to CMT, the source domain is the concrete entity which is understood as a result of language users embodied experiences about the entity which includes their cultural orientation about it while the target domain is the abstract entity which is conceptualised through mapping from the source domain. In

example (32a), the construction *zimekutia ubongo maji* (they have put water in your mind) and *umemrudisha Tungai nyumbani* ((hatred) has brought Tungai home) manifest the source domain while *ndoto zako* (your dreams) and *uhasama* (hatred) are the target domains. It is therefore realised that the construal of events; they *have made you* and *it has brought back*, on states which are the objects *ubongo maji* (brain water) and *Tungai nyumbani* (Tungai home) as required by the construction are also metaphorical.

Similarly, the existence of a metaphorical construction which involves mapping from the source to the target domain through the use of ditransitive constructions are,

33. *Ulimwengu ambao hufukuzia mbali usingizi.*
 (World which does chase for away sleep.)
 (The world which **chases** away sleep.) (Mberia, 2011:34)

34. *Sitauwacha utamaduni uutilie seng'eng'e ukweli wa maisha yangu, na ukweli u ubinadamu wangu!*
 (Not will I let culture it put for barbed wire truth of life my, and truth is nature human my.)
 (I will not **let** culture to **strangle** the truth of my life, and the truth is my humanity.) (Mazrui, 2003:33)

In examples (33) and (34), the ditransitive verbs *fukuzia* (chase), and *uutilie* (to put) respectively are also used to imply that they carry causation and benefactive roles respectively, but in their basic meanings they each involve transfer of events from an agent to a recipient. The link between these construals is provided by the metaphorical constructions *fukuzia* (chase for) and *tilia* (put for) which involve the metaphorical transfer of effect. For instance, in example (34), the subject argument *utamaduni* (culture) is the causer of the effect *tilia* (strangle) on the first object argument *ukweli wa maisha yangu* (the truth of my life) benefiting in some way by receiving the second object argument *seng'eng'e* (barbed wire). Interpreting metaphorical constructions significantly allows language to show that it is not always the case that

such sentences are idiosyncratic (peculiar/unique). This is significant in that according to Lakoff and Johnson (1980) metaphorical constructions are not used by special people, neither are they used as figures of speech only, but they are metaphors language users live by and use in their daily communication. However, since each language is specific, the peculiarity in Kiswahili metaphorical construction in examples (33) and (34) is on the effect of the causative and benefactive morphs in the verbs of the metaphorical constructions. It is therefore interesting to note that the volitionality constraint of the causative and benefactive morphs is eminent in the source domain of the metaphorical construction whose attributes are mapped on to the target domain.

What is interesting to note is that the ditransitive metaphorical construction differs from other metaphorical constructions which are not transitive by not mapping freely to the target domain. In example (33), one may note that the source domain which is the verb *fukuzia* (chase) is concerned with abstract and animate causes which are not necessarily volitional since they are not necessarily human. *Ulimwengu* (world) is construed as an entity that has human cognitive attributes such as one that can perform the act of chasing, one that has muscles and legs to enable movement just like the way an animate being would do, etc. The noun phrase *ulimwengu ambao* (world that is) is the autonomous element and the target domain while the verb is the dependent element and the source domain in the metaphorical construction. Each of the above metaphorical constructions in examples (33) and (34) involve non-human actors which are the target domain as well as the source domain, and in each of the target domains, it is notable that the volitionality constraint of the causative and benefactive morphs is observed. As mentioned earlier this is in agreement with CMT

on personification where physical object or entities are given human attributes for conceptualization of metaphorical constructions.

In a similar manner, in example (33), the construction *ulimwengu* (world) evokes the domain where human beings thrive and whose encyclopaedic entries are those of a place where one dwells and struggles to survive to meet the basic needs. On the other hand, how one engages in daily activities is seen as a role changing game in *hufukuzia mbali usingizi* (chases away sleep). Roles in life change just like how roles in a game can change. Young children do not worry about their lives because they are fed and taken care of by their parents but these benefits are reversed when children become adults and they have to take the roles accorded them when they were young. On the same line of thought, the metaphor evoked in example (34) has *utamaduni* (culture), which is composed of all principles that abide a particular society and which makes it distinct from that of other communities. The complexity of a community's culture abides each member to live according to set norms and standards which are seen to impinge on ones rights to make a decision outside the system. This is seen as inhibiting truth and thus evokes the prison domain.

Another semantic constraint that is evident in the formation of ditransitive metaphorical constructions is the semantic constraint on the recipient as stated by Goldberg (1995: 146) using an English example, that the referent role played by the first object must be an animate being. However, in Kiswahili, this constraint just like the constraint that the subject argument must intend the transfer in CxG, it is obscured by expressions licensed by the causal-event-as-transfers of metaphorical constructions. For instance, in,

35. *Sitaucha utamaduni uutilie seng'eng'e ukweli wa maisha yangu na ukweli u ubinadamu wangu.*

(Not will I let culture it put for barbed wire truth of life my, and truth is nature human my.)

(I will not allow culture to maim the truth about my life and the truth about my humanity.) (Mazrui, 2003:33)

36. *Ndoto zako za kupata mali bila kutoa jasho zimekutia ubongo maji!*

(Dreams your of to get property without to remove sweat they have put brain water!)

(Your dreams of getting property without sweat have put water in your brain!) (Mberia, 2011:74)

The objects *ukweli wa maisha yangu* (truth about my life) in example (35) and *ubongo* (brain) in example (36) are inanimate irrespective of the fact that they are part of the human body. The two instances are understood to carry attributes of animate beings thus making the verbs *uutilie* (put for) and *zimekutia* (they have put) be interpreted as source domains and dependent elements in the metaphorical constructions. Following CxG, the constraint, again, can be accounted for in the source domain which is evoked by the subject argument. Having the subject such as *utamaduni* (culture) a non-animate entity as the target domain performing the action of *tilia* (put for) makes the construction successful in communicating metaphor rather than if the slot was filled by an animate entity like a person. This constraint is flouted in metaphorical constructions in order to allow figurative use of the constructions in the selected literary plays and also to allow language users understand a particular construction in reference to their cultural orientation, embodied experience or even according to the context of use. The use of the metaphors in the plays displays how successful they can be in communicating the intended meaning of the speaker which is interpreted by the listener; communicating what is abstract through concrete entities following Lakoff and Johnson (1980) that in conceptual mapping processes abstract entities are conceptualized through the attributes of the concrete entity.

It is also notable that according to Goldberg (1995), the first object is understood to be a beneficiary or a willing recipient, also serving as a semantic constraint in metaphorical constructions. It is however interesting to note that in Kiswahili, this is not always the case since a recipient could be unwilling due to lack of consent or lack of human/animate abilities as illustrated in:

37. *Na bado kaburi hazijafungia watu milango.*
(And not yet graves not they yet close for people doors.)
(And yet graves have not shut **doors** on **people**.) (Mberia, 2008: 3)

In example (37), the speaker is a woman (Nyagachi) addressing her friend (Gachono) in *Maua kwenye Jua la Asubuhi*. In their discussion they raised issues about how tribal clashes had affected their tribe, how they had been forced to move out of their homes and farms and they were now living in refugee camps where children had died of many diseases. She lays emphasis on the hardships they had gone through in using the construction *kaburi hazijafungia watu milango* (graves had not shut doors on people). From this description, it is construed that the noun *watu* (people) is required to accept the effect of the transferred entity *milango* (doors) in order for the transfer of meaning to be successful. This is licensed by the use of the benefactive morpheme *-i-* in *ha-zi-ja-fung-i-a* (they have not shut) which has *kaburi* (graves) to be the causer of the action *fungia* (shut for) and *watu* (people) as the benefactors. The fact that the recipient *watu* (people) is expected to be willing to accept the transfer should not be understood to mean that the recipient is expected to benefit from the transfer of the action. Nevertheless, in CxG, all situations in which the first object is required to accept the transferred object in order for transfer of the action to be successful mean that the first object is assumed to be a willing recipient.

Of interest also is that metaphorical constructions in Kiswahili display the semantic constraint of ditransitive constructions in that the object argument is in most cases

animate. Therefore, the term recipient or benefactor is most preferable in this transfer instead of goal or possessor because many metaphorical constructions involving transfer do not map the implication that the recipient actually possesses the transferred entity after receiving it. This is as illustrated in example (38):

38. *Chuki hiyo imechukua sura ya mishale na panga.*

(Hatred that it has taken look of arrows and machetes.)

(Hatred has taken the face of arrows and machetes.)

(Mberia, 2008:9)

In the construction in example (38), the speaker (Kabitho) is explaining to his village mate (Tungai) about how *chuki* (hatred) hatred was initiated and later evolved into taking the face of *mishale na panga* (arrows and machetes). It is interesting to note that the above metaphorical construction does not imply that *chuki* (hatred) possesses *sura ya mishale na panga* (face of arrows and machetes) but only that they have received one. However, by the fact that a possessive relationship is usually suggested it follows that what is received is normally subsequently possessed. This semantic constraint is in agreement with one of the tenets of CMT, the Invariance Principle which predicts that metaphorical entailments that are not compatible with the target domain will fail to map. The source domain from examples (38) is transfer which entails that the recipient *sura ya mishale na upanga* (face of arrows and machetes) relates to state. The source domain transfer entails that the recipient *sura ya mishale na upanga* (face of arrows and machetes) receives the effect directed to it by the verb *imechukua* (it has taken) manifesting the source domain and thus the concrete and dependent element in the construction whose attributes are conceptually mapped on the NP *chuki hiyo* (that hatred) which manifests the target domain and thus is the abstract and autonomous element in the construction.

It is therefore worth noting that metaphorical constructions in Kiswahili can be construed to allow other extensions where the source domain of each metaphorical

construction is the central sense of actual successful transfer of mapping by the ditransitive verb to the target domain. This is because the systematic metaphorical construction of causal events as transfers is one of the several metaphorical constructions which license the use of the ditransitive construction. To investigate more on the ditransitive constructions, the following sections employ three of Goldberg's (1995) models of constructions.

3.4.3. The Caused-Motion Construction

The caused-motion construction according to Goldberg (1995: 152) is a construction specific in accounting for cases where the semantic interpretation of a construction cannot be credibly attributed to the main verb alone but to other arguments in the construction. In Kiswahili language the construction has a ditransitive verb to which is affixed causative morphs like *-ish-*, in *rudisha* (make to return), *-esh-* in *tolesha* (make to produce), and *-z-* in *toza* (make to pay) among others and two or three arguments; the subject, DO and the IO. In CxG the construction is structurally defined as [SUBJ [V OBJ OBL]]. This is an active form construction where V is a nonstative verb⁴ and OBL is a prepositional phrase. In this construction the action performed by the subject makes the object to make a move towards a designated direction represented by the PP as illustrated:

39. *Uhasama umemrudisha Tungai ndani ya nchi.*
 SUBJ V OBJ OBL
 (Hatred it has him return Tungai into country.)
 (Hatred has brought Tungai back into the country.) (Mberia 2003: 54)

The basic semantics of this construction, in example (39), is that the causal argument *uhasama* (hatred) directly causes the object argument *Tungai* to move along a path

⁴ A nonstative verb is a verb expressing an action or process, like run or grow, and can be used in either simple or progressive tenses. A directional phrase describes the direction towards which a motion is aimed.

designated by the directional or prepositional phrase *ndani ya nchi* (into the country), thus, X CAUSES Y to MOVE Z. The caused-motion effect is licensed by the morph *-ish-* in the verb *rudisha* (return) which shows that the argument *Tungai* is caused to move along a path designated by the directional phrase *ndani ya nchi* (into the country).

It is notable that Kiswahili verbs when used in isolation do not inherently encode the caused motion semantics, that is, they cannot cause motion unless they appear in the same construction with the SUBJ, OBJ, and OBL. This is because the causative marker *-ish-* in a Kiswahili verb implies causal interpretation which is extended by the verb. The caused-motion effect will fail to surface in some instances but may or may not communicate metaphor as in the following generated constructions from example (39):

40. *Tungai amerudi ndani ya nchi.*
(Tungai he has return inside country.)
(Tungai has returned into the country.)
41. *Uhasama umemrudisha Tungai.*
(Hatred it has him bring Tungai.)
(Hatred has brought Tungai.)

The construction in example (40) cannot be described as a caused-motion construction because the verb *amerudi* (he has returned) does not have a causative effect and it is hence a literal construction. But when we analyse the construction in (41) the verb *umemrudisha* (it has brought him) has the causative marker *-ish-* which relates the direct object *uhasama* (hatred) and the indirect object *Tungai*. The verb manifests the source domain which has its cognitive encyclopaedic entries of moving back somewhere, taking the same route taken while going away, etc. are mapped on the target domain, *uhasama* (hatred). *Uhasama* (hatred) which is inanimate and non-human is given human attributes and the ability to act on an animate being *Tungai* and

thus causing him make a move back into the country. The verb *umemrudisha* (it has brought back) is dependent on *uhasama* (hatred), the causer argument, in construing the meaning encoded by the metaphorical construction. This means that *Tungai* was made to make a move by the results of hatred and he moved along a designated direction, back into the country. *Uhasama* (hatred) is the force that triggers the action of movement and the source domain whose attributes are conceptually mapped on *Tungai*, the entity which manifest the target domain.

According to the structure of the caused-motion construction, it is evident that example (41) has no causative interpretation because it lacks the path through which the object/benefactor moves but when used in the caused motion construction as given in example (40), the caused-motion effect is experienced. *Uhasama* (hatred) in this construction has caused *Tungai* to make a move by going back into the country.

Following Gawron (1985, 1986) cited in Goldberg (1995:155), caused-motion expressions consist of a predicate with two constructions - a verb and a prepositional phrase - which both retain their propositional meanings. For instance, in example (39), the predicate ...*umemrudisha Tungai ndani ya nchi* (it has brought Tungai back into the country) has the verb *umemrudisha* (it has brought him back) and the prepositional phrase *ndani ya nchi* (into the country) acting as propositions/constructions sharing one argument *uhasama* (hatred) and combining semantically in pragmatically inferable ways. The verb is the source domain from which the target domain maps from; *uhasama* (hatred) and *Tungai*. The object *uhasama* (hatred) is the target domain and the autonomous element on which the meaning of the verb *umemrudisha* (it has brought him) maps. The encyclopaedic entries of *rudisha* (bring back): of an entity on transit, taking the same route it had taken while going away, having a specific purpose, etc. are mapped onto the causer of

the action, *uhasama* (hatred), an inanimate entity, by giving it animate attributes/entries.

It is significant to note that the caused-motion construction in Kiswahili is associated with a category of related constructions as illustrated in sections (a), (b), (c), and (d).

a. **X CAUSES Y to MOVE Z** as illustrated in,

42. *Kifo kimewatenganisha watoto na wazazi.*

(Death it has them separated children from parents.)

(Death has distanced the children from their parents.) (Mberia 2008: 33)

In example (42) it is worth noting that the conditions of fulfillment associated with the action denoted by the predicate *kimewatenganisha watoto na wazazi* (has separated children from their parents) entail that X, *kifo* (death) causes Y, *watoto* (children) to move away from Z, *na wazazi* (from their parents) which is the PP. If one was to interpret the metaphorical construction in example (42) it is evident that there is the mapping of human attributes from the predicate *kimewatenganisha* (it has separated them) on to a non-human entity *kifo* (death). This means that the cognitive encyclopaedic attributes of *kimewatenganisha* (it has separated them) such as creating a barrier between two entities, no contact at all, state of loneliness, etc. are mapped on *kifo* (death).

It is interesting to note that the metaphor in the above example has the target domain *kifo* (death) understood through human attributes which according to CMT personification allows physical objects to be specified as being a person. It is therefore categorised as having personification features which covers a very wide range of attributes, each type picking out different aspects of a person or describing how a person looks like. According to Lakoff and Johnson (1980:33), such a metaphor is an extension of ontological metaphors that allow language users to make sense of

phenomena in the world in human terms, for example, viewing an entity such as *kifo* (death) which is abstract and expressing it through human attributes. Of interest also is the unique explanatory power of the metaphor which makes sense to most language users as a result of embodied experience about the constructions used in the metaphor.

Further, example (42) has the subject noun *kifo* (death) manifesting the target domain and it is the entity on which the meaning of the verb *kimewatenga* (it has separated them) which is the source domain, is mapped. *Kifo* (death) is construed as having the ability to perform an act of separating two entities; children from their parents, having the ability to make a move and to make the children and their parents take a move towards different directions causing separation from each other. This gives the interpretation that *death* is a state and an abstract entity that has the power to move another entity towards or from a certain direction. Forces caused by *kifo* (death) are equated to the autonomous elements of one inanimate entity which is given animate attributes to have the ability to make other entities which are animates to make a move away from each other as reflected in the verb *kimewatenga* (has separated them). All entries attributed to the act of *tenga* (separate) which is the source domain are mapped on *kifo* (death), the target domain.

b. X ENABLES Y to MOVE Z. This construction according to CxG includes any construction that uses force-dynamic verbs to encode the removal of a barrier, such as the Kiswahili verb *yalimsukumiza* (assisted in moving) as illustrated in this literal construction:

43. *Maji yalimsukumiza dubu jiwe.*
(Water it did him push for bear stone.)
The water enabled the bear to move the stone).

From example (44), the allomorph *-iz-* in *sukumiza* (enable to move) makes the construction to have a causative effect having the water as the causer of the act of making something to move another thing, in this case the water flow enables the bear to move the stone. This kind of caused-motion construction has force-dynamic verbs that encode removal of a barrier by allowing the action to happen or by releasing the barrier. It is notable that the attributes of the construction *yalimsukumiza* (enabled it) such as able to make something push, very influential, forceful, etc. is mapped on *maji* (water) an abstract entity and the target domain. We note that the verb must be actively involved in the removal of the barrier by having the argument or agent enabling the object to move the barrier as illustrated in the following metaphorical construction:

44. *Masikio yangu yanaruhusiwa kukaa (katika kikao hiki) na kusikiliza?*
 (Ears mine they are allowed to stay (at sitting this) and to listen?)
 (Are my ears allowed to stay in this sitting and listen?) (Mberia 2008:54)

The metaphorical construction above is an explication of a conversation between Nali, Chugu, and Waito in *Maua kwenye Jua la Asubuhi*. Nali found Chugu and Waito in a discussion and she was requesting if her ears were allowed to sit and listen to the conversation going on between them. Of significance is the verb *ruhusu* (allow) in example (44) which actively involves the removal of a barrier which is enforced by *kikao* (sitting) or by the listeners (Chugu and Waito) in the construction. It is evident that the metaphor is a passive construction with the passive marker *-w-* in *yanaruhusiwa* (they are allowed to) which also imply that *kikao* (sitting) has to allow the speaker to inform his/her ears that they are allowed to listen to the conversation. According to CMT, conceptual mapping in this metaphorical construction is from the source domain which is the verb phrase *yanaruhusiwa kukaa na kusikiliza* (are they allowed to stay and listen) onto the target domain which is the noun phrase *masikio*

yangu (my ears). The metaphor evoked in this case has the obstacle frame elaborated by the verb *ruhusu* (allow). The noun phrase *kikao hiki* (this sitting) is represented by X, the speaker or the owner of the ears (Nali) is represented by Y and *masikio* (ears) are represented by Z. The dependent element, the VP *yanaruhusiwa kukaa na kusikiliza* (they are allowed to remain and listen), profile a frame on the autonomous element *masikio* (ears) by mapping the cognitive attributes of the assumed circumstances of a meeting such as participating, giving responses, result, etc.

c. **X PREVENTS Y from MOVING Comp(Z).** This kind of construction in CxG is described in terms of the force dynamic schema of the subject argument imposing a barrier, and therefore making the patient argument to stay in a particular place despite its inherent tendency to move, Goldberg (1995: 162). The action of the verb in this construction imposes a barrier on the agent Y in order to make the patient Z remain in a particular position despite its ability to make a move. The meaning of the verb construes the act of blocking or disabling the agent from undertaking a certain action. The following Kiswahili metaphorical construction is used to examine the construction:

45. *Mnazichuma habari kunihusu kutoka kwangu halafu (nyinyi) mnazijengea (habari) mnara na kunitenga nazo.*
 (You source news me about from me then you them build for wall and to me separate from them.)
 (You source information about me from me, and then **you build a wall around it and deny me from accessing it.**) (Arege, 2009: 62)

In example (45), the participants are a patient (Sele) and the nurse (Jamila) in *Kijiba cha Moyo*. They are at a hospital where Sele is admitted for diagnosis. Sele is complaining that his family is trying to source information from him about his condition by using the construction *mnazichuma habari kutoka kwangu* (you are sourcing information from me) and later they conceal that information from him by

building a wall around it through the use of the construction *halafu mnazijengea mnara na kunitenga nazo* (then you build a wall around it and deny me from accessing it). In the above metaphorical construction, the verb *mnazijengea* (you build for) is construed as enabling the agent *nyinyi* (you) to perform the act of hindering or denying the patient (Sele) from accessing the information that has been sourced from him. In this case the patient is denied *habari* (information) that has already being sourced from him. The transfer of meaning in the verb *kunitenga* (to separate me) is blocked from reaching the recipient *mimi* (me).

However, mapping of cognitive encyclopaedic attributes of the source domain to the target domain is not affected in this kind of construction. From the metaphorical construction *(nyinyi)mnazijengea (habari) mnara na kunitenga nazo*, (you build a wall around it (information) and separate me from it (information)), the verbs *mnazijengea...na kunitenga* (you build for...and separate me from) enable the AGENT *nyinyi* (you) to prevent the patient marked by the morph *-ni-* in *ku-ni-teng-a* (to separate me from) from receiving *habari* (information). The metaphor in the construction *((nyinyi) mnazijengea habari mnara na kunitenga nazo* (you build a wall around it and deny me from accessing it), is understood when *habari* is held up by building a wall around it/denying access which if understood literally it would not be meaningful. The recipient *-ni-* in *kunitenga* (and deny me) is been blocked from accessing information from *nyinyi* (you). Therefore, X is perceived through the construction *nyinyi* (you), Y through the construction *habari* (information), and Y through the construction and complement *na kunitenga nazo* (by hindering me from it). From that construction, the VP *zinajengewa mnara na nyinyi* (they are denied access) is the source domain and the dependent element while *habari* (information) is the target domain. Only the highlighted attributes according to CMT, in this case of

using materials such as stones, sand, and cement to put up a wall and then use it as concrete to enclose in *habari* (information) are mapped on *habari* (information). Other attributes or frames of *kujenga* (to build) such as the builder, place, time, etc. are hidden from the mapping process.

d. X HELPS Y to MOVE Z. This construction in CxG involves the use of a verb in a caused-motion construction where the agent X helps the patient Y to move the object Z into a certain direction as illustrated in the following Kiswahili metaphorical construction:

46. *a. Kibakuli (hiki ni chambo) cha kuvivuta vidagaa karibu na papa.*
(Small bowl (this is bait) of to pull small sardines close to shark.)
(**This small bowl (is a bait) for pulling sardines close to the shark.**)
(Arege
2009:39)

From example (46a) and for the purpose of this analysis we can generate the construction,

- b. Kibakuli huvivuta vidagaa karibu na papa.*
(Small bowl does pull sardines close to shark.)
(The small bowl pulls sardines closer to the shark.)

The construction above is from a conversation between a husband (Sele) and his wife (Aisha) while they were discussing about the small bowl that is used to pull the sardines close to the shark against their will. The metaphorical construction has the verb *huvivuta* (to pull them) which is understood to make the agent *kibakuli* (small bowl) help the patient *vidagaa* (sardines) to move closer to *papa* (shark). *Kibakuli* (small bowl) is used metaphorically by giving it attributes/entries of an animate being of being able to attract, bring closer, woo, etc. which are manifested by the verb *kuvivuta* (to pull them). The meaning in the verb phrase *huvivuta vidagaa karibu na papa* (pulls the sardines closer to the shark) manifests the source domain of the construction through the verb's attributes which are mapped on to the target domain,

the noun *kibakuli* (small bowl). The *small bowl* is construed as having the ability to attract and pull the sardines and make them move closer to the shark.

From the discussion on the caused-motion construction, it is interesting to note that a metaphorical construction which evokes metaphor in the caused-motion construction could only have a verb whose action is carried out by the agent or a natural force which could be an instrument or an inanimate thing.

3.4.4. The Resultative Construction

According to CxG, resultative constructions are constructions which concern arguments that potentially undergo or do not undergo a change of state as a result of the action indicated by the verb. That is, the arguments may code a change of state caused by the verb. Lakoff (1976) cited by Goldberg (1995:180) explains the patienthood of the resultatives as that in which an expression can occur in the following ways,

- a. What X did to (patient) was...
- b. What happened to (patient) was, ...

The predicate or the verb potentially causes a change of state. In this case X CAUSES Y to BECOME Z as illustrated below:

Sem: CAUSE - BECOME	<agent	patient	result-goal>
Syntax V	SUBJ	OBJ	OBL AP/PP/NP

Since this is a resultative construction, it is important to note that the verb has no direct relation with the post-verbal NP but maintains a relationship with the result of its action, that is, the goal or the entity which codes a change of state. This means that, according to Goldberg (1995:180), for a verb to appear in a particular construction, the participant roles linked to the verb must join with the argument roles associated

with that particular construction. The result or goal in such a construction is in most cases marked by a NP, PP or an AP. The following Kiswahili metaphorical construction displays a case of a resultative construction:

47. *Kuona ofisi ni kuchukua maiti.*
(To see office is to take body.)
(To see the office is to take the body.) (Mberia, 2011:21)

From example (47) sourced from Kithaka wa Mberia's *Natala*, the study generates the following resultative metaphorical construction for this analysis:

48. *Natala aliona ofisi (hadi) akachukua maiti.*
(Natala she saw office (until) she took body.)
(Natala saw the office and took the body.)

The speaker in the construction in example (48) is Natala speaking to the mortuary attendant who was demanding for a bribe from Natala in order for her to be allowed to take the body of her alleged dead husband for burial. The construction is analysed to generate a resultative construction in example (48) in which the action of *aliona ofisi* (she saw the office) results into the action of *akachukua maiti* (she took the body). In this construction, we have two action verbs which are an indication of two sentences. The preceding sentence has a verb with a prefix *-li-* to indicate time in the past when the action of the verb took place while the verb in the second sentence has the prefix *-ka-* which indicates an action or state resulting from or a consequence of the predicate *aliona ofisi* (she saw the office) in the preceding sentence. The metaphorical construction takes the structure of a copula construction (discussed later in chapter four) where the construction *kuchukua maiti* (to take the body) which is the source domain from which conceptual mapping is done is equated to *kuona ofisi* (to see the office), the target domain, the attribute that is understood after the mapping process has taken place.

It is significant to note that other functions can be construed of the prefix *-ka-* in Kiswahili according to Ashton (1980:133). First, the prefix *-ka-* in a Kiswahili verb may occur in the indicative mood or in the subjunctive mood where it expresses an action or state which follows an action. For instance, in the literal construction *alienda sokoni, akanunua mboga* (she went to the market, she bought vegetables) has the prefix *-ka-* in the verb *akanunua* (she bought) which is the simple indicative form of the verb. Another occurrence of the prefix *-ka-* expresses an action or a state resultant from or consequent upon that mentioned in the preceding sentence. For instance, in the construction *aliwakamata panya akawala* (it caught rats and ate them) the morph *-ka-* is used to depict result. It is notable that the preceding sentence before the prefix *-ka-* may occasionally have a *-hu-* aspect marker or a *-li-* tense marker as illustrated in the following examples: *Huwakamata panya akawala* (It catches rats and eats them up.) and *Aliwakamata panya akawala* (It was catching rats and feeding on them.)

Going back to the analysis, the construction *Natala aliona ofisi* (Natala saw the office) in example (48) communicates metaphor since it carries the encyclopaedic entries of entering an office, surveying it, having a conversation with someone, etc. which are scenes or frames mapped on what is expected of *Natala*. The literal act of *Natala* seeing the office alone by using her eyes to look inside could not result into her collecting the body, but its metaphorical sense is built on the metonymy *aliona ofisi* (she saw the office) which means giving out a bribe. From the selected literary play *Natala* was expected to give a bribe the mortuary attendant in order for her to be allowed to carry the body of her alleged dead husband for burial.

To sum up, the resultative construction *akachukua maiti* (she collected the body) has a deletion of the construction *hadi* (until), which if not deleted we could be having the

resultative *hadi akachukua maiti* (until she collected the body) which forms a PP. The Kiswahili resultative construction adopting Goldberg (1995:189) show that the result-goal in a resultative construction is an OBL comprising either an AP or a PP. This analysis has found out that, in a Kiswahili resultative construction, the predicate of the preceding sentence causes a change of state and the result is realised in the predicate of the following sentence, in this analysis, the preceding sentence *Natala aliona ofisi* (Natala saw the office) is the construction which communicates metaphor. It is therefore notable that in CMT the cognitive attributes of a construction such as *aliona ofisi* (she saw the office) mentioned earlier, are mapped on Natala through conceptualisation.

3.4.5. The ‘way’ Construction

The ‘way’ construction according to Goldberg (1995:199) is represented as a construction composed of [SUBJ, [V [POSS, way] OBL]] where V is a nonstative verb and OBL codes a directional or a construction which shows assigned direction of action. Instances of this construction imply that the subject being referred to moves along the path assigned by the prepositional phrase. The constructions semantics cannot be fully envisioned on the basis of the constituent parts of the construction. The construction is structured in such a way that the verb allows the agent to perform an action through a path that has been created in order to get through a certain situation. The ‘way’ construction involves a nonstative verb which describes an action as proposed by Goldberg (1995). The stative verb and the non-stative verbs are followed by a PP, or an infinitive/nominal verb. However in Kiswahili, the way construction also involves a stative verb *hauwezi* (can/can’t) as illustrated below:

49. *Ikiwa ulimi umekuwa kisu cha kuulia, kwa nini (ulimi) hauwezi kuwa sabuni ya kusafishia?*

(If tongue it has become knife for killing, why not it cannot be soap for to clean.)
(If the **tongue has become a knife for killing**, why can't it **be soap for cleaning?**)
(Mazrui 2003:76)

50. *Ikiwa Lanina alitumia ulimi kuulia, kwa nini asitumie ulimi kusafishia?*
(If Lanina she did use tongue to kill, why not she use tongue to clean?)
If Lanina used a tongue to kill, why can't she use the same tongue to clean up?

In example (49), it is observable that the construction utilizes a stative verb *umekuwa* (has become) to imply that *ulimi* (tongue) carries all the attributes of *kisu* (knife) and it is the means or the way through which killings took place. Instead of the construction showing an object, it has a complement *kisu* (knife) followed by a PP *cha kuulia* (of/for killing). The preposition *cha* has the morph *-a* of association which entails that *ulimi* (knife) facilitated the killing. In Kiswahili, the morph *-a* in a PP could also entail possession, relation or a part, as noted by Matei (2008:50). These meanings are assumed in the analysis, although they have implication in realizing the 'way' constructional meaning of *cha kuulia* (of killing) in the interpretation of the metaphorical construction.

It is interesting to note that from the construction in example (49), the entailment of motion is present and the verb *kuwa* (to be) is stative rather than being nonstative⁵ as is the case in 'way' constructions. Notable also is that Kiswahili allows the use of stative verbs in the formation of 'way' metaphorical constructions. Salkoff (1988) and Jackendoff (1990a) cited in Goldberg (1995) point out that verbs do not exclusively determine complement configuration. This is the reason why in Kiswahili the copula verb does not entail an action but entails a state of being. The construction instantiates a particular clause-level construction: a pairing of form and meaning that exists independently of the particular verbs which instantiate/represent it.

⁵ Nonstative verbs are verbs which are used to describe an action or process as opposed to state of being or a situation. They are action verbs.

The construction *ulimi umekuwa kisu cha kuulia* (the tongue has become a knife for killing) communicates metaphor. This is because the noun *tongue* is construed as carrying all the encyclopaedic entries of a knife in order to facilitate, or be a means through which killing takes place. Cognitively, a knife is a tool that cuts, is sharp, can cause death, etc. The construction therefore would then be structured as, *ulimi wa kuulia* (tongue for killing) which forms a NP with the head noun tongue and a PP *wa kuulia* (for killing) which is the modifier. The PP *wa kuulia* (for killing) is the dependent element and the source domain that has the attributes of causing death and which are mapped onto the *tongue*, the autonomous element and the target domain in this metaphorical construction. This kind of a construction when used in communication makes a language user have a deeper understanding of the construction being used and is able to understand the abstract entities through the meaning of the concrete ones. For instance, for one to comprehend that a *tongue* could be used as a means or a way through which death takes place, the use of the construction *knife* facilitates the understanding, that a tongue could be used to cut, cause pain and finally cause death. Similarly, in the construction *kwa nini (ulimi) hauwezi kuwa sabuni ya kusafishia?* (why can't it (tongue) be soap for cleaning?), *ulimi* (tongue) is construed as having the cognitive attributes of *sabuni* (soap), the source domain, such as produce foam, used together with water, removes dirt, produces nice smell, etc. which are mapped onto it.

A Kiswahili 'way' construction also uses a non-stative verb as illustrated in example (50) which has been generated from example (49). The construction, *alitumia ulimi kuulia* (she used a knife to kill) has a non-stative verb *alitumia* (she used) and the NP *ulimi kuulia* (tongue for killing). The NP in this construction has the noun *tongue* as the direct object of the predicate and an infinitive verb/nominal verb *to kill*. The two

constructions entail that the *tongue* was the way or the means through which killings took place or the tongue created the path to killing. Goldberg (1995: 206) observes that the NP following the verb has a direct object. This is not necessarily the case in Kiswahili, since the verb *alitumia* (she used) is followed by the nominal verb that carries the ‘way’ through which killings took place. The metaphor in this construction has *tongue* manifesting the target domain and the nominal verb manifesting the source domain. Metaphorical interpretation is within the NP *ulimi kuulia* (tongue to kill). Mapping in both cases; example (49) and (50), is from the meaning of the verb *kuulia* (to kill) and directed towards the noun *ulimi* (tongue).

The interpretation of *way* expressions is not fully predictable from the semantics of particular lexical items. The analysis of this study has adopted a constructional analysis to argue that the syntax of the construction is motivated by its semantics. Levin and Rapoport (1988) and Jackendoff (1990a) cited in Goldberg (1995: 202) suggest two different senses about the semantics of the ‘way’ construction. First, they explain that the verb designates the means of motion and second, the verb also designates some other coextensive action or manner. However, as has been realised, Kiswahili does not put much emphasis on the verb to define the way construction. The application of the morph *-a* of association in example (49) and *ku-* in an infinitive verb in example (50) demonstrate the ‘way’ construction.

On this account, the syntactic form of the constructions *kisu cha kuulia* (a knife for killing) and *ulimi kuulia* (tongue to kill) is motivated by the semantics associated with the way/means interpretation more than the manner interpretation. To clarify this, the means interpretation according to Jespersen (1949) in Goldberg (ibid) states that the direct object in a *way* construction, POSS *way*, is a type of ‘object of result’. This

explains that the path (the *way*) through which movement takes place cannot have an earlier prediction, but rather is created by some action of the subject referent. This means that the subject is not already established, but must in some sense be created by the mover of the action who is not necessarily an animate being. The constructions in examples (49) and (50) are understood to imply that *ulimi* (tongue) is the way and the means through which killings took place and this means interpretation is supported through the use of the construction *cha kuulia* (for killing) in (49) and *kuulia* (to kill) in (50). The metaphorical construction in example (49) is understood through the copula metaphorical construction *ulimi ni kisu* (a tongue is a knife) where all the attributes of source domain *kisu* (knife) such as sharp, single or double edged, has a handle, controlled by someone, used as a tool, etc. are conceptually mapped on *ulimi* (tongue) the target domain.

The manner interpretation is less basic or central compared to the means interpretation since it is an extension of it. Looking at examples (49) and (50), the manner interpretation is elaborated by the constructions *cha kuulia* (for killing) and *kuulia* (to kill) respectively. On close examination of the manner and the means interpretation, it is realised that the construction communicates metaphor. This concludes that the manner interpretation is seen as an extension of the more basic means interpretation (Goldberg 1995:210). That is, the manner interpretation, which has a DO comprised of a PP or NP, construes the means through which an action is achieved. The constructions are related by an Ip (polysemy inheritance) link, explaining that there is a systematic relationship between the two senses: in that the achievements of an action construed by the PP or NP is as a result of the manner in which it is conducted. It is notable that both the manner and means interpretation receive similar

metaphorical interpretation because the two senses as mentioned above have a systematic relationship.

3.5 Conclusion

This chapter set out to investigate how Kiswahili lexical and phrasal constructions are utilised in the construction of metaphor and the extent to which they express the cultural orientation of language users in selected Kiswahili literary plays. The study has realised that open class words in Kiswahili including preposition as a closed class word play a key role in the construction of metaphor in Kiswahili. Other Kiswahili closed class word categories such as the interjections, conjunctions, and pronouns are word categories which do not evoke metaphor. This is because conjunctions and interjections have no syntactic relationship with other words in a sentence while pronouns are word categories which appear in place of a noun in a construction thus receiving metaphorical interpretation within a Kiswahili NP. It is significant to note that the adjective, adverb, and preposition when used in the same constructions with either the noun or the verb are used to illuminate the two by giving them more attributes which enrich the mapping process. The analysis has also revealed that the Kiswahili noun and verb are the two major lexical categories used in metaphorical construction in both the NP and VP respectively and they are also preponderant in the metaphorical constructions sourced from the four selected Kiswahili literary plays. It was also found that nouns and verbs have schematic semantic characterizations which are universal. Although they carry meaning which is characteristic to their forms, the schematic semantic characterization of Kiswahili nouns and verbs are language specific.

On the investigation of the noun as a construction, it has been realised that in a nominal or in a NP, the noun interacts with the adjectival phrase or the PP during metaphorical interpretation. In such an instance, the noun is the head of the NP and the autonomous element manifesting the target domain of that construction. The adjectival phrase or the PP manifests the source domain and are the dependent elements within the NP. Their interaction with the noun in communicating metaphor enables language users to understand the abstract entity, in this case the noun, through the meaning in the concrete entity which is the adjectival phrase or the PP. The study also found out that the Kiswahili PP encodes metaphor through their syntactic functions as adverbials, adjectivals or as pronouns.

Finally, the outcome of the analysis of the verb and how it interacts with other constructions in order to communicate metaphor is that, in a Kiswahili ditransitive construction, the verb interacts with two or three argument structures for the mapping process to be complete and successful. The second and third arguments in the predicate give the verb additional attributes which make it richer for the mapping process through makers within the verb such as causative, beneficiary and patient. This enhances transfer of meaning from the source domain to the target domain. It is worth noting that, the lexical verb in a ditransitive construction could be an autonomous DO and the IO. Notable also is that the DO could also act as target domains in the ditransitive construction since they both receive the effect of the verb directly and indirectly. The study has also revealed that for a successful conceptualization of the metaphorical construction from the selected Kiswahili literary plays, Kiswahili worldview is utilised in the interpretation of those metaphorical constructions where culture and embodied experience of language users are regarded as important aspects of analysis. The analysis further points out that

according to CMT constructions within the phrase interact in communicating metaphor, where one construction, the source domain and the concrete entity enable understanding of another construction, the target domain and the abstract entity through conceptual mapping processes.

CHAPTER FOUR

METAPHORICAL CONSTRUCTION AND MAPPING AT THE CLAUSE LEVEL

4.0 Introduction

The previous chapter and the current one are related since they are about metaphorical construction. Whereas chapter three demonstrated how metaphorical expressions are constructed at the Kiswahili lexical and phrase level, the current chapter investigates Kiswahili metaphorical constructions at the clause level in order to determine how they are constructed in expressing the Kiswahili worldview. In so doing, CMTs conceptual mapping processes as proposed by Lakoff and Johnson (1980) and Langacker's theory of Cognitive Grammar (CG) (1987, 1991) are employed to investigate how syntactic categories and transitivity at the clause level are constructed metaphorically to communicate the conceptual structure of metaphor. Similarly, tools of Cognitive Grammar, trajector (TR), landmark (LM), autonomous, dependence and elaboration are utilized for analysis in order to determine how grammatical structures construct metaphor and why they are an expression of language users' cultural experiences. Further, valence at the clause level, according to CG, is investigated in order to examine the interaction of the Kiswahili verb in relation to other constructions in a clause. Valence defines the number of arguments dominated by a verbal predicate in a construction.

The chapter examines the form-meaning components in a Kiswahili clause in order to identify how they are syntactically and semantically structured in the construction of metaphor. Further, an account of Langacker's transitivity in the construction and interpretation of Kiswahili metaphors is interrogated so as to establish how metaphor is constructed in the intransitive, transitive and ditransitive clauses focusing on

grammatical functions, subject and object as viewed in Cognitive Linguistics. The chapter also explores the semantic structure of the verb in relation to other syntactic categories in a clause so as to establish valence or the correspondences or connections between the component structures that build grammatical constructions for effective evocation of thought. Moreover, an analytical interpretation of semantic structure of the copula clause is investigated with the aim of examining how it is utilised in the construction of metaphor. Finally, an examination of the semantic structure of metaphorical construction and conceptual mappings in compound and complex sentences is looked into so as to establish how they communicate metaphor. The interrogation on the semantic association of the autonomous and embedded clauses in compound and complex metaphorical constructions is also carried out in order to find out if they perform the same kind of grammatical function that smaller constructions like nominal expressions perform, as an object or subject. This includes their function in the conceptual mapping processes for metaphorical interpretation.

4.1 Form-Meaning Components in a Kiswahili Metaphorical Clause

Every aspect of the clause structure is interpreted in terms of the construction in which it appears. More specifically, constructions according to Goldberg (1995:4) and Langacker (1987) are symbolic units, that is, conventional associations between form and meaning. The meaning sub part includes semantic, pragmatic and discourse-functional properties while the form sub parts are the phonological and morphosyntactic properties of constructions. Constructions within a clause have definite syntactic roles which according to Taylor (1995: 198) cited in Miguel (2007:754) are structured in an ordered sequence of slots that are structurally filled in by three distinct components. These three components in Kiswahili constructions are as follows:

First, there is a finite verb symbolizing a type of interaction (a type of event) and grounding this event to the conceptualizer (through the categories of tense, modality, etc.). The verb is the head (that is, the profile determinant) of the entire clause as demonstrated below:

1. *Heri huvutwa kwa subira mama.*
(Best is pulled by patience woman.)
(Good results emanate from patience.) (Arege,
2009:14)

The finite verb *huvutwa* (is pulled) in example (1), is the head of the clause and the ⁶profile determinant. The event of *huvutwa* (is pulled) is grounded by the habitual morph *hu-* which expresses a habitual action. The meaning of the verb thus triggers the source domain of the metaphorical construction while the noun *heri* (good) is the target domain. According to CMT, mapping is from the concrete source domain towards the abstract target domain. The attributes of *vuta* (pull) which are conceptually construed as having inner energy, easily moved, with ease, out of free will, etc. are conceptually mapped on the subject *heri* (good results), in this example, taking the position of the subject. The meaning of the verb *vuta* (pull) construes *subira* (patience) as having hands, can be able to make a move and has inner energy of making other things move, in this case causing *heri* (good results) to move.

Secondly, there is one or more nominals, symbolizing the main participants in the event or action of the verb. This is illustrated in the following example:

2. *Ndoto zako za kupata mali bila kutoa jasho zimekutia ubongo maji.*
(Dreams your of getting property without removing sweat have put brain water.)

⁶ Profile determinant relates to the term ‘head’ of a phrase which determines the core meaning as well as the grammatical category of the phrase that it heads. The profile determinant in Cognitive Grammar, the head, is the element that determines the profile of the entire phrase that it participates in. The term ‘profile determinant’ subsumes category or word class, (Evans and Green 2006:585).

(Your dreams of acquiring property without sweat have put water in your brain.) (Mberia, 2011: 74)

In example (2), it is notable that the main participants in the clause are *ndoto* (dreams) as the subject of the clause, *ubongo* (brains) as the indirect object, and *maji* (water) as the direct object. These participant nominals work with the verb *zimekutia* (have put) in determining the direction of conceptual mapping from the source domain to the target domain of the whole metaphorical construction or in determining the direction of mapping. In example (2), the verb *zimekutia* (they have put) is the source domain which manifests the attributes to be conceptually mapped onto *ndoto* (dreams) which is the target domain. Additionally, *ubongo* (mind) and *maji* (water/evil ideas) are objects used to give more content and meaning to the verb *zimekutia* (they have put). Both objects play a major role in conceptualizing the metaphor in the mind. This means that the verb is conceptualized fully when we have the objects which are affected by its action. Further interrogation on what other domains such as the DO and IO manifests is examined in section 4.2.

Finally, other optional elements like complement and adjunct symbolizing secondary participants or some aspects of the setting as illustrated in:

3. *Ametafuna na kumeza vitabu vyote juu ya utaratibu wa kuhoji.*

(She has chewed and swallowed books all on process of interrogation.)

(She has read and acquired necessary skills on the process of interrogation.)

(Mberia, 2011:64)

In example (3), the metaphorical construction apart from the subject and object, has other elements which are optional and which if omitted the clause is still meaningful and structurally complete. The construction *juu ya utaratibu wa kuhoji* (on the process of interrogation) is a complement whose additional information to the meaning of the verb phrase *ametafuna na kumeza vitabu vyote* (she has read and acquired all the necessary skills) makes the verb more meaningful and richer for the mapping process

and is considered a modifier of the meaning construed by *ametafunu na kumeza vitabu vyote* (s/he has chewed and swallowed all the books). Hence it elaborates the metaphorical function of the verb. The role of these optional elements is examined in the sections that follow.

Of significant to note is that clauses in Kiswahili differ in the number of explicit participants where scholars such as Vitale (1981:23-60) categorizes these clauses as intransitive, monotransitive, and ditransitive clauses. The clauses are described to have one-argument predicate, two-argument predicate and three or more argument predicates respectively. This is evident in the following Kiswahili metaphorical constructions in examples (4), (5), and (6).

4. *Risasi zilinyesha.* (intransitive)
(Bullets rained)
(Bullets were sprayed.) (Mberia 2008:61)

The construction in example (4) is an intransitive clause. It is significant to note that the NP *risasi* (bullets) has a grammatical relation with the verb as the subject of the clause and relates to the verb *nyesha* (rain) which does not carry an object, in other words, the verb *nyesha* (rain) does not allow any transfer of an action to an object and it can only be interpreted through the subject *risasi* (bullets). For that reason, and following CG, the verb is the profile determinant of the clause profiling the source domain of the construction, in this case the metaphorical construction in example (4). This also implies that the noun/subject *risasi* (bullets) manifests the target domain which is understood by conceptually mapping the highlighted attributes or frames of the verb *zilinyesha* (they rained). The noun is the abstract entity that can only be understood conceptually through the concrete entity in the verb *zilinyesha* (they rained). The verb *zilinyesha* (they rained) is understood in relation to the attributes such as drops of rain, falling from the sky, non-stop, without sparing anything, etc. These frames or attributes are mapped on to the subject *risasi* (the bullets) which are

construed as ‘raining’. Of interest to note is that when such a construction is used in communication, it enables the language users to understand the idea being communicated; how people were killed using guns which were producing bullets by shooting non-stop just like the way raindrops fall from the sky non-stop without stopping and not giving anyone a chance to seek protection.

Similarly, according to Langacker (1987) and as expressed by Vitale (1981) in Kiswahili, a transitive construction gives evidence as to where the action of the verb is transferred; to a direct object as illustrated in:

5. a. *Hawa watu wamepandwa na pepo za babu zao leo.* (Transitive/passive)
(These people they have been climbed by spirits of ancestors their today.)
(These people have been possessed by the spirits of their ancestors)
(Mazrui, 2003:8)
- b. *Pepo za babu zao leo zimewapanda hawa watu.* (Transitive/Active)
(Spirits of ancestors their today they have climbed people these.)
(Spirits of their ancestors have possessed these people.)

The metaphorical construction in example (5a) which is an example of a transitive passive construction is used by Delamon in *Kilio cha Haki* while in his office looking confused as a result of the chronic workers’ strikes. He is speaking to his office assistants, Zari and Shindo. It is worth noting that his statement implies that on that particular day, the workers had a better organised strike or demonstration unlike in earlier instances. Delamon describes the workers by saying that *wamepandwa na pepo za babu zao* (they have been possessed by the spirits of their ancestors), meaning that on that particular day they were more energized. This kind of construal of meaning is supported by the CMT tenet of metaphors and image schemas where such a construction is understood as a result of language users’ pre-conceptual embodied experience. That is, in the African context, when people have been possessed by the spirits of their ancestors, they are perceived to do things beyond the capacity of a

normal human being. It is notable that the construction used is a transitive passive construction which if constructed as an active construction gives rise to the metaphorical construction in example (5b).

Example (5a) and (5b) are representations of both a transitive passive and active constructions as is evident of the verbs *wamepandwa* (they have been possessed) in (5a) and *zimewapanda* (they have been possessed) in (5b) respectively. Example (5a) is a passive construction which is licensed by the passive morph *-w-* in the verb *wamepandwa* (they have been possessed). From this passive construction, we generate the active construction in (5ii) with a transitive verb *zimewapanda* (they have climbed them). If the meaning of the verb *panda* (climb) is taken literally, it would be construed through frames such as have complete power over, take control of, dominate, influence, from a sober state to a state of influence, etc. This would mean that *pepo za babu zao* (spirits of their ancestors) as the object and the agent performs the action of *panda* (possess) while *watu* (people) are the recipients of the action. *Pepo* (spirits) in the African belief system are perceived to have the attributes of the construction *panda* (climb/possess). For one to understand this metaphorical construction, the encyclopaedic entries of *panda* (possess) having effects on *watu hawa* (these people) are mapped on *pepo za babu zao* (spirits of their ancestors).

It is interesting to note that *pepo za babu zao* (spirits of their ancestors) are making a move from a state of being conscious of oneself to another state of influence on *watu hawa* (these people) supposedly making these people lack control of their actions. Since the head has the brain which controls the body, the conceptual thinking is that the workers demands for freedom and better working conditions are on the rise, they are demanding for more every day. Thus the metaphor ‘an increase in demand results

to an increase in change of state' may be construed. If one was to interpret the metaphorical construction in (5a) conceptual mappings process will involve the verb and other constructions that compose the predicate such as *watu hawa leo* (these people today) with all their highlighted attributes or frames being mapped on to the subject *pepo za babu zao* (spirits of their ancestors). The object *watu hawa* (these people) plays a role of adding conceptual content to the verb, that is, those affected by the action of the verb are *watu hawa* (these people). This results to a more meaningful verb which has more illumination in the mapping process. Moreover, the language users will have an in-depth comprehension of the metaphor being communicated since it is centrally conceptualized within their cultural orientation about *pepo za babu zao* (spirits of their ancestors).

Further, Kiswahili transitive verbs do not only carry one object but two or more objects with affixed morphs representing the objects. Where the construction displays two objects in the predicate, a ditransitive construction is presented which has a ditransitive verb and thus more resourceful in the construction of metaphor as provided in the following example previously referred to:

6. *Baba usikubali kuutilia ugonjwa wa ufigadi mbolea.*
 (Father don't accept to put disease of corruption manure.)
 (Father do not accept to add manure into the disease of corruption.)
 (Mberia, 2011:32)

In example (6), the speaker Natala is talking to her father-in-law during the burial of her alleged dead husband. At that instance, the Chief was demanding for some money from the family in order for the burial to continue. Since Natala had received a permit to collect the body from the mortuary, it was therefore assumed that the same letter would cater for permission to assemble for burial. Thus, Natala is cautioning her father-in-law against supporting the vice of corruption by saying *usikubali kuutilia*

ugonjwa wa ufisadi mbolea (do not accept to add manure to the disease of corruption) which was being promoted by the Chief.

It is evident in example (6) that the ditransitive verb *tilia* (put for/add to) has three participants. The verb *tilia* (put to/add to) thus manifests one subject *baba* (father) and two objects: the DO *mbolea* (manure) and the IO *ugonjwa wa ufisadi* (disease of corruption). It is notable that the relationship between the subject *baba* (father) and the verb *tilia* (put to/add to) is understood literally and therefore it does not evoke any conceptual interpretation. This is because the subject *baba* (father) can literally perform the act of *tia* (put/add). Of interest therefore is the transfer of the action *tia* (put/add) performed by the subject *baba* (father) towards the two objects *ugonjwa wa ufisadi* (disease of corruption) and *mbolea* (manure) as reflected in the following construction generated from example (6):

7. *Ugonjwa wa ufisadi umetiliwa mbolea na baba.*
(Disease of corruption it has put for manure by father.)
(The disease of corruption has being added manure by father.)

Of interest to this discussion is that *ugonjwa wa ufisadi* (disease of corruption) is construed to receive *mbolea* (manure) which could have been added or put by *baba* (father). This transfer of the action of the verb *tilia* (put to/add to) is of interest because it provokes thought where a language user will be tasked to conceptually map the frames or attributes of the verb *tilia* (put to/add to), that is taking the frames of one entity *tia* (put/add) and mapping them onto another entity *ugonjwa wa ufisadi* (disease of corruption). In this case, the predicate in example (6) communicates metaphor where the verb interacts with the objects to invoke thinking. This therefore gives us the construction in example (7) which is used in this analysis to express the idea that the action of the verb and the frames it evokes are mapped on the DO *ugonjwa wa ufisadi* (disease of corruption). Of significance in this analysis is that in CG

conceptual mapping between two domains does not strictly mean that the verb will always transfer mapping onto the subject of the construction. The subject of a metaphorical construction could be the DO of that construction as the case in example (7) where the IO *ugonjwa wa ufigisadi* (disease of corruption) is the subject of the construction and the target domain receiving conceptual mapping from the attributes of the verb *tia* (put/add) as the source domain.

Investigating the typical transitive clause as a construction grammar construction, Kiswahili constructional schemas or structures, as pointed out by Vitale (1981:24) are formulated as combinations of syntactic categories such as in the structure NP-V-NP. Another way of identifying the schemas is through the identification of structures' slots by the names of different syntactic functions or roles, such as Subject, Predicate, Object, Complement, and Adjunct as identified by Maw (1969:39). This classification gives several structural strata in a clausal construction which always follow an abstraction process from the concrete expression. That is, each participant in a construction has a role; that is syntactic functions like subject and object, and categorization relations like those existing between the words in a phrase such as the NP in example (5b) *pepo za babu zao* (spirits of their ancestors) and the category nominative noun phrase *watu hawa* (these people). To elaborate the constructions further, the following syntactic structural stratum adopted from Miguel (2007) is used:

Participant roles	P1	Event-type	P2
Syntactic roles	SUBJ	PRED	OBJ
Syntactic categories	N-NOM	V-3PLR	N-ACC
Lexis	<i>pepo za babu zao</i>	<i>zi - me - wa - panda</i> AGR- ASP- 3PLR- V	<i>watu hawa</i>

Table 4.1: An Account of Clause Structure Strata in a Kiswahili Transitive Clause

The above structural strata show two participants only in the clause; the syntactic roles served by the nominal subject *pepo za babu zao* (spirits of their ancestors) and the nominal DO *watu hawa* (these people). As analysed earlier in example (6), a structural strata showing three participant roles which includes P3 is possible in Kiswahili and it is a representation of a ditransitive clause with a ditransitive verb.

Table 4.2 below illustrates that:

Participant roles	P1	Event-type	P2	P3
Syntactic roles	SUBJ	PRED	OBJ 1	OBJ 2
Syntactic categories	N-NOM	V-3PLR	N-ACC	N-ACC
Lexis	<i>baba</i>	<i>u- si- kubali</i>	<i>ku- u- ti- li- a</i>	<i>ugonjwa wa ufigadi</i>
<i>mbolea</i>		AGR- NEG –V	AGR-3SING-V-BENF-FIN	

Table 4.2: An account of clause structure strata in a Kiswahili Ditransitive Clause

From the transitive and ditransitive structural strata in Tables 4.1 and 4.2, the syntactic and semantic relations are realised in the interpretation of metaphorical constructions.

Following Langacker’s Cognitive Grammar approach, what is needed in grammar are the semantic structures, the phonological structures, and the symbolic links between the structures together with their syntactic categorizing relationships. Langacker’s claim assumes a pure syntactic definition of grammatical relations like subject and object; but does not rule out a conceptual characterization, or the existence of some formal reflexes of basic concepts in these structures. From Langacker’s point of view the conceptual characterization of grammatical structures in the interpretation of metaphorical constructions in Kiswahili is considered important because it provides the direction and the strategies of analysing the syntactic structures utilized in the

construction of metaphorical constructions in order to examine how the syntactic structures provide the mapping of frames or attributes from the source domain to the target domain in specific constructions.

In addition, syntactic roles in Kiswahili grammatical structures are not only language-specific but also dictated by the specific construction. This is notable because, for instance, the subject of a transitive clause in Kiswahili could be the same as that of an intransitive clause but if it takes a different verb, finite or non-finite, the constructions evoke different thinking. In such a case, the subject nominal receives different construal and it also manifests different syntactic and semantic roles. For instance, in the examples:

8. *Gharama za maisha zimepanda.*
(Cost of living it has climbed.)
(Cost of living has gone up.)
9. *Gharama za maisha... zimeota mabawa.*
(Cost of living ... it has grown wings.)
(Cost of living ... has skyrocketed.) (Mberia, 2011:21)

The constructions in examples (8) and (9) are drawn from *Natala* describing a conversation between the speaker Bala, acting mortuary attendant and the addressee is Natala. Bala, acting the mortuary attendant is expressing his concern on how *gharama za maisha* (the cost of living) *zimepanda* (had gone up) through the expression in example (8) and how *zimeota mabawa* (it had grown wings) in example (9). By using such constructions in his speech, Bala, as the mortuary attendant is justifying the reason why he deserves to be bribed or paid to release the alleged body of Natala's husband, since his salary cannot meet his basic needs. The construction in example (8) is conceptualized to mean that since Bala, as the mortuary attendant cannot meet his basic needs, meaning that times are hard for him, is equated to a rise in the cost of

living, thus the metaphor ‘hard times is up’, and the reverse is also true, ‘easy times is down’.

It is notable that example (8) is an intransitive clause while example (9) is a transitive clause but they both have the same subject *gharama za maisha* (cost of living). The subject noun phrase *gharama za maisha* (cost of living) in (9) is understood only through mapping from the verb *zimeota* (have grown) and the DO *mabawa* (wings). From this point of view, the subject *gharama za maisha* (cost of living) is a convenient construction for a slot in the clause, but not an arbitrary concept used as a single entity in the building of constructions. It is therefore necessary to establish the underlying argument of the verb and taxonomic/classification relations between constructions in order to understand that a transitive clause and an intransitive clause are both classified as clauses which communicate metaphor in Kiswahili. This allows for the establishment of the superordinate categories of subject as argument, and predicate in a sentence, following Croft (2001: 55-57).

From this analysis, it follows that constructions in Kiswahili metaphorical constructions are the basic units of grammar and that syntactic functions must be characterized in relation to the constructions in which they appear. Also constructional elements belonging to different constructions, for instance, the subject in a transitive clause and subject in an intransitive clause share the same syntactic function (subject) as far as they share formal encoding mechanisms of order, agreement, and case.

4.2 Transitivity in Metaphorical Interpretation at Clause Level

Transitivity according to Simpson (1993:22) is a term used to refer to the way meanings are represented in the clause and the way different types of processes are

represented in language. Dijk (1989:1) in Abdulaziz (1996:64) defines transitivity within Functional Grammar view by recognizing functional relations of participants at the semantic level; agent, goal, recipient, beneficiary, instrument, etc. at the syntactic level; that is the subject, object, predicate, etc. and at the pragmatic level; theme, topic, focus, etc. According to Dijk (1989), semantic functions specify the role of the referents/participants in the predication/construction, syntactic functions specify the perspective from which a status of affairs is presented in a linguistic expression, while the pragmatic function specifies the informational status of an utterance vis a vis the wider context of communication. Dijk bases his approach on actual language use just like what is proposed in Construction Grammar and Cognitive Grammar. This approach does not distinguish deep and surface structure in its analysis as it is Generative Grammar. Transitivity in this section is examined from a semantic and structural point of view. The central sense of the transitive construction in Kiswahili can be roughly characterized as that of an agent carrying on an action affecting a concrete, individuated patient and modifying it. For instance, in the following example:

10. *Nyinyi mnazijengea habari mnara na kunitenga nazo.*
 SUBJ V IO DO
 AGENT ACTION PATIENT
 (You you them build for news wall and to me separate from them.)
 (You build a wall around the news and separate me from them.)
 (Arege,

2009:62)

The speaker in example (10) is Sele who is complaining that his family and his doctor are gathering information from him and then concealing that very information from him. The construction in example (10) has the agent *nyinyi* (you), the action *jenga* (build), and the patient being modified as *habari* (news). The interaction between the agent and the patient is unidirectional, typically from agent to patient because there is

movement and effect, and there must be contact with the second participant being directly affected. From this point of view transitivity in Kiswahili is analysed through the intransitive, transitive and ditransitive clauses. These types of clause are examined in the following sections in order to establish how they construct metaphor.

4.2.1 Intransitive Clauses

Intransitive clauses are clauses which have a subject argument and a lexical verb but no object. Apart from interacting with the subject argument, the verb meaning does not transfer its action to another argument. The structural and semantic association/interaction is between the subject argument and the verb in the predicate position. Both constructions could have other constructions related to them and which play the role of adjectives or adverbs in modifying the object and the verb respectively. The subject is independently meaningful as the verb's dependent element and can participate in processes with the verb as the autonomous element where there is no second participant. In Kiswahili intransitive clauses, the subject does not interact with a second participant in some process. In this case, the subject collaborates with itself as illustrated in example (11) or it collaborates with the grounding construction by undergoing a change of state, as described by Evans and Green, (2006:605). Example (11) and (12) are metaphorical constructions of transitive clauses with an independent subject which are respectively grounded by a specifier *yetu* (our) and a PP *ya wema* (of good) respectively:

11. *Matumbo yetu yalitabasamu.*
(Stomachs ours they smiled.)
(Our stomachs smiled.) (Mberia, 2008:25)
12. *Sauti ya wema inaponyamaza uovu hunawiri*
(Voice of good it then silences **evil thrives.**)
(When the voice of peace goes silent that of **evil thrives.**)

In example (11), the subject *matumbo* (intestines) does not interact with any other argument. This is because the verb *tabasamu* (smile) from which it is mapped does not take an object and can only be interpreted through the subject with which it interacts with. To evoke a metaphor from this construction, the subject is interpreted as an entity that can perform an action without that action being received by any other participant. So, the subject *matumbo* (stomachs) is given the attributes of an entity that can *tabasamu* (smile): has feelings, can give response to a stimuli, show signs of appreciation, etc. just like the way human beings behave. It is notable that *tabasamu* (smile) is an intransitive verb because, first, the action it portrays cannot be transferred to a recipient and secondly, it cannot be used in a construction as a passive verb, syntactically and semantically. It is only construed as an intransitive verb and works as an active verb in all cases.

In addition, from example (12) the construction ‘voice of peace’ has the subject ‘evil’ in which the verb ‘thrive’ is semantically structured not to transfer its action into another argument (a DO or an IO) and has no other participant which can be structurally accepted. However, other grounding elements and modifiers like an adjective, an adjectival phrase, or a PP could be added. This could take constructions like *huo* (that) in *uovu huo* (that evil) as an adjective and *wa maadui* (of enemies) in *uovu wa maadui* (enemies evil) as a PP. To the intransitive verb *hunawiri* (thrives), no other participant could be accepted. Other exceptional elements could be adjuncts or adverbial phrases which could result to constructions such as ...*hunawiri sana* (thrives much) or ...*hunawiri kwa wingi* (thrives a lot/excessively), etc. These are elements which could fill in information on how, when, and where of the verb. The metaphorical construction *uovu hunawiri* (evil thrives) has the subject *uovu* (evil) as the target domain which is understood through the attributes of the verb *hunawiri*

(thrives), attributes such as looking healthy, strong, well built, independent, and able to fight for resources, etc. The construction, however, lacks a LM and the metaphor is interpreted within the confines of the verb *hunawiri* (thrives) as the source domain and the noun or subject *uovu* (evil) as the target domain.

By having the subject interact with itself or with a ground, an intransitive clause with an intransitive verb in a Kiswahili metaphorical construction, just like in predicative adjectives, still profiles a relation. In this respect, other constructions that can follow the verb include PP which could be an adjunct. The adjunct, in this case can only be interpreted within the predicate since its syntactic function is that of an adverbial. This is as described in the following example:

13. *Ukiyatazama, moyo unabubujikwa na machozi.*
(You if them look, heart it is flowing with tears.)
(If you look at them, the heart is flowing with tears.) (Mberia, 2008:52)

In example (13), the subject *moyo* (heart) in the independent clause *moyo unabubujikwa na machozi* (the heart is getting filled with tears of sorrow) profiles a relation with the PP *na machozi* (with tears of sorrow) which in this case does not function as an object. *Machozi* (tears) is the result of what comes out of the eyes but in this case not after the eyes have undergone a physical change. The eyes cannot be considered as having the thematic role of source or raw material but they are the agent which performs the act of *bubujika* (fill with). However, the PP *na machozi* (with tears) profiles a relation to interpret the meaning of the action carried out by *moyo* (heart) as the agent construing it as having the capacity to produce tears. The mapping in such a construction is between the subject *moyo* (heart) and the verb *bubujika* (fill with). The subject manifests the target domain of the attributes construed by the verb phrase which is the source domain of this metaphorical construction. *Moyo* (heart) is construed as receiving all the highlighted entries mapped by the verb *bubujikwa*

(flow), of getting filled with tears because of pain or sorrow. This construal of meaning by the verb *bubujikwa* (flow) is licensed by the passive marker *-w-* in the verb *bubujikwa* (be filled with).

According to Abdulaziz (1996:70), Kiswahili constructions with one-argument verbs are categorized as belonging to a single homogeneous class, that of intransitives. Verbs like *ota* (shoot) and *paa* (fly) in example (14) are analyzed as having one single compulsory argument and manifesting the same set of properties. The verbs *zimeota* (they have shoot) and *kupaa* (fly/escalate) have different semantic and syntactic properties as illustrated in the following example:

14. *Gharama za maisha zimeota mabawa na kupaa angani.*

(Cost of living it has sprout wings and to fly sky.)

(The cost of living has sprout wings and is taking off for the skies/flying to the sky.) (Mberia, 2011:21)

In example (14) the verbs *zimeota* (they have shoot) and *kupaa* (to fly) carry different semantic and syntactic properties. It is worth noting that the underlying semantic difference emanates from the different theta-role which they assign to their arguments. The argument *gharama za maisha* (cost of living) is the agent in the construction. The verb *zimeota* (they have shot) has a DO *mabawa* (wings) which is the beneficiary/patient. On the contrary, if the sentence is structured as *mabawa yameota kwenye gharama za maisha* (wings have grown on the cost of living), the verb changes its semantic structure to be construed as an intransitive verb whose action has no recipient/beneficiary and *mabawa* (wings) is the agent/causer. Vitale (1981:24) refers to this kind of an intransitive construction as a derived intransitive. On the other hand, the construction *kupaa angani* (to fly to the sky) is an intransitive verb which has no patient/recipient/beneficiary. The only construction that can follow the infinitive verb *paa* (fly) is an adverbial or a PP which, as mentioned earlier,

function as adjuncts. This means that intransitives in Kiswahili also differ depending on the type of constructions in which they occur and the outcome is a change in their semantic organisation. The analysis therefore realises and concludes that Kiswahili can identify inherent and derived intransitive constructions in communicating metaphor.

4.2.2 Transitive and Ditransitive Clauses

Transitive clauses are single object constructions which carry a DO only. Similarly, ditransitive clauses also referred to as double-object constructions carrying two objects; a DO and an IO as given in the following examples below:

15. *Nyinyi mnajenga mnara.*
(You you are building a wall.)
(You are building a wall.) (Transitive)

16. *Nyinyi mnazijengea habari mnara.*
SUBJ IO DO
(You you build for news wall.)
(You build a wall for the news.) (Ditransitive) (Arege, 2009: 62)

In Kiswahili, transitive and ditransitive metaphorical construction, the subject is the first argument in a clause. In CG, the subject is construed as the TR. In a ditransitive clause the IO and the DO are construed as the schematic LM. The subject in both clauses represents the target domain in which the verb/predicate is the carrier of the source domain. In this case where a construction is ditransitive, the DO and the IO semantic characterization is most appropriate for LM representation. The DO illuminates the verb in the absence of the IO. However, the IO cannot function fully without the DO in strengthening the verb for conceptual mapping to take place. This means that the IO has a less symbolic meaning than the subject and the DO. The mapping from the source domain to the target domain is an important aspect in a transitive and a ditransitive clause. In this section, emphasis is on the ditransitive clause which is a structural extension of the transitive clause. Example (16) is a

ditransitive construction with *nyinyi* (you) as the subject and agent, *habari* (news) as the IO and *mnara* (wall) is the DO. The verb *mnazijengea* (you build for them) has an IO *habari* (news) carrying the semantic role of recipient/beneficiary. In a case where example (16) is used to generate a passive construction such as the one in example (17), the structural role of the IO *habari* (news) takes a different construal, from that of an object to that of a subject although its semantic role remains the same; that of a beneficiary or patient.

17. *Habari zinajengewa mnara na nyinyi.*
(News they are built for wall by you.)
(News is built for a wall by you.)

The IO ‘news’ in example (16) elaborates the schematic LM whereas in example (17), it manifests a different role, that of elaborating the schematic TR of the verb ‘they are built for’ and it is the target domain which receives interpretation through mapping from the verb ‘build for’. The verb is the source domain in this metaphorical construction. The semantic organization/association between agents and beneficiaries/patients, whether in the passive construction in example (16) or in the active construction in example (17) remains the same. *Habari* (news) in example (16) and in (17) is the IO construed as a beneficiary/patient. This explains that the TR and LM are pragmatic roles accorded to nominals in a clause and are neither transferable nor interchanged even in the generation of a passive clause from an active one. The constructions/participants which take the function of a subject in a clause retain the schematic TR while the participant taking the object role retains the schematic LM in a metaphorical construction.

Thus far, the conceptual structuring of three participant situations, and in particular that of transfer of events, can be seen as an extension of the agent-patient model, with two entities, the DO and the IO competing for the status of primary LM elaboration.

As described in example (16), the DO *habari* (news) and the IO *mnara* (wall) are LMs. However, in Cognitive Grammar and as illustrated by Hoek (2007:900), the DO is the primary LM and the second prominent nominal in the clause while the IO is the secondary LM and is less prominent compared to the DO. The DO and the IO are construed within the dominion of the subject status which is the TR and as well the target domain in the metaphorical construction. From example (16), it is evident that the DO *mnara* (wall) and the IO *habari* (news) are understood within the dominion of the subject *nyinyi* (you) which retains its status of elaborating the TR for the verb *mnazijengea* (you build for).

In Kiswahili metaphorical constructions and also in other ditransitive clauses, the most common constructions for transfer (and in other three-participant events) differ not only in the selection of primary LM elaborator but also in the construal of the third participant. One common option is to code the third entity in an oblique form, for instance, by construing the recipient as a goal or construing a transferred thing as an instrument. The more typical constructions for three participant events involve two arguments showing object properties in a variable degree. However, there is a possibility of having a double object construction in Kiswahili, which includes the adjunct or the instrument thus having a three object construction as illustrated in:

18. (*Nyinyi*) *mnazijengea* *kwa mawe* *habari* *mnara*...
AGENT INSTRUMENT PATIENT
((You (You them build for with stones news wall...))
(You build a wall **with stones** for the news...)

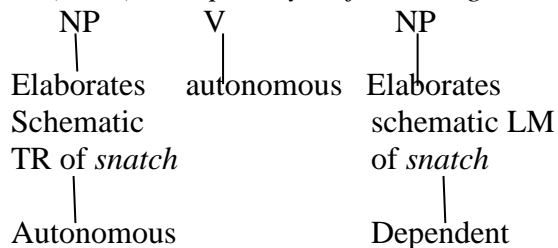
19. (*Nyinyi*) *mnazijengea mnara* *habari* *kwa mawe*...
AGENT PATIENT INSTRUMENT
((You) You them build for wall news with stones ...)
(You build a wall for the news with stones...)

These two Kiswahili metaphorical constructions in examples (18) and (19) are still labeled as ditransitive even if they include a third argument, the instruments *mawe* (stones).

4.3 Valence in Metaphorical Interpretation at the Clause Level

In Cognitive Grammar (CG) valence is described as the correspondences or connections between the component structures that build grammatical constructions, (Evans and Green, 2006:595) which in a clause and in a sentence, the connections are accounted for in terms of autonomy, dependence and elaboration. In reference to valence this section examines the semantic organization of the verb in relation to other syntactic categories in metaphorical constructions in a Kiswahili clause in order to establish the behaviour of the Kiswahili verb in relation to other structures in the clause. The CG's terms', autonomy, dependence, and elaboration, are as illustrated in the following example:

20. *(Mimi) Nimepokonywa jasho langu.*



((I) I have snatched from sweat my.)

(I have been snatched off my sweat.)

(Mberia, 2011:46)

In example (20), the speaker is Natala addressing the Chief, because Wakene, the brother-in-law had taken away what belonged to her. In this metaphorical construction, the verb *pokonya* (snatch) relies on the 2NPs to elaborate its symbolic TR (the first participant) and LM (the second participant). This verb expresses the temporal relation or process with the two arguments and has a symbolic TR and LM as part of its representation. The symbolic TR and LM are the elaboration sites. In the

example, notable is the pronoun *mimi* (I) which elaborates the symbolic TR of *pokonya* (snatch) while the NP *jasho langu* (my sweat) elaborates its symbolic LM which illuminates or strengthens the verb by adding value to its attributes which are used in the mapping process. The verb *pokonywa* (have been snatched) is the dependent element elaborated by the LM *jasho langu* (my sweat). This is because for a language user to conceptualize the action of having *jasho langu* (my sweat) being taken away forcefully from *mimi* (I) which represent Natala, the person speaking, the attributes or frames such as those of two people in a tussle, one more powerful than the other one, one protecting what s/he owns, one taking it away forcefully, etc. are used for the conceptual mapping process to be completed.

Further, the Kiswahili verb *nimepokonywa* (I have been snatched) is the transitive verb which allows the meaning of the verb to elaborate the symbolic TR and LM of the subject and the object respectively. The verb relies on the two NPs *mimi* (I) and *jasho langu* (my sweat), to elaborate its symbolic TR and LM. This is because the verb is the conceptually dependent element while the subject is the conceptually autonomous element. The semantic structure of the verb *pokonywa* (be snatched) is mapped on to the subject *mimi* (I) giving the construction a literal interpretation. However, the metaphor communicated through this construction is that of *jasho langu* (my sweat) being forcefully taken away from *mimi* (I). *Jasho* (sweat) is an entity which is concrete but cannot undergo the process of ‘being forcefully taken away’.

It is significant to note that the semantic relationship between the verb and the object *jasho langu* (my sweat) results into a metaphorical relationship between the two entities. The attributes of *pokonywa* (be snatched from) such as involving a concrete entity, held by two hands, taken away by force, moving from one person to another

unwillingly, etc. are conceptually mapped onto *jasho langu* (my sweat). In such a construction, the speaker or author draws the listener or reader into a real life situation where an entity that is real and tangible could be easily snatched away but an abstract thing such as *jasho langu* (my sweat) cannot. For interpretation of the metaphor, the reader/listener has to conceptualize *jasho langu* (my sweat) in terms of an entity that can be forcefully taken away thus provoking thought.

Of further significance in this is that the Kiswahili verb differs in its semantic structure depending on the type of clause and in such instances where intransitive verb clauses have one elaboration site, transitive verb clauses have two elaboration sites while ditransitive verb clauses have three elaboration sites. According to Cognitive Grammar, and as will be emphasized later in this section, a subject is the main element that equates to the TR of the verb and the object is the unit that equates to its LM. It is therefore worth noting that, for a successful interpretation of the metaphorical constructions dependent on the number of elaboration sites in a construction, the analysis has to focus on the semantic structure of grammatical structures in a clause. For instance, example (21) has two elaboration sites; the subject *jasho langu* (my sweat) which is also the TR and the object *mimi* (I) which is the LM 'I', that is:

21. *Jasho langu limepokonywa mimi.*
(Sweat my it has been forcefully taken away from me.)
(My sweat has been forcefully taken away from me.)

From the above exposition, a Kiswahili intransitive verb with only one elaboration site which corresponds to the TR is as illustrated in the following example:

22. *Sijui kama (mimi) niliongea na (binadamu au) pipa la pombe.*
Intransitive V.
(I don't know if me spoke to person or a drum of beer.)
(I don't know if I spoke to a person or to a drum of beer.)(Mberia, 2011:12)

The speaker in example (22) is Gane addressing Natala at her house. Gane had gone to visit Natala and she is delivering greetings sent to Natala from Wakene by expressing that *sijui kama niliongea na ...pipa la pombe* (I don't know if I was spoke to ... a barrel of beer) implying that Wakene was so drunk when he passed over greetings to Natala. In the analysis, the verb *niliongea* (I spoke) is an intransitive verb and it does not transfer its action to a second participant or argument. These verbs can only act on the subject or the first participant *mimi* (I). Further, the meaning of the verb *ongea* (*speak*) corresponds to the TR (*mimi*) which is omitted from the conversation but marked by the morph *ni-* in the verb *niliongea* (I spoke to). This means that the verb in example (22) has only one elaboration site which is the NP *mimi* (I) and cannot transfer the action to a first or a second object or NP.

It is however interesting to note that irrespective of the fact that the verb acts only on the subject argument, it can precede other grammatical structures such as the PP. The PP *na pipa la pombe* (with a barrel of bear) is preceded by the intransitive verb *niliongea* (I spoke to). For the construction in example (22) to receive metaphorical interpretation, mapping has to be within the predicate where *pipa la pombe* (a barrel of beer) is being spoken to by Gane, the speaker. The object is thus construed as receiving mapping from the action of the verb by conceptualizing it as a human entity through the highlighted encyclopaedic entries such as being human, able to listen, receive information, interpret it and give feedback, etc. Following CMT, constructions which evoke metaphor must invoke thought, and example (22) bears a metaphor communicated within the predicate, an observation earlier realized from example (22), where conceptual mapping is from the frames evoked by the verb and onto the nominal *pipa la pombe* (barrel of beer) in the PP. The analysis thus realizes that

mapping is directed to the object rather than to the subject ‘I’ who in this case has the ability to speak and pass over message/information since it is a concrete entity.

Similarly, Kiswahili ditransitive verbs which bear three elaboration sites; the subject, direct object and indirect object all contribute to the metaphorical interpretation and conceptual mapping process of the grammatical structures in a clause. The following example illustrates a Kiswahili ditransitive construction:

23. *Sitauacha utamaduni uutilie seng’eng’e ukweli wa maisha yangu ...*
 Subj. V DO IO
 (Not will I let culture it put for barbed wire to truth of life my...)
 (I will not let culture put barbed wire to the truth of my life ...)
 (Mazrui,2003:33)

The speaker in example (23) is Lanina addressing her husband (Mwengo) whose feelings about women and culture is that a woman is expected to take care of her domestic family needs and it is not the man’s responsibility. Lanina responds to this using the construction in example (23) which emphasizes that culture should not be used as tool to oppress the society. If one was to interpret the construction above, *utamaduni* (culture) is construed as an entity that has the ability to put *seng’eng’e* (barbed wire) onto *ukweli wa maisha yangu* (truth of my life).

Regarding metaphorical analysis in example (23) the verb *uutilie* (put for) has three elaboration sites; *utamaduni* (culture) which is the subject, *seng’eng’e* (barbed wire) which is the DO, and *ukweli wa maisha yangu* (truth of my life) which is the IO. From this construction, the verb is the dependent element from where elaboration of the schematic TR and LM takes place. This schematic elaboration of the verb is licensed by the ditransitive benefactive morph *-li-* in the verb *uutilie* (you put for).

It is significant to note that the intransitive, transitive and ditransitive clauses, the subject is the unit that corresponds to the TR of the verb and thus manifests the

autonomous element which evokes the target domain. That is, *utamaduni* (culture) in example (23) is the subject and it manifests the TR whereas *seng'eng'e* (barbed wire) and *ukweli wa maisha yangu* (truth of my life) are the objects and the units that corresponds to its LM. This is because they are part of the verb phrase which has the verb *uutilie* (you put for) which is the elaboration site. The dependent verb and the autonomous objects combine to form a complex unit - the verb phrase - in which the verb is the head or the profile determinant. It is notable that the VP in example (23) profiles a process that enhances the object to elaborate the schematic LM.

As a result the head-complement relation is manifested where the verb phrase,

24. *uutilie* *seng'eng'e* *ukweli wa maisha yangu* ...
 (you put for barbed wire truth of life my ...)
 (you put barbed wire to truth of my life.)
 V DO IO

has the verb *-tilia* (put for) as the head and the NP *seng'eng'e ukweli wa maisha yangu* (barbed wire to truth of my life) as the complement of the verb. The resulting process (VP) remains a dependent unit since the verb phrase still has a symbolic TR *ukweli wa maisha yangu* (the truth of my life) that requires elaboration. The VP *uutilie seng'eng'e ukweli wa maisha yangu* (you put for barbed wire to the truth of my life) then combines with the subject *utamaduni* (culture) marked by the morpheme *u-* in *uutilie* (it put for) in the verb to elaborate its TR. It is worth noting that the common valence relation is between a dependent relation in the verb *uutilie* (you put for) and an autonomous thing in the NP *seng'eng'e ukweli wa maisha yangu* (barbed wire to the truth of my life) is represented. The valence relation between V and object NP and between the VP and subject NP is the same; that of having the verb as the elaboration site following CG.

The analysis of the verb, subject, and object semantic relations in a Kiswahili ditransitive construction is as represented in the following examples generated from example (23):

25. *Utamaduni uutilie - seng'eng'e ukweli wa maisha yangu...*
 SUBJ. NP VP OBJ-NP
 (Culture it put for barbed wire truth of life my...)
 (Culture to put barbed wire to the truth of my life...)

26. *...uutilie sengenge ukweli wa maisha yangu*
 V OBJ NP
 (...put barbed wire truth of my life.)
 (...to put barbed wire to the truth of my life.)

In both examples (25) and (26), the profile determinant *uutilie* (put for) is a process which requires the NP to elaborate some aspect of its symbolic structure. For a speaker/hearer to conceptualize the verb *uutilie* (put) he/she requires the subject NP - *utamaduni* (culture) or the object NP *seng'eng'e ukweli wa maisha yangu* (barbed wire to the truth of my life). In both cases the NP (subject and object) are the autonomous elements while the verb is the dependent element. This means that the resulting construction still profiles a process and that the verb is the profile determinant or head of the clause as a whole.

Consequently, the verb being the profile determinant can relate with either of the arguments in the conceptual mapping process by having either of them as subjects in different constructions as given in the following examples:

27. a. *Sitakubali utamaduni uutilie seng'eng'e ukweli wa maisha yangu.*
 (I will not accept culture it put barbed wire truth of life mine.)
 (I will not allow culture to deny me the truth about my life.)

b. *Sitakubali ukweli wa maisha yangu utiliwe seng'eng'e na utamaduni.*
 (I will not accept truth of life mine it be put barbed wire by culture.)
 (I will not allow the truth about life be denied me by culture.)

c. *Sitakubali seng'eng'e itiliwe na utamaduni kwenye ukweli wa maisha yangu.*

(I will not accept barbed wire it be put by culture to truth of life mine.)
(I will not allow to be denied by culture the truth about my life.)

From examples (27a), (27b), and (27c), the three arguments; *utamaduni* (culture), *ukweli wa maisha yangu* (the truth about my life), and *seng'eng'e* (barbed wire) respectively interact with the verb *tia* (put) and they manifest the target domains in these metaphorical constructions. On considering the word order in these examples, the target domain in each construction is emphasized by taking the subject position and thus makes it manifest as the TR in the construction by foregrounding it thus making it more prominent as a subject of every construction. Other participants are backgrounded and therefore they are the LMs within the predicate. This explains why all highlighted attributes of the verb *tia* (put) which manifest the source domain, are mapped on only one subject argument at a time.

From this analysis it is notable that syntactic relationships in ditransitive clauses are through process defined in the verb which has a role in determining the conceptual mapping process from the frames or attributes it evokes and they are mapped onto the arguments which the study has shown could be either the first, second or third participant in the construction. In the following section, the analysis examines how metaphor is construed in the Kiswahili copula clause and the conceptual mapping processes involved in order to establish how comparative they are with intransitive, transitive, and ditransitive clauses.

4.4 Metaphorical Construction in the Kiswahili Copula Clause

Langacker (1991: 65) describes the copula verb in two ways; first, citing Back (1967), who defines it as a meaningless element inserted for purely grammatical functions in specifiable positions such as the one in the copula, that is, relating the subject and the complement. This description runs counter to the principle of CG which gives as the

second approach of a copula verb by referring to it as verb to –be-, meaning that it is a meaningful element whose primary function is temporal and aspectual, that is, it could indicate time and aspect of the state of being. The CG approach is the one adapted in this analysis and whose description on the copula verb is that it profiles a stable situation through time thus characterized as profiling a stative relation. It is significant to note that the copula verb *to be* is a true verb whose function is to construe states, for instance by making the clause subject and the nominal predication have an identical relationship, for instance in the clause *akili ni nywele* (brain is hair) where the clause nominal predication *nywele* (hair) is identical to the nominal *akili* (brain) through the copula verb *ni* (to be). Similarly, the schematic relationship followed through time by the copula verb –be-serves the elaboration site in a copula grammatical construction where it precedes either a nominal predication or an adjectival phrase. This is as illustrated in the following Kiswahili metaphorical constructions:

28. Nyinyi ndiyo macho yetu.
 NP V NP
 Nominal predication/complement
 (You are eyes our.)
 (You are our eyes.) (Arege,
 2009:92)
29. Mshahara ni ule ule wa pesa nane.
 NP V adj. phrase/Relational complement
 (Salary is same same of cents eight.)
 (Salary is the same, that of eight cents.) (Mberia, 2011:21)

In the above examples, (28) and (29) it is notable that the copula verbs *ndiyo* (are) and *ni* (is) respectively are the profile determinants because they profile the continuation through time of a specific relationship indicated by the stative clause subjects and complements.

According to Maw (1969:89), Kiswahili copula clauses whose profile determinant is the copula or linking verb *ku-w-a* (be) have the structure of subject-verb-complement. These clauses have other copula verbs which include *ni/si*, *ndi-/si/*, *ni/u/yu/tu*, *m(wa)*, *-na*, and *-po/-ko/-mo*, amongst other copula structures. Some copulas in Kiswahili like the *ni/si*, and *u/yu/tu/m* do not realize the systems of tense and person while others such as *-w-*, and *-ngali-* do inflect person and tense markers/morphs.

In a Kiswahili copula clause, a subject-verb-complement structure defines or describes the subject using the complement of the copula verb *ku-w-a* (be), in the predicate. The three components subject-verb-complement contributes to the semantic core/structure of the clause. The formation of the copula clause in Kiswahili is structured in such a way that the copula verb *ku-w-a* (be) is taken as a ‘verb to be’ which is referred to as a semantically empty verb following Evans and Green (2006:598). This verb does not have an independent argument structure, meaning that it cannot function as a predicate on its own without the complement. The semantically empty verb allows the combination of subject and predicate which enables the formation of a clause. In this way, the copula verb mediates between the subject and the predicate by licensing a well-formed finite clause, complete with agreement, and tense among others morphs. This entails that the copula verb has a subject and a complement in its grammatical structure. It is important to note that these positions (subject and complement) are not semantically related to the copula verb but they both relate to each other, that is, the subject and the predicative complement as illustrated in the following example:

30. *Ulipozungumza tena, sauti yako ilikuwa muziki mtamu sana.*
(You did then speak again, voice yours it was be music sweet very.)
(When you spoke again, your voice was very sweet music.)
(Mberia: 2008:51)

In example (30), the copula verb *ilikuwa* (it was) in the clause *sauti yako ilikuwa muziki mtamu sana* (your voice was very sweet music) has no semantic relation with the subject *sauti yako* (your voice) and the complement *muziki mtamu sana* (very sweet music) but it shows the state of being of the subject *sauti yako* (your voice). The subject and the complement relate to each other directly and this is why the complement could be a nominal predicative as it is in example (30). Following CG, the copula verb in example (30) is the profile determinant having the subject nominal as the TR on where mapping is done and the nominal predicate as the LM and the source domain from where conceptual mapping originates. It is notable that in example (30), the attributes or frames of *muziki mtamu sana* (very sweet music) such as calming, soothing, nice beats, good tempo, etc. are conceptually mapped on *sauti yako* (your voice). The speaker, Waito could only express his girlfriend's voice Nali through the attributes or frames of very sweet music. The nominal predicate is a construction that is concrete and more familiar as a result of language users embodied experience where music is taken to have a soothing and calming effect to the ears of the listener, in this case as described by Waito in *Maua kwenye Jua la Asubuhi*.

Further, Kiswahili copula verb *ku-wa* (to be) according to Maw (1969:89), is described as maximally schematic; having a structure that designates a schematic stative process, that is, the state of being of the subject. For instance, in example (30), the subject *sauti yako* (your voice) is described schematically through a stative process through the copula verb *ilikuwa* (it was) and which does not at all describe the action it performs since the copula verb is not an action verb. In copula clauses, the relationship is stative unlike in other lexical verbs in constructions such as the ditransitive and the transitive clauses. In the analysis of the copula clause, it is

however interesting to note that it has both a symbolic TR and LM which are elaborated by the subject NP and by either the nominal predicate, relational predications such as the adjectival, or a nominal verb phrase as illustrated in examples (31), (32), and (33) respectively below:

31. *Nyinyi ndiyo macho yetu.*
 NP V NP
 Nominal predication/complement
 (You are eyes our.)
 (You are our eyes.) (Arege,
 2009:92)
32. *Mshahara ni ule ule wa pesa nane.*
 NP V Relational complement
 (Salary is same same of cents eight.)
 (Salary is the same, that of eight cents.) (Mberia, 2011:21)
33. *Kuona ofisi ni kuchukua maiti.*
 NP V Nominal verb phrase
 (To see office is to take body.)
 (To see the office is to carry the body.) (Mberia 2011:21)

In examples (31), (32), and (33), the subjects *nyinyi* (you), *mshahara* (salary), and *kuona ofisi* (to see the office) manifests the schematic TR of the copula clause while the complements *macho yetu* (our eyes), *ule ule wa pesa nane* (that same one of eighty cents), and *kuchukua maiti* (to take the body) manifests the LM elaborated by the verbs *ndiyo* (are), *ni* (is), and *ni* (is) respectively. From this observation, it is in order to observe that since a complement is not structurally occupied by a NP alone, other words, phrases or clauses that fill in the complement still manifest the LM. This is an additional role of the LM which in CG is considered as the second or third argument in a clause. The study realises that grammatical elements such as the AP, PP, Adv.P or NP, have a semantic relationship with the subject argument in a copula clause. Also of consideration in example (32) is that the preposition *wa* (of) in the PP *wa pesa nane* (of eightcents) is the dependent element and the LM in relation to the

noun *pesa nane* (eight cents) since the subject manifests the TR and are the autonomous elements in a Kiswahili copula clause.

What is interesting about the Kiswahili copula clause is that the correspondences between its substructures demands that the subject is not only subject of the verb *ku-w-a* (to be) but also subject of each component part of the VP, that is, subject of the predicate or VP as a whole together with its complement, following Langacker (1991). The subject in that case works with the complement to elaborate the schematic TR of the verb, while the complement elaborates the LM in relation to the semantic structure of the subject. In the following example:

34. *Mtu pweke* *ni uvundo.*
 NP Predicate/VP (V, NP (Nominal predicate/complement))
(Person lonely is stench.)
(A lonely person is a stench.) (Arege,

2009:28)

the NP *mtu pweke* (lonely person) is the subject of both the verb *ni* (be/is) and also of the verb phrase *ni uvundo* (is stench). Both the verb and the complement have to work as single constructions for the mapping from the source domain to the target domain to be completed since the verb provides only the semantic interpretation of state of being of the subject. It is worth noting that the predicate in a copula clause is rather conceptualised in a different manner compared to the predicate in a transitive clause. In a transitive clause the lexical verb manifests the source domain and it is thus the concrete entity which enables conceptualization of the subject NP which is the target domain and the abstract entity. For instance, in the literal construction *Tila aliomba chumvi* (Tila borrowed salt), *aliomba* (borrowed) is a finite verb which has two nominals, *Tila* and *chumvi* (salt). The construction *Tila* elaborates the verb's LM while *chumvi* (salt) elaborates the verb's TR. It is however notable that this

description of LM – TR elaboration does not involve the copula verb in a copula construction because of being semantically empty, is as illustrated below:

35. *Tila ni kigongo cha mpingo.*

(Tila is trunk of ebony.)

(Tila is a small solid ebony trunk.)

(Mberia, 2011:66)

In example (35), the speaker is Tila addressing Natala after Tila had gone to visit Natala at her house to borrow salt. Tila is not happy after realizing that Mama Lime, an elderly woman, is lobbying for Natala to be remarried by Wakene, Tila's husband, after the alleged death of Natala's husband. She swears to approach Mama Lime who Tila says will learn that *Tila ni kigongo cha mpingo* (Tila is a small solid ebony trunk). For the analysis, in example (35), the construction Tila elaborates the copula verbs trajector while the complement *kigongo cha mpingo* (small solid ebony trunk) elaborates the copula verb's LM. What is interesting in this analysis is that in the transitive clause with a lexical verb *aliomba* (borrowed), the LM which is also the source domain is elaborated by the second argument and object of the clause. This is different in a copula clause with a copula verb *ni* (is) where LM is not elaborated by an object but it is elaborated by the complement and nominal predicate *kigongo cha mpingo* (small solid ebony trunk). Interesting also is that the copula verb *ni* (is) combines with *kigongo cha mpingo* (small solid ebony trunk) to form an intransitive clausal predicate, following Langacker (1991:65) who uses the term intransitive clausal predicate since the copula verb is a linking verb and stative, hence showing no action.

Notable also is that in CG, the nominal such as *kigongo cha mpingo* (small solid ebony trunk), which functions as the essential part of the clausal predicate is referred to as a predicative nominative or nominal predicate as used in this analysis. In

Kiswahili grammar, use of the diminutive marker *ki-* signifies disregard towards the referent. In this case it is worth noting that Tila refers herself to *kigongo cha mpingo* (small solid ebony trunk) to signify that even if she is not regarded as important by Mama Lime, and that she cannot be consulted about having Wakene, her husband, marry Natala, she will prove her worth by remaining bold similar to a small solid ebony trunk.

For metaphorical interpretation of the construction in example (35), the nominal predicate *kigongo cha mpingo* (small solid ebony trunk) as the LM is the source domain. During the mapping process frames or attributes about *kigongo cha mpingo* (small solid ebony trunk) as a result of embodied experience and cultural orientation of the language users in *Natala* are used. A small solid ebony trunk is conceptualised as hard, not easy to cut or break, difficult to move, strong, long lasting, not damaged easily, etc. which are mapped on Tila to mean that Mama Lime will have to work harder to convince Tila that Wakene would have to marry Natala. It is evident that for one to understand the character of Tila who is an abstract entity, one has to conceptualize the features of a small solid ebony trunk which is a concrete entity.

It is worth noting that where a Kiswahili copula metaphorical construction has a nominal predicate, the entity profiled by the nominal is retained as a relational LM while the TR is the clausal subject. The LM is the source domain whose attributes or frames are mapped on to the clausal subject and the TR which is highly schematic since it is the abstract entity that requires the attributes of the LM for its conceptualization. Similarly, in a clause where the complement is a nominal predicate, the TR, for instance Tila and the LM, for instance *kigongo cha mpingo* (small solid ebony trunk) in example (35), are considered and conceptualized as

identical. That is all highlighted attributes of the LM are mapped onto the TR. Hence, in the construction in example (35), the highlighted attributes of *kigongo cha mpingo* (solid ebony trunk) are mapped on Tila, as earlier analysed.

What is more interesting about the analysis of the copula verb in a construction is that the copula verb does not always function with a nominal predicate as has also been noted by Langacker (1991:65). This has been noted in example (35) where a complement is a nominal predicate. Similarly, further analysis of the Kiswahili copula metaphorical constructions has realised other constructions where the complement is either an adjectival or a nominal verb phrase as illustrated in examples (32) and (33). It is notable that the complements in example (32) *ule ule wa pesa nane* (that of eight cents) and in example (33) *kuchukua maiti* (to carry the body) are conceptualised differently which is confined to specific constructions. It is therefore evident that in a Kiswahili copula clause the clausal subject is not limited to the nominal predicate alone.

4.5 Metaphorical Interpretation in Kiswahili Compound and Complex Clauses

According to Langacker (1991:417), CG follows traditional grammar on the distinction between coordination and subordination which are distinct in compound and complex sentences respectively. However, CG notes that it is often problematic to basically distinguish between coordination and subordination since in some instances they both share certain markings or morphs. In Kiswahili, the same applies as illustrated in the following literal constructions:

36. a. *Mbwa anabweka **na** paka analala.*
(The dog is barking **and** the cat is sleeping.)
- b. *Mbwa anabweka **ilhali** paka analala.*
(The dog is barking **while** the cat is sleeping.)

The construction *na* (and) in example (36a) is used as a conjunction and it could be replaced by the construction *ilhali* (while) in (36b) which is also considered a

conjunction. It is notable that in example (36b), *ilhali* (while) is categorised as a Kiswahili subordinating marker but it is used in the example above as a coordinating marker, referred by Langacker (1991:418) as a subordinating conjunction. The distinction between subordinating and coordination markers is of interest in this section because both markers are utilized in the identification of Kiswahili compound and complex sentences but not for metaphorical interpretation.

Vitale (1981:61) notes that coordinated syntactic units in compound sentences consist of two or more clauses of equal status (for instance, both clauses directly dominated by the root sentence) conjoined by various conjunctions. The clauses are typically of the same formal and functional category and their linear order can be inverted without semantic consequences. That is, whether the autonomous clause is sentence initial or sentence final and the phrase in which it is embedded is altered, the metaphorical meaning of the construction does not change the direction of mapping from the source domain to the target domain. For instance, in the following metaphorical constructions:

37. a. *Vitendo vyangu zaidi ya maneno yangu ni ushahidi wa ukarimu wangu.*
 (Actions my more than words my are evidence of generosity my.)
 (My actions above my words are evidence of my generosity.)
 (Mberia 2011:4)
- b. *Zaidi ya maneno yangu, vitendo vyangu ni ushahidi wa ukarimu wangu.*
 (More of words my, actions my are evidence of generosity my.)
 (Above my words, my actions are evidence of my generosity.)

Both examples (37a) and (37b) are compound sentences (which has also been identified as borderline sentence between compound and complex sentence) which are formed as a result of compounding the clauses *maneno yangu ni ushahidi wa ukarimu wangu* (my words are evidence of my generosity) and *Vitendo vyangu ni ushahidi wa ukarimu wangu* (my actions are evidence of my generosity) which are also

categorised by Vitale (1981) as simple sentences with compound subjects, or complex noun phrases. The compound sentence is a product of two simple sentences or two autonomous clauses. As expressed by Bluhdorn (2008: 59-85) symmetrically connected conceptual units such as those in example (37a) and (37b) are of the same semantic category and have a common semantic function. From the compound sentence in example (37a), two simple sentences are generated:

38. a. *Vitendo vyangu ni ushahidi wa ukarimu wangu.*
(Actions my are evidence of generosity my.)
(My actions are evidence of my generosity.)
- b. *Maneno yangu ni ushahidi wa ukarimu wangu.*
(Words my are evidence of generosity my.)
(My words are evidence of my generosity.)

It is notable that the two clauses share a common predicate which has a copula verb *ni* (are) and a complement *ushahidi wa ukarimu wangu* (evidence of my generosity). The two clauses are constructions sharing a predicate complement *ushahidi wa ukarimu wangu* (evidence of my generosity) which as analysed earlier in section 4.3, manifests the LM and are the dependent element whose attributes are mapped on the subject NP *vitendo vyangu* (my actions) in (38a) and *maneno yangu* (my words) in (37a) which are the TRs and also the autonomous elements in the constructions. In the interpretation of example (37a) the compound sentence has a compound NP marked by the coordinating conjunction *zaidi ya* (above my) which is a PP and a subordinating conjunction, according to CG. It is notable that the PP has no semantic function but it has a major role of coordinating the two noun phrases *vitendo vyangu* (my actions) and *maneno yangu* (my words) to form a compound NP. The encyclopaedic entries of the complement *ushahidi wa ukarimu wangu* (evidence of my generosity) such as, ready to share in prevailing economic hardships, generous, does not lie, gives willingly, etc. are mapped on both the NPs to show that Natala who

is addressing Tila does not need to look for evidence elsewhere but close by through her words and above all through her actions. The metaphor communicated is therefore supported by the construction actions speak louder than words, which has been manifested.

Further, the Kiswahili compound sentences other than the one analysed in example (37a) are found to have other structures that have different but related syntactic and semantic structures where a single NP is noted to be shared by two predicates, (Vitale, 1981). This is as illustrated in the following example:

39. a. *Jicho lilitafunwa na kumezwa na risasi.*
(Eye it was chewed and to swallowed by bullet.)
(The eye was chewed and swallowed by the bullet.) (Mberia, 2008:54)

The speaker of the construction in example (39a) is Waito explaining to Nali about the kind of things he had witnessed when he and his team had gone to offer services to victims of tribal clashes in one of the hospitals. He used the construction in example (39a) to describe one of the scenarios he had witnessed, that *jicho lilitafunwa na kumezwa na risasi* (the eye had been chewed and swallowed by the bullet). Back to the analysis, example (39a) is a structural combination of two simple sentences illustrated in (39b) and (39c) below.

- b. *Jicho lilitafunwa na risasi*
(Eye it was chewed by bullet.)
(The eye was chewed by bullet.)
c. *Jicho lilimezwa na risasi.*
(Eye it was swallowed by bullet.)
(The eye was swallowed by a bullet.)

It is significant to note that the two connected propositions/clauses in example (39a) forming a compound sentence have equal status, that is, the compound sentence has two different predicates which are true about *jicho* (eye). The clauses in (39b) and (39c) are asymmetrical readings of the compound sentence in (39a) *Jicho lilitafunwa na kumezwa na risasi* (The eye was chewed and swallowed by a bullet.) as they are

coordinated by the conjunction *na* (and). In both clauses, *jicho* (the eye) is the TR while *risasi* (the bullet) is the LM. However, the two clauses have two different elaboration sites; *lilitafunwa* (was chewed) and *lilimezwa* (was swallowed) respectively, although both elaboration sites rely on each other for comprehensive metaphorical interpretation of the compound sentence. From this explanation, it is interesting to note that the construction in example (39b) *jicho lilitafunwa na risasi* (eye was chewed by bullet) carries the causal interpretation and the causal LM *risasi* (bullet) of the construction in example (39c).

Investigating a complex sentence is also of interest to this study since it allows for the scrutiny of metaphor construction in that sentence. A complex sentence according to CG is marked through subordination. In Kiswahili and as explained by Vitale (1981:62) and later by Matei (2008:202), the formation of a Kiswahili complex sentence is twofold; either through the subordination of two subordinate clauses or through subordination of a subordinate clause and a dependent clause. For instance, in the following example:

40. Delamon ni lile fisi linalotunyonya bila huruma.
 Independent dependent/subordinate
 (Delamon is that hyena it is which us suck without mercy.)
 (Delamon is that hyena which exploits us without mercy.) (Mazrui,
 2003:58)

The speaker on example (40) is Lanina addressing customers at Mzee Ingeli's kiosk. She uses the construction in example (40) as a challenge to the workers who were taking too long to realise the exploitation by Delamon, the farm owner. In *Kilio cha Haki*, the entity *fisi* (hyena) is conceptualized as an animal that takes advantage of other animals in the jungle; by waiting for other animals to hunt then wait to benefit from the whole or the remains of the carcass. These attributes about *fisi* (hyena) are conceptually marked on Delamon. It is notable that the subordinating clause

linalotunyonya bila huruma (which is sucking us without mercy) is a modifier which gives the complement *fisi* (hyena) more and extra attributes for the mapping process to be successful. That is, Delamon is not just a hyena, but a hyena which sucks workers without mercy. The mapping is from a merciless hyena which helps in the conceptualization of Delamon's character.

Example (40) is a complex sentence with an autonomous construction *Delamon ni fisi* (Delamon is a hyena) and a dependent relative clause *linalotunyonya bila huruma* (which sucks us without mercy). These two clauses despite having different syntactic status; the autonomous clause *Delamon ni fisi* (Delamon is a hyena) being the syntactically independent element in the sentence and the dependent element *linalotunyoanya bila huruma* (which sucks us without mercy) being the syntactically dependent element, are compounded to form a complex sentence. It is evident that the two clauses subordinated to form the sentence in example (40) are as follows:

41. a. *Delamon ni lile fisi.* (main clause)
(Delamon is that hyena.)
(Delamon is that hyena)
- b. ... *linalotunyonya bila hurumu* (embedded clause)
(... which it is us sucking without mercy.)
(... which is exploiting us without mercy.)

It is significant to note that the main clause in (41a) embeds the hierarchically lower clause as described in CG, in example (41b) which is the subordinate clause. That is, the two clauses in example (41a) and (41b) are characterized as having subordinating relations. The LM *lile fisi* (that hyena), which is a nominal predicate in the predicate *ni lile fisi* (is that hyena) in the main clause, is the construction which is modified by the subordinate clause. The construction *fisi* (hyena) forms the conceptual background framework into which the construction *linalotunyonya bila huruma* (which is sucking us without mercy) is manifested. The conceptual mapping processes of the subordinate clause *linalotunyonya bila huruma* (which is sucking us without mercy)

will be further analysed in section 4.4.1. The subordinate clause *linalotunyonya bila huruma* (which is sucking us without mercy), is a relative clause elaborating the TR *Delamon* and whose encyclopaedic entries are mapped onto *Delamon*. The subordinate clause is also a source domain because it is elaborating the LM *fisi* (hyena) in which it is subordinated. This gives a clear explanation on how embedded clauses are understood in relation to semantic organization of the main clause which has the LM as the source domain and the TR as the target domain. Hence the TR *Delamon* is elaborated in relation to the LM, the subordinate clause, as well as by the TR *fisi* (hyena) both having the copula verb *ni* (is) as the elaboration site. It is interesting to note that the subordinate relative clause is interpreted in relation to the semantic structure of the complex sentence in which it is subordinated.

On further analysis, the main clause *Delamon ni lile fisi* (Delamon is that hyena.) in example (40) characterizes the LM *fisi* (hyena) as grounded following (Langacker, 1987: 231) in CG, that is, the construction in which the subordinate clause is grounded. On the other hand, the construction *linatunyonya bila huruma* ((is sucking us without mercy) is the subordinate construction which takes a position in relation to the conceptual mapping or it is the construction whose encyclopaedic entries are mapped from and onto Dealmon. Since the TR is understood in terms of the subordinate clause *linalotunyonya bila huruma* (which sucks us without mercy), the subordinate clause also elaborates the TR. Thus, the construction *Delamon* and the subordinate clause are the TR and the autonomous elements in the complex sentence.

It is also significant to note that since the subordinate clause is a modifier of the nominal predicate, it is therefore part of the LM manifesting the metaphorical construction. As will be mentioned in the following sections on Kiswahili subordinate clauses, the subordinate clause enriches the complement during the conceptual

mapping process. It is notable that, all highlighted attributes of *fisi* (hyena), in relation to the behaviour of a hyena; an animal which attacks its prey without mercy, eats everything dead or alive, etc. are mapped on *Delamon* while other attributes like those of has spots, unkempt, limps, etc. are hidden, following CMT tenet of hiding and highlighting of attributes during the mapping process. This shows that the NP *fisi* (hyena) in the main clause *linatunyonya bila huruma* (it is sucking us without mercy) and the subordinate relative clause share a TR which is *Delamon*. This is licensed by the use of the morpheme *-lo-* (which) in the verb *linalotunyonya* (which is sucking us) in the subordinate clause.

In light of the analysis of Kiswahili complex sentences, it is significant to note that the understanding of the Kiswahili complex clause is dependent on the understanding of the subordinate clause so that the subordinate clause is seen to determine the domain of interpretation for the main clause. That is, in example (40), the subordinate clause *linalotunyonya bila huruma* (which is sucking us without mercy) may manifest the source domain or the target domain showing that it determines the metaphorical interpretation of the complex sentence.

4.6 Metaphorical Interpretation in the Kiswahili Dependent Clauses

According to CG, Langacker (1991: 435) describes two ways which precisely describe a clause as subordinate. First is through the occurrence of a subordinate morph that makes it dependent on another clause such as the Kiswahili subordinating words *ikiwa* (if), *tangu* (since), *halafu* (then), etc. in Kiswahili and second is where one clause contained inside another clause, that is, one clause must be an element of the other in some grammatical or semantic sense, irrespective of its phonological placement. In CG, the subordinate clause makes reference to conceptual dependence,

that is, D is conceptually dependent on A to the extent that A elaborates a salient substructure of D. In a case of two clauses, A is defined as the subordinate clause while D is defined as the main clause. For instance, the complex sentence *nchi uliyejipamba kwa weusi unanyanyaswa* (country which is clothed in black is been exploited) has *nchi unanyanyaswa* (you are been exploited) as D, while *uliyejipamba kwa weusi* (which has clothed itself in black) as A.

The structure of a Kiswahili sentence as defined by Maw (1969:11) is that of one having more than one clause at two extremes; univariation which is manifested through ‘linkage’ between constituent clauses leading to the formation of compound sentences and multivariation which is manifested through ‘dependence’ between constituent clauses thus resulting to complex sentences. The multivariation of clauses is relevant in this section as it provides insight in the analysis of dependent/subordinate clauses in Kiswahili in order to examine the construction of metaphor. Subordinate clauses hence function as subparts of complex sentences. These clauses, according to Matei (2008:202) carry meaning, are grammatically correct and have a syntactic structure acceptable in a specific language, but they cannot function on their own as complete sentences. The fact that the dependent clauses have incomplete meaning and structure makes it interesting to examine them in this section with the aim of investigating whether they communicate metaphor the way smaller linguistic structures do. Further, their interest in this analysis is to investigate their function in the conceptual mapping process, either manifesting the source domain or the target domain.

In Kiswahili, subordinate clauses require other subordinate clauses or main clauses to have a meaningful interpretation. In most cases the subordinate clauses can function

as an adjectival or an adverbial to the main phrase on which it is appended. Their function in a complex sentence calls for their investigation in order to examine their role in the construction of metaphor in constructions where they are formed. For instance, in example (42),

42. *Lini mtazinduka mwache tabia hii inayolinufaisha lile fisi lile beberu*
(embedded clause)

linalotunyonya bila huruma?

(embedded clause)

(When you will awake you stop behaviour this it that benefit that hyena that he-goat it us suck without mercy?)

(When will you come to your senses and stop this behaviour **which benefits that hyena**, that he goat, **which sucks us without mercy**?) (Mazrui, 2003:58)

In example (42), the speaker is Lanina addressing a male customer at the hotel of Mzee Ingeli who had come to take *uji* (porridge). One of the customers had attempted to make a move on Lanina by asking her if she was one of the food items on sale in the kiosk's price list. That didn't amuse Lanina who in her speech to the customers who are also farm workers, she tells them it is time they respected their sisters. She further put emphasis on when they would realize the oppression of Delamon by using the construction in example (42).

In example (42), it is notable that the constructions *...inayolinufaisha lile fisi... linalotunyonya bila huruma* (which benefits that hyena... which sucks us without mercy) are subordinate clauses and sub-parts of the complex sentence. The subordinate markers in these subordinate clauses are the subordinate referential morph *-yo-* (it) in *inayolinufaisha* (which benefits) and *-lo-* (it) in *linalotunyonya* (which sucks us). Kiswahili subordinate clauses as mentioned by Matei (2008:204) also perform grammatical roles similar to those performed by smaller grammatical constructions like nominal expressions. For instance, the highlighted subordinate clauses in example (42) have the semantic roles as modifiers of the nouns *fisi* (hyena)

and *beberu* (he-goat) respectively. This shows that the clause *inayolinufaisha lile fisi* (that which benefits that hyena) is an adjectival or a modifier of the noun phrase *tabia hii* (this behaviour) while *linalotunyonya bila huruma* (which sucks us without mercy) is a modifier of the noun phrase *lile beberu* (that he-goat). Worthnoting also is that the nominal complement and the subordinate clause used to refer to Delamon has the augmentative marker *li-* in the complement *lile fisi* (that hyena) and *linalotunyonya* (which sucks us) respectively, to express the magnitude of hatred the workers have towards Delamon.

Of more significant is that, the subordinate clause *inayolinufaisha lile fisi* (that which benefits that hyena), has the verb *nufaisha* (benefit) which makes it elaborate the LM and thus becomes the source domain and the dependent element in the construction *tabia hii inayolinufaisha lile fisi* (This behaviour which benefits that hyena.). The NP *tabia* (behaviour) is the TR and thus the target domain and the autonomous element which is conceptualized through the interpretation of the subordinate clause. The subordinate clause modifies the NP *tabia hii* (this behaviour). It is worth noting that mapping is from the source domain *inayolinufaisha lile fisi* (that which benefits that hyena) to the target domain *tabia hii* (this behaviour). The entries of the verb *nufaisha* (benefit); doing something beyond ones power and under pressure, without any rebellion as a result of rules and regulations put in place, and for the benefit of the oppressor, are mapped on the construction *tabia hii* (this behaviour). *Tabia* (behaviour) is understood as possessing the attributes of benefitting both *fisi* (hyena) and *beberu* (he-goat). The subordinate clause as used in communication makes the listener or perceiver of the construction to have a deeper understanding of the quality/quantity of ‘behaviour’ that benefits both the ‘hyena’ and the ‘he-goat’ which have been used metonymically to refer to the ‘oppressor’.

It is interesting to note that the choice of abstract nouns which are also the target domains in the construction is as a result of embodied experience and cultural orientation of the language users, following Lakoff and Johnson (1980). Hence, the subordinate clause *linalotunyonya bila huruma* (which sucks us without mercy) in the construction *lile fisi lile beberu linalotunyonya bila huruma* (that hyena that he-goat which sucks us without mercy), has the verb *nyonya* (suck) which is the elaboration site of the metaphorical construction from which the NP *lile beberu* (that he-goat) is understood. *Lile beberu* (that he-goat) is the target domain and the autonomous element onto which the attributes of *nyonya* (suck) in the clause *linalotunyonya bila huruma* (which sucks us without mercy) are mapped, that is, those of benefitting from someone without sweating for it, exploiting others rights and freedom, etc. This transfer has such attributes mapped on *lile fisi lile beberu* (that hyena that he-goat) which represents the TR and the target domain in this metaphorical construction.

According to the way the animal *fisi* (hyena) is conceptualised in Mazrui's *Kilio cha Haki* and also in the African context, it is an animal known to depend on the efforts of others for survival. In the jungle, a pack of hyenas will lay an ambush on another animal such as a leopard which has caught its prey. The pack will fight and chase away the leopard which desperately leaves. Similarly, *beberu* (he-goat) in the same context is an animal that dominates other goats/animals in the herd. Usually, it is the lead goat and other goats have to follow the direction it dictates. In this regard, both the hyena and the he-goat in example (42) are animals which dominate others through their behaviour and are conceptualised through the attributes of the subordinate clause *linalotunyonya bila huruma* (which is sucking us without mercy).

In investigating the subordinate clause, Langacker (1991:47) classifies subordinate clauses into relative, complement and adverbial clauses which have different functions while used in complex sentences. A relative subordinate clause modifies a noun, a complement subordinate clause functions as a clausal participant, while an adverbial subordinate clause modifies a relational expression. The subordinate clauses are as illustrated through the following Kiswahili metaphorical constructions:

43. a. *Mauaji ya aina hii ni ugonjwa unaohitaji dawa kali.*
 (Killings of type this are disease it now requires medicine strong.)
 (Such kind of killings is a disease that requires strong medicine.)
 (Mberia 2003:9)
- b. *Wengi waliamini kuwa ng'ombe wa kigeni pia ana maziwa.*
 (Many they did believe that cow of foreign also has milk.)
 (Many believed that a foreign cow also has milk.) (Arege 2009:46)
- c. *Mnazichuma habari kutoka kwangu halafu mnazijengea mnara.*
 (You now search information from me then you now build wall.)
 (You source information from me then you build a wall on it.)
 (Arege 2009:62)

In the above examples, (43a) has the subordinate clause *unaohitaji dawa kali* (that requires strong medicine) which is a relative subordinate clause, *kuwa ng'ombe wa kigeni pia ana maziwa* (that a foreign cow also has milk) in (43b) is a complement subordinate clause, while *halafu mnazijengea mnara* (then you build a wall on it) in (43c) is an adverbial subordinate clause.

Included also in Langacker's list of subordinate clauses is the infinitive subordinate clause which in Kiswahili is illustrated as follows:

- d. *Isitoshe ukiendelea kuifungia siri kifuani...*
 (It is not enough, you if continue to lock secret in chest...)
 (If you continue to lock secret in your chest...) (Mberia 2008:55)

In example (43d), *kuifungia siri kifuani* (to lock secret in the chest) is an infinitive subordinate clause. In the sections that follow, an investigation on how subordinate clauses are used in the construction of meaning in Kiswahili metaphor is carried out.

4.6.1 Metaphorical Construction in Kiswahili Relative clauses

Relative clauses are finite subordinate clauses which modify a head noun in a NP and which contain a relative pronoun. According to Langacker (1991: 436), for a relative clause to be considered a subordinate clause, it has to function as one component of a larger structure that elaborates a main clause element, for instance the NP or the VP. The main clause element elaborated by the relative clause is the TR while the subordinate clause elaborates the LM of the NP or VP. This kind of a clause in Kiswahili often occurs as a qualifier in a nominal group, following Maw (1969:17) as illustrated in:

44. *Nchi uliyejipamba kwa weusi...*
 Relative pronoun/clause
 (Country itself clothed in black...)
 (A country which has clothed itself in black...) (Mazrui, 2003:76)

The context of the metaphorical construction in example (44) is *Kilio cha Haki*. The speaker is Mzee speaking to himself in sorrow, mourning the African continent. He refers to the African continent as *nchi uliyejipamba kwa weusi...* (country which has clothed itself in black...). Of interest in example (44) is the clausal subject which is a complex NP with a subordinate relative clause *uliyejipamba kwa weusi* (which has clothed itself in black). The subordinate clause is marked by a relative pronoun *-ye-* (which) in the verb *uliyejipamba* (**which** has clothed itself) which is interpreted as having a concordial referential syntactic role in the relative clause, that is, it is relative to the subject of the clausal subject carrying the semantic structure used in the interpretation of the metaphorical construction. Similarly, the relative clause also has

an object morph marked by the referential *-ji-*. The referential marker *-ji-* marks the NP to be interpreted as having a subject doing an action in relation to itself. From the construction in example (44), we generate the deep structure of the NP which has all the syntactic categories displayed. It is notable that both examples (44) and (45) have a common semantic structure.

45. *Nchi umeipamba nchi kwa weusi.*
(Country it has clothed country with black.)
(A country that has clothed itself in black.)

The NP in the example above, has the verb *umeipamba* (it has clothed) which manifest the source domain of the subordinate clause through its encyclopaedic entries such as clothe, adorn with jewels, etc. which are mapped on *nchi* (country), the target domain. Conceptual mapping in this construction is from the source domain and the dependent element *umeipamba nchi kwa weusi* (it has clothed itself in black) and conceptually mapped onto the target domain, *nchi* (country), which is the clausal subject, the trajector, and agent and also the autonomous element in the construction. From the construction in example (45), the syntactic relationship between the subordinate clause and the subject NP *nchi* (country) in which it is subordinated is that the subordinate relative clause depends on the subject/agent NP to complete its meaning thus making it a dependent clause and the dependent element from where conceptual mapping emanates/originates. This syntactic structure shows a similar semantic organization on mapping where the NP *nchi* (country) is the autonomous element and the target domain, while the subordinate clause *uliyejipamba kwa weusi* (which has clothed itself in black) is the dependent element and the source domain. All the highlighted encyclopaedic entries or frames of one clothing or adorning him/herself in black; black here used as a metonymy to refer to the state of sadness and backwardness the country is being pushed into, are mapped on the subject *nchi* (country). The verb *umeipamba* (has clothed) in the subordinate clause, therefore, is

the dependent element and the source domain in the mapping. Additionally, the relative clause is the modifier and a qualifier of the NP *nchi* (country) with an attributive function of an adjective to that NP.

Of more significance also in the Kiswahili relative clause is the participle clause. This subordinate clause in Kiswahili has undefined or no overt/open subjects and is commonly marked by a continuous/progressive marker/morph *-na-* (-ing). The function of the participle clause is to modify the NP in which it is subordinated thus justifying why it is a sub-category of a relative clause. The following example illustrates a Kiswahili participle clause:

46. *Mauaji ya aina hiyo ni ugonjwa unaohitaji dawa kali.*

Relative/participle clause

(Killings of type that is disease which is requiring medicine strong.)

(Such kind of killings is a disease which **is requiring** strong medicine.)

(Mberia, 2008:9)

The metaphorical construction in example (46) is an excerpt from *Maua kwenye Jua la Asubuhi*, spoken by Kabitho while addressing Tungai in reference to the killings which followed after the destruction of property during the tribal clashes. Kabitho expresses how killings which had taken place could only be described as *ugonjwa unaohitaji dawa kali* (a disease which is requiring strong medicine).

In example (46), the relative participle clause *unaohitaji dawa kali* (which is requiring strong medicine) is a modifier of the nominal predicate in the copula clause *mauaji ya aina hiyo ni ugonjwa* (such kind of killings is a disease). Since it has a defined nominal phrase, it will receive interpretation, by putting into consideration that the agent NP *mauaji ya aina hiyo* (such kind of killings) is equated to *ugonjwa* (disease) which is being modified by the participle clause. It is therefore notable that metaphor construction is between the clausal subject *mauaji ya aina hiyo* (such kind of killings) and the participle clause *yanayohitaji dawa kali* (which is requiring strong medicine)

such that all the highlighted attributes of *ugonjwa unaohitaji dawa kali* (a disease which requires strong medicine) are conceptually mapped on *mauaji ya aina hiyo* (such kind of killings). The attributes of the participle clause such as, one that weakens the body, requires quick intervention could kill, etc. are mapped on *mauaji ya aina hiyo* (such kind of killings). The attributes of ‘which require strong medicine’ are mapped on ‘killings’ which is the target domain and the autonomous element which allows mapping to be completed and thus having the metaphor communicated successfully. From the context of use of the metaphorical construction, the embodied experiences of *ugonjwa unaohitaji dawa kali* (disease which requires strong medicine) is a disease that is likely to cause death. Therefore, the disease requires quick intervention the same way killings would require urgent intervention in order to protect loss of human life. It is evident that the NP *ugonjwa unaohitaji dawa kali* (a disease which is requiring strong medicine) is understood literally and does not evoke any metaphorical interpretation. However, the copula clause *mauaji ya aina hiyo ni ugonjwa* (such kind of killings is a disease) evokes a metaphorical sense and it is a copula construction.

The metaphorical construction *mauaji yanayohitaji dawa kali* (killings which are requiring strong medicine) is very significant. The subordinate relative participle clause has the VP *yanayohitaji dawa kali* (which are requiring strong medicine). The form and meaning of the verb *yanayohitaji* (which requires) validates it as a subordinated clause because it has the subject relative marker/morph *-yo-* (which) and the progressive/participle marker/morph *-na-* (-ing) which classifies it as a participle clause. The VP in the subordinate clause manifests the source domain and it is the dependent element from which mapping onto the target domain and the autonomous

element *mauaji ya aina hii* (killings of this kind) takes place. The encyclopaedic entries of the VP in the subordinate clause; of an ailment that is requiring strong medicine, not easy to cure, already established itself, etc. are mapped on the NP *mauaji ya aina hii* (killings of this kind). The metaphorical construction *mauaji ya aina hii* (killings of this kind) is interpreted to evoke loss of human life frame where people lose their lives in large numbers without putting into consideration the sanctity of human life. Further an incurable ailment frame is evoked by the subordinate clause *yanayohitaji dawa kali* (which are requiring strong medicine) since any disease which is referred to as requiring strong medicine must have made doctors to have sleepless nights in search of its cure and in this case in *Maua kwenye Jua la Asubuhi*, Kabitho and Tungai are having sleepless nights trying to come up with a solution that would bring to an end to the killings.

In Kiswahili, it is interesting to note that the relative subordinate clause can occur in the present, past or future tenses (Matei 2008: 204) as given in the following generated examples:

47. a. ... *uliokuwa unahitaji dawa kali.* (past tense)
 (...which was it requiring medicine strong)
 (...which was requiring strong medicine.)
- b. ... *utakaokuwa unahitaji dawa kali.* (future tense)
 (...which will be it requiring medicine strong)
 (... which will be requiring strong medicine.)
- c. ... *unaohitaji dawa kali* (present tense)
 (... which is it requiring medicine strong)
 (... which is requiring strong medicine.)

As observed, the past and future participles *-li-* and *-taka-* in examples (47a) and (47b) respectively, are identified through auxiliary verbs *uliokuwa* (which **was**) and *utakaokuwa* (which **will be**) respectively. It is notable that the relative/participle morpheme *-na-* does not undergo any structural change in all the three tenses in the

main verb *unahitaji* (requiring) in example (47a), (47b), and (47c). Similarly, conceptual mapping and evocation of metaphor in the three constructions does not vary. From this observation, it is evident that the tense morph in the auxiliary verbs *uliokuwa* (that was) and *utakuwa* (that will be) do not have any implication on the construal of meaning during conceptual mapping of domains from the source domain to the target domain, although tense and aspect morphs could be interpreted as having a metaphorical extension but an area not within the scope of this study.

4.6.2 Infinitive Clauses

Langacker (1991:418) describes an infinitive clause as a subjectless clause with a marker –to-. According to Matei (2008:207), a Kiswahili infinitive clause is classified as a dependent clause which carries no grammatical subject, since it has undergone deletion/ellipsis, but only an implied one. Hence the verb cannot be modified by prefixes as the case with other Kiswahili lexical verbs. An infinitive clause is specifically dependent on the independent clause of the complex sentence for it to have a complete meaning that is it is only through the independent clause that the infinitive dependent clause can be meaningfully and structurally understood. Further, the Kiswahili infinitive subordinate clauses are marked in two distinct ways; one, through the use of the prefix *ku-* (to) in a nominal verb (Maw,1969:14) for instance, or through the introduction of the coordinating preposition –*a-* (for) prefixed by a class marker of the noun being modified, (Maw, 1969:22). It is notable that the prefix –*a* in the PP that marks an infinitive clause is an optional construction in the subordinate clause as it can undergo deletion and the clause would still remain semantically and structurally meaningful since the –*a-* marker is usually followed by a non-finite verb with the prefix *ku-*. An instance of this is as illustrated in the following metaphorical constructions:

48. *Isitoshe, ukiendelea kuifungia siri kifuani itageuka kuwa msumeno uanze kukukereza fahamu.*
 (Not enough, **you if continue to shut secret chest inside** it will change to be saw it start to you cut mind.)
 (Besides, **if you continue to shut in that secret inside your chest**, it will turn into a saw and start tormenting you.) (Mberia, 2008:55)
49. *Ikiwa ulimi umeweza kuwa kisu cha kuulia.../Ikiwa ulimi unaweza kuwa kisu kuulia...*
 (If tongue it has become knife **for killing**.../If tongue it has become knife to kill...)
 (If a tongue can turn into a knife **for killing** .../If a tongue can turn into a knife to kill) (Mazrui, 2003:76)
50. *Ikiwa ulimi unaweza kuwa kisu kuulia...*
 (If tongue it is can be knife to kill...)
 (If a tongue can be a knife for killing...)

In example (48), the speaker is Waito in *Maua kwenye Jua la Asubuhi*. He is trying to source information from Chugu about the underway plans of fighting back another tribe. Waito informs him that concealing information that would in the long run be important in solving the current tribal clashes would be understood as putting away information from others which would later torment him if things turn for the worst, that is, if tribal clashes cause more killings. In example (49), the speaker is Lanina in *Kilio cha Haki* while at the cells after she had been arrested on claims of causing the death of Delamon after inciting the farm workers. She is responding to the lawyer who had gone to visit her in the cells through the construction in example (49).

For the analysis in example (48) the infinitive subordinate clause *ukiendelea kuifungia siri kifuani* (if you continue to shut in that secret inside your heart) carries the infinitive clause *kuifungia siri kifuani* (to conceal that secret inside your heart) marked by the infinitive morph *ku-* in the verb *kuifungia* (to conceal). This subordinate clause can receive metaphorical interpretation on its own without relating it to other

constructions in the main metaphorical construction. The clause has the VP *kuifungia* (to shut in) which is the profile determinant of the clause and the source domain trigger because it carries the infinitive morph *ku-* (to) in the verb *kuifungia* (to conceal/to shut for). The VP is the dependent element from which mapping is done. *Siri kifuani* (secret in the chest) is a predicate argument which has a double object, the DO *siri* (secret) and the IO *kifuani* (in the heart). The noun *siri* (secret) is the element which receives conceptual mapping from the meaning of the non-finite verb *kuifungia* (to shut in). It is also the TR while the locative noun *kifuani* (in the heart) is the LM as illustrated in the construction *siri imefungiwa kifuani* (secret has been concealed in the heart). The interpretation is that all the highlighted attributes of the verb *kuifungia* (to shut in) such as enclose, out of reach, no freedom, etc. are conceptually mapped on *siri* (secret) which is an abstract entity. For a language user to understand the metaphor, she or he has to think conceptually about or see *siri* (secret) as an entity that can be shut in, in the chest.

Additionally, the verb *fungua* (close) has the encyclopaedic entries of an entity that has an opening, a door, a space inside, lockable, etc. Such entries are mapped on *siri* (secret) such that the verb is the elaboration site on which the TR NP *siri* (secret) is elaborated. From this interpretation, *siri* (secret) is construed as an entity in which a human body part, *kifua* (chest), can conceal and hide it from ease of access. Similarly, the infinitive subordinate clause *kuifungia siri kifuani* (to conceal that secret inside your chest) also gets metaphorical interpretation by relating it with other constructions in the main clause especially the construction *itageuka kuwa msumeno uanze kukukereza fahamu* (it will turn into a saw and start tormenting you) in which it is subordinated. It is notable that the construction *msumeno uanze kukukereza fahamu* (a saw and to start tormenting you) has the infinitive clause *kukukereza fahamu* (to start

tormenting you) which could receive metaphorical interpretation on its own or it could be interpreted within the main clause in which it is subordinated.

4.6.3 Metaphorical Construction in Kiswahili Adverbial Clauses

According to Maw (1969:19), Kiswahili subordinate adverbial clauses have the same function as an adverb, or a prepositional phrase. These adverbial clauses function as adjuncts in a clause and therefore are optional elements in a Kiswahili sentence or construction. In Kiswahili the adverbial clauses perform grammatical functions of marking time, location, reason, purpose, conditions, and concessions/contrast in relation to the verb, among other functions. These Kiswahili adverbial subordinate clauses are introduced or marked by subordinating conjunctions like *kabla ya* (after), *kwa kuwa* (since) *kwa sababu* (because), *ili* (so that), *huku* (whereas), and *ikiwa* (if) (Matei 2008). The following example is a metaphorical construction with subordinating adverbial clause:

51. a. *Ikiwa ulimi umeweza kuwa kisu cha kuulia, kwa nini hauwezi kuwa sabuni ya kusafishia?*
(If tongue has become knife for killing, why not it able be soap for to cleaning?)
(If the tongue could be a knife for killing, why can't it turn into soap for cleaning?)

Example (51) has the subordinate clause *ikiwa ulimi umeweza kuwa kisu cha kuulia* (if the tongue has become a knife for killing) and *kwa nini hauwezi kuwa sabuni ya kusafishia?* (why can't it turn into a soap for cleaning?) which are dependent on each other to complete a complex sentence and also to make each subordinate clause meaningful. It is notable that in a complex sentence, either the main clause and the subordinate clauses or the subordinate clause and another subordinate clause share the same subject (Maw 1969:20). Both subordinate clauses share the same subject argument *ulimi* (tongue) which is conceptually understood through the attributes of the construction *kisu cha kuulia* (knife for killing) and *sabuni ya kusafishia* (soap for

cleaning’). It is significant to note that each of the subordinate clauses receives metaphorical interpretation independent of each other. Thus, the following constructions are derived:

- b. *Ikiwa ulimi umeweza kuwa kisu cha kuulia...*
(If tongue it has become knife for killing...)
(If a tongue can turn into a knife for killing...)
- c. *Kwa nini (ulimi) hauwezi kuwa sabuni ya kusafishia?*
(Why can’t (tongue) it become soap for cleaning?)
(Why can’t (tongue) it turn into a soap for cleaning?)

As observed in example (51b), the argument NP has *ulimi* (tongue) equated to a knife for killing. All the highlighted attributes of a knife that can be used to kill; sharp-edged, has a handle, able to cut, metallic, etc. are mapped on *ulimi* (tongue). On further analysis on the construction on one hand, and on further examination of the construction, the metaphor *ulimi ni kisu* (a tongue is a knife) is construed where according to CMT, nouns are found to effectively communicate metaphor (Lakoff and Johnson 1980). From example (51c), *ulimi* (tongue) is also equated to soap for cleaning thus construing the metaphor *ulimi ni sabuni* (the tongue is a soap). It is notable that from the metaphor *ulimi ni sabuni* (tongue is soap), *sabuni* (soap) is the entity that elaborates the noun *ulimi* (tongue), thus *ulimi* (tongue) is the target domain while *sabuni* (soap) manifests the source domain. In considering the subordinate clause that manifests the source domain, that is, the clause *kwa nini (ulimi) hauwezi kuwa sabuni ya kusafishia?* (why can’t it (tongue) be soap for cleaning?), the soap is construed as the source domain which licences elaboration of the target domain *ulimi* (tongue). In both examples, (51b) and (51c), it is significant to note that the attribute of *kisu* (knife) and those of *sabuni* (soap) are conceptually mapped on *ulimi* (tongue) for easier conceptualization of what *ulimi* (tongue) is expected to do, that is either as a knife for causing death or as a soap for cleaning.

If one was to further analyse the complex sentence in example (51a), one would note that conceptual mapping is also realised across the two subordinate clauses, by mapping across the two constructions, the nominal *kisu cha kuulia* (knife for killing) and *sabuni ya kusafishia* (soap for cleaning), so that the metaphorical construction *kisu cha kuulia ni/kimekuwa sabuni ya kusafishia* (knife for killing is/ has become soap for cleaning) is generated. This further explains that ‘knife for killing’ is understood within the frame or domain of *soap for cleaning*. That is, an entity *sabuni ya kusafishia* (soap for cleaning) that has the attributes of removing dirt and stains has its attributes mapped on the construction *kisu cha kuulia* (knife for killing) thus having it equated to another entity (knife), which is construed as a dangerous tool used to cause harm rather than being used productively. From the above analysis, interpretation of the metaphorical construction in example (51a) indicates that concrete entities succeed in the conceptualization of abstract entities, following CMT in Lakoff and Johnson (1980). It is therefore realised that the entity *ulimi* (tongue) which is an abstract entity is understood in terms of the concrete entities *kisu* (knife) and *sabuni* (soap).

Of significance also is that from the other subordinate clause in example (51b), *ikiwa ulimi umeweza kuwa kisu cha kuulia* (if the tongue has become a knife for killing) is also given a metaphorical interpretation independently. In that case, the NP *ulimi* (tongue) is construed to have all the encyclopaedic entries of *kisu cha kuulia* (knife for killing), that is, double edged, sharp, has a pocket, metallic, etc. This means that what a knife can do to cause death is mapped on to what a tongue can do, by producing words of incitement which cause hatred, then war, which lead to killings.

Kisu cha kuulia (knife for killing) is the source domain and the dependent element while *ulimi* (tongue) is the target domain and the autonomous element.

It is also interesting to note that the Kiswahili adverbial subordinate clause can be clause initial, medial, or final, as noted by Maw (1969:21) that is, the sequence of clauses in the clause may be reversed or rearranged without altering the structure and semantic organisation of elements in the sentence. For instance, the construction in example (51a) can be clause final as given in the following example:

52. *Kwa nini ulimi hauwezi kuwa sabuni ya kusafishia ikiwa (ulimi) umeweza kuwa kisu cha kuulia?*
(Why tongue cannot be soap for cleaning **if (tongue) it has become knife for killing?**)
(Why can't a tongue be used as a tool for problem solving if it can be used as a knife for causing death?)

Notably, the syntactic organization of the adverbial clause in example (52) does not change the semantic structure of that construction or alter the mapping process between the autonomous elements and the dependent elements in each of the subordinate clauses.

4.7 Grammatical Functions in Relation to Semantic Organization in Metaphorical Constructions.

Grammatical roles, subject and object according to Langacker (1991:292), differ in relation to their functions in a sentence which involves the subject which is the agent and the 'energy source' and the object which is the patient and the 'energy sink'. The semantic pole of the construction that fulfills the subject function is the trajector (TR) which indicates that the subject is dynamic and it is the target or autonomous element in this semantic relationship. The semantic pole of the construction that fulfills the object role is the landmark (LM). The LM is a sub-structure of the predicate which has a verb as the source domain or the dependent element. This means that the object as a patient is stationary or inert since energy is transferred to it; it is the energy sink.

The TR is manifested by the subject argument which is an important participant in a construction while the LM represents the secondary participants which could be the IO and the DO.

The energy transfer from agent to patient leads to a change of state for the patient. For example, in a Kiswahili transitive clause:

53. *Wacha (wewe) kunicharaza (mimi) mijeledi ya kejeli.*

AGENT PATIENT

(Stop (you) to me beat strokes of irony.)

(Stop beating me strokes of irony/Stop being ironical.) (Mberia,

2008:3)

wewe (you) in example (53), is the ‘energy source’ and the TR while *mimi* (I) is the ‘energy sink and the first/primary LM. In this action chain, the subject which elaborates the symbolic TR of the verb is labeled as the volitional ‘energy source’. The object which elaborates the symbolic LM of the verb is the passive ‘energy sink’. Different participants in this action chain have consequences on how the clause is structured whereby the three participants could take the role of a subject but cannot change its semantic association with other participants in a clause. This is as illustrated in the following examples:

54. a. *Maradhi bila tiba yamemfunga silisia shingoni.*

AGENT/SUBJ INSTR. PATIENT

(Ailment without cure it has him tied shackles neck on.)

(Ailment without cure has put him shackles on the neck.)

(Mberia, 2008:69)

b. *Silisia imefungwa shingoni.*

INSTRUMENT/SUBJ PATIENT

(Shackles it has been put neck on.)

(Shackles has been put on the neck.)

c. *Shingo imefungwa.*

PATIENT/SUBJ

(Neck it has tied been.)

(The neck has been tied.)

From example (54a), the act of *funga silisia* (put shackles) involves one agent *maradhi bila tiba* (ailment without cure), a locative/patient *shingoni* (on the neck) and the instrument *silisia* (shackles). In (54a) each part of the action chain, the subject, patient /locative, and instrument are profiled. The energy is moved from the agent *maradhi bila tiba* (ailment without cure) to the patient/locative *shingoni* (on the neck). In (54b) only the instrument *silisia* (shackles) and the patient *shingoni* (on the neck) are profiled. In this case, the agent is construed as part of the base or part of the scope of predication of (54b) because *silisia* (shackles) lacks the essential energy needed for independent action. In (54c) only the patient/locative *shingo* (neck) is profiled but the agent and the instrument are construed as part of the base or scope of predication. The semantic role of the objects (DO and IO) is significant in the transfer of mapping. This action chain adapted from Langacker (2002:217) is represented as follows:

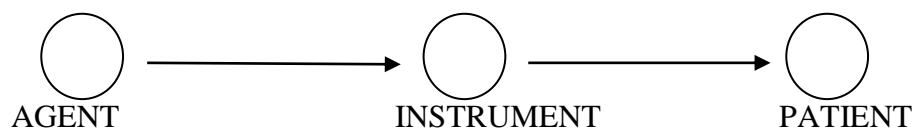


Figure 4.1: Prototypical action chain

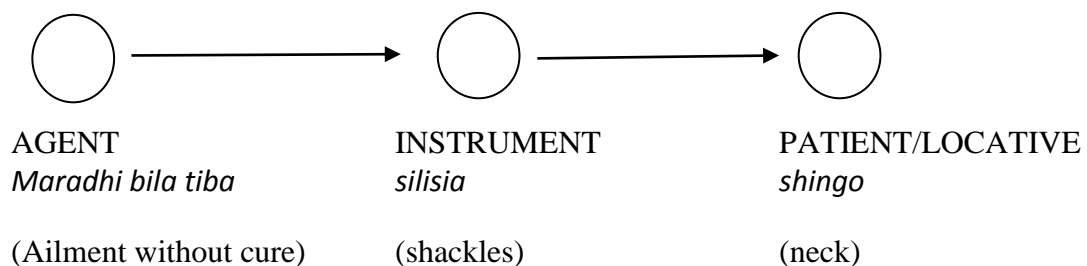


Figure 4.2: Action chain for (54a)

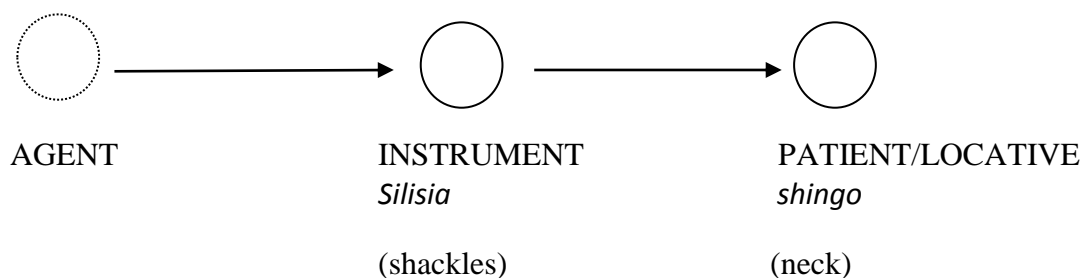


Figure 4.3: Action chain for (54b)

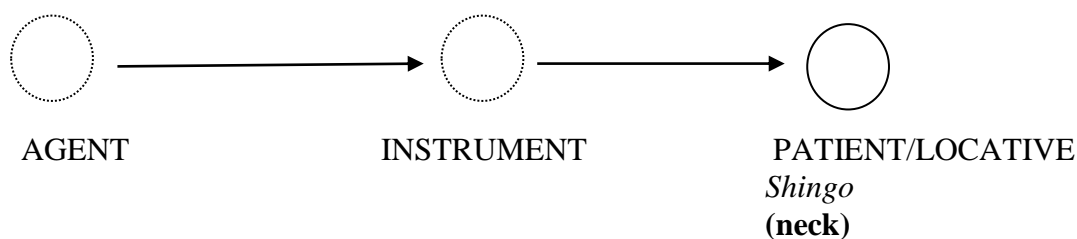


Figure 4.4: Action chain for (54c)

As illustrated in figures (4.1), (4.2) and (4.3) the subject of the clause in each representation is the participant that is closest to the ‘energy source’ out of the participants profiled. This kind of action chain is proposed to be of a thematic hierarchy (Fillmore 1968) where a given semantic role can only occur as subject of a clause. From the above figures, (4.2) has the agent as the subject, (4.3) has instrument as the subject, and (4.4) has patient/locative as the subject of the metaphorical construction.

On the other hand, every participant in the metaphorical construction retains its elaboration as the schematic TR or the schematic LM. The metaphorical construction is interpreted in respect to the participant whose elaboration is TR or LM of the verb. In (54a) the agent is TR while the DO and IO are the LMs. In (54b) and (54c) there are no agents but only the LM which is either the DO or the IO. Therefore, the mapping will be from the verb to the object. For instance, in:

55. *Silisia imemfunga.*
(Shackles it has him put.)
(Shackles have him put.)

Silisia (shackles) in example (55) is an entity that is construed to perform the act of *funga* (put). It thus becomes the target domain in the construction. All the highlighted attributes of an entity that can perform the act of *funga* (put) are mapped on *silisia* (shackle) such that it is construed as having hands and ability to perform an action.

The verb *funga* (tie) is the source domain of this metaphorical construction with the DO marked by the morpheme *-m-* (him) in the verb *imemfunga* (it has tied him).

4.8. Conclusion

This chapter has examined Kiswahili metaphorical constructions at the clause level in order to establish the extent to which they construct metaphor and also how they express the Kiswahili world view within the Cognitive Grammar approach. This has been realized through the utilization of Langacker's theory of Cognitive Grammar (1987, 1991) and CMT (Lakoff and Johnson (1980). The study has established that the Kiswahili clause has syntactic slots which have definite slots occupied by constructions which are used in communicating metaphor. The most relevant construction in a clause is the verb which relates semantically with other constructions; the Subj., Obj., Adjunct, and Complements in communicating metaphor. These constructions have semantic roles of agent, patient, beneficiary, and instrument. They are form-meaning pairs which in Construction Grammar and Cognitive Grammar disregard linguistic categories levels of syntax, morphology and phonology.

It was found out that the lexical verb being the source domain in a clause maps its attributes on the subject in an active construction while at the same time in case of structural realignment of the clause, the mapping could be transferred from the verb to the object if it takes the subject position in a passive clause. The OBJ in the predicate including other elements like the adjunct has a metaphorical role in illuminating the verb and making it rich in the attributes it uses in the mapping process. The meaning of the verb aids in the interpretation of the subject argument such that the verb manifests the source domain while the subject argument is the target domain.

The study also established that a copula clause has a copula verb which is regarded as semantically empty and metaphorical constructions are only interpreted by examining the relationship or association between the subject and the complement. The complement which in most cases is occupied by the noun or NP manifests the source domain and its attributes are mapped on the subject. The complement could also be occupied by other constructions such as a PP, an adjectival or an adverbial which through the copula verb relate to the subject in an equative structure. The correspondences between the substructures in a Kiswahili copula clause demands that the subject is not only subject of the verb *ku-w-a* (to be) but also subject of each component part of the VP, that is, subject of the predicate or VP as a whole together with its complement.

The role of subordinate clauses in metaphorical interpretation was also examined in order to establish if they are interpreted within the sentence they are dependent on, whether they play the role of smaller constructions like the adverb and adjective, or whether they are independent in the construction of metaphor. It has been realised that subordinate clauses in some instances for instance the relative clauses, work together with the NP in which they are subordinated for complete mapping to take place. This is because the subordinate clause is the carrier of the verb which is the source domain whose attributes are mapped on the subject NP. It is also notable that the relative clause functions as an adjectival within the NP thus manifesting the attributes of the source domain. This ensures successful conceptual mapping of the target domain, the noun or NP which is the profile determinant within the NP. In other instances, it is significant to note that in instances where the subordinate clause is within the predicate functioning as the modifier of a complement in a copula clause, the

subordinate clause maps its attributes, first, on the noun complement, and secondly on the subject argument. Additionally, of significant to note is that there are subordinate clauses which are independent of the construction of metaphor, for instance the infinitive clause. In such an instance, the analysis realised that the infinitive verb in the subordinate clause conceptually maps its attributes on to the grammatical constructions that follow, for instance, in the infinitive clause *kuifungia siri kifuani* (to shut in secret in the chest). The study further established that the diminutive and augmentative affixes *-ki-* and *-li-* respectively are used with a specific purpose in the metaphorical constructions. It was revealed that while *-ki-* was used to show that however much a person could be perceived as less important, the more she tries to justify her worth to others, *-li-* was used to show the level of hatred by the workers towards Delamon.

It is worth noting that, since data for analysis has been sourced from literary texts, the study concludes that the authors manage to communicate to the audience through the use of metaphors which utilize linguistic features. It is clear that metaphor is not just a linguistic phenomenon but a conceptual entity which involves transfer of what is known about one concept, the concrete concept, to another concept, the abstract concept. The concrete or source concepts from the source domains are culturally embodied, that is they are experienced and perceived by the language user through experience and that is why they are easily mapped on to the target domains which are abstract, to enhance conceptualisation. The metaphors used are not limited to creative writing as figures of speech but are pervasively and routinely used in everyday language, thus they are conventional.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS FOR FURTHER RESEARCH

5.0 Introduction

This chapter presents a summary of the research findings, draws conclusion on the study, and makes recommendations for further research.

5.1 Summary of Research Findings

The overall research question guiding this study is how Kiswahili metaphorical constructions are lexically, syntactically, and semantically structured in expressing the Kiswahili world view. In achieving this, the following specific research questions are considered:

1. To what extent can CMT be utilized in the interpretation of Kiswahili metaphorical constructions?
2. How are Kiswahili lexical and phrasal metaphorical constructions described metaphorically?
3. To what extent are constructions in the Kiswahili clause constructed metaphorically?

In addition, this study's focus was to investigate how specific linguistic resources from grammatical constructions are used to construct the conceptual structure of metaphor and how these metaphors are an expression of the socio-cultural experience of the Kiswahili conceptualization of the world. In doing so, it is guided by the following objectives:

1. To evaluate the universality of CMT in the interpretation of Kiswahili metaphorical constructions;

2. To demonstrate how lexical and phrasal metaphorical expressions are constructed metaphorically in Kiswahili selected literary plays;
3. To investigate the extent to which constructions in the Kiswahili clause are constructed metaphorically in Kiswahili selected literary plays.

This study employed qualitative research and data was obtained from specifically four Kiswahili literary plays: Mazrui (2003), Mberia (2004), Arege (2009) and Mberia (2011) which were purposively sampled for the study as they contain actual language examples which are conversational in nature. The study also utilized library research which involved receiving literature on CMT, CG, and CxG which formed the theoretical foundations of this study. The researcher further identified and classified the metaphorical constructions and then made a grammatical analysis of the metaphors in order to classify them as transitive, ditransitive, copula constructions, clauses, phrases and sentences, among other categories. The framework of Cognitive Grammar (Langacker, 1987), and Construction Grammar (Goldberg, 1995) are used to guide this identification and classification of metaphors.

The first objective was achieved by examining the extent to which CMT is utilised in the interpretation of Kiswahili metaphorical constructions by putting into consideration the concept of metaphor as a conceptual phenomenon according to early conceptual metaphor theorists (Lakoff and Johnson, 1980), who explained metaphor as not just a tool in communicating figurative language or non-literal language but as the conceptual structure which involves linguistic inferences. The complexity view about metaphor as a conceptual structure involving linguistic elements is not satisfactory because words are not enough to convey metaphorical language. Nowotny (1991:59) in addition to this explanation, points out that a metaphor is a set of linguistic directions for supplying the sense of an unwritten literal term; this gives

metaphor the power to ‘say’ things not provided for in the existing literal vocabulary of a language. The grammatical structures in a metaphorical construction have to occur in a particular grammatical relation to ensure that metaphorical meaning is communicated. The chapter drew upon the insights of Conceptual Metaphor Theory (Lakoff and Johnson 1980), Cognitive Grammar Theory (Langacker 1987), and Construction Grammar Theory (Goldberg 1995) in order to account for the Kiswahili metaphorical constructions.

It is significant to note that, metaphor is understood not just as a figure of speech and an aesthetic tool in literary works but also as a conceptual entity used by all language users in daily communication and that it involves the relationship between two independent domains, the source domain and the target domain. Further, CMT strengths and inadequacies have been examined and thereafter a survey taken to show how CG and CxG are integrated into the study to complement the inadequacies of CMT. The conceptual analytical terminologies in Cognitive Linguistics: conceptual autonomy and conceptual dependency, semantic frames, and semantic domains have been investigated in order to show how they apply in the interpretation of Kiswahili metaphorical constructions. Metaphor in this study has been described as a construal operation which involves judgement or comparison. In metaphor, the human mind is able to give meaning to a construction by relating an utterance with the frame it evokes. These frames are referred to as semantic frames or semantic domains as has been established in chapter two and are used to refer to the attributes evoked by a construction during the mapping process.

To achieve the second objective, the study investigated Kiswahili lexical and phrasal metaphorical constructions in order to determine the extent to which they are described metaphorically in expressing the socio-cultural context and embodied

experience of language users. In doing so it takes cognitive and constructional grammar approaches in investigating the construction of metaphorical mappings in Kiswahili word classes such as nouns, verbs, adjectives, adverbs and prepositions, and other grammatical structures. This analysis has served to establish how Kiswahili grammatical word structures profile the source domain and the target domain in a construction. The chapter also examined the idea that frames evoked by grammatical word structures of non-metaphorical senses can determine how the grammatical structures selected express a given conceptual metaphor determined by language users' embodied experience and cultural orientation.

The study has established that open class words in Kiswahili including preposition as a closed class word play a key role in the construction of metaphor in Kiswahili. Other Kiswahili closed class word categories such as the interjections, conjunctions, and pronouns are word categories which do not evoke metaphor. This is because conjunctions and interjections have no syntactic relationship with other words in a sentence while pronouns are word categories which appear in place of a noun in a construction thus receiving metaphorical interpretation within a Kiswahili NP. It is significant to note that the adjective, adverb, and preposition when used in the same constructions with either the noun or the verb are used to illuminate the two by giving them more attributes which enrich the mapping process. The analysis has also revealed that the Kiswahili noun and verb are the two major lexical categories used in metaphorical construction in both the NP and VP respectively and they are also preponderant in the metaphorical constructions sourced from the four selected Kiswahili literary plays. It was also found that nouns and verbs have schematic semantic characterizations which are universal. Although they carry meaning which is

characteristic to their forms, the schematic semantic characterization of Kiswahili nouns and verbs are language specific.

On investigating the noun as a construction, it has been realised that in a nominal or in a NP, the noun interacts with the adjectival phrase or the PP during metaphorical interpretation. In such an instance, the noun is the head of the NP and the autonomous element manifesting the target domain of that construction. The adjectival phrase or the PP manifests the source domain and are the dependent elements within the NP. Their interaction with the noun in communicating metaphor enables language users to understand the abstract entity, in this case the noun, through the meaning in the concrete entity which is the adjectival phrase or the PP. The study also found that the Kiswahili PP encodes metaphor through their syntactic functions as adverbials, adjectivals or as pronouns.

Finally, the outcome of the analysis of the verb and how it interacts with other constructions in order to communicate metaphor is that, in a Kiswahili ditransitive construction, the verb interacts with two or three argument structures for the mapping process to be complete and successful. The second and third arguments in the predicate gives the verb additional attributes which make it richer for the mapping process through makers within the verb such as the causative, beneficiary and patient. This enhances transfer of meaning from the source domain to the target domain. It is worth noting that, the lexical verb in a ditransitive construction could be autonomous of both the DO and the IO. Notable is that, both constructions could also act as target domains in the ditransitive construction since they both receive the effect of the verb directly and indirectly. The study has also revealed that for a successful conceptualization of the metaphorical construction from the selected Kiswahili literary plays, Kiswahili worldview is utilised in the interpretation of those

metaphorical constructions where culture and embodied experiences are regarded as important aspects of analysis. The analysis further points out that according to CMT constructions interact in communicating metaphor, where one construction, the source domain and the concrete entity enables understanding of another construction, the target domain and the abstract entity through conceptual mapping processes.

The third objective guided an investigation of Kiswahili metaphorical constructions at the clause level in order to determine how they are constructed in expressing the Kiswahili worldview within a Cognitive Grammar approach. In so doing, CMTs conceptual mapping processes as proposed by Lakoff and Johnson (1980) and Langacker's theory of Cognitive Grammar (CG) (1987, 1991) are employed to investigate how syntactic categories and transitivity at the clause level are constructed metaphorically to communicate the conceptual structure of metaphor. Similarly, tools of Cognitive Grammar, trajector (TR), landmark (LM), autonomous, dependence and elaboration are utilized for analysis in order to determine how and why grammatical structures construct metaphor and at the same time are an expression of language user's cultural experiences. Further, valence at the clause level, according to CG, is investigated in order to examine the interaction of the Kiswahili verb in relation to other constructions in the construction and interpretation of metaphorical constructions. Valence defines the number of arguments dominated by a verbal predicate in a construction.

The study has established that the Kiswahili clause and sentence have syntactic slots which have definite slots occupied by constructions which are used in communicating metaphor. The most relevant construction in a clause is the verb which relates semantically with other constructions; the Subj., Obj., Adjunct, and Complements in communicating metaphor. These constructions have semantic roles of agent, patient,

beneficiary and instrument each having a marker in the verb as a result of the agglutinating nature of the Kiswahili verb. They are form-meaning pairs which in Construction Grammar and Cognitive Grammar disregard linguistic categories levels of syntax, morphology and phonology.

It is also observable that the lexical verb being the source domain in a clause maps its attributes on the subject in an active construction while at the same time in case of structural realignment of the clause, the mapping could be transferred from the verb to the object if takes the subject position in a passive clause. The OBJ in the predicate including other elements like the adjunct has a metaphorical role in illuminating the verb and making it rich in the attributes it uses in the mapping process. The meaning of the verb aids in the interpretation of the subject argument such that the verb manifests the source domain while the subject argument is the target domain.

In addition, it was observed that syntactic roles in Kiswahili grammatical structures are not only language-specific but also construction-specific. This is notable because, for instance, the subject of a transitive clause in Kiswahili could be the same as that of an intransitive clause but if it takes a different verb, finite or non-finite, the constructions evoke different thinking hence having the subject nominal receiving different construal and also manifesting different syntactic and semantic roles.

The study also established that a copula verb in a copula clause is regarded as semantically empty and metaphorical constructions are only interpreted by examining the relationship or association between the subject and the complement. The complement which in most cases is occupied by the noun or NP manifests the source domain and its attributes are mapped on the subject. The complement could also be occupied by other constructions such as a PP, an adjectival or an adverbial which

through the copula verb relate to the subject in an equative structure. The correspondences between the substructures in a Kiswahili copula clause demands that the subject is not only subject of the verb *ku-w-a* (to be) but also subject of each component part of the VP, that is, subject of the predicate or VP as a whole together with its complement.

The role of subordinate clauses in metaphorical interpretation was also examined to establish if they are interpreted within the sentence they are dependent on, whether they play the role of smaller constructions like the adverb and adjective, or whether they are independent in the construction of metaphor. It has been realised that subordinate clauses in some instances, for example the relative clause, work together with the subject NP in which they are subordinated for complete mapping to take place. This is because the subordinate clause is the carrier of the verb which is the source domain whose attributes are mapped on the subject NP. It is notable also that the relative clause functions as an adjectival within the NP thus manifesting the attributes of the source domain for a successful conceptual mapping of the target domain, the noun or NP which is the profile determinant within the NP. In other instances it is significant to note that in instances where the subordinate clause is within the predicate functioning as the modifier of a complement in a copula clause, the subordinate clause maps its attributes, first, on the noun complement, and secondly on the subject argument. It was also noted that there are subordinate clauses which are independent on the construction of metaphor, for instance the infinitive clause. In such an instance, the analysis realised that the infinitive verb in the subordinate clause conceptually maps its attributes on to the grammatical constructions that follow, for instance, in the infinitive clause *kuifungia siri kifuani* (to shut in secret in the chest).

Further, since data for analysis has been sourced from literary texts, the study concludes that the authors manage to communicate through the use of metaphors which utilize linguistic features. It is clear that metaphor is not just a linguistic phenomenon but a conceptual entity which involves transfer of what is known about one concept to another concept. The concrete or source concepts from the source domains are culturally embodied, that is they are experienced and perceived by the language user through experience and that is why they are easily mapped on to the target domains which are abstract, to enhance conceptualisation. The metaphors used are not limited to creative writing as figures of speech but are pervasively and routinely used in everyday language, construing them as conventional.

Another finding from the chapter is that the TR and LM are pragmatic roles accorded to nominals in a clause and are neither transferable nor interchanged even in the generation of a passive clause from an active one. The constructions/participants which take the function of a subject in a clause retain the schematic TR while the participant taking the object role retains the schematic LM in a metaphorical construction. In Kiswahili metaphorical constructions and also in other ditransitive clauses, the most common constructions for transfer (and in other three-participant events) differ not only in the selection of primary LM elaborator but also in the construal of the third participant.

The study further established that the diminutive and augmentative affixes *-ki-* and *-li-* respectively are used with a specific purpose in the metaphorical constructions. It was revealed that while *-ki-* was used to show that however much a person could be perceived as less important, the more she tries to justify her worth to others, *-li-* was used to show the level of hatred by the workers towards Delamon. In Kiswahili

grammar, use of the diminutive marker *ki-* signifies disregard towards the referent. In this case it is worth noting that Tila refers herself to *ki gongo cha mpingo* (small solid ebony trunk) to signify that even if she is not regarded as important by Mama Lime, and that she cannot be consulted about having Wakene, her husband, marry Natala, she will prove her worth by remaining bold similar to a small solid ebony trunk.

5.2 Areas for Further Research

This study would have examined metaphorical constructions in linguistics in general but it could not accomplish this due to constraints of time and scope. As a result of this, the following areas are brought into perspective for future and further research.

This research employed Cognitive Grammar (Langacker, 1987) and Construction Grammar (Goldberg, 1995) in its analysis. Since there are other models of Construction Grammar, future researchers could use them in the analysis of any study in Cognitive Linguistics; these include Construction Grammar by Kay and Fillmore (1999), Croft's Radical Construction Grammar (2001), and Embedded Construction Grammar proposed by Bergen and Chang (2005).

The study could not exhaust Goldberg's analytical tools in relation to Inheritance links that govern the relationship between constructions themselves. The study employed only the metaphorical extension links among constructions. More research could be undertaken on polysemy links which state that a given sentence level construction can be associated with a range of related senses (Goldberg, 1995). This could further lead to the interrogation of all sense relations in language such as antonymy, homonymy, and synonymy, in order to determine their implication on metaphorical interpretation.

5.3 Contribution to the Field of Study

This study has taken the view that to develop a deep conceptualisation of metaphor, it is important to move beyond metaphors seen as a conceptual and stylistic entity only (Lakoff and Johnson 1980:153) and into metaphor as a linguistic entity that can be analysed through its linguistic structures in language. This involves examining the linguistic features in Kiswahili metaphorical constructions and how they relate to each other within the word level, the phrase and within the clause to evoke conceptual metaphors. The analysis of linguistic constructions in Kiswahili has led to the utilization of CMT concepts of source and target domain through which mapping between constructions is determined.

Additionally, metaphor has been taught as a poetic device and a figure of speech in Kiswahili. A deeper awareness of the use of metaphor in other disciplines such as language can help learners become aware of the linguistic devices used in them. This involves identifying metaphorical constructions in literary texts and attempting to determine to what extent they have exploited linguistic structures in Kiswahili. This would contribute to producing students who are more critical readers and thinkers.

The study has also confirmed that Goldberg's Construction Grammar and Langacker's Cognitive Grammar which are grounded on Cognitive Linguistics are reliable tools in the analysis and interpretation of metaphorical constructions in Kiswahili. Through CG and CxG, it is evident that transitivity has a role in the formation and interpretation of metaphorical constructions in Kiswahili. This has shown that the verb in Kiswahili is a key determinant of the direction of mapping within the clause and it is always the construction that evokes the source domain from which mapping is done or directed to the target domain.

Finally, the study has shed light on how metaphorical constructions in Kiswahili are constructed to give metaphorical meaning. This has been made possible through CG where autonomous and dependent elements are utilized in analysing syntactic structures in relation to their semantic organisation.

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APPENDIX

Appendix I: DATA COLLECTION

Analysis on how metaphorical mappings are syntactically constructed in Kiswahili constructions.

Kijiba cha Moyo - Arege, T.M (2009)

1. Bi Rahma: Hamu ya chakula nayo wajua wakati mwingine hutegemea mpishi. Nyinyi siku hizi hamna muda kukiandaa chakula. Mnafukuzilia hekaheka nyingi. Na hao wanawake wa sasa ndo basi. (*Kimya*). Hata muda wa kuandaa mapishi ya kisawasawa hawana. **Umeliwa na hizi nenda rudi zenu nyingi.** (uk. 14)
The quest for food is determined by the style of cooking. You have no time to prepare good food. You are engaged in too many activities. And these are the women of today. (*silence.*) They don't even have enough time to prepare proper meals. **It has been consumed by too much of your going and coming back.**
2. Musa: **Huu ulimwengu wa tupa chuma kumla chuma.** (uk 24)
extensive noun phrase
This world of a rasp metal consuming another metal.
3. Musa: (*anacheka*). Wajua katika dau, **kuna wenye ku-li-shik-a dau na wenye ku-shik-w-a na dau.** (*Metonymy*) *existential construction*. Na wakati mwingine tofauti si dhahiri. Kwa ujumla huchukuliwa kuwa wote wanaoliabiri dau ni washika dau mpaka pale anapotokea mtu na kueleza kuwa wenye dau wapo na wamelitia mkononi hasa. (uk 24-25)
You know inside a dhow, **there are those who control the dhow and those who are controlled by it.** At times it's not easy to tell the difference. It's taken for granted that all those in the dhow are in control until a time when those who own the dhow put it under their control.
4. Zainabu: **Mhitaji! Mhitaji, mke wangu siku zote mtumwa.** (uk. 25)
The needy, my wife always slave. *Proverb, without a verb, Equative construction with no ni in Kiswahili*
5. Bi. Rahma: **Mtu pweke ni uvundo** (uk. 28) *equative construction, with a verb*
A lonely person is a stench.
6. Sele: Mnazichuma habari kunihusu kutoka kwangu **halafu mnazijengea mnara na kunitenga nazo.** (uk 62) *infinitive construction*
You source information about me from me **then you build a wall around it to separate me from it.**

7. Amri: Hata **ku-ku-fuat-i-li-a** wanavyofanya hivyo **ni utumwa**.(uk. 69)
equative construction with an inflected infinitive verbal noun and a ni and a noun
Even the way they are pursuing you is also slavery.
8. Sele: **Amri hii moyo wanambia ni utumwa.** (*Kijiba cha Moyo* uk 10)
This law my heart tells me is slavery. *Focus construction fronting – OV change on word order (inversion)*
9. Aisha: **Hivi umekuwa kinyonga** unabadilika utakavyo.(uk 11)
Now you are a chameleon you change whenever you want.
Verb to be equative construction aspect
10. Bi. Rahma: Basi mrai. **Mwanamke ni ulimi.**(uk 21) *equative construction, metaphor and metonymy*
Then speak to him. **A woman’s word is her tongue.**
Moyo wa mtu nyumba na mambo ya nyumba kweli kunga.
(uk. 21)
Someones heart her home and issues of the house secret.
Equative with no verb,
11. Aisha: **Upweke fahamu ni ugonjwa pia.**(uk 35) *equative, fronting focus construction*
Loneliness you know is a disease too.
12. Zainabu: **Nyinyi ndiyo macho yetu** mwanangu. (uk. 92)
You are our eyes my child. *equative*
13. Aisha: **Wivu** hutoka wapi?
Where does **pride** originate from?
14. Sele: **Ni zao la inda** *focus construction fronting ni, word order, equative*
It’s a product of meanness.
(wivu ni zao la inda – pride is a product of meanness)
15. Amri: **Kiungo kimojawapo cha uhuru ni utumwa.** (uk 66)
A section of your freedom is slavery. *equative*
16. Bi. Rahma: **Dunia sasa mseto wa vitendawili.** (uk 87)
The world a continuity of riddles. *equative with no ni*
17. Bi. Rahma: Heri **huvutwa** kwa subira mama. (uk 14) (**Subira huvuta heri**)
proverbial construction, noun, passive verb construction, adverbial phrase
Tranquility is as a result of patience mama. (**Patience brings tranquility**).
18. Sele: **Tunapakwa mafuta kwa mgongo wa chupa**

(tunadanganywa), nasi twaridhia tu. (uk. 29). *Idiomatic construction, passive verb + noun phrase*
We are applied oil on the back of the bottle (we are cheated) and we remain satisfied.

19. Sele: **Kibakuli** hiki huwa ni chombo tu **cha kuvivuta vidagaa karibu na papa**. (uk. 39) *diminutive noun, infinitive verb*
That small bowl is just a vessel used to attract sardines close to the shark.
20. Zainabu: Wengi waliamini kuwa **ng'ombe wa kigeni** pia ana maziwa. (uk. 46)
Majority believed that **a foreign cow** also has milk. *Idiomatic expression*
21. Bi Rahma: **Ya mnyonge mlifi ni Mungu**. Si wajua hapigi kwa fumbo? (uk. 84)
A humble/gentle person honours his word; you know he does not beat about the bush? *Equative construction with a verb to be/copula ni*
22. Musa: Ajabu hii ya **dafu kushindana na mbata kutoa mafuta**. (k. 64)
collocation construction, equative with no verb to be/linking verb/copula ni
Amazing, **an unripe coconut to compete with a dried one to produce oil.**
23. Amri: **Ya kobe kushindana na kima kukwea mnazi**. *Collocated construction, equative prepositional phrase*
That of a tortoise competing with a monkey to climb a tree.

Natala – Mberia, K. (1997,2011)

24. Bala: **Kuona ofisi ni kuchukua maiti**. (uk 21) *infinitive verb/verbal nouns, equative construction*
To see the office is to collect the body.
Natala: Yaani iko ofisini?
You mean the body is in the office?
25. Natala: Usiende huko, Baba **usikubali kuutilia ugonjwa wa ufisadi mbolea**. (uk 32) *negative construction, verbal noun (gerund, participles, infinitives)*
Don't go that way father. **Do not accept to fertilise the thorny bush of corruption.**
26. Mama Lime: Ulimwengu wa watoto ni ulimwengu tulivu. Sio kama wetu **ambao hufukuzia mbali usingizi**. (uk 34) *subordinate clause, habitual verb*

Children's world is a peaceful one. Not like ours **which often gives us sleepless nights.**

27. Mama Lime: Natala, miaka hii yote umekuwa na mhimili thabiti katika maisha. Kwa bahati **kifo kimeukata.** (uk. 35) *simple sentence, uhuishi*
Natala all these years you've had a firm support. Unfortunately, **death has distanced you from it.**
- Mama Lime: Je, umefikiria umuhimu wa **kutafuta mhimili mwingine?**
Gerund construction, interrogative construction
Now, are you thinking of **looking for another stronghold?**
28. Bala: Si vichache! Gharama za maisha nazo ndizo hizo! **Zimeota mabawa na kupaa angani.** (uk 21) *aspect/perfect tense, compound sentence*
The cost of living has grown wings and is now skyrocketing.
29. Natala: **Hawajui kuwa kutoka sasa hawatakuwa na mikono miwili ya kuwahimili.** (uk 22) *negative clause, present tense, idiomatic construction*
They are not aware that they will not have only two hands to support them.
30. Natala: Hufiki mbali, Bwana chifu. Hilo naweza kukuhakikishia bila chembe ya shaka. Kuna wanawake wanojiheshimu. **Na heshima yao ni imara kabisa; hailegei hata ikiraiwaraiwa kwa asali au kugongwa kwa nyundo.** (uk. 45) *idiomatic construction, conditional ki, repetition, infinitive verb phrase*
- Natala: You won't go far Bwana chief. That one I can assure you without blinking an eye. There are women who respect themselves. **And their respect is steadfast; it is unshakeable whether you coax it with honey or knock it with a hammer.**
31. Wakene: **Nyumba si mlango.** (uk. 12) *negative construction with verb ni,*
equative construction,
A house is not its door.
- Gane: Ingia ndani uone uchafu!
Go inside and witness its filth
32. Natala: Naona leo niko mahakamani kwenyewe na wakili stadi kabisa. **Ametafuna na kumeza vitabu vyote juu ya utaratibu wa kuhoji.** (uk. 64)
Really I am in a court of law in front of an expert lawyer. **She has chewed and swallowed all the books available on techniques of interrogating suspects.**
33. Natala: Ndoto zako za kupata mali bila kutoa jasho **zimekutia ubongo maji!** Hapa siondoki. **Umekama dume!** (uk. 74)
Your dreams of acquiring property without sweating for it **have made you go crazy. You are attempting to milk a bull!**
34. Natala: Nakubaliana nawe. Na ukweli unaotaja unanihusu mimi moja

- kwa moja. **Vitendo vyangu zaidi ya maneno yangu ni ushahidi wa ukarimu wangu.** (uk. 4)
I agree with you. And the truth you have concerns me directly.
My actions rather than my words demonstrate my generosity.
35. Mzee Balu: Mama Alika, **ulimwengu ni rafiki na adui.** (uk. 10)
Mama Alika, **the world is both a friend and an enemy.**
36. Chifu: Hilo halibadilishi ukweli kwamba **wewe ni kito** machoni mwangu. (uk. 45)
That does not change the fact that **you are a jewel** before my eyes.
37. Natala: Bw. Chifu, **nimepokonywa jasho langu.** (uk. 46)
Mister Chief, **I've been robbed off my sweat.**
38. Wakene: Cheti kipo. Na kama nilivyokwambia juzi sikuuzii udongo tu; **nakuuzia mgozi wa dhahabu.** (uk. 50)
The deed is there. And as I told you the other day, I'm not just selling you land; **I'm selling you a goldmine.**
39. Natala: Atajua kwamba **Tila si muwa** kutafunwa vivi hivi. **Tila ni kigongo cha mpingo.**
She will know that **Tila is not an ordinary twig but a solid ebony trunk.**
40. Gane: Sijui kama **niliongea na binadamu au pipa la pombe.**
I didn't know **whether I talked to a human being or a liquor drum.**
41. Gane: **Huzuni ya manukato na mabusu.** (uk. 12)
A dirge about fragrance and kisses.
42. Natala: **Mwanamke si mpumbavu na wala si gogo la mgomba.** (uk. 19)
A woman is neither foolish nor is she a banana trunk.
43. Natala: Nakuelewa mimi! **Mimi si mlango wa jengo la umma kuguswa na kila mtu.** (uk. 22)
I am not a public building doorway through which people stream in and out.
44. Chifu: Sasa naelewa – **wewe ni mwanamke chuma.** (uk. 45)
Now I understand – **you are a jeweled woman.**
45. Natala: Nimekuja na baba kwani **wazee ndio nguzo ya amani** katika familia na jamii kwa jumla. (uk. 50)
I've come with our father because **elders are the pillars of peace** in the family as well as in the society as a whole.

46. Bala: Si vichache! Gharama za maisha nazo ndizo hizo. **Zimeota mabawa na kupaa angani.** (uk. 20)
Not less! The cost of living is very high. **It has shoot wings and is now skyrocketing in the sky.**
47. Bala: **Mshahara ni ule ule wa pesa nane** (uk 21)
Salary is the same that of an eighth of a penny
48. Bala: Palipo na nia, hapakosi njia. (uk 21) (**Nia ni njia**)
Where there is a will there is way. (**will is way**)
49. Wakene: **mtambo** Mtambo! Ungepata fursa ya kujua kwamba **Wakene ni wa umeme!** (uk. 12)
A dynamo! You would've known that I **Wakene is a power dynamo!**
50. Gane: Tafakari! **Tafakari zenye kina ni silaha bora kuliko misuli imara.** (uk. 44)
Ideas! **Thoughtful ideas are a better weapon in comparison to strong muscles.**
51. Mzee Balu: Kifo kimewatenganisha watoto na wazazi.
Death has separated children from their parents. (uk. 33)
52. Cifu: **Ahadi ni deni!** (uk. 44)
A promise is a debt
53. Chifu: **Mwacha mila ni mtumwa.** (uk. 48)
One who despises culture is a slave.
54. Wakene: Natala ni kito.
Natala is kito. (uk. 45)
55. Natala; **Asante ya punda ni mateke.**
The gratitude of a pig is its kicks. (uk. 46)
56. Natala: **Chui halisi hawawatangazii wenzao kucha zao.**
Real leopards do not display their claws to their friends/enemies. (uk. 6)

Kilio cha Haki - Mazrui, A. (1981, 2003).

57. Musa: **Panya wanyonya watu.** (uk. 2)
Rats who exploit human beings.
58. Mama: Hayo hayanishughulishi sana.
Sijafahamu kamwe hayo mambo ya **kuuza nguvu** ... (uk. 40)
That does not bother me much.
I don't understand those issues of **trading your energy.**
59. Sauti za wafanyakazi: Eee **ndimi punda wa huduma.**
Ndimi nimeanza kuterema
Huku wakati umesimama (uk. 10)

I the beast of burden.

60. Sauti za wafanyakazi: **Tamaa yetu ni juhudi zetu.** (uk. 13)
Our eagerness is our effort.
61. Kachero wa 2: Lakini pia lazima ukumbuke kwamba
Mhitaji ni mtumwa. (uk 24)
But you must remember that
The needy is a slave always.
62. Lanina: Najua vyema Mwengo...
Maneno yangu ni maumivu tu, ni mashaka. (uk. 34)
I know very well Mwengo...
My words are just pain, just tribulations.
63. Matovu: Wewe hukuwasikia watu wakisema **hasira hasara!** (uk. 52)
Haven't you heard people say **anger is loss.**
64. Tereki: **Uhuru bila nidhamu ni uharibifu tu.** (uk.52)
Freedom without discipline is just destruction.
- Lanina: **Na nidhamu bila uhuru ni utumwa.** (uk 52)
And discipline without freedom is slavery.
65. Lanina: Lini mtazinduka mwache tabia hii inayolinufaisha **lile fisi, lile beberu, linalotunyonya bila huruma?** (uk. 58)
When will you come to your senses and stop benefiting **that hyena, that imperialist who is exploiting us without any mercy?**
66. Lanina: **Delamon ni nyoka, Delamon ni panya anayeuma na kuvuvia.**
(uk 62)
Delamon is a snake, Delamon is a rat that bites and blows to reduce the pain.
67. Lanina: **Maisha ya kufa na kuona.** (uk. 65)
Life of death and survival
68. Delamon: **Huyu mwanamke ni punda, hana fadhila**
Hana shukrani
This woman is a donkey, she has no gratitude
She is never grateful
69. Musa: Ndiyo Bwana Delamon! **Sheria zenu ni pingu!** (uk. 71)
Yes Mr. delamon! **Your laws are fetters!**
70. Lanina: Bwana wakili!
Ulimi ni kisu? (uk. 76)
Mr. Lawyer!
Is the tongue a knife?

- Wakili: Siasa ni mchezo mchafu.
Politics is a dirty game.
- Lanina: Bwana wakili,
Ikiwa ulimi umeweza kuwa kisu cha kuulia, kwa nini hauwezi kuwa sabuni ya kusafishia? (uk. 76)
Mr. Lawyer, **if the tongue has become a knife for cutting, why then can't it be detergent for cleaning up?**
71. Mzee: Afrika ... ewe **nchi uliyejipamba kwa weusi**
... ewe roho ya kizazi chetu
... ewe tamaa ya mtu mweusi.
... ewe mashiko ya maisha yetu, (uk. 5)
Africa ... the **land clothed in black.**
... the soul of our descendants
... the expectation of the black man
... our lives stronghold.
72. Lanina: Sitauwacha, **sitauwacha utamaduni uutilie seng'eng'e ukweli wa maisha yangu na ukweli u ubinadamu wangu!** (uk. 33)
I will not accept, **never will I accept culture to strangle the truth about my life and the truth is my humanity.**
73. Baba: **Mimi ndiye simba wa nyumba hii...** (uk. 38)
I am the lion of this house...
74. Tereki: Basi kwa nini **jnamizi kutufuata kwa sauti ya mifupa inayosagika,**
na bubujiko la damu inayomwagika? (uk. 53)
Then why does this **nightmare keep following us with the sound of bones wearing away,**
and the gushling of blood being shed?
75. Sauti: **Sikizeni kilio kilotawanyika Kwa huzuni kikibashiri.**
Hatari ilotuzunguka
Na ugonjwa kukithiri.
Tazameni miji ikinyongeka kwa magugu ya ubeberu. (uk 27)
Listen to the cry everywhere signaling sorrow
the danger that surrounds us
and diseases on the increase
Behold! Villages getting strangled by weeds of imperialism.
76. Delamon: **Hawa watu wamepandwa na pepo wa babu zao leo.** (uk 8)
These people have been possessed by the spirits of their ancestors today.

77. Lanina: Sheria ni kama pingu
Lawa are like shackles. (uk. 71)

Maua Kwenye Jua la Asubuhi - Mberia, K. (2004, 2008)

78. Gachono: Baada ya tajriba, hufuatia jinamizi. Lakini mambo yatakwishwa.
Hakuna (mambo) marefu yasiyo na mwisho. (uk. 1)
After such an experience a nightmare follows. But things will be ok. Every cloud has a silver lining.

79. Nyagachi: **Maisha yetu na ya watoto wetu yameingia nyufa ambazo hazitakuwa rahisi kuziba.** (uk. 2)
Our lives and that of our children have received cracks that are not easy to fill.

80. Kabitho: Wacha kunicharaza **mijeledi ya kejeli.** (uk. 3)
Stop your **whips of irony.**

81. Nyagachi: Watoto wamekufa kutokana na nimonia. **Na bado kaburi hazijafunga milango.** (uk. 3)
Children have died of pneumonia. **And yet cemeteries have not shut their doors.**

82. Kabitho: **Chuki hiyo imechukua sura ya mishale na panga. Nayo mishale, nazo panga, zimemwaga damu,** damu ya kabila letu. (uk. 9)
That hatred has taken the face of arrows and pangas. And the arrows, and pangas, have poured blood, the blood of our tribesmen.

83. Kabitho: Mgogoro haukumalizika. **Mauaji ya namna hiyo ni ugonjwa unaohitaji dawa kali.** (uk. 9)
The struggle did not end. **Such killings are a disease that required very strong medicine.**

84. Tungai: **Asante ya punda ni mateke.** (uk. 10)
The gratitude of a donkey is its kicks.

85. Tungai: La Kabitho, Ingawa nakuheshimu, sitakuunga mkono katika **jambo ambalo linazozana na moyo wangu.** (uk. 17)
No Kabitho, even if I respected you, I will not support you in this **idea that has conflict with my heart.**

Kabitho: **Lakini wazo hili usilitupe. Libebe ulipeleke nyumbani. Lipige darubini. Huenda ukagundua kwamba lina thamani kama dhahabu.** (uk. 17)
But don't discard that idea. **Ponder it on your way home. Think about it. May be you will discover that it is worth gold.**

86. Toiche: Ewe **nafsi ya upanga na mishale.**
 Wanafunzi: Ewe nafsi ya upanga na mishale. (uk. 19)
 You **soul of machetes and arrows.**
87. Chebwe: Na asante Mungu kwa kunipa **ulimi wa asali.** (uk. 21)
 Thank you Lord for giving me a **tongue of honey.**
88. Chebwe: Chakula kilikuwa kitamu sana. **Matumbo yetu yalitabasamu.**
 (uk. 25)
 The food was very sweet. **Our stomachs could only smile back.**
89. Chebwe: **Ufukwe wa Arusha ni johari ya macho.** (uk. 29)
The Arusha coastline is a beauty to behold.
90. Nn: **Sauti ya wema inaponyamaza uovu hunawiri.** (uk. 32)
When the voice of good goes silent, evil takes its toll.
91. Nyagachi: Walimshika na kumuua mume wangu. Sitasahau yaliyompata.
Nilisikia pumzi zake zikipigana na mto wa damu katika koo lake. Alikuwa amerudi nyumbani siku hiyo hiyo. (uk. 38)
 They arrested and murdered my husband. I can't forget what transpired. **I heard his breath fighting with a gushing flow of blood in his throat.** He had just returned home that night.
92. Kabitho: Tungai wa jana alikataa **kuwaandaa wapiganaji ili wawe ngao**
dhidi ya dhuluma inayokabili kabila letu. (uk. 42)
 Tungai of yesterday refused to **prepare the fighters for them to be the shield that would protect our tribe.**
93. Waito: **Macho yako yananiambia unalijua jina langu.** (uk. 49)
Your eyes tell me that you already know my name.
94. Waito: Sauti yako ilinikumbusha **siku nyoyo zetu zilipokutana.** (uk. 50)
 Your voice reminded me **the day our hearts met.**
95. Nali: Ilikuwa **safari tamu.**
 It was an **sweet trip.**
 Waito: **Mpaka mikono ya udongo ilipolishika basi.** Tulishuka na kujaribu kulisukuma basi. Juhudi zetu hazikufua dafu. Ziliangukia patupu. (uk. 50)
Not until the hands of the earth held our bus. We alighted and tried to push it. All was in vain. We could not make it.
96. Waito: Hatimaye nilikwambia, **“Nali, nauawa na maradhi ya mapenzi. Tafadhali niponye kwa dawa ya maneno yako.”**
 (uk. 51)
 Finally, I told you, **“Nali, my love for you is killing me. Please cure me with medicine from your words.**

97. Waito: Baadaye, basi **lilikombolewa kutoka dhuluma ya udongo. Lilipata uhuru na kuondoka.** Niliporudi shuleni nilitunga shairi.
Ewe dhahabu bila kifani
Ewe waridi la samawati
Katika bustani ya moyo. (uk. 51).
Later, **the bus was rescued from the harassing mud. It regained its freedom and moved on.** When I got back to school I composed this poem.
You gold with no comparison
You the blue rose flower
In my hearts flower garden.
98. Nali: Ukiyatazama, **moyo unabubujikwa na machozi.** Nilikuwa sijaona maiti tangu kuzaliwa. (uk. 52)
If you looked at them, **tears flowed from my heart.** I had never seen many bodies since birth.
99. Waito: **Jicho lilitafunwa na kumezwa na risasi.** (uk. 54)
The eye had been chewed and swallowed by the gunshot.
100. Nali: Ni habari za siri? **Masikio yangu yanaruhusiwa kukaa na kusikiliza?**
Is it a secret? **Are my ears allowed to remain and listen?**
- Chugu: Ndiyo! **Yaambie yaka, yasikilize.** Ni mambo yanayohitaji kushauriana. (uk. 54)
Yes! **Tell them to stay and listen.** These are issues that require consultation.
101. Waito: Tuambie. Huenda kutuambia kwenyewe kukatupa nafasi ifaayo
ikiwa inahitajika. Isitoshe, **ukiendelea kuifungia siri kifuani, itageuka na kuwa msumeno uanze kukukereza fahamu.** (uk. 55)
Tell us. May be letting us know will provide an opportunity that is needed if need be. Again, **if you continue concealing it in your heart it might turn out to be a saw that would mutilate your mind.**
102. Nali: Baba, kwa nini unayafanya haya? **Kwa nini unapanda mbegu ya damu?**
Father, why are you doing this? **Why are you planting the seed of bloodshed?**
103. Nali: Hilo ni swali zuri. Baba. Na jawabu ni: Ndiyo! Tunaweza kununua silaha hatari kuliko bunduki. Kwa hivyo, pande zote mbili zitakuwa na silaha kali. **Mishale itazaa bunduki za**

kawaida. Bunduki za kawaida zikomae na kuwa bunduki zinazotema risasi mfululizo. Kisha kutaingia bazuka.

That is a very good question. Father. And the answer is this: Yes! We can buy weapons better than guns. So both sides will have weapons. **The arrows will give birth to normal guns. Normal guns will mature to be guns that release bullets like rain. Then bazooka.**

104. Nali: Mtoto anacheza chanuko na wenzake malishoni. Kufumba na kufumbua yeye ni maiti. **Tayari ametafunwa na kutemwa na bomu la kutega ardhini.** (uk. 62)
A child is playing with his friends out in the field. Without notice he is dead. **Already he has been consumed by a landmine.**
105. Neche: Pongezi mwanangu. **Bando bando huisha gogo.**
Thank you my child. **A stitch in time saves nine.**
Nali: Mama, naotea nchi ambapo kuna amani; siyo ardhi yenye **mito ya damu.**
Mother, I dream of a nation full of peace; not a land full of **rivers of blood.**
Neche: Hiyo ni ndoto nzuri, mwanangu. Na **ndoto nzuri ndizo nguzo za maendeleo.** (uk. 63).
That's a very good dream my child. And **good dreams are the strongholds of development.**
106. Gachono: Waliacha masomo. Wa kiume alijitumbukiza katika ulevi. **Ulevi ulimpokea na kumkaribisha kwa mikono miwili. Sasa maradhi bila tiba yamemfunga silisia shingoni.** (uk. 69)
They are no longer schooling. The men are now swallowed by drunkenness. **The state of drunkenness received and welcomed them with open hands. Now ailments with no cure are hanging on their necks.**
107. Neche: Hakuna uhasama baina ya Watange na Wandiku. Kuna **siasa chafu; siasa isiyotilia watu maanani; siasa inayothamini mamlaka kuliko uhai wa binadamu.** (uk. 75)
There is no hatred between the Watange and the Wandiku. What there is **are dirty politics, politics that value position more than human life.**
108. **Tungai:** **Uhasama umemrudisha Tungai ndani ya nchi.**
Hatred has brought Tungai back home. (uk. 54)
109. Nali: La, hawajanipiga mwili. Lakini **akilini nina majeraha machungu.** Tangu nikamatwe mateka, **wasiwasi imenicharaza mijeledi kwa hamaki na ujeuri.** (uk. 78)

No, they have not beaten me. But **in the mind I have painful wounds.** Since I was taken hostage, **uncertainty rendered me restless filled with anger and hate.**

110. Kabitho: **Nyumba zao zilitafunwa na moto**
Their houses were chewed/consumed by fire. (uk. 9)
111. Kabitho: Wewe ni radio ya kuaminika
You are a radio to be believed in. (uk. 6)
112. Waito: Ulipozungunza tena, sauti yako ilikuwa muziki mtamu sana.
When you spoke again, your voice was a very sweet music. (uk. 51)