INTERPRETING THE HUMAN BEING METAPHORS IN EKEGUSII POP SONGS USING THE COGNITIVE SEMANTICS FRAMEWORK

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ABSTRACT

The paper explores the human being metaphors in Ekegusii pop songs (EPS). Composers of EPS use human being metaphors to convey their message in different perspectives. It is possible for the meaning of the human being metaphors to elude the audience of EPS because language is both embodied and situated in a specific environment. Therefore, the meaning of the metaphors need to be objectively interpreted to reveal the message of the composers. The study purposively sampled Christopher Mosioma's (Embarambamba) EPS *amasomo* (education) and the late Ontiri Bikundo's *obwanchani* (love) based on the songs' richness in metaphors. The Metaphor Identification Procedure *Vrije Universiteit* was used to identify 54 metaphors in the EPS by four coders (including the researchers). The concept of conceptual mapping, which is a fundamental tenet of the Conceptual Metaphor Theory, was employed to understand the source domains in terms of the target domains. The identified metaphors were classified into four conceptual domains of human being, animal, plant and object using the principle of the Great Chain of Being Metaphor. The paper then identified eight human being metaphors for the present study. The research found that human being metaphors are important ways of conceptualizing other human beings in society. In addition, metaphors are important tools of communication and should be explained using a cognitive semantics framework. The findings of the study will benefit the audience of the EPS, ethnographers and metaphor theorists to conceptualise EPS and culture.

Keywords: Human being metaphors, Ekegusii pop songs (EPS), cognitive semantics, Conceptual Metaphor Theory (CMT), Metaphor Identification Procedure *Vrije Universiteit* (MIPVU), Great Chain of Being Metaphor (GCBM)

Introduction

A human being is simultaneously the most known and unknown object in society (Krikmann, 1998). Tolle (2005) notes that the human being concept is an exciting area of study because of its complexity and simplicity. There are metaphors in a person's conceptual system (Lakoff & Johnson, 2003) hence metaphors govern our every day functioning. Laura (2004) postulates that a human being exists by differentiating self from others and by connecting self to others. A person, therefore, can be understood by making reference to another person which gives rise to the human being metaphors in the conceptual system. Human beings are indeed important members that constitute a society and they are means of creating, affecting and making statements about other people's identity. The aim of this study, therefore, is to analyse the human being metaphors in Ekegusii pop songs (henceforth, EPS) using the cognitive semantics framework to objectively reveal the message of the composers.

Cognitive Semantics (CS) is a branch of Cognitive Linguistics which provides that there is a relationship between experience, embodied cognition and language (Evans, 2007). The CS also postulates that meanings are manifest in our mind in a configuration that has its unique rules (Gardenfors, 2003). Meaning, therefore, is inseparably related to the hearer's memory and experience. The CS also points out that meaning construction is a conceptualisation. Words and other linguistic units, according to Saeed (1997), do not encode meaning but are foundations for construction of meaning in a particular context. This paper seeks to establish the association among Ekegusii, meaning and the mind to conceptualise the human being metaphors in EPS.

Metaphor, which is pervasive in everyday language (Lakoff & Johnson, 1980), plays a vital role in human thought, reasoning and understanding. Lakoff and Turner (1989) argue that metaphors are crucial ways that human beings employ to conceptualise abstract concepts. According to Barcelona and Valenzuela (2005), a metaphor is a cognitive mechanism in which one experiential domain is partially mapped so that the second domain is partially understood in terms of the first. Aksan (2006) also argues that the structure of a conceptual metaphor consists of mappings between source domain and the target domain. The domain of human being, therefore, also transfers the semantic aspects of human beings in relation to other persons as pointed out in this study. A metaphor, thus, is a creative way of describing one thing by referring to another which has the qualities that one wants to express. Lakoff and Johnson (1980) also note that human beings' processes are largely metaphorical and the human conceptual system is metaphorically structured and defined.

The present study employed the folk conception of the Great Chain of Being Metaphor (GCBM) to classify the metaphors in EPS into four conceptual domains. This is because the GCBM normally guides in classifying metaphors (Kövecses, 2002). The GCBM is entrenched in the philosophy of the ancient Greek, Neoplatonists, the

European Renaissance and the 17th and early 18th centuries. Kövecses (2002) posits that the main provision of the GCBM is that all things in the universe have their place in a divinely planned order. Kövecses (2002) further notes that the hierarchy is considered to be a vertical chain in which each category of things occupy their corresponding places on the basis of their attributes. The GCBM also stresses on the interrelations between animate and inanimate entities which form a constituent chain link (Laura, 2004). Krzeszowski (1997) argues that each chain is defined by specific attributes, which, however, can be metaphorically inherited. Kövecses (2002) conceptualises the GCBM is in the following vertical chain:

> HUMAN: higher order, attributes and behavior
> ANIMALS: instinctual attributes and behavior
> NATURAL PHYSICAL THINGS: natural physical attributes and natural physical behavior

Krzeszowski (1997) extends the chain by adding GOD at the apex position which is consistent with the Christian tradition highlighted in the Old Testament. Therefore, the hierarchy in the GCBM is: GOD, followed by COSMOS/UNIVERSE, SOCIETY, HUMANS, ANIMALS, PLANT, COMPLEX OBJECTS and NATURAL PHYSICAL THINGS in that order. The GCBM was useful in this study because, as pointed out by Lakoff and Turner (1989), it is a tool of great power and scope as it allows people to understand general human behavior.

The data in this study was collected from EPS. Sullivan (2013) posits that pop songs are the ever-changing music which appeals to the public. Listening to pop songs has been without any doubt enjoyed as a pastime all over the world (Nishina, 2017). Composers normally use metaphors to express subjective emotional states (Scruton, 2005). Although the pop songs appeal to a mass audience, the meaning of the metaphors may elude the audience of the EPS. Pop songs have also largely been neglected as a viable source of data (Nishina, 2017). This is because pop song studies, as noted by Tagg (2015), is often confronted with an attitude of bemused suspicion which suggests that people feel that there is something weird about taking "fun" seriously or finding "fun" in "serious things" (p.1). This paper seeks to analyse the human being metaphors in EPS to objectively reveal the critical message of the composers of EPS.

The study purposively selected Christopher Mosioma (Embarambamba) and the late Ontiri Bikundo's EPS *amasomo* (education) and *Obwanchani* (love) respectively. This is because the songs have gained acclaim in Kenya as they are popular request songs in Ekegusii FM stations because of the metaphorical language used and witticism. Embarambamba's EPS *amasomo* (education), which was released in 2015, encourages students to embrace education to reap its benefits. Bikundo's song is about a fictitious male character named Bikundo who metaphorically describes his romantic love affair with his beloved wife, Kwamboka.

Ekegusii is a Bantu language spoken by Abagusii in Kisii and Nyamira Counties (Aunga, 2011). Guthrie (1971) categorises Ekesusii as E42 alongside most Kenyan and Ugandan Bantu languages. Maho (2008) further classifies it as JE42 following Guthrie's label. Kenya Nation Bureau of Statistics (2010) gives an

approximation of Ekegusii speakers of 2,205,669. It is closely related to Bantu languages families: Shashi, Zanaki, Ngurimi, Ikisu and Kuria. Abagusii make up approximately 6% of the Kenyan population. Cammenga (2002) notes that there are two dialects in Ekegusii: the *Rogoro* (Northern) and the *Maate* (Southern) dialects. The *Rogoro* (Northern) dialect is spoken in Kisii and Nyamira Counties while the *Maate* (Southern) dialect is spoken in Kisii County (Obwoge, 2014). The northern dialect is the standard form which is in written works and taught in school (Nyakundi, 2010). The *Rogoro* (Northern) and the *Maate* (Southern) dialects differ in the aspects of speech sound, vocabulary and sentence structure but the dialects have not presented variations in meaning.

Statement of the Problem

Music is meaningful to people and is much more than an object of entertainment. Pop songs, for instance, is a vital way of revealing who human beings are. Composers of EPS use human being metaphors which compare people not only to the status and occupation of other human beings but also to human conditions in society. Although the audience of EPS enjoys listening to the songs, the meaning of the human being metaphors used may be elusive. Therefore, the human being metaphors in EPS need to be analysed to reveal the message of the composers. This study, therefore, employs the cognitive semantics framework to objectively reveal the meaning of the human being metaphors in the EPS.

The motivation for undertaking a study on the human being metaphors in EPS is because the human being domain in the GCBM is a vital link in all the levels of the GCBM (Krikmann, 1998). Besides, human beings are known to be complex in society because according to Krikmann (1998), they are simultaneously the most known and unknown objects. Human beings are also the most typical target domains of metaphors within the GCBM. This study, thus, is important in comprehending the message which is in reference to human beings in the selected EPS.

The study on pop songs is influenced by the following factors: first, pop songs have a popular appeal. Hence, the mass audience should be helped to understand the message in the pop songs by undertaking the present study; second, composers of pop songs employ metaphors to convey poetic ideas and subjective emotional states through purely musical means (Scruton, 2005). There is, therefore, a need to analyse the composers' use of metaphors in EPS to objectively reveal the intended message. Finally, pop songs have largely been ignored as a viable source of data (Nishina, 2017). This study, therefore, illustrates that pop songs are worth studying because they portray who human beings are in terms of attitudes, behaviours, and impressions.

The study on Ekegusii is motivated by a recommendation by UNESCO (2006) that African indigenous languages need to be analysed and preserved. Most African languages face the risk of being assimilated by regional languages like French, English and Kiswahili. Majority of the African countries are now engaged in discourses of nationalism, education and economic development. These discourses are normally done using developed languages like English and French which might

lead to the death of indigenous languages. Although UNESCO mentions Elmoro, Yaaka, and Omotik as African languages at the risk of suffering language death, Ekegusii and other African languages need to be analysed to preserve them.

Theoretical Framework

The study is based on Lakoff and Johnson's (1980) Conceptual Metaphor Theory (CMT). The CMT has several tenets. First, the CMT uses two conceptual domains which are the source domain and target domain (Kövecses, 2002; 2005). The source domain is mapped into the target domain to aid in the cognition of metaphors. The source domain consists of a set of literal entities, attributes, processes and relationships linked semantically and apparently stored together in the mind (Gibbs, 2011). Gibbs (2011) further notes that the target domain takes its structure from the source domain. This means that the target domain has relationships, between entities, attributes and processes which reflect those found in the source domain.

Second, the CMT also provides that metaphor operates at the level of thinking. Similarly, Cameron and Low (1999) note that a metaphor is a matter of the mind. This implies that the mind is inherently embodied and that reason is shaped by the body (Lakoff & Johnson, 1999). Therefore, phenomena that can be tasted, seen, heard, felt and smelt are easier to understand and categorised than those which cannot be tasted, seen, heard, felt and smelt.

The commonly used notation in the CMT is a capitalised mnemonic with the target domain stated first and linked to the source domain via the *copula is* or *as* (Lakoff & Johnson, 1980). That is, the TARGET DOMAIN IS /AS SOURCE DOMAIN. For example, *OMONTO N' OBOCHARA* (A HUMAN BEING IS FOOLISHNESS).The CMT was used in studying the mappings of the source domain (SD) to the target domain (TD) to identify the underlying meaning of the human metaphors in the EPS. In order to interpret the metaphors in EPS, the generic GCBM, which normally guides in the conceptualisation of metaphors (Kövecses, 2002), was used to classify the metaphors into conceptual domains.

Research Methodology

The paper employed the qualitative methodological approach, which includes techniques and measures that do not produce numerical data (Kothari, 2004), to study the human being metaphors in EPS. The purposive sampling technique was used to select the EPS *amasomo* (education) and *obwanchani (*love) for study based on the songs' richness in metaphors. In the purposive sampling, a researcher handpicks desirable and reliable data for the study (Saunders, Lewis & Thornhill, 2007). After the selection of the songs, they were transcribed, translated into English and analysed for metaphors. The Metaphor Identification Procedure *Vrije Universiteit* (MIPVU) was also utilised to identify metaphors in the EPS by four coders, including the researchers. The MIPVU was developed by metaphor scholars at Vrije University, Amsterdam (Steen et al., 2010). A lexical unit was considered a metaphor Related Word (MRW) if its contextual meaning contrasted with its basic meaning. The coders also classified a lexical unit as a metaphor after three coders

marked the lexical unit as a metaphor. Each coder assigned 0.25 or 25% to each lexical unit which was considered metaphorical. If three coders were in agreement, the study multiplied 0.25 times three to attain 0.75 which is 75%. According to Cameron (2003), a word which attains 75% in the inter-rater reliability test is marked *not unanimous* but *acceptable* as a metaphor. A total of 54 Metaphor Related Words (MRWs) were identified using the annotation guidelines adapted from the MIPVU. The MRWs were further classified into four conceptual domains of human being, animal, plant and objects using the GCBM. In the conceptual domain of A HUMAN BEING IS A HUMAN BEING, eight metaphors were identified from the MRWs which form the scope of the present study.

Research Findings

This paper identified eight metaphors in the conceptual domain of A HUMAN BEING IS A HUMAN BEING in EPS (Table 1). López (2009) argues that human beings occupy a vital position in the folk conception of the GCBM. It is, therefore, considered acceptable to compare human beings with either the status and occupations of other human beings or human conditions like insanity. The comparison, however, presents varied levels of approbation or disdain depending on the metaphor used (López, 2009). Tolle (2005) notes that the nature of humanity is an interesting topic because of how complex yet simple it can become. Tolle (2005) further gives reasons for his claim by pointing out that human beings tend to get more confused with their very own nature. Human beings, therefore, can be used to illuminate the attitudes and characteristics of other human beings in society.   The various human behaviours, impressions, attitudes, conditions, occupations and status are highlighted in the human being metaphors in Embarambamba's *amasomo* (education) and the late Ontiri Bikundo's *obwanchani* (love) EPS.

Table 1
Metaphors of a human being Is a human being In Ekegusii pop songs

No.	Ekegusii	Gloss	Conceptual Domain
1	*Omonto n' omwalimu*	A human being is a teacher	Human Being
2	*Omonto n' obobarimo*	A human being is insanity	Human Being
3	*Omonto n' obochara*	A human being is foolishness	Human Being
4	*Omonto abwekaine omoonia amakara*	A human being resembles a charcoal seller	Human Being
5	*Omonto n' omonyagitari*	A human being is a physician	Human Being
6	*Omonto n' ekingi*	A human being is a king	Human Being
7	*Omonto n' oborema*	A human being is disability	Human Being
8	*Omonto n' obotaka*	A human being is a poverty	Human Being

In this study, the human being metaphors considered are those that are contrasted with the status and occupations of other human beings like a teacher and human conditions like: insanity, foolishness, disability and poverty as displayed in Table 1. It can also be noted that the human being conceptual domain in EPS

involves many embodied experiences which validates Lakoff and Johnson's (1999) assertion that the mind is inherently embodied.

Metaphor (1) suggests that a human being can be understood based on the occupation of another human being, for instance a teacher. Taack (2018) posits that the roles of a teacher are multifaceted which include: surrogate parent, disciplinarian, mentor, counselor, bookkeeper, role model among others. The act of labeling a human being as a teacher, thus, draws a positive metaphor connotation. Therefore:

(1) Omonto n' omwalimu –'a human being is a teacher".

Embarambamba in the EPS *amasomo* (education) sings that the students that embrace education are like teachers. The word *like* is a metaphor flag (Mflag) which alerts the language user that some form of comparison or contrast is at play between the concrete SD and the abstract TD. Goatly (1997) notes that the Mflags are signals which include words *like* and *as* and they are used to denote that similes are indicators of potential metaphors. In metaphor (1), *omonto* (a human being) is the TD while *omwalimu* (a teacher) is the SD. Therefore, one of the corresponding conceptual mappings of the SD corresponding to the TD is: the roles of a teacher corresponding to how a student is perceived. This insinuates that the students whom Embarambamba conceptualises as teachers are knowledgeable and, therefore, can mentor and counsel others like teachers do. The singer further suggests that the students who have embraced education have become valuable members of the society.

Instantiation (2) contrasts a human being with human behaviours, conditions and attitudes in order to understand them. For instance, insanity, which is a human condition medically referred to as a psychiatric disease (Corrigan & Penn, 1999), is equated with a human being in Embarambamba's EPS *amasomo* (education). Thus:

(2) *Omonto n' obobarimo* –'a human being is insanity'.

In (2), *Omonto* (a human being) is the TD while *obobarimo* (insanity) is the SD as per the CMT. Therefore, one of the corresponding conceptual mappings of the SD corresponding to the TD in this case is: behaviours of an insane human being corresponding to how another human being is perceived. Insanity is a human condition which is normally associated with behaviours and attitudes which are considered abnormal in society. Insane people are considered social misfits as they may pose a threat to oneself or others. Insanity is, therefore, a contemptuous term used to describe people who do not conform to societal norms. In (2), *Ebarimo* (an insane person) insinuates a student and insanity represents the behaviour of the student. Embarambamba in the EPS *amasomo* (education) sings that a student who fails to effectively embrace education is contrasted with insanity. This conceptualisation is a clear way of emphasizing the painful rather than the enjoyable aspect of education. The metaphor, therefore, is used to advise students to work hard in their studies to reap the benefits associated with education. Metaphor (2) also discourages students from adopting the unpleasant approaches, ideas, beliefs,

principles and attitudes that may not help them to effectively imbibe knowledge. This mapping also suggests that the student who is labeled as insanity is devalued in society.

A human being is also compared with the human condition of foolishness in EPS as highlighted in metaphor (3). Brudevold (2015) notes that foolish people are normally undermined in society for being considered incapable of following the prescribed societal values and norms. Therefore:

(3) *Omonto n' obochara –*'a human being is foolishness'.

Ayduk and Mischel (2002) argue that foolishness is a situation in which a human being fails to carry out the expected action despite the individual knowing the right thing to do. In this case, the foolish human being is unwise and, therefore, lacks a good sense of judgement. Metaphor (3) is negatively employed to label a human being who lacks the ability to make a prudent choice. Bikundo in the EPS *obwanchani* (love) laments that his critics negatively conceptualise him as *obochara* (foolishness). This is in reference to the physical qualities of his wife which apparently do not appeal to his critics. Bikundo is, thus, derogated as a foolish person for falling in love with a person who does not conform, in terms of physical attributes, to his critics. Bikundo, however, dismisses those who loathe him by claiming that *eyarare otakari tekororera (*pepper you do not eat should not irritate you). Bikundo's assertion authenticates the proverbial metaphor that *beauty lies in the hands of the beholder*.

In metaphors (4), an Mflag word which is "*resembles*", is used to contrast one human being with another who is *omoonia amakara* (a charcoal seller). Goatly (1997) notes that an Mflag word alerts a language user that a given expression could be metaphorical because of the presence of comparison or contrast between the source and the target domains. Metaphor (4) highlights a negative connotation as charcoal burning and selling, according to Jones (2015), is associated with deforestation, land degradation and climate change. Thus:

(4) *Omonto abwekaine omoonia amakara –*'a human being resembles a charcoal seller'.

Embarambamba in the EPS *amasomo* (education) sings that a student who fails to productively use the knowledge gained through education resembles a charcoal seller. In (4), a human being (a student) is the TD while *omoonia amakara* (a charcoal seller) is the SD as per the CMT. The conceptual correspondence between the SD corresponding to the TD is: human destructive activities on the environment corresponding to human beings' unpleasant habits. Therefore, a student who resembles a charcoal seller is one who fails to preserve knowledge by not productively using it. Two examples of devastating effects of felling trees for charcoal include: first, animals and human beings may suffer since trees provide them a shade from midday heat; second, herbivorous animals may starve to death as trees which are destroyed for charcoal are a source of food. Metaphor (4) is also used to demean the students who fail to effectively embrace *amasomo* (education)

and thus can be associated with illiteracy. This is because lack of sufficient education, in this case, is correlated with *omoonia amakara* (a charcoal seller). Charcoal sellers normally propagate the vice of deforestation for selling charcoal, which is a product of trees. Both deforestation and illiteracy are examples of challenges many developing countries endeavour to alleviate. Charcoal is also characterised as dust and dirt which stain surfaces. Human beings who fail to embrace education are, therefore, negatively labeled as dirty as they cannot favourably compete for the limited employment and educational opportunities.

Metaphor (5) is employed in the EPS *amasomo* (education) to appreciatively conceptualise the scholars who productively use the knowledge earned through education. Physicians all over the world, for example, are known to among other roles diagnose and treat diseases that affect human beings. Scholars who use their knowledge and experience to provide solutions to the various challenges which human beings face in society are given a special mention in the EPS *amasomo* (education) by being equated with physicians. Thus:

(5) *Omonto n' omonyagitari –'*a human being is a physician'.

Embarambamba in the EPS *amasomo* (education) sings that a scholar who prevails on children to study is indirectly compared with a physician. In this case, *omonto* (a human being) is the TD while *omonyagitari* (a physician) is the SD using the CMT. One of the corresponding conceptual mappings of the SD corresponding to the TD is: the roles of a physician corresponding to the pleasant roles of a scholar. A scholar is, therefore, conceptualised as a valuable member in society. A physician in society is not only known as an educator, communicator and researcher but also as a manager of the health care of the citizens in society. Embarambamba is, thus, thrilled with a scholar whom he positively labels as a physician for mentoring others in society to embrace education to live a fruitful life.

A king metaphor, as in (6), is also used to conceptualise a human being. According to Pine (1992), a king is the sovereign head of a state in a monarchy. A king, thus, may exercise the highest authority and power in a state. Therefore:

(6) *Omonto n' ekingi –'*a human being is a king'.

The late Ontiri Bikundo correlates his guitarist, Nyaoga with a king as he sings "*Nyaoga n' ekingi* (Nyaoga is a king)" in the EPS *obwanchani* (love). Foss (2012) notes that a king normally reigns for life or until abdication. Bikundo, therefore, praises his guitarist, Nyaoga for his prowess, competence, experience and highly specialised skills in playing a guitar. Bikundo also notes that his guitarist appeals at all times which is line with the tenure of a king who reigns until either death or abdication. Bikundo also attributes the popularity of his song *obwanchani* (love) to his guitarist's hilarious guitar skills whom he reports to be an indispensable member of his crew as he considers him to be the source of stability, admiration, inspiration and a symbol of continuity. Nyaoga, therefore, is a symbol of admiration to Bikundo's fans. Bikundo further notes that his guitarist is unequalled in the region. This is a compliment which appeals to Bikundo's audience who marvels at his highly skilled crew and thus cherishes his EPS *obwanchani* (love).

The human condition of disability is used to conceptualise a human being as depicted in metaphor (7). This metaphor is a clear illustration how lovers who are unable to materially care for their loved ones are ridiculed in society. Barcelona (1995) posits that love is an act of dependency as lovers need each other and cannot live without one another. Thus:

(7) Omonto n' oborema – 'a human being is disability'.

Bikundo employs metaphor (7) to beseech his wife, Kwamboka to be committed in their matrimony and to ignore the malicious people who compare him with *oborema* (disability). Disability is an impairment which causes restrictions on a person's ability to take part in what is considered normal in society (Woodin, 2006). Woodin (2006) further argues that disabled people are demeaned because of their limitations to take part in most activities undertaken by those people who are considered normal. Metaphor (7) is appropriately used to illustrate how *ebirema* (disabled people) are marginalised in society. Bikundo sings that malicious people conceptualize him as *oborema* (disability) which signifies that Bikundo is stigmatised in his society for lacking the material capacity to care for Kwamboka in accordance with the societal expectations.

The Obotaka (poverty) metaphor (8) is also used to negatively describe a human being in EPS. Korankye (2014) notes that Africa is the world's poorest continent despite being the richest in natural resources. It is, therefore, common to equate a human being with *obotaka* (poverty) in the African set-up as indicated in metaphor (8). Thus:

(8) Omonto n' obotaka – 'a human being is poverty'.

In the EPS, *obwanchani* (love), Bikundo prevails on his lover, Kwamboka to uphold her matrimony despite her husband's (Bikundo) impoverished state. Grusky and Kanbur (2006) posit that in the dominant western definition of poverty, levels of income are used to measure poverty. The poor are defined as those who fall below a given income or consumption level (Lipton & Ravallion, 1993). The poor are, therefore, associated with deficiency in financial and material worth. Socially constructed terms are normally designed to derogate the people equated with *obotaka* (poverty) which include: lazy, parasitic and animalistic. Metaphor (8) is relevantly used to express Bikundo's self reproach for his inability to materially care for his wife, Kwamboka. According to Underwood (2009), falling in love with someone causes a physical attraction that motivates one to go out of their way to provide the needs of the lover. Bikundo, therefore, endeavours to implore his wife not to abandon him despite his present inability to materially care for her. He is optimistic that he would be able to meet the material needs of his wife in the future.

Discussion of Findings

This study reveals that metaphor is a useful cognitive mechanism of conceptualising a human being in EPS.This is informed by the fact that human beings conceptual system is inextricably linked to, and informed by language (Lakoff & Johnson, 1980).

Interpreting the Human Being Metaphors in Ekegusii Pop Songs Using the Cognitive Semantics Framework

The study identified eight metaphors in the conceptual domain of A HUMAN BEING IS A HUMAN BEING in EPS. The presence of metaphor in EPS echoes Lakoff and Johnson's (2003) argument that metaphor is pervasive in language and it is difficult to conceive a concept free from metaphors because metaphor is ubiquitous not only in language but also in thought and action. Other past studies authenticate the finding that metaphor is a vital linguistic and cognitive feature of human understanding which include: (Gathigia, 2016; Krisnawati, 2014; Machakanja, 2006; Nyakoe, Ongarora & Oloo, 2014). For example, Krisnawati (2014) notes that metaphors exist and they are encountered in human beings' daily life and are conceptualised in human thoughts. Metaphor, therefore, provides a window on the ways language is structured and on the ways human beings think and learn.

Second, the paper also shows that the CMT by Lakoff and Johnson (1980) is effectively employed to conceptualise the human being metaphors in the EPS. One of the principles of the CMT is that human beings' conceptual system is metaphorically structured such that one concept is understood by means of another (Lakoff & Johnson, 2003). Kövecses (2010) also points out that understanding one concept in terms of the other is referred to as mapping which can be interpreted by constituent elements of the target domain and those of the source domain. The findings of this study are in consonance with past studies on the conceptual metaphor (Ahrens, 2002; Gathigia, 2014; Kövecses, 2010; Lakoff & Johnson, 1989; Lakoff & Johnson 2003; Lakoff & Turner 1989).

Third, the research found that the Metaphor Identification Procedure *Vrije* (MIPVU) is an effective method of metaphor identification in EPS. This finding is strongly in agreement with Gathigia's (2016) claim that the MIPVU is an effective framework of identifying metaphors in songs. The MIPVU provides explicit and analytical steps for researchers to follow when identifying metaphors. The annotators used a consistent criterion of identifying metaphors aided by inter-rater reliability checking tests. The reliability checking exercises, as pointed out by Steen (2007), helps to reduce the element of subjectivity by the researchers. This study also reveals that the MIPVU is an effective framework for the identification of MRWs in pop songs.

Conclusion and Recommendations

This study concludes in the following ways based on the findings and discussion above. First, the eight human metaphors identified in this paper are appropriately employed to conceptualise human beings in the EPS. The human being metaphors discussed in this paper are those which draw a comparison between human beings and human occupations like a physician and human conditions like insanity. Metaphors are, thus, important ways of communication and should be explained using a cognitive semantics framework which provides that meaning is a product of the mind, language and social-physical experiences. Second, the Conceptual Metaphor Theory is effectively used to account for the meaning of the human metaphors in the EPS by mapping them into different kinds of conceptual mappings. Third, the folk conception of the Great Chain of Being Metaphor was useful in classifying the metaphors in EPS into four conceptual domains, the focus of this

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study being the conceptual domain of A HUMAN BEING IS A HUMAN BEING. Fourth, the MIPVU is an effective method of identifying metaphors in the EPS.

The paper recommends that for a better understanding of metaphors, the cognitive semantics framework should be used as it provides that meaning construction is a conceptualisation. In addition, the principle of the GCBM and the CMT should be employed to analyse the metaphors in pop songs. Finally, an inter-rater reliability measure as suggested by Cameron (2003) should be utilised to identify the metaphors in pop songs.

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