

A Critical Discourse Analysis of Love Metaphors in Selected Songs of Benga Maestro Dr. Osito Kalle

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Article History

Received: 24.07.2019

Accepted: 12.08.2019

Published: 30.08.2019

Abstract: Love is an eternal topic that continues to elicit emotive reactions throughout the ages. It can be conceptualized as an expression of peace and war. Love metaphors allow us to comprehend love in terms of more clearly delineated concepts [30]. Love metaphors are prevalent in Benga music by musicians from the Luo community of Kenya. Dr. Osito Kalle is one such musician whose songs are heavy with love metaphors in praise of his ladies. Benga music is a variant of the rumba genre of music commonly found among the Luo of Western Kenya. Many studies have been done on metaphors as a genre of oral literature [27-29]. Other studies have been carried out on how metaphors construct mental images for the audience. However, these studies have not targeted love metaphors in Benga music as a form of entertainment and mental constructions of imagery. The use of love metaphors in songs is a sociolinguistic phenomenon that needs to be examined. This paper undertakes a Critical Discourse Analysis of the constructions of love metaphors by Osito Kalle in Dholuo cultural, social and environmental contexts.

Keywords: Benga, CDA, Dholuo, metaphors, love.

INTRODUCTION

Music is arguably a key factor of development for Kenya as it seeks to correct wrong social practices as well as volarize good social practices. It is a perfect barometer for measuring societal behavior, reflecting what is acceptable and unacceptable to the society [1]. The most common goal of musical experiences is to influence emotions: people use music to change emotions, to enjoy or comfort them and to relieve stress. Sanfeliu [2] argues that music is an eloquent language that allows us to express what is happening around us in many senses and to reflect the times and situations in which we live. Consequently, music is a living process of creation and dynamism, of dreams, of utopia and of emotions, becoming at times the only possible language available. It not only describes the world, but reinvents and transforms it, opening doors to reflection and posing questions about life itself. It is inseparable from our political, social, economic and cultural reality. At an individual level, it also permits us to communicate our emotions, sentiments and life experiences. Also, it has a relevant role in our process of socialization.

Mboya [3] notes that Benga music was created sometime in the late 1950s-1960s. Right from its emergence Benga defined itself as the music of a new world that was embracing the non-indigenous (the guitar) while standing on the indigenous (the style of playing the guitar, the grounding of the music in traditional Luo dance rhythms). The music form takes an originally foreign, European instrument-the guitar-for its chief instrument. Okumu [3] notes that at its inception, Benga was the music of the youth and it was modeled on the *bodi* song which was mainly about romantic love. Besides love, the musicians sang in praise of their (invariably male) patrons and friends. The authentic Benga music is structured in a call- response format. The high-pitched lead guitar 'calls' by playing the melody that the choral verse 'answers' by repeating and elaborating. The lead guitar does not play when the chorus is on and therefore separates the song verses. There is also the definitive driving melodic bass line which, inspired by *nyatiti* sounds, becomes a sort of secondary percussion instrument. In terms of rhythm, the Benga beat is fast, 'pulsating,' from start to end.

Emotion is one of the most central and pervasive aspects of human experience. Since cognition can influence and be influenced by emotions, the study of human emotion constitutes one of the essential components in our probe into human cognition.

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Cognitive semantics believes that the conventionalized language used to talk about emotions can be an important tool in discovering the structure and the contents of emotion concepts. Research has shown that human emotions, which are abstract in nature, are to a great extent conceptualized and expressed by metaphor grounded in bodily experiences [4].

Metaphor, the element on which this study is about, is a powerful device for communicating emotion from distinct perspectives. Even though emotions are abstract concepts, the relation of an emotion to some other concept tends to make the emotion more concrete. It can create an image reflecting the expressions and gestures generally associated with particular emotions [5]. The second perspective of metaphor and emotion is that metaphor actually causes affective arousal by creating tension between the two objects or concepts in the metaphor. It can transform the reader or the listener's perspective on the topic of the metaphor by evoking an effective response. This is thought to be one of the reasons why metaphor can be a powerful method of explaining a concept [5].

Popaditch [6] postulates that metaphors are not purely a subject matter of stylistics, they are an inevitable part of our conscious as well as the unconscious thinking and acting, even though we are not aware of their existence. It is through them that we get a chance of wording our inner thoughts as well as endowing words with particular meaning.

Metaphors can be grounded in a cultural, ontological and structural system. This means that concepts which are based on the cultural systems derive from the idea that all values will be coherent with the structure of the metaphor. Thus the subculture that one is living in and the strength of one's personal values determines the metaphorical concept that has the greatest influence [7].

This study is interested in emotion metaphors generally and love metaphors specifically. According to Kövecses [8] emotion metaphors arise from recurring embodied experiences, one reason why human emotions across many cultures conform to certain basic biological-physiological processes in the human body and of the body interacting with the external world. Most of the metaphors of emotion are stable through time; that is we have had them in some linguistic form for a long time. These metaphors have been characterized by the same conceptual structure or scaffolding through time, while the linguistic examples making them manifest may have changed with time as a result of new cultural, technical and scientific developments. This study examines the metaphorization of romantic love in Dholuo Benga music of Dr. Osito Kalle. The choice of the emotion of love is based on the premise that romantic love is identified as a human universal [9].

STATEMENT OF THE PROBLEM

Metaphors are often used to represent hidden messages that would otherwise be obvious if plain language were used. Contradictory messages emerge as listeners are left to apply their own creativity to decipher the meanings therein. Dr. Osito Kalle uses love metaphors to praise the women in his songs. He fondly refers to them as his lovers and uses endearing words to describe them. However, it is not clear how this portrayal of women impacts on the overall societal view of women. This study seeks to examine how Dr. Osito Kalle portrays the women that he sings about in order to find out whether he maintains the status quo where women are referred to as sexual objects whose main duty is to satisfy the sexual desires of men or whether he goes beyond this demeaning role and presents the women he sings about in a positive light. The use of imagery may also lead to different types of sexism.

OBJECTIVES OF THE STUDY

- To explain the conceptual love metaphors used in the songs of Dr. Osito Kalle.
- To explore the stereotypical objectification of women in the songs of Dr. Osito Kalle.
- To describe the classification of the love metaphors used in the songs by Dr. Osito Kalle.

THEORETICAL FRAMEWORK

This study used Critical Discourse Analysis theory initiated by Fairclough and Wodak in 1997[9]; Van Dijk [10] and further expounded by Fairclough [16]. Critical Discourse Analysis (hereafter CDA) focuses on social relations that exist in a given environment and the way dominance is exemplified in both written and spoken texts. According to Fairclough [15], language is not only a means of describing reality but also an important part in shaping and determining the reality and the world around us. Language does not exist outside of society but it is part and parcel of it. When people use language, they follow certain norms and rules that have been socially determined and language use affects people's worldviews and reality. He further posits that language is a social practice that is conditioned by context which includes not only the immediate situation of language use but also society.

Discourse consists of three dimensions: the text itself (written or spoken), the process of its interpretation and production and the social conditions relating to its productions and interpretations. When we produce and interpret language, we draw upon the knowledge which is already in our minds about language, values and beliefs. This knowledge is socially constructed dependent on our social relations and it is socially transmitted. Because of this social nature, language is closely related to power and ideologies making it possible to dominate other people and shape societies.

The tenets of the theory that were utilized in the study are:

- Discourse is ideological and can be understood in relation to context.
- Discourse analysis is interpretive and explanatory.
- Discourse is a form of social action that can be used to make transparent the underlying power relations.
- Discourse constitutes society and culture.

The choice of CDA was based on the fact that it is a theoretical framework that focuses on real instances of social interaction and it has the distinctive power to view the relationship between language and society among others. This critical approach also views language as a form of social practice, interprets it from a linguistic perspective by intervening on the side of dominated and disadvantaged groups [16].

LITERATURE REVIEW

Ansah [11] gives evidence of the similarities in the conceptualizations of LOVE IS A JOURNEY metaphor in both English and Akan. For instance both languages conceptualize people in a love relationship in terms of travelers and difficulties in a relation in terms of impediments. These similarities notwithstanding, Ansah notes that there are differences between the Akan love journey and the English one. For instance, while the English love journey has a role for vehicle, there is no explicit linguistic evidence to suggest that the Akan love journey has a role for vehicle. Instead, there are expressions to suggest that the Akan love journey takes place on foot. The similarities between English and Akan construals of these metaphors are instances of physiological embodiment while the differences are instances of culturally specific embodiment. While this study looks at how the LOVE IS A JOURNEY metaphor is conceptualized in both English and Akan taking note of the similarities and differences in the conceptualization in both languages, the current study is interested in how love is conceptualized by the Luo. The point of convergence is that both of them deal with emotion love.

Metaphors play a crucial role in both the scientific and folk conceptualization of emotion. Lakoff [17] argues that structural metaphors originate from either 'scientific' or 'folk' theories. The scientific theories are based on proved assumptions. For instance the LOVE IS HEAT metaphor can be scientifically explained as follows: when we are in love, we get excited, the heart strikes more rapidly, we get hot, nervous, sometimes even redden. The body temperature rises that allows us to see the connection between LOVE and HEAT through the similarity of physical experience. The 'folk' theory on the other hand, would suggest, for example in Russian, that when we fall in love, we usually become silly and absent minded. This example falls under the LOVE IS MADNESS metaphor. Even though there is no scientific evidence proving that when in love, one necessarily loses his or her mind, this 'folk' belief has found its expression in the form of proverbs and sayings in the Russian language. At times the folk theories can directly contradict the facts of the scientific research. The current study will borrow from Lakoff (Ibid.) in the sense that it is interested in finding out whether the love metaphors used in the songs by Dr. Osito Kalle originate either from the scientific or folk theories or both and the explanations that support such conceptualizations.

Kövecses [18] postulates that emotion concepts in diverse cultures share a basic structure since cultures also share a central metaphor that informs and structures the concepts. For example, languages and cultures of English, Hungarian, Japanese, Chinese, Wolof, and Tahitian produce a remarkably similar shared metaphor - the PRESSURIZED CONTAINER metaphor because people appear to have very similar ideas about their bodies and seem to see themselves as undergoing the same physiological processes when in the state of anger. They all view their bodies and body organs as containers. Moreover, as linguistic evidence suggests, they respond physiologically to certain situations in the same ways. Even though Kövecses' is a comparative study of how anger is conceptualized in different languages and, by extension different cultures, the current study is interested in love metaphors in one language and culture, that is, Dholuo. However, Kövecses' study will contribute to the current study on the notion that there are metaphors that are universal because of some universal motivation and there are those that are culture specific because of the fact that our human experiences vary.

Neff [19] opines that a patriarchal society's music can have effects on subcultures, people's identities and inequality. In particular such music could be sexist and potentially cause listeners to support sexist ideologies. There are different types of sexism. According to Glick and Fiske [20] sexism can be broken down into three different sub-types: benevolent, hostile and ambivalent sexism.

Hostile sexism involves dominative paternalism in which it is thought that men should have more power than women. It comprises hostile attitudes about and toward women. With it, one sees men exerting their power over women, particularly within sexual relationships. Such use of power can lead men to see women as objects and to sometimes use violence against women to displease them. In contrast, benevolent sexism involves protective paternalism in which it is thought that men depend on women to a certain extent (for affection, childbearing) and must therefore protect and provide for them. Glick *et al.* [21] argue that while the gesture of protecting and providing for women may seem nice on the surface; it is sexist because it portrays women as needing protection, implying that they cannot take care of themselves. Both hostile and benevolent sexism can lead women to accept men's dominance

rather than challenge it. Women who challenge the power of men are punished with hostile sexism while women who comply with conventional gender roles are 'rewarded' with benevolent sexism [20].

The simultaneous endorsement of hostile and benevolent sexism is ambivalent sexism. The opposition of hostility and benevolence creates a positive and negative side to sexism and the two can co-exist [20]. Therefore a greater presence of hostility and benevolent sexism indicates that there is likely a greater level of gender inequality [20]. As Glick and Fiske [20] note, hostile, benevolent and ambivalent ideologies reinforce conventional gender roles at a systematic level and people adopt these beliefs to varying degrees at the individual level, thereby shaping their perceptions of both sexes.

To this end, hostile and benevolent sexism appear in tandem in patriarchal cultures as dual justification of gender hierarchy and act to legitimize and reinforce women's subordination [20]. The study will borrow from the other two studies in regard to the sexist portrayal of women. It seeks to examine how Dr. Osito Kalle portrays the women that he sings about in order to find out whether he maintains the status quo where women are referred to as sexual objects whose main duty is to satisfy the sexual desires of men or whether he goes beyond this demeaning role and presents the women he sings about in a positive light. It also intends to find out the type of sexism (if any) that is rampant in the music of Benga artist Dr. Osito Kalle.

Phuong and Anh [22] classify love metaphors into six categories namely: state metaphor system, communication metaphor system, event metaphor system, emotion metaphor system, positive/negative metaphor system and complex metaphor system.

State Metaphor System

The conceptualization of love focuses on features of love as a state of being: as possessed object, a bond, destiny, a unity, an illness or an economic exchange.

Communication Metaphor System

The nature of love encompasses such a variety of components as belief, attitudes, desire and behaviour among others. LOVE IS A CONTAINER metaphor is an example. The image of the container identifies 'the inside-the outside' of the human body with some properties like full/empty, high/low e.t.c. This conceptualization seems to be universal in relevance to emotions and interpersonal relationships love included.

Event Metaphor System

This is the classification of conceptual metaphors in terms of the event system. Event metaphors are characterized as an event with all the changes situation and actions understood in terms of material movements, physical force and space. The aspects in the event system may include state, changes, reasons, purposes, ways, difficulties and progress among others. Metaphors in this class include: LOVE IS A JOURNEY, LOVE IS WAR and LOVE IS A GAME among others.

Emotion Metaphor System

Love is considered a relationship and a feeling/ emotion as well. In this classification, love is regarded as closeness, fire, a force, magic or crazy thing. These metaphors realize the intensity of love. For instance LOVE IS FIRE can burn everything while LOVE IS FLOOD can sweep away everything. In these instances, the intensity of love always reaches the highest level regardless of whatever measurement is used.

Positive/Negative Metaphor System

In this system, an ideal love is considered a valuable commodity and lovers exchange this commodity.

Complex Metaphor System

These are metaphors with a complex source domain. Complex structure objects, machines or living organisms have correspondences with target domains as theory, body, mind, society, interpersonal relationships among others. In essence the target domains of these metaphors are complex systems while source domains are complex objects (such as building, a machine, food e.t.c). Examples of complex metaphors include LOVE IS A BUILDING, LOVE IS A LIVING ORGANISM, LOVE IS FOOD e.t.c.

METHODOLOGY

This study is a critical discourse analysis of love metaphors used in Dholuo Benga music. The study adopted a descriptive design in which the researchers described the metaphors of love used in the music of Benga maestro Dr. Osito Kalle. Moreover, the study explains the conceptual love metaphors used in the songs; explaining the stereotypical objectification of women in the songs and describing the classification of the love metaphors used in the songs. Purposive sampling was used to get a sample of three love songs sung by Dr. Osito Kalle which enjoy dominance in Dholuo radio airwaves. The data which was utilized was in the form of words and expressions downloaded from YouTube.

The data was transcribed and later presented to four native speakers of Dholuo for the purposes of grammaticality judgement. Moreover, checklists were provided to the grammaticality judges to aid in identifying native constructions as well as for

possible meanings that were generated from the constructions then as translated text (hereafter TT). The aim of translating the songs into the language of study was to enable readers who do not understand the base language in which the songs were collected to get the precise meaning of the messages conveyed in them. The songs were finally subjected to analysis based on the tenets of the Critical Discourse Analysis theory. Linguistic metaphors from the data were identified and analyzed in order to infer conceptual metaphors from the metaphorical expressions. The study adopted the Metaphor Identification Procedure by Crisp *et al.* [12] in identifying linguistic metaphors after which Steen's [23] five step procedure was adapted to infer the conceptual metaphors from the metaphorical expressions.

The Metaphor Identification Procedure (MIP) was developed by the Pragglejaz Group [12]. Steen *et al.* [23] note that the name Pragglejaz is compiled out of the first names of ten metaphor researchers (Peter Crisp, Ray Gibbs, Allan Cienki, Gerard Steen, Graham Low, Lynne Cameron, Elena Semino, Joe Grady, Alice Deignan and Zoltan Kövecses) who come from different disciplines such as cognitive linguistics, discourse analysis, corpus linguistics and psycholinguistics. The MIP aims to establish, for each lexical unit in a stretch of discourse, whether its use in the particular context can be described as metaphorical. The procedure adopts a maximal approach such that a wide range of words may be considered as conveying metaphorical meaning based on their use in context. This procedure is exemplified as follows:

Procedure and Explication

1. Read the entire text-discourse to establish a general understanding of the meaning.
2. Determine the lexical units in the text-discourse.
 - (a) For each lexical unit in the text, establish its meaning in context, that is, how it applies to an entity, relation or attribute in the situation evoked by the text (contextual meaning). Take into account what comes before and after the lexical unit.
 - (b) For each lexical unit, determine if it has a more basic contemporary meaning in other contexts than the one in the given context. Crisp *et al.* [12] note that for their purpose, basic meanings tend to be:
 - (i) More concrete; what they evoke is easier to imagine, see, hear, feel, smell and taste.
 - (ii) Related to bodily action;
 - (iii) Historically older;
 - (c) If the lexical unit has a more basic current-contemporary meaning in other contexts than the one in given context, decide whether the contextual meaning contrasts with the basic meaning but can be understood in comparison with it.

If yes, mark the lexical unit as metaphorical.

According to Crisp *et al.* [12], MIP requires that a clear decision be made about whether a word in a particular context is used metaphorically or not. However, the procedure allows for a maximal approach, implying that a wide range of words may be judged to be metaphorical, while also recognizing that the degree to which a particular use of a word is metaphorical may vary. In addition, the Pragglejaz group suggests that decisions about the basic meaning, the contextual meaning and the relationship between any basic and contextual meanings should be done on an intuitive basis by individual researchers. It is only difficult cases that should be checked against the meaning descriptions in the dictionaries such as *Macmillan English Dictionary for Advanced Learners* and *Shorter Oxford English Dictionary on Historical Principles*.

Steen's [23] five-step approach is inclusive in the sense that it incorporates the linguistic metaphor identification as well as the conceptual metaphor identification. This procedure is as follows:

- Identifying metaphorical focus.
- Identifying metaphorical idea.
- Identifying metaphorical comparison.
- Identifying metaphorical analogy.
- Identifying metaphorical mapping.

According to Ansah [11] only stages (4) and (5) of Steen's procedure are applied in inferring conceptual metaphors from the linguistic metaphors (metaphorical expressions). The fourth step involves making more specific connections between elements in the source and target domains in such a way that the elements in the two domains fulfill analogous functions in the two similar domains. The identification of such metaphorical analogies then becomes the basis for coming up with a list of correspondences with their entailments in the final step of metaphorical mapping.

DISCUSSIONS

The sampled songs were sung by Benga maestro Dr. Osito Kalle, a Benga musician who sings in Dholuo. The Benga boom of the 1970s led to the mushrooming of many bands and Osito started off as a member of the Victoria Kings C Band of Awino Lawi, another renowned Benga artist. He later formed his own band known as Orchestra Nabi Kings which hit the Kenyan music scene in the early 2000s and still reigns to-date. In 2001, he took part in the Benga Extravaganza, held in Nairobi and won the top prize for his hit song *Asembo Piny Maber*. Osito sings about social issues such as love, politics and current affairs. He generally draws his themes from the Luo culture which is rich in metaphors and other forms of imagery.

Some of Dr. Osito Kalle's Songs

1. AUMA NYASEDA

ST: *Mano Auma Nyaseda, Dichol madende yom.*

TT: That is Auma daughter of Seda, the black one with smooth skin.

ST: *Ragwel mon'gee diedo dapi ewiye, motamo nyiwa masani.*

TT: The bow-legged one who knows how to tilt the pot on her head, a feat the girls of today cannot manage.

ST: *Kendo apimonu kite, nyako maber ahinya.*

TT: And now I tell you her attributes, a very beautiful girl.

ST: *Donge apimonu kite, onyako mamuol ahinya.*

TT: I tell you her attributes, the polite girl.

ST: *Ng'ute ong'olo ka ng'ut owang'.*

TT: Her neck has rings, like the crested crane.

ST: *Ogulo yiwe ka kombe kombe.*

TT: Has well-shaped buttocks, like the black ant.

ST: *Onego tigo ka nyar Lang'o.*

TT: Fits the beads like the Maasai lady.

ST: *Onego ogwalo ka nyar Abandu.*

TT: The one with beautiful legs like the Luhya lady

ST: *Mos ragwel.*

TT: Greet the bow-legged one.

ST: *Ber aduwa ka nyar Sungu.*

TT: So beautiful like a European lady.

ST: *Donge apenji ga nyar Seda, dichol dak indiknae.*

TT: I ask where you daughter of Seda, why not write to me?

ST: *Auma dakiparae? Bitedna, bitoknae, bipidhae.*

TT: Auma why don't you think about me, come cook for me, serve me and feed me.

2. BEATRICE ACHIENG KILO

ST: *Nyagi Julie Betty aluongo bi kony chunya X2*

TT: I call Julie's sister, Betty come save my heart X2

ST: *Achieng Betty koth jobeyo bi kony chunya X2*

TT: Achieng Betty from the lineage of beauties, come save my heart X2

ST: *Nyakachieng omuon kosaye nyathi Ayoma X2*

TT: The lady from the East, smeared with red yaws daughter of Ayoma.

ST: *Okew gogara Taifa muwinjoni e juok thuma X2*

TT: Ogara Taifa's niece whom you hear about is the spirit (muses) of my music X2

ST: *Wend Achieng usedogo epinje kaduok Yesu X2*

TT: You may roam around the world with Achieng's song, like the second coming of Jesus.

ST: *Nangani miwito noyiech be umo dugi X2*

TT: Can the old dress you discarded cover your nakedness? X2

ST: *Mag pinyni bura ti oloyo walos ng'iyo.*

TT: Worldly possessions are temporary, let us build our love.

ST: *Wat imedo gosiep.*

TT: Relations are better when spiced with friendships.

ST: *Piny agonda love munenoni oonge mwisho X2*

TT: As the world is round, so is love which is endless.

ST: *Makata itek, ithuon ka agwata be love dewi? X2*

TT: Whether you are hard and tough like the calabash, does love care?

ST: *To kata itar irach ka alot be love yieri? X2*

TT: Whether you are dirty, ugly like vegetables, does love discriminate against you?

ST: *Makatiluor, inyap kobuolo be love yieri? X2*

TT: Whether you are cowardly, weak as mushroom, does love discriminate against you?

ST: *Nyochuonyo nwayombogo sigu tidwaro maya.*

TT: I fled from enmity with this lady from Karachuonyo, but they want to snatch her from me.

ST: *Kuthe atong'o aluoro go hera nukal kune? X2*

TT: I have fenced our love with thorns, where will you pass?

ST: *Dwogo aboro adwalo gi osono, numak pundo. X2*

TT: I have mixed sap with sticky gum, you will get stuck in mud.

ST: *Osiiep mangita gi del ichiwe dhiang, dhok nyuomo Nyochuonyo.*

TT: For intimate friendships you give livestock for dowry.
 ST: *Betty Nyochuonyo super, sweetie ni to ahero.*
 TT: Betty the lady from Karachuonyo, super, I love my sweetheart.

3. LUCY ADHIAMBO NYARAMOGI

ST: *Mano Adhiambo Nyar Ramogi.*
 TT: That is Adhiambo daughter of Ramogi.
 ST: *Osito agona ben kiwero obero ma nyako, atwech morito odwa.*
 TT: Osito let me sing in praise of the beautiful lady, "hot dresser," our homemaker.
 ST: *Obero nyargi Opuro isungo Adhiambo gi nyadhi, Adhis moluoro Kalle.*
 TT: The beautiful one sister of Opuro we praise you with pride, Adhis who respects Kalle.
 ST: *Rambanya yuor Ajwang' motimo kinda gi hera wadakgo nyaka sani.*
 TT: The one with a gap between her teeth, Ajwang's sister-in-law who has been persistent in love for so long.
 ST: *Chieng' natimi nade adundo iniekende mong'eyo ni Osito oheri.*
 TT: What will I do to you, the only Short One who knows Osito loves you?
 ST: *Adhiambo nyar Ramogi ing'inyori*
 TT: Adhiambo daughter of Ramogi you are thorough.
 ST: *Imosona Okinyo nya Luoro nyathigi Rose.*
 TT: Pass my regards to Okinyo from Luoro, Rose's sister.

CHORUS

ST: *Nyaimbo yooh – Oh, honey, nyathi mohera X5*
 TT: The daughter of Imbo- Oh, honey, the baby who loves me.
 ST: *Nyaimbo yooh- Oh, supa nyathi mogena X5*
 TT: Lady from Imbo – oh super the baby who hopes in me.

ST: *Mano rapudo.*

TT: That is the slim one

The Conceptual Metaphors of Love in the Songs of Dr. Osito Kalle

LOVE IS WAR

War comes about as a result of misunderstanding. Lovers may fight between themselves especially when one party wants another to view situations or opinions from their own point of view. Two people may also engage in a war in order to win the love of a third party that both of them are eyeing. There are repercussions of war for example, a person may emerge victorious or lose in a battle just in the same way in a love relationship a person may win the love of the other or lose it depending on the effort put in place or the tactics employed. These tactics can be likened to the machinery or the tools used in a war and the way they are employed determines the outcome. Thus the success or failure of the relationship will depend on the way the lovers solve the conflicts that arise in the course of their relationship. If they are solved amicably the relationship will be taken to the next level but if this fails then the lovers may not have an option but to terminate their relationship. The conceptual mappings of the metaphor LOVE IS WAR are as follows:

SOURCE: War	→	TARGET: Love
Combatants in a war	→	Opponents in love
Battles in a war	→	Competition between opponents in love/conflict between lovers
Emerging victorious in a battle	→	Succeeding in a love relationship
Losing a battle	→	Failing to get love/ falling out of love
Tactics in a war	→	Schemes employed in love

The mappings in the source and target domains above help people understand how the conceptual metaphor works and why war terms are often used in love. Even though love and war are two different things, love is partially structured, understood, performed and talked about in terms of war. This conceptual metaphor is made explicit using the personification: *Nyochuonyo nwayombogo sigu tidwaro maya* (I fled from enemies with this lady from Karachuonyo, but they want to snatch her from me). In this personification, enmity is given the attributes of a human being: that of waging war, the reason the singer flees with his lover.

The LOVE IS A WAR metaphor is therefore implied in this personification. In this case the war is between one partner and a third party whose interest is to cause division between the love birds. Therefore the male lover must fight this opponent. The tact employed in this case is to run away with the lover. This tact would have been prompted by the prevailing circumstances for example the lover may have been caught unawares by his opponent and was hence ill prepared for the battle or may be the

opponent could have been stronger than him. To ensure that the love is protected he puts in place some measures for instance he says: *Kuthe atong'o aluoro go hera nukal kune? X2* (I have fenced our love with thorns, where will you pass?). *Dwogo aboro adwalo gi osono, numak pundo. X2* (I have mixed sap with sticky gum; you will get stuck in mud). The lover does this because he doesn't want to take chances since his relationship is at stake.

LOVE IS ENDLESS

Love is an emotion or a feeling that has existed from time immemorial. It is regarded as one of the greatest emotions and it is found in virtually all the languages of the world. It is not only a universal phenomenon but also a culture specific one. Love is expressed in a variety of ways in different languages. In most African communities, love is not openly expressed as is done in the West. Also communities hold different views in regard to romantic love a claim that is supported by Jankowiak [24] who opines that despite the universality of romantic love, cultural attitudes towards it are highly diverse, with some cultures simply rejecting romantic love 'as an evil and frighteningly emotional experience. In others it is tolerated but not celebrated or asserted, and, still others, romantic passion is praised as an important and cherished cultural ideal.'

When the singer sings: *Piny agonda love munenoni oonge mwisho X2* (As the world is round, so is love which is endless) in the song Beatrice Achieng' Kilo he claims that when two people, who are deeply in love, are separated the feelings that they have for each other do not die. It is as if these feelings are kept in a 'cocoon' but once these people meet, their souls reconnect and the love is once again revitalized. They pick the pieces from where they left and continue with the relationship.

LOVE IS BLIND

When two people are in love they become emotionally attached to one another and they don't seem to take note of each other weaknesses. Moreover, they at times engage in an activity or exhibit a behaviour that they would not display when they are in the 'right' sense of mind. For the lovers, what is crucial is the feeling that they have for each other. They turn a blind eye to what other people see as a result, they may end up in serious trouble because of the inability to see the flaws of the significant other. Murray *et al.* [25] note that 'blindness' is crucial in a relationship and for it to be satisfying there is an element of creating a positive illusion of what one 'wants' to see rather than a simple appreciation of what is already there.

Put differently, an individual views his/her partner more along the lines of his/her own ideas and self-images rather than the partner's reported attributes of himself or herself. The partner is thus seen through 'a looking glass' as a more direct path to wish fulfillment. 'Blindness' in a relationship is a key attribute since it helps in sustaining the lovers. Consequently, their focus will be on building and supporting each other if the relationship is to be sustained. This 'blindness' acts as a fortress so that enemies are not given a loophole to get into the relationship and destroy it. From the second song, the musician uses metaphorical expressions that yield the conceptual metaphor LOVE IS BLIND. For instance he sings: *To kata itar irach ka alot be love yieri?* (Whether you are dirty, ugly like vegetables, does love fail to pick you?), *Makata iluor, inyap kobuolo be love yieri?* (Whether you are cowardly, weak as mushroom, does love fails to pick you?). From these metaphorical expressions the singer lays emphasis on the power of love. It is an emotion that rises above trivialities like appearance, lack of strength or even cowardice. It goes beyond human understanding and what is vital is the connection that the individuals involved in the romantic relationship have.

LOVE IS A BUILDING

In the song Beatrice Achieng' Kilo, the singer says 'Worldly possessions are temporary let's build our love.' From the metaphorical expression, 'Let's build our love' we conceptualize the metaphor LOVE IS A BUILDING. Love, just like a building has to be established and then nurtured to enable it grow and yield fruits. Just like a building that starts with a foundation, then the walls and finally the roof and finishes, love also have stages/sections. The foundation is usually crucial because it determines to a great extent the kind of building one comes up with. A firm foundation is needed for a stable and desirable building. This is the case with love. A good relationship is one that is solidly grounded on the principles that the parties concerned believe in. An agreement has to be reached by those in the love relationship on how to nurture their love taking into account the values and beliefs that will guide them. If the contractor does not use the right materials and the appropriate measurements the quality of the finished product (the building) is likely to be affected. For instance, the building may crack making it uninhabitable or it may collapse altogether making the owner to incur heavy losses.

The way the contractor handles the challenges that come with the construction to a large extent determines the success or failure of the project. Similarly, in a love relationship, if the partners do not agree on certain aspects or let other people come between them, the relationship may fail and this could lead to serious ramifications. In addition, the way the lovers choose to settle the differences between them to a large extent determines whether or not they will achieve their goals. To this end, the goal of the relationship can be associated with the roof of the building. The finishes correspond with what the lovers do to 'spice' their relationship. This could take the form of romantic messages or the presents that the lovers give each other in the process of cultivating their love.

The LOVE IS A BUILDING conceptual metaphor can be presented using the following conceptual mappings:

SOURCE: Building	TARGET: Love
Foundation of the building	Genesis of the love relationship
Walls of the building	Principles that hold the relationship together
Cracks in the building	Challenges in the relationship
Roof of the building	Goal of the relationship
Finishes	Spices that enhance the love relationship

LOVE IS A CONTAINER

A container is a device that has an in-out relationship in the sense that it receives contents and also the same contents can be poured out of it. This image schema has an interior boundary and exterior elements [7]. In the song 'Beatrice Achien'g Kilo, the musician sings: *Nyagi Julie, Betty aluongo bi kony chunya* (I call Julie's sister Betty, come save my heart). The artist feels that the lover is the one who can 'heal' his 'sick' heart. When the lover is closer to him, he feels settled, happy and the heart beat is normal but when he is troubled, the heart beats fast, a situation which could lead to health complications. The heart, a part of the body, is the place where the musician's lover 'deposits the love supplements' to make her partner happy. Without these supplements (which could be in the form of verbal expressions of love and actions) the heart is as good as 'empty' because it is malnourished of love. Therefore, the heart is the container in which the partners' love is stored.

LOVE IS FOOD

This conceptual metaphor makes use of the hunger and nourishment aspects to build a detailed mapping. In the song Lucy Adhiambo Nyar Ramogi, the musician sings: *Nyaimbo yoooh – Oh, honey, nyathi mohera X5* (Lady from Imbo oh – oh honey the baby who loves me). The musician refers to his lover as 'honey' an endearment term that demeans the woman in this particular case as it implies that the woman is edible. The woman's lover views her as a sexual object meant to give him pleasure thereby enabling him fulfill his sexual desires. At this level, the woman's role to the significant other is to quench his sexual thirst and once this is done, like an object that has lost its value; the woman is 'discarded' only to be made use of again when the sexual urge is awakened. This metaphor apart from denigrating women also portrays them as powerless individuals who are appendages to men. Honey is a sweetener, it has healing properties but when used in excess it is dangerous. Love on the other hand, is also beneficial just the way honey is for it aids in socialization and provides companionship for those who embrace it. It is also harmful when in excess as it makes those engaged in it go 'blind' and fail to notice when love leads them astray.

LOVE IS A UNITY

According to Kövecses [29] LOVE IS A UNITY is the central metaphor in the love system. This conceptual metaphor and two major subversions namely LOVE IS CLOSENESS and LOVE IS A BOND are normally employed in various languages. *Osiapa mangita gi del-* My intimate friend is used in reference to Beatrice Achien'g Kilo by her lover Dr. Osito Kalle. In this song, Osito and Achien'g complement each other. They are incomplete but when they come together in this romantic relationship, they become one since they believe that they are born of each other thereby remaining in harmony in their relationship. This conceptual metaphor can be comprehended in terms of the PART-WHOLE vital relation. According to Fauconnier and Turner [13], PART-WHOLE vital relation is one that fuses part-whole mappings across spaces into one. In the blend for example, one element is projected from one input and the other is projected from the second input. Therefore in the blend, the two elements are fused.

LOVE IS AN ECONOMIC EXCHANGE

In this conceptual metaphor, lovers in a relationship connect in diverse ways for example through emotions, behaviour or even communication. The metaphorical expressions used to conceptualize this metaphor in the song Beatrice Achien'g Kilo is: *Osiap mangita gi del ichiwe dhiang, dhok nyuomo Nyochuonyo-* (My intimate friend for real love you give livestock for dowry). In order to appreciate the new 'lease of life' that Achien'g has given Osito, he decides to pay dowry to seal the love that they share. This dowry is used in exchange for Achien'g who is likened to a commodity on sale. In many relationships, people are interested in the material gains that accrue as a result of such unions. This is prompted by the influence of materialism in the western culture that other cultures have borrowed. Some individuals get into romantic relationships for material gains thus the money factor has since played a crucial role to an extent that it is seen as the 'bond' that binds lovers.

Stereotypical Objectification of Women in Dr. Osito Kalle's Songs

There has been stereotypical representation of women in popular songs sung by male musicians. Otwick [26] notes that this undoubtedly is the description that makes them objects of men's fantasies. For instance in the song 'Auma nyar Seda' the artist gives the following descriptions of Auma:

- Dichol madende yom - the black one with smooth skin.
- Ragwel mon'gee diedo dapi ewiye, motamo nyiwa masani -The bow-legged one who knows how to tilt the pot on her head, a feat the girls of today cannot manage.
- Ng'ute ong'olo ka ng'ut owang' - She has rings on her neck, like the crested crane.

- Ogulo yiwe ka kombe kombe - Has well-shaped buttocks, like the black ant.
- Onego tigo ka nyar Lang'o - Fits the beads like the Maasai lady.
- Onego ogwalo ka nyar Abandu -The one with shapely legs like the Luhya lady.
- Ber aduwa ka nyar Sungu- Very beautiful like a European lady.

Auma's smooth skin, bow legs, long neck and well-shaped buttocks for instance are attributes that are traditionally used to describe a beautiful woman from the Luo perspective. These physical attributes makes her attractive to her lover who views her as a sexual object meant to quench his sexual thirst. The artist also talks about her other attributes such as politeness which could lean towards submission and which brings out the traditional roles assigned to women for example cooking and serving the men. These roles enhance the subservient position that the patriarchal society has ascribed to women. The women are also portrayed as powerless and those who go against the dictates of the society are not only rebuked but are considered outcasts. Male musicians play a significant role therefore in sanctioning such subservience as is evidenced by the descriptions given to *Achieng Nyar Seda* by Dr. Osito Kalle.

In the song 'Lucy Adhiambo nyar Ramogi,' Osito Kalle the artist refers to his lover as a 'hot dresser.' This expression too is used to portray a woman as a sexual object. Other culture specific attributes used to refer to her beauty are: slim stature and gap between the teeth. From the perspective of men, such traits are crucial in a sexual relationship. Protective paternalism, an instance of benevolent sexism, is highlighted since the male lover depends on the female one for affection. Benevolent sexism is further exhibited when the musician refers to his lover as 'baby who loves me and has hope in me.' In this instance too, men are seen to depend on women for affection.

When Osito refers to Auma as 'our home maker' the protective aspect of benevolent sexism is emphasized since the woman provides 'protection' to the man by making him a warm and cozy home. The subordinate position is further brought to the fore when the musician refers to his lover as 'baby.' Children require love, guidance and protection from adults. A woman is likened to a child who cannot stand on his/her own but is dependent on his/her parents, older siblings and other adults.

Classification of the Conceptual Metaphors in the Songs by Dr. Osito Kalle

The metaphors identified in the songs could be classified as follows

(i) LOVE IS WAR

This is classified as an event metaphor system since it entails movement, physical force and even space.

(ii) LOVE IS ENDLESS

This is classified as a communication system metaphor because it is a belief among people. More so, it is a desire between the love birds that what they feel for each other remains intact.

(iii) LOVE IS A CONTAINER

This is also classified as a communication system metaphor. The image of the container, argues Phuong and Anh [22], identifies 'the inside-the outside' of the human body with some properties like full/empty. When the love is strong, the love birds believe that their hearts are filled with 'love supplements' but if lovers fall out of love, the container that is the heart, is considered empty.

(iv) LOVE IS BLIND

This metaphor is classified as an event system metaphor characterized by challenges that could lead to changes in the status quo. It could also fit in the category of the negative metaphor system because the 'blindness' caused by love could lead to perilous consequences because the parties involved fail to engage in critically assessing their actions.

(v) LOVE IS A UNITY and LOVE IS AN ECONOMIC EXCHANGE

These two conceptual metaphors are classified as state metaphor system. The second metaphor could also be classified as a negative metaphor system to imply that those who are not financially or materially endowed may not be successful in love relationships.

(vi) LOVE IS A BUILDING and LOVE IS FOOD

These two metaphors fall in the realm of the complex metaphor system. A complex metaphor is one that combines a primary metaphor as well as the cultural beliefs, attitudes and assumptions.

CONCLUSION

From the foregoing, it is clear that Dr. Osito Kalle uses metaphors in his songs to describe the ladies he loves. He fondly refers to them as his lovers and uses endearing words to describe them. However, contradictory messages emerge as listeners are left to apply their own creativity to decipher the meanings therein. Dr. Osito Kalle uses love metaphors to praise the women in his songs. Women are generally portrayed in stereotypical descriptions as sexual objects. The singer goes beyond the stereotypes to describe women in positive light. They are variously described as helper, partners, and companions. On another front, there is the objectification of women in which they are variously referred to as items for sale, food and sexual objects. Societal views on women have not changed as portrayed in contemporary songs. The use of imagery also leads to different types of sexism.

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