

VITAL RELATIONS IN DHOLUO CONCEPTUAL METAPHORS

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ABSTRACT

Our conversations are laced with conceptual metaphors which are pivotal in meaning construction. These metaphors are embedded in our conceptual systems. This study sought to examine vital relations in Dholuo conceptual metaphors limited to human body parts, animals and food. Vital relation is a pivotal principle in the Conceptual Integration Theory (CIT) initiated by Fauconnier and Turner (2002); it plays a key role in the conceptualization of metaphors in Dholuo. Data was collected using an interview schedule which was augmented with a tape recorder. A total of one hundred and fifty metaphorical expressions were collected and analysed qualitatively. The study revealed that vital relations such as Analogy, Part-Whole, Similarity, Disanalogy and Category are registered in Dholuo conceptual metaphors limited to human body parts, food and animals. Additionally, the study found out that although vital relations are significant, not all of them are manifested in a single Dholuo conceptual metaphor. The study further revealed that Analogy and Part-Whole were the most pervasive vital relations in Dholuo conceptual metaphors.

Keywords: Conceptual Metaphor, Metaphorical Expression, Principle, Vital Relation, Principle.

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1. INTRODUCTION

This study has its foundation in Cognitive Linguistics. Geeraerts (as cited in Anudo, 2018) posits that cognitive linguistics is a category of linguistics whose main concern is the scrutiny of natural language. Its central focus is on language which is a tool for organizing, interpreting and relaying information. Cognitive linguistics takes into account the fact that when we involve ourselves in any language activity we unknowingly tap on massive cognitive and cultural resources. Language, is not a representative of meaning rather, it encourages the creation of meaning in specific environments characterized by cultural prototypes that are specific in nature (Fauconnier, 1997). This view is corroborated by Stadelmann (2012) who posits that meaning is in essence conceptual in nature; it is a culmination of a variety of mental procedures of meaning creation. It is assumed that for purposes of meaning construction, interactants engaged in this process come up with cognitive spaces that are connected in different ways as conversation progresses.

Evans and Green (as cited in Anudo, 2018) extensively discuss three important ideas at the core of cognitive linguistics: embodiment, culture and experiential idealism. According to them, embodiment is key because it focuses on aspects of humans such as their bodies, their encounters, their cognitive composition and arrangement. Emphasis is put on the human body because it is the major source of conceptual metaphors. Culture is another important element in cognitive linguistics. Lakoff and Johnson (as cited in Anudo, 2018) postulate that the interconnection between body and culture brings forth universal conceptual metaphors. These conceptual metaphors can be classified into primary and complex metaphors. Primary metaphors are as a result of common bodily experiences shared by all humans. Complex metaphors on the other hand, are an

incorporation of primary metaphors as well as cultural beliefs and assumptions.

They are formed through the process of blending where different mental spaces are bound to establish meaning. These metaphors are culture specific because only certain bodily experiences are sieved through the cultural network of a given society (Lakoff & Johnson, 1999).

Experientialism or experiential idealism is the third vital aspect of cognitive linguistics. Zlatev (as cited in Anudo, 2018) opines that this philosophical theory is concerned with three elements that provide a foundation for the conceptualization of metaphors. The elements are the mind's embodiment, the unconscious nature of thought and the metaphorical nature of abstract concepts. This study was interested in vital relations that are derived from varied Dholuo conceptual metaphors limited to human body parts, food and animals. The researchers focused on body parts because the human body is the major source of conceptual metaphors.

1.3 Specific objectives

This study sought to address the following specific objective:

1. To examine vital relations in Dholuo conceptual metaphors limited to human body parts, animals and food.

2. LITERATURE REVIEW

In their study of vital relations in the metaphors of Covid-19 in Lukabaras, Sasala, Mudogo and Barasa (2022) argue that as one of the components of Conceptual Integration Theory (CIT), vital relations played a role in the conceptual mappings of metaphors

of the Covid-19 pandemic in Lukabarar. They noted that the most common vital relations included Analogy, Disanalogy, Cause-Effect and Similarity. The study further revealed that the different conceptualizations of the pandemic show that the language used in times of an epidemic can have consequences on the preventive and intervention strategies put in place to not only fight the disease but also minimise its spread. The researchers concluded that metaphors play a crucial role in health communication. This study informed the current on the theory used in the analysis of data and method used in the collection of metaphorical expressions from which conceptual metaphors were derived. The present used the Metaphor Identification Procedure (MIP) by Gibbs (2017) while the current adopted MIP by Crisp et al., (2007). The point of divergence however, is that while the former focused on the vital relations in the conceptual metaphors of Covid-19 in Lukabarar, the latter is interested in vital relations in conceptual metaphors in Dholuo limited to human body parts, food and animals.

In his study of Metaphors of Love in Gikūyū: Conceptual Mappings, Vital Relations and Image Schemas, Gathigia (2014) notes that a variety of vital relations such as Analogy, Disanalogy, SIMILARITY, Part –Whole, Cause- Effect and Uniqueness among others are manifested in the conceptual metaphors of Love in Gikūyū. Out of these, Analogy vital relation was the most common. He further reveals that even though all vital relations are important, not all of them are present in a single conceptual metaphor. This study informed the current on theory as well as methodology. The difference is that while the present examined love metaphors in Gikūyū, the current dealt with vital relations in conceptual metaphors in Dholuo limited to human body parts, food and animals.

2.1 Theoretical Framework

This study adopted the Conceptual Integration Theory (CIT) advanced by Fauconnier and Turner (2002). Vital relations are a tenet of Conceptual Integration theory; they crop up repeatedly in compressions under the blend. According to Džanić, (2007) vital relations can be classified as follows:

- i. Change: This is a basic vital relation that connects one entity to another. Even though mental spaces transform, this vital relation can be availed within a sole mental space.
- ii. Identity: This is the most basic vital relation which is a product of complicated, unconscious work. Even though mental spaces contain different elements, they are linked with connections of distinctive identity and objective similarity.
- iii. Time: This is a vital relation that is connected to memory, change, continuity, simultaneity and non-simultaneity. It is also significant in the understanding of causation.
- iv. Space: This is a vital relation that brings mental spaces which are characterized by different conceptual mappings into a sole concrete space within the blended space.
- v. Cause and effect: This is a vital relation that links one entity as a cause with another that acts as its effect. Cause is projected in input space one while Effect in input space two. For example, a fire in a fire place is connected by cause-effect vital relation. In this situation, two input spaces are needed. Logs that are burning occupy one input space while ashes that are as a result of burning logs occupy the other input space. The cause-effect relation comes about because fire causes the logs to burn and ashes are the effects of such burning.
- vi. Part-whole: This is a vital relation that merges part-whole mappings across spaces into one. This vital relation can be exemplified by using parts of the body.
- vii. For example, a face is transferred from one input

space while the whole person is transferred from the other. The part (face) is merged with the whole (the person).

- viii. Representation: This is a vital relation in which one input is a representation of the other input. In the blend, there is a representation link which connects two elements the one represented and the one representing it. These two elements are typically compressed into uniqueness.
- ix. Role: This is an ever-present vital relation. Within the coherent web, one element which acts as role is linked to another considered its value. The role occupies one input space while its value occupies another.
- x. Property: This is an inner space vital relation that connects some elements with their attributes. For example, a saint has the attribute of divinity while a murderer has the one of culpability. Merging does pursue an outer-space vital relation into an inner space vital relation of property in the blend.
- xi. Similarity: This is an inner space vital relation whose principal role is to link entities with attributes that they share. Human beings have perceptual mechanisms for perceiving similarity directly. This direct perception of similarity is a human scale scene.
- xii. Category: This is an inner space vital relation that connects entities with the group they are affiliated to. Blending can pursue outer space vital relations such as Analogy into Category in the blend.
- xiii. Intentionality: This is a vital relation that subsumes a class of vital relations related to different mental attitudes and configurations aimed at content. Intentionality is crucial because our thoughts, feelings and actions are based on relations. For instance, when something occurs, we have two choices for framing occurrences either as an intentional or unintentional happening based on words used to communicate the message. For example, when we say *he died of cancer* the happening is portrayed as unintentional but when we say, *cancer took him* there is some aspect of intentional framing in this message.
- xiv. Uniqueness: This vital relation obtains automatically for elements in the blend. It is significant because most vital relations pursue into uniqueness in the blend.
- xv. Analogy: This is the most pervasive vital relation. Figar (2013) notes that analogy is a collation of elements that from the surface value are divergent but which possess certain features that are similar. Through this vital relation, we are able to understand things that are totally different in structure, appearance and even functions by establishing and examining relations between them on account of information we already have. The Analogy and Disanalogy vital relations often work together.
- xvi. Disanalogy: This is a vital relation that is pegged on Analogy. It is concerned with showing relationship between two things that are completely different (Figar 2013).

3. METHODOLOGY

The research design which was used was descriptive in nature. Kerlinger (as cited in Anudo, 2018) posits that descriptive studies encompass several processes such as classification, analysis, comparison and interpretation of data. These processes are key in developing significant principles of knowledge from which solutions to vital problems are derived.

The researcher sampled a hundred and fifty metaphorical expressions while secondary data was obtained from books, journals and theses. This information helped the researchers understand different concepts, the underlying principles that guided the study and the interpretation of conceptual metaphors in Dholuo. Data was collected using an interview schedule

which was augmented with a tape recorder. Moreover, identification of metaphorical expressions was done using Metaphor Identification Procedure (MIP) developed by Crisp et al., (2007). Analysis was then carried out in accordance with the theoretical framework developed by Fauconnier and Turner (2002).

3 DISCUSSION

This study borrowed the classification developed by Džanić (2007) in relation to the tenet of vital relations, and applied those that were relevant in explaining Dholuo conceptual metaphors limited to human body parts, food and animals. The analyses of the vital relations were based on discussions fronted by Fauconnier and Turner (2002). The following vital relations were examined.

Analogy Vital Relation

Analogy vital relation is a comparison between two entities which are normally thought to be different but exhibit certain similarities (Figar, 2013). We establish similarities in entities based on prior knowledge that we possess about them. This knowledge enables us to make connections and establish relationships (Fauconnier & Turner, 2002). From Dholuo conceptual metaphors derived from varied metaphorical expressions, stomach is analogous to a container in which case,

Table 1: Positive Analogy based on the tangibility criterion

Metaphorical expression	Gloss	Conceptual Metaphor
<i>Okano wach e iye</i>	He/she stores information in his/her stomach	Stomach is a container
<i>Chunye opong' gi mang'eny</i>	His/her heart is filled with several issues	Heart is a container
<i>Ibeto mogo</i>	You are 'slashing' <i>ugali</i>	Hand is a machine/ instrument
<i>Chuny mang'ich rabolo tiye</i>	A cool heart where bananas grow	Heart is an entity/plant
<i>Dhogi duong'</i>	Your mouth is big	Mouth is a container
<i>Agoge opong'</i>	His/her chest is full	Chest is a container
<i>Wange' bith</i>	He /she has sharp eyes; a hawk eyed individual	Eye is an entity/object
<i>Lwedo mayot</i>	Quick/skilled hands	Hand is an entity/object
<i>Iyom ka budho</i>	You are as soft as pumpkins	People are food
<i>Aheri mor kich</i>	I love you honey	Love is food

From the conceptual metaphor STOMACH IS A CONTAINER which is an instantiation of the positive Analogy based on the tangibility criterion, stomach and container have an analogous relationship in the sense that even though they are two different items there are certain traits that they share for instance, they both have parts the stomach for instance, has inner walls, fundus and lower oesophageal sphincter among others. While a container has an interior, exterior and a boundary. Both of them store varied contents for example, in the Luo culture the stomach stores food and emotions. A container can store

it is partly organized, deciphered, and spoken about with regard to a container. Lakoff and Johnson (1980) postulate that the word 'partially' is employed because every metaphor has its 'used' and 'unused' parts and we do not transfer all characteristics from the domain of container to that of stomach but some relevant properties of the former. Analogy vital relation can further be classified into Positive Analogy based on the tangibility criterion, Positive Analogy based on the non-tangibility criterion, Negative Analogy based on the tangibility criterion and Negative Analogy based on the non-tangibility criterion. The following were exhibited in the metaphorical expressions of Dholuo conceptual metaphors limited to human body parts, animals and food.

Positive Analogy based on the tangibility criterion

In this kind of categorization, the source and target domains (input one and two) have a relationship that is based on Analogy. The source domain in this instance is a tangible entity which must also be perceived positively. Table 1 shows ten instantiations of the positive Analogy based on the tangibility criterion.

contents that are in the form of liquids, solids or gases. Both (stomach & container) are made of different materials.

There is an analogous association linking known and unknown domains in this category with the source domain being a non-tangible entity that is positively perceived. Table 2 shows nine instantiations of positive Analogy based on the non-tangibility criterion.

Table 2: Positive Analogy based on the non-tangibility criterion

Metaphorical expression	Gloss	Conceptual metaphor
<i>Chunye ber</i>	He/she has a good heart	Heart is a locus for approved behaviour
<i>Wechene tin</i>	He/she is a person of few words	Mouth is a locus for approved behaviour

<i>Lweti bup</i>	You are generous	Hand is a locus for approved Behaviour
<i>Aketo wang'a abiro yudo duoko</i>	I am keenly watching I will get the results	Seeing is understanding/ thinking/ knowing
<i>Chunya oheri</i>	My heart loves you	Heart is love
<i>Neno mos, matut</i>	Watching keenly, critically	Eye is a locus for approved behaviour
<i>Iwinjo gima anyisi no?</i>	Have you heard what I have told you?	Hearing is understanding
<i>Go nyokoth piny</i>	Put your behind down	Sitting is relaxing
<i>Chunye oil</i>	His/her heart is filled with joy	Heart is a container for positive emotions

From the examples illustrated in Table 2, there are some human body parts, animals and food conceptual metaphors that depict instances of positive Analogy vital relation based on the non-tangibility criterion. For example, in HEART IS A CONTAINER FOR POSITIVE EMOTIONS conceptual metaphor, there is an analogous relationship based on the positive non tangibility between a heart and container. Even though these two entities are different, they exhibit certain similarities for instance, both of them carry varied goods, play different roles, are made of different materials and have to be properly taken care of to be able to carry out their roles

effectively.

(b) Negative Analogy based on the Tangibility Criterion

Just like in the case of positive Analogy based on tangibility criterion, the negative one shows the relationship that links the familiar and unfamiliar domains. Moreover, the source domain must also be a tangible entity. Table 3 shows five instantiations of negative Analogy based on tangibility criterion.

Table 3: Negative Analogy based on the tangibility criterion.

Metaphorical expression	Gloss	Conceptual metaphor
<i>Dhakono en okoko</i>	That woman is Marbled Victoria squeaker	A human being is a stubborn fish
<i>Inego chunya kod wachno</i>	You have destroyed my heart with that information	Heart is a destroyable object
<i>Nyathino tama</i>	That child is <i>tama</i> (green grams that remain hard regardless of the amount of time spent cooking them)	Inappropriate behaviour is indelible food
<i>Bim ero biro</i>	The baboon is coming	People are ugly animals
<i>Ijoga ka rabond odhigo</i>	I dislike you like <i>odhigo</i> (<i>Musa sp</i>)	Hate is tasteless food

The conceptual metaphor A HUMAN BEING IS A STUBBORN FISH presents a negative analogy vital relation based on the tangibility criterion. The entities studied (fish and human being) are divergent nevertheless, one entity (human being) is partly constructed, comprehended, and spoken about in terms of another (fish). The fish to which a human being is compared has negative attribution in the sense that it is stubborn. This human being is thus deemed difficult to handle; this trait may also make him/her go against the rules and regulations laid down. This study found out that Analogy is the most ubiquitous vital relation in the understanding of conceptual metaphors in Dholuo.

Part-Whole Vital Relation

Part-Whole vital relation is a subsidiary of the Cause-Effect vital relation. As a subsidiary vital relation, Fauconnier and Turner (2002) state that it fuses part-whole mappings across space into one. Part-Whole vital relation is exemplified by the

conceptual metaphor POLITICIANS ARE FISHING METHODS.

This conceptual metaphor was established from a conversation

between two informants who were discussing two main candidates contesting for a parliamentary seat during the 2022 general election. They referred to their favourite candidate as *mapara* and the incumbent as *odhi oduogo*. *Mapara* and *odhi oduogo* are fishing methods used metaphorically to refer to the two politicians. The attributes of these fishing methods are as follows:

Mapara

This type of fishing method is characterized by the following traits: fishers use long hooks which are set in deep waters; bait to entice fish is put on hooks and then traps are laid; from time to time, fishers check the hooks to find out if fish has been caught; if that happens, the fish are removed and put in the boat to be preserved in a container later on; hooks are set once more

and the procedure is repeated till a bountiful harvest is achieved. This could take around two weeks; in this method, fishers do not go back home rather, they spend their nights in the boats.

Odhi oduogo

This type of fishing is characterized by the following traits: fishers do not go into deep waters of the lake; food to entice fish is put on every hook and then set in the water; hooks are pulled and fish is removed from those that have caught fish; fishers go

back home at the end of the exercise the reason why it is called *odhi oduogo* (has gone and come back).

From these fishing methods it is evident that *mapara* is more effective than *odhi oduogo*. One respondent noted that the reason why the new entrant was referred to as *mapara* is because of his unmatched development record in the constituency. For example, together with his friends he built Got Olweru hospital, donated two hundred beds to Olweru Girls' high school and built two classrooms at Agoko primary school among other development projects. The respondents accused the incumbent of not fulfilling pledges that he made when he was elected, failing to bring to completion some of the projects that he had initiated alleging that there was limited time but promising to complete them if re-elected.

From the discussions it can be concluded that The NEW ENTRANT IS AN EFFECTIVE FISHING METHOD. From this conceptual metaphor, we use the attribute of *mapara* (source domain) to comprehend an abstract entity which in this case is the new entrant in politics (target domain). In *mapara*, a long hook set up in deep waters is used. This can be compared to the new entrant who has a good development track record spanning several years. When fishers set out to fish, they carry a lot of

food used to lure fish to hooks to ensure that harvest is bountiful. This is compared to the several development projects that the new entrant has accomplished and the reason why the informants argue that he is a better candidate.

These projects act as 'baits' used to endear the candidate to the electorate. Additionally, in *mapara*, fishers carry ice that is used to preserve the already harvested fish because they are likely to stay in the lake for a long period of time. Ice could be likened to the oversight role that the new entrant performs to ensure that projects undertaken are done satisfactorily and contractors who do not live up to expectations are dismissed.

Ice which is used to preserve fish to lengthen their shell life could also be likened to using materials of high quality to guarantee durability of the projects in question. Moreover, ice is white and this colour is associated with purity and cleanliness thus the new entrant is deemed 'white' in relation to how he carries himself and conducts his operations. From the conversation between the two informants the new entrant is portrayed as one who is transparent, responsible and accountable. Before declaring his intentions for the parliamentary seat, he would use varied platforms to sensitize the electorate on the need to own projects established in their environs and ensure that upon completion, these projects are used appropriately and taken good care of.

In *mapara*, fishers go back home only when the fish vessel is full of the catch. This could be likened to the fact the new entrant only asks the electorate to give him an opportunity to serve as their member of parliament after carrying out different development projects and assisting them in varied areas. The fishing method (*mapara* or *odhi oduogo*) is transferred from one input space while the whole (fishing) is transferred from the other. In this instance, the part is merged with the whole Table 4 shows 27 instantiations of Part-Whole vital relations.

Table 4: Conceptual metaphors in Dholuo which register the Part-Whole vital relation

Metaphorical expression	Gloss	Conceptual metaphor
<i>Okano wach e iye</i>	He/she stores information in his/her stomach	Stomach is a container
<i>Chunye opong' gi mang'eny</i>	His/her heart is filled with several issues	Heart is a container
<i>Ibeto mogo</i>	You are 'slashing' ugali	Hand is a machine/ instrument
<i>Chuny mang'ich rabolo tiye</i>	A cool heart where bananas grow	Heart is an entity/plant
<i>Dhogi duong'</i>	Your mouth is big	Mouth is a container
<i>Agoge opong'</i>	His/her chest is full	Chest is a container
<i>Wange' bith</i>	He /she has sharp eyes; a hawk eyed individual	Eye is an entity/object
<i>Mago lwedo mayot</i>	Those are quick/skilled hands	Hand is an entity/object
<i>Thunde ojwer</i>	Her breasts have slackened	Breast is a withering plant
<i>An e wii koka</i>	I am moving very fast	Leg is a locomotive
<i>Sianda ma otwo</i>	'flat' buttocks	Buttock is an entity/object
<i>Siandane rego nyim</i>	His/her buttocks are a crushing sesame	Buttock is a machine/instrument
<i>Sianda ma opong'</i>	Buttocks that are full	Buttock is a container
<i>Dho thunde odinore</i>	The 'mouth' of her breast is blocked	Breast is an organism/person
<i>Lweti dongo</i>	Your hands are big	Hand is a container
<i>Ojwang' muofu</i>	Ojwang' the blind	Penis is a person
<i>Mano rwath</i>	That one is a bull	Penis is an animal
<i>Iluongo ni kede kata chuma</i>	It is called a stick or metal or pen	Penis is a plant or metal
<i>kata kalam</i>		
<i>Onyosa, aliya, sam</i>	Lakeflies is dried meat	Vagina is sweet food
<i>En kar nyodo</i>	It is a place for children	Vagina is a container
<i>Macha mapara to ma odhi oduogo</i>	That one is Mapara and this one has gone and come back	Politicians are fishing methods
<i>Wich e dhano</i>	The head is the person	Head is a person
<i>Pong' ita gi wach</i>	Fill my ears with information	Ear is a container
<i>Chunya goyo ndalo</i>	My heart is calculating	Heart is a person

Uma opong'
Ting' wang'i
Dhok mabor biro jemoni

My nose is full
Lift up your eye
A long mouth will land you in trouble

Nose is a container
Eye is a limb
Mouth is a bad container

Mouth, heart, nose, tongue, ears, eyes, teeth, hands are some parts of the body. In Part-Whole vital relation, a body part for example mouth is transferred from one input space while the whole person is transferred from the other. This body part is thus merged with the whole (person). The metaphorical expressions that yield the Part-Whole vital relation which is a subsidiary of Cause-Effect vital relation, were the second highest in number. This observation is further proof that the body is the main source domain from which conceptual mappings are derived.

Fauconnier and Turner (2002) aver that Similarity is an internal space vital relation that connects entities with their shared properties thus implying that human beings have perceptual mechanisms for perceiving similarity directly. Gathigia (2014) also notes that Similarity vital relation utilizes phrases such as *like* and *resembles* in their various instantiations. Ortony (1993) further posits that metaphors are grounded on resemblances for the reason that in metaphors readers/ listeners are usually motivated to liken two entities and draw conclusions based on the similarities entailed in the two. Table 5 shows ten conceptual metaphors in Dholuo in which Similarity vital relation is registered.

The Similarity vital relation

Table 5: Conceptual metaphors in which Similarity vital relation is registered

Metaphorical expression	Gloss	Conceptual metaphor
<i>Anyango yom ka budho</i>	Anyango is as soft as pumpkin	A person is soft food
<i>Adwera bor ka tiga</i>	Adwera is as tall as a giraffe	A human being is a towering animal
<i>Wiye tek ka wii okoko</i>	He/she is as tough headed as Marbled Victoria squeaker	A human being is a stubborn fish
<i>Opugno ka mbuta</i>	As fat as a Nile perch	A human being is a plump fish
<i>Mariko ger ka rachier</i>	Mark is as cruel as a black mamba	A human being is a ferocious black mamba
<i>Raracha ka omend luoch</i>	As ugly as Lake Victoria Sardine that is dried in a foggy weather	A human being is an ugly fish
<i>Kite rach ka kit thuol</i>	He/she has a bad attribute like that of a snake	A human being is a snake
<i>Raracha ka alod atipa</i>	As ugly as the <i>atipa</i> vegetable	A human being is unpalatable food
<i>Onyango jachir ka sibuur</i>	Onyango is as brave as a lion	A human being is a valiant animal
<i>Njejore ka omena</i>	He/she is as swift/playful as Lake Victoria sardine	A human being is an exuberant fish

The conceptual metaphor A HUMAN BEING IS A FEROCIOUS BLACK MAMBA in Table 5

which is an instantiation of Similarity vital relation is diagrammatically represented in Figure 1

Source	Target
Black mamba	Human being
Venomous	Dangerous — could maim or even kill real or perceived enemies
Highly aggressive	Moves with speed to punish or inflict pain on those who wrong him/her
Active during the day and at night	Active during the day and sleeps at night
Strikes repeatedly each time injecting a large volume of venom in the victim's body	When wronged, punishes the victim using different means like blackmail
It is defensive	Employs a variety of defence tactics when dealing with his/her opponents
It is sociable — found in pairs or in small groups	Is a sociable being

Figure 1: Conceptual Interaction between a human being and the Similarity vital relation.

The conceptual metaphor A HUMAN BEING IS A FEROCIOUS BLACK MAMBA, presents pursuing of exterior space Analogy into Similarity vital relation. The study found out that majority of the conceptual metaphors which are instantiations of Similarity vital relation are food-related conceptual metaphors. This finding is in supported by Gathigia's (2014) assertion that majority of metaphors of love

conceptualizing LOVE IS FOOD is connected via the Similarity vital relation.

The study further noted that the foundation of conceptual metaphors lies in similarity. Hence, Similarity vital relation exhibits aspect of sameness that binds entities which on the surface may not have any commonality.

The Category vital relation

Fauconnier and Turner (2002) note that Category is an interior space vital relation that associates entities with classes they belong to. Table 6 shows five conceptual metaphors in Dholuo which register Category vital relation.

Table 6: Conceptual metaphors in Dholuo that register the Category vital relation

Metaphorical expression	Gloss	Conceptual metaphor
<i>Chunya lit</i>	My heart is painful	Heart is pain
<i>Chunya oil</i>	My heart is happy	Heart is joy
<i>Chunya okwe ka nyuka</i>	My heart is as cool as a baby's porridge	Heart is peace
<i>Pii wang'e ng'eny</i>	He/she has a lot of tears	Eye is container for emotions
<i>Chunya ridni</i>	My heart is racing	Heart is a container for negative emotion

The metaphorical expressions *chunya lit* 'my heart is painful,' *chunya oil* 'my heart is happy,' *chunya ridni* 'my heart is racing fast' and *chunya okwe* 'my heart is peaceful' express pain, joy, peace and anxiety which are emotions that belong to the same category. Metaphorical expressions from which these emotions are derived display HEART IS A LOCUS FOR EMOTIONS conceptual metaphor. In another example, metaphorical expressions *wang'e kwar* 'his/her eyes are red' may be used to refer to one who has been crying hence the redness of the eyes. Some people cry because of sorrow while others cry because of joy. *Pii wang'e ng'eny* 'he/she has a lot of tears' is a metaphorical expression in which tears are mentioned. This is again associated with either happiness or sadness. From these metaphorical expressions, we can derive EYE IS A CONTAINER FOR EMOTIONS conceptual metaphor. Sorrow, joy, anger, fear and worry are types of emotions hence they belong to the same category. Therefore, outer-space Analogy is compressed into Category vital relation. A heart and a container are metaphorically analogous even though they are also related via Category vital relation since both of them are

objects that carry different entities and play many other roles.

Category vital relation is also exemplified using metaphorical expressions in which human beings are referred to as animals. For example, *Anyango tiga nyang'ute bor* (Anyango the giraffe whose neck is long); *Onyango rwath tije ng'eny* (Onyango a bull has many duties); *Amollo sibuur ruodh lee* (Amollo the lion king of animals); *Ogotu jowi jamuomo* (Ogotu the buffalo that charges fiercely); *Omata kwach wang'e tindo ok pudh yier e siandane* (Omata the leopard with small eyes you cannot pluck fur from its behind); *Otieno, nyang' omaki apana buodha* (Otieno, the crocodile has caught you there is no way you can disentangle from its grip) among others. From these metaphorical expressions, human beings are likened to animals such as lion, bull, buffalo, leopard and crocodile. These animals belong to the same category that is, they are all mammals. The metaphorical expressions which are instances of the conceptual metaphor HUMAN BEINGS ARE ANIMALS are presented in Table 7 below:

Metaphorical expression	Gloss	Conceptual metaphor
<i>Anyango tiga nyang'ute bor</i>	Anyango the giraffe whose neck is long	A human being is a giraffe
<i>Onyango rwath tije ng'eny</i>	Onyango a bull has many duties	A human being is a bull.
<i>Amollo sibuur ruodh lee</i>	Amollo the lion king of animals	A human being is a lion
<i>Ogotu jowi jamuomo</i>	Ogotu the buffalo that charges fiercely	A human being is a buffalo
<i>Omata kwach wang'e tindo ok pudh yier e siandane</i>	Omata the leopard with small eyes you cannot pluck fur from its behind	A human being is a leopard
<i>Otieno, nyang' omaki apana buodha</i>	Otieno, the crocodile has caught you there is no way you can disentangle from its grip	A human being is a crocodile

From the discussions on the vital relations highlighted by conceptual metaphors in Dholuo that are limited to human body parts, animals and food, the study noted that there are some vital relations registered in Dholuo conceptual metaphors while others are not. Vital relations exhibited in Dholuo conceptual

Linguistic Metaphor Identification: From MIP to MIPVU.
Amsterdam: John Benjamins.

metaphors are as follows: Analogy, Disanalogy, Part-Whole, Similarity and Category. On the contrary, Change, Role, Time, Space and Property vital relations were not registered by the conceptual metaphors analyzed in the study.

This finding is in agreement with those of Gathigia (2014) who notes that the absence of the enumerated vital relations should not be used by critics of Conceptual Integration theory to misguide scholars into concluding that this theory is fabricated.

4 CONCLUSION

The human body is the main source of conceptual metaphors in Dholuo. Conceptual metaphors provide a platform from which varied vital relations can be understood. As multiple relationships that exist in mental spaces, vital relations play a significant role in the conceptual mappings of Dholuo metaphors limited to human body parts, food and animals. Additionally, varied conceptualizations brought forth as a result of selective projection are a testament to the fact that culture plays a significant role in the construction of meaning of conceptual metaphors in Dholuo from which vital relations are constructed. All vital relations are important however, not all of them are present in a single Dholuo conceptual metaphor

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