A STATISTICAL ANALYSIS OF GENDER AND METAPHORICAL CONCEPTUALIZATION OF EKEGUSII POP SONGS

Ntabo, V.O., Gathigia, M.G. and Nyarigoti, N.M.
Department of Languages, P. O. Box 1957-10101, Karatina University, Kenya
Correspondence emails: ntabovictor@gmail.com, gatambukimoses@gmail.com, mgathigia@karu.ac.ke,
nnyarigoti@gmail.com, nnyarigoti@karu.ac.ke

ABSTRACT
Gender is a vital determinant in the comprehension of pop songs. The composers of pop songs employ metaphors to express ideas through music. The goal of this paper, therefore, is to establish the association between gender and metaphorical conceptualization of Ekegusii pop songs. The study is anchored in the Conceptual Metaphor Theory and the principles of the generic Great Chain of Being Metaphor. The study adopted a mixed research method. *Amasomo* (Education) and *Obwanchani* (Love) Ekegusii pop songs by Embarambamba and Ontiri Bikundo respectively were purposively sampled for this study based on their richness in metaphoricity. An interview was conducted among the 36 participants of the study who were selected based on the dichotomy of gender. The study identified 54 metaphors using the criteria adapted from the Metaphor Identification Procedure *Vrije Universiteit*. The data was analysed using the Statistical Package for Social Sciences in which Chi-square at a significance level of 0.05 was employed to test the statistical relationship between gender and metaphorical conceptualization of Ekegusii pop songs. The study found that gender significantly influences the conceptualization of A HUMAN BEING IS A HUMAN BEING, A HUMAN BEING IS AN ANIMAL and A HUMAN BEING IS AN OBJECT conceptual domains. However, Chi square test analysis showed insignificant association between gender and the conceptual domain of A HUMAN BEING IS A PLANT. The paper concludes that males and females conceptualize metaphors differently. The study recommends that language researchers should employ the Metaphor Identification Procedure *Vrije Universiteit* in metaphor studies.
Keywords: Gender, EPS, Metaphor, MIPVU, GCBM, Ekegusii

INTRODUCTION
Gender is the range of features which differentiate between masculinity and femininity (Astuti, 2016). Astuti also makes the following claims about the demographic variable of gender: first, the characteristics which denote the term gender include biological sex which is a state of being male or female; second, gender shows similarities and differences in metaphor use and conceptualization; finally, men and women tend to produce specific language choice which correlates to the metaphors they produce. Astuti concludes that men and women comprehend metaphors differently. According to Koller (2004), metaphor carries a gender bias which is perpetuated in business media texts. Hendrick and Hendrick (1995) also note that people conceptualize various issues in the world based on their gender.

Both men and women use different metaphors in politics and business and conceptualize the metaphors distinctively (Koller & Semino, 2009). Gender, therefore, is a vital factor that may influence the conceptualization of metaphors in Ekegusii pop songs. Furthermore, gender is a vital determinant in expressing interest in the pop songs and seeking to comprehend their meaning (White, 2001). For example, women have a positive interest in pop songs that highlight their plight in society (White, 2001). Gender also, according to Hendrick and Hendrick (1995), provides people with the lens through which they view much of their world. The aim of this paper, therefore, was to investigate the relationship between gender and metaphor conceptualization in terms of positive and negative metaphor values, as contained in Ekegusii pop songs.

Metaphor, which is the focus of this study, is defined by early philosophers as "an application of an alien name by transference" (Koller, 2004 p.3). According to Lakoff and Johnson (1980), metaphor is the cognitive process of "understanding and experiencing one kind of thing in terms of another" (p.5). This implies that metaphor is formed by mapping semantic features from a source to a target domain, hence conceptualizing one thing in terms of the other. Lakoff (1987) notes that source and target domains are each a structured set of elements hence their properties and relations form an idealized cognitive model. Lakoff and Turner (1989) argue that metaphors are crucial ways that human beings employ to conceptualize abstract concepts. Furthermore, metaphor has become a valuable cognitive tool that people cannot do without (Kövecses, 2002). This study focuses on metaphor conceptualization by Ekegusii speakers of both gender

because, as noted by Cameron and Low (1999), metaphor is "a matter of the mind" (p.78). The focus on metaphors in the present study is also motivated by Gibbs (2011) claim that our language is metaphorical because our conceptual system is metaphorical.

The Metaphor Identification Procedure *Vrije Universiteit* (MIPVU) was used to identify the metaphors in the EPS for the study. The MIPVU was formulated by metaphor scholars at Vrije University, Amsterdam (Steen et al., 2010). The MIP stands for Metaphor Identification Procedure and VU *Vrije Universteit* where the method was developed. The Macmillan Dictionary for Advanced Learners (Rundell & Fox, 2007) and Longman Dictionary (Summer, 2005) whose language data stem from a broad range of text types (Steen et al., 2010) were used to identify the metaphors in Ekegusii pop songs (EPS) after the songs were translated into English. The aim of translating the songs into English was to ensure that readers who do not understand Ekegusii get the meaning of the songs. In the MIPVU, a word is identified as a metaphor if its contextual meaning contrasts with its basic meaning.

The paper used the principle of Great Chain of Being Metaphor (GCBM) to categorise the metaphors in Ekegusii pop songs (EPS) into four conceptual domains. Kövecses (2002 posits that the GCBM is important in classifying metaphors into conceptual domains. The GCBM is entrenched in the philosophy of the ancient Greek, Neo-Platonists, the European Renaissance and the 17th and early 18th centuries. The main provision of the GCBM is that all things in the universe have their place in a divinely planned order (Kövecses, 2002). The hierarchy is thought to be a chain in which all things in the universe occupy their corresponding places on the basis of their characteristics. Laura (2004) notes that the GCBM stresses on the interrelations between animate and inanimate entities which form a constituent chain link. According to Krzeszowski (1997), each chain is defined by specific attributes, which, however, can be metaphorically inherited. Kövecses (2002) perceives the GCBM in the following order:

  HUMAN
  ANIMALS
  NATURAL PHYSICAL THINGS

Krzeszowski (1997) extends the order by adding GOD at the top position. This is consistent with the Christian tradition highlighted in the Old Testament. Therefore, the hierarchical order in the GCBM is: GOD, then COSMOS / UNIVERSE, SOCIETY, HUMAN BEINGS, ANIMALS, PLANT, COMPLEX OBJECTS and NATURAL PHYSICAL THINGS. The GCBM, which is a tool of great power and scope that allows people to understand general human behavior (Lakoff and Turner (1989), was employed in this study to classify the metaphors in EPS into the conceptual domains of human, animal, plant and objects.

The study collected data from purposively selected Ekegusii pop songs (EPS). Sullivan (2013) reveals the following features concerning pop songs: first, the songs aim at mass audience; second, the style changes significantly depending on the time and place to gain favour with many people; lastly, pop music has a danceable rhythm, simple melodies, memorable and repetitive structures. Nishina (2017) posits that listening to pop songs has been without any doubt enjoyed as a pastime all over the world. Composers of pop songs usually employ metaphors to express their message in a subjective and emotional manner (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 evaluate the association between metaphor conceptualization and gender to objectively reveal how men and women conceptualize metaphors in society.

The study purposively sampled Embarambamba and Ontiri Bikundo's EPS *Amasomo* (Education) and *Obwanchani* (Love) respectively. This is because the songs have become popular in Kenya as they are popular request songs in Ekegusii FM stations (Ntabo, Gathigia & Nyarigoti, 2018). The composers also exploit metaphorical language and witticism in the songs which authenticates Deignan's (2005) assertion that "language is hardly metaphor-free" (p. 18). 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 relationship with his lover, Kwamboka.

Ekegusii is classified as E42 by Guthrie (1971). Guthrie also notes that Ekegusii falls under zone E40 alongside most Kenyan and Ugandan languages. Nyakundi (2010) posits that there are other related languages to Ekegusii which are mainly spoken in Tanzania that include: Kuria, Ikizu, Ikoma and Ware. According to Cammenga (2002), Ekegusii has two dialects namely: *Rogoro* (northern dialect) and *Maate* (southern dialect). Cammenga further argues that

Rogoro is considered the standard variety because it is used in written works for example in grammar books to teach Ekegusii to primary school pupils in grade 1-3 and in Ekegusii Bible. Ogechi (2002) posits that Ekegusii is mostly used for intra-ethnic communication. Kenya National Bureau of Statistics (2010) approximated Abagusii (the native speakers of Ekegusii) at 2, 205, 669 in 2009. Abagusii also form an important proportion of local immigrant workers outside Kisii and Nyamira Counties to regions like: Nairobi, Mombasa, Nakuru, Eldoret, Kericho, Molo, Kisumu in Kenya among others (Ogechi, 2002). Other Ekegusii speakers have immigrated to other continents including: Europe, Asia, America and Australia. Therefore, Ekegusii is spoken in various parts of the world. The *Rogoro* and the *Maate* dialects differ in the aspects of speech sound, vocabulary and sentence structure but the dialects have not presented significant variations in meaning. This study was conducted in Kisii County where both the *Rogoro* and *Maate* dialects are spoken.

THEORETICAL FRAMEWORK

The paper used the Conceptual Metaphor Theory (CMT) contained in Lakoff and Johnson's (1980) seminal work titled *Metaphors We Live By*. The CMT was further developed by Lakoff and Johnson (2003). The CMT provides a conventionalized way of talking about one cognitive domain or model in terms of another (Kovecses, 2010). Doeppert (2015) notes that the CMT maps elements from a concrete source domain or model onto an abstract target domain or model to aid in comprehension. Capital letters are normally used to present the conceptual metaphors in the CMT with the target domain (TD) stated first then linked to the source domain (SD) using the *copula* (IS) or AS (Lakoff & Johnson, 1980). That is, the TARGET DOMAIN IS /AS SOURCE DOMAIN.

For example, A HUMAN BEING IS A PLANT. The CMT is applicable in the present study since it is used to analyse four selected metaphors in EPS to reveal meaning. Only four metaphors were selected for analysis using the CMT because the main focus of the present research was to undertake a quantitative inquiry into the statistical relationship between gender and metaphor comprehension in terms of the positive and negative metaphor value. Therefore, in this case, a qualitative method was used to complement a quantitative method in metaphor analysis. Aradi (2014) also notes that the CMT is a model that can be used to account for a number of phenomena in figurative language. The CMT revolves around the idea that metaphors are conceptual structures which, although they are realized linguistically, they are not merely linguistic in nature but cognitive (Doeppert, 2015). Metaphor, therefore, is a way of thinking about things.

METHODOLOGY

The study employed the mixed research method. The mixed research method is ideal for a research whose data is both numerical and non-numerical. Kothari (2004) posits that a quantitative approach includes techniques and measures which produce numerical data. The present study used an interview schedule to collect data based on the total count the members of either gender assigned either a positive or negative meaning to a given metaphor in EPS. The data was considered numerical and, therefore, quantitative. The quantitative data was further subjected to Chi square analysis in which p < 0.05 was considered statistically significant. Kothari (2004) also notes that a qualitative approach includes techniques and measures that do not produce numerical data. The data on the conceptual mappings of the metaphors in EPS and the metaphor identification from EPS using the Metaphor Identification procedure *Vrije Universiteit* (MIPVU) are considered non-numerical and, therefore, qualitative. Content analysis, which falls under the qualitative method, was specifically adopted to analyse the cross domain mappings between the concrete source domains and the abstract target domains in the selected metaphors.

The criterion of richness of metaphors was employed to select the EPS used in the study. Pop songs express social messages that can be traced to a conscious communicative effort of the composer (Bikknell, 2002). Embarambamba and Ontiri Bikundo's pop songs A*masomo* (Education) and *Obwanchani* (Love) respectively were selected because the composers employ metaphors in the songs. The selected songs are also popular request songs in Ekegusii FM stations because of their use of witticism and metaphors. It was noted by the annotators that the selected songs are popularly requested by fans to be played on air during radio call-in sessions.

The annotators adopted an annotation guidelines guided by the MIPVU to test a number of request songs in Ekegusii FM stations. The annotators unanimously agreed that A*masomo* (Education) and *Obwanchani* (Love) EPS were the most metaphoric and popular EPS songs based on the annotation guidelines. The EPS were translated into English to enable readers who are not Ekegusii speakers to understand the meaning of the songs. Four annotators (including the researchers) aided in identifying 54 metaphors in the EPS using the Metaphor Identification Procedure *Vrije Universiteit* (MIPVU). Each lexical unit was identified as a metaphor if its contextual

meaning contrasted with its basic meaning (Goatly, 1997). When the four annotators disagreed with the identification of a metaphor, they discussed its meaning and categorized it once there was an agreement (Steen et al., 2010). A lexical unit was classified as a metaphor if three coders marked it as a metaphor. Each coder assigned 0.25 or 25 % to a lexical unit which was considered a metaphor.

If the 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. This method has also been effectively used by Gathigia (2014) and Ntabo, Gathigia and Nyarigoti (2018). The metaphors in EPS were classified into four conceptual domains of: human being, animal, plant and objects using the principle of the Great Chain of Being Metaphor (GCBM).

The four conceptual domains were tabulated and evaluated using Chi square analysis. For each conceptual domain, the negative and positive metaphor value conceptualization by gender was computed using percentages. The conceptual domains formed the conceptual metaphors in EPS. The study also used the Conceptual Metaphor Theory (CMT) to analyse four examples of metaphors in EPS. Only four metaphors were picked for a qualitative analysis because the focus of the present study was the statistical inquiry into the relationship between metaphor conceptualization and gender. This study adopted a sample size of 36.

This was informed by Onwuegbuzie and Collins' (2007) argument that a researcher should carefully choose a sample size that is not so big especially when the goal of the research is to make a statistical and analytical generalizations. Sandelowski (1995) also notes that sample size should not be so large that it is difficult to undertake a deep analysis. The sample size was, therefore, kept small in order to make it manageable, intensive and comprehensive where each gender was assigned 18 respondents.

FINDINGS AND DISCUSSION
This section discusses Chi square test analysis results on the association between gender and metaphor conceptualization based on the positive and negative metaphor value. A statistical analysis was done based on how female and male perceived the metaphors either negatively or positively in each of the four conceptual domains. Therefore, the chi-square test association was between the male positive metaphor value conceptualization against the female positive

metaphor value conceptualization and the same for the negative metaphor value conceptualization for each of the four conceptual domains. Tables are used to present the Chi-square test analyses results for each of the four conceptual domains. The important column in each table is the p-value which presents the relationship between gender and meaning construction in terms of the positive and negative metaphor connotation. A small p-value which is less than 0.05 indicates that there is a statistical relationship between gender and metaphor conceptualization. A p-value which is greater than 0.05 highlights a null hypothesis that there is no association between gender and metaphor conceptualization. The interpretation and discussion of the results of each conceptual domain is also presented.

A HUMAN BEING IS A HUMAN BEING AND GENDER
This section highlights the results of the Chi square test analysis which studies the correlation between gender and A HUMAN BEING IS A HUMAN BEING conceptual domain in EPS. On one hand, Table 4.1 presents the positive metaphor value conceptualization for the conceptual domain of A HUMAN BEING IS A HUMAN BEING by the gender variable. On the other, Table 4.2 presents the results of the Chi square test analysis for the negative metaphor value. The interpretation of the p-values is also discussed. For example, in Table 4.1 below, the results indicate that there is a statistical distinction in the manner that male and female conceptualize the human beings metaphors in EPS.

The *P*-values for the Chi square test analysis for the positive metaphor conceptualization by the gender variable, as shown in table 4.1 above are: 0.0001, 0.0001 and 0.0471 respectively. All the p-values are less than 0.05. This study, therefore, rejects the null hypothesis (H0) and concludes that there is a significant statistical association between gender and the understanding of the conceptual metaphor of A HUMAN BEING IS A HUMAN BEING in terms of the positive metaphor value. The finding corroborates Astuti's (2016) argument that difference in metaphor use by gender not only occurs in linguistic realization but also in conceptualization. This finding also validates Koller and Semino's (2009) view that men and women distinctively use and conceptualize metaphors.

Table 4.2 below presents the results for the Chi square test analysis for the conceptual metaphor A HUMAN BEING IS A HUMAN BEING based on the negative metaphor value.

Table 4.1: A human being is a human being postive metaphor value

	Value	df	P-value
Pearson Chi-Square	35.9821	3	0.0001
Likelihood Ratio Chi-Square	49.3358	3	0.0001
Mantel-Haenzel Chi-Square	2.1701	1	0.0471
N of Valid Cases	39		

Table 4.2: A human being is a human being negative metaphor value

	Value	df	P-value
Pearson Chi-Square	60.9632	6	0.0001
Likelihood Ratio Chi-Square	82.6597	6	0.0001
Mantel-Haenzel Chi-Square	0.6278	1	0.0428
N of Valid Cases	129		

For the negative metaphor value in the conceptual domain of A HUMAN BEING IS HUMAN BEING, the p-values for the Chi square test analysis are: 0.0001, 0.0001 and 0.0428. The small p-values which are less than 0.05 leads this study to reject the null hypothesis and concludes that there is a significant statistical correlation between gender and the negative metaphor labeling of the human metaphors in EPS.

Since human conceptualization is metaphorical in nature (Lakoff & Johnson, 1980), male and female construe the metaphor A HUMAN BEING IS A HUMAN BEING in different perspectives based on their experiences. This study, therefore, authenticates Haas (1979) assertion that men and women tend to produce specific language choices which correlate to the metaphors they produce and how they conceptualize them.

A HUMAN BEING IS AN ANIMAL AND GENDER
The demographic variable of gender is also discussed as it relates with the conceptualization of the conceptual metaphor of A HUMAN BEING IS AN ANIMAL in this section. Results of the Chi square test analysis indicate that there is a statistical difference in the way both male and female assign meaning in the animal metaphors in EPS. The difference in the conceptualization of the metaphors by the gender variable affects both the negative and positive metaphor value as shown in Tables 4.3 and 4.4.

For example, Table 4.3 below tabulates the results of the Chi square test analysis for the positive metaphor connotation by gender in the conceptual domain of A HUMAN BEING IS AN ANIMAL.

In Table 4.3 above, the results are shown in the last column. The p-values are: 0.0362, 0.0362 and 0.0411 respectively. The p-values are smaller than 0.05. This study, therefore, rejects the null hypothesis and concludes that there is a significant association between gender and the positive metaphor labeling of the conceptual metaphor of A HUMAN BEING IS AN ANIMAL. The variation in metaphor conceptualization validates Newman, Goorm and Hendelman's (2008) claim that men and women are revealing their identity and gender roles in metaphor conceptualization. Astuti (2016) also notes that men represent their identity as masculine while female strongly come out as feminine in metaphor conceptualization. This explains the motivation behind the distinction in comprehending the conceptual metaphor of A HUMAN BEING IS AN ANIMAL by the gender variable in EPS.

Table 4.4 below highlights the results of the Chi square test analysis for the conceptual metaphor of A HUMAN BEING IS AN ANIMAL based on the negative metaphor conceptualization.

Table 4.3: A human being is an animal positive metaphor value

	Value	df	P-value
Pearson Chi-Square	15.2582	3	0.0362.
Likelihood Ratio Chi-Square	20.2407	3	0.0362
Mantel-Haenzel Chi-Square	3.0430	1	0.0411
N of Valid Cases	29		

Table 4.4: A human being is an animal negative metaphor value

	Value	df	P-value
Pearson Chi-Square	44.6133	3	0.0001
Likelihood Ratio Chi-Square	60.6857	3	0.0001
Mantel-Haenzel Chi-Square	42.2908	1	0.0401
N of Valid Cases	145		

The Chi square test analysis for the negative metaphor value as highlighted in the last column in Table 4.4 above are: 0.0001, 0.0001 and 0.0401 respectively. The small p-values which are less than 0.05 leads the present study to reject the null hypothesis and conclude that there is a statistical relationship between gender and the HUMAN BEING IS AN ANIMAL conceptual metaphor in terms of the negative metaphor connotation. This finding is in line with Hendrick and Hendrick's (1995) argument that human beings comprehend various issues in society based on their gender. Furthermore, Koller (2004) points out that metaphor conceptualization carries a gender bias, a fact which is validated in the conceptualization of the metaphor A HUMAN BEING IS AN ANIMAL by the gender variable in the present study.

A HUMAN BEING/EDUCATION IS A PLANT AND GENDER

The present study also undertook a quantitative analysis of the relationship between gender and conceptualization of the plant metaphors in EPS. The results of the Chi square test analysis in Tables 4.5 reveal that there is a significant statistical association between gender and metaphor conceptualization for the positive metaphor value. In Table 4.6, however, the Chi square test analysis for the negative metaphor value indicates that there is no significant statistical relationship between gender and the conceptualization of the plant metaphors in EPS based on negative metaphor value.

The results are tabulated in the last column which indicates: 0.0237, 0.0001 and 0.0425 in Table 4.5 above respectively. Thus, the study rejects the null hypothesis and concludes that there is a statistically significant relationship between gender and meaning construction for the conceptual metaphor of A HUMAN BEING/EDUCATION IS A PLANT based on positive connotation. Krzeszowski (1997) argues that source domains of plants are typically and invariably used to comprehend and represent the target domains of human beings. Therefore, it is common for human beings to be understood in terms of plants. However, Kövecses (2008) notes that there is normally a variation in universality. This explains the variation by the gender variable in the conceptualization of the conceptual metaphor of A HUMAN BEING IS A PLANT in terms of positive metaphor value in the EPS.

The paper also carried out a statistical analysis on the correlation between the gender variable and meaning formation of the conceptual metaphor of A HUMAN BEING IS A PLANT based on the negative metaphor value. Table 4.6 below highlights the results of the Chi square test analysis.

Table 4.5: A human being is a plant positive metaphor value

	Value	df	*P*-value
Pearson Chi-Square	164.0000	13	0.0237
Likelihood Ratio Chi-Square	226.4734	13	0.0001
Mantel-Haenzel Chi-Square	0.0218	1	0.0425
N of Valid Cases	`164		

Table 4.6: A human being is a plant negative metaphor value

	Value	**df**	**P-value**
Pearson Chi-Square	102.3573	11	0.0660
Likelihood Ratio Chi-Square	140.3995	11	0.08830
Mantel-Haenzel Chi-Square	7.6413	1	0.0501
N of Valid Cases	152		

The results of the p-values are observed in the last column as: 0.0660, 0.0883 and 0.0501 in Table 4.6 above respectively. Thus, this study accepts the null hypothesis and concludes that there is no statistically

significant relationship between gender and the negative connotation of the plant metaphors in EPS. Astuti (2016) argues that metaphor conceptualization can be both similar and distinctive at the same time depending on the source of the metaphor. Astuti gives an example in the business context where both genders conceptualize economic problems in terms of pain. Metaphor, being a powerful weapon in reference to certain peculiar phenomena (Cherteris-Black, 2004), the gender variable does not present a significant variation in the meaning construction of the conceptual metaphor of A HUMAN BEING IS A PLANT in terms of negative metaphor labeling.

HUMAN BEING IS AN OBJECT AND GENDER
The demographic variable of gender is also discussed in relation to the conceptualization of the conceptual metaphor of A HUMAN BEING IS AN OBJECT in EPS. It can be observed from a quantitative point of view that there is a statistical association between gender and the conceptualization of the objects metaphors in EPS.

For instance, the data from the interview schedule on the conceptual domain of A HUMAN BEING IS AN OBJECT was subjected to Chi square analysis. The Chi square analysis was first done for the positive metaphor value by the gender variable as tabulated in Table 4.7.

The results are expressed in the p-value column which are: 0.0001, 0.0001 and 0.0053 in Table 4.7 above respectively. All the p-values are less than 0.05. Therefore, this study rejects the null hypothesis and concludes that there is statistical evidence that the gender variable significantly influences the conceptualization of the conceptual metaphor of A HUMAN BEING IS AN OBJECT based on the positive metaphor value. This finding validates Hendrick and Hendrick's (1995) assertion that gender provides a lens through which people perceive various issues in society. The study is also consistent with White's (2001) argument that gender is a significant determinant in developing interest in the popular songs and seeking to understand their meaning. Men and women, therefore, comprehend the metaphor A HUMAN BEING IS AN OBJECT in the EPS differently based on the positive metaphor connotation as shown in Table 4.7.

The data from the interview schedule on the conceptualization of the metaphor A HUMAN BEING IS AN OBJECT was secondly analysed for the negative metaphor labeling. The results are highlighted in Table 4.8.

Table 4.7: A human being/education is an object positive metaphor value

	Value	df	P-value
Pearson Chi-Square	134.7080	14	0.0001
Likelihood Ratio Chi-Square	157.8370	14	0.0001
Mantel-Haenzel Chi-Square	7.7828	1	0.0053
N of Valid Cases	536		

Table 4.8: A human being is an object negative metaphor value

	Value	df	P-value
Pearson Chi-Square	132.4876	16	0.0001
Likelihood Ratio Chi-Square	173.4547	16	0.0001
Mantel-Haenzel Chi-Square	0.0087	1	0.0092
N of Valid Cases	596		

In Table 4.8 above, the Chi square test analysis results are highlighted in the last column which are: 0.0001, 0.0001 and 0.0092 in that order. The p-values are all less than 0.05. This study, thus, rejects a null hypothesis and reveals that there is a significant statistical association between gender and the negative metaphor meaning construction in the conceptual metaphor of A HUMAN BEING IS AN OBJECT in EPS. Men and women, therefore, comprehend the objects metaphors differently based on the negative metaphor axiology. In this case, both gender identity and gender roles which, according to Astuti (2016),

motivate variation in metaphor conceptualization are responsible for the divergent interpretations of the objects metaphors in EPS.

ANALYSIS OF THE METAPHORS IN EKEGUSII POP SONGS
The paper selected four examples of metaphors from Ekegusii pop songs (EPS) for analysis using the Conceptual Metaphor Theory (CMT). Two examples of metaphors were selected from each song. Only four metaphors in the selected EPS are evaluated because the main focus of the present research is a statistical

analysis of the relationship between gender and metaphor comprehension. The qualitative method is used to complement the quantitative inquiry. For instance, a human being is compared with a sweet banana in the EPS *Obwanchani* (Love) by Ontiri Bikundo. Rosinska (2016) notes that it is common for people to be compared with plants and their products to talk about the behaviours and attitudes of the people involved.

Thus: (1) *Kwamoka n' egesukari* – 'Kwamboka is a sweet banana'.

The CMT is used in studying the mapping of the SD to the TD to identify the underlying meaning of the metaphors in EPS. For example, in (1) above, Kwamboka is the TD while a sweet banana is the SD. Therefore, one of the corresponding conceptual mappings of the SD corresponding to the TD is physical satisfaction corresponding to sexual satisfaction. This suggests that Kwamboka is food that can be eaten to physically satisfy one which can be compared to the sexual desire. Another corresponding conceptual mapping of the SD to the TD is appearance corresponding to colour image. A ripe sweet banana is yellow which is a bright colour. This implies that the singer identifies with Kwamboka since she has a light-skinned complexion.

The metaphor of *egetenge* (a kitenge) is also employed to conceptualize a human being in Embarambamba's EPS *Amasomo* (Education). A kitenge is a colourful Swahili dress which is normally worn by women during social functions like: weddings, funerals or communal parties (Khamis, 2005). A Kitenge is, thus, noted for its beauty. Therefore:

(2) O*monto n' egetenge*: 'a human being is a kitenge'.
In (2) above, Embarambamba implores Pamela, a character in the EPS A*masomo* (Education) whom he refers to as *egetenge* (a kitenge) to study. A kitenge is adored for its colourful decorations and patterns (Khamis, 2005). In metaphor (2) above, Pamela is the TD while a kitenge is the SD. The corresponding conceptual mapping of the SD corresponding to the TD in this context is physical appearance corresponding to the educational status of a person. Embarambamba, therefore, insinuates that Pamela is an attractive person but still encourages her to embrace education. This suggests that human beings, despite of their physical attributes like beauty are encouraged to embrace *amasomo* (education). Education, therefore, is more valuable than physical beauty.
Metaphor (3) below 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 comparing a human being with a teacher, thus, draws a positive metaphor connotation. Therefore:

(3) Omonto n' omwalimu: 'a human being is a teacher''.
Embarambamba in the EPS *amasomo* (education) sings that the students who have embraced education are like teachers. The word *like* is a metaphor flag (Mflag) which alerts a language user that some form of comparison or contrast is at play between the concrete source domain (SD) and the abstract target domain (TD). Goatly (1997) notes that the Mflags are signals which include words like: *like* and *as* and they are used to denote that similes are indicators of potential metaphors. In metaphor (3) above, *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 conceptualizes 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.

A king metaphor, as in (4) below, is also used to conceptualize a human being. A king is normally the sovereign head of a state in a monarchy. A king, hence, may exercise the highest authority and power in a state. Therefore:

(4) *Omonto n' ekingi* –'a human being is a king'.
Ontiri Bikundo equates 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 specialized 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 cherish his EPS *obwanchani* (love).

CONCLUSIONS

The paper makes the following conclusions based on the findings and discussions above: first, the demographic variable of gender greatly influences the conceptualization of almost all the human being, animal, plant and objects metaphors in the EPS; Second, the Metaphor Identification Procedure *Vrije Universiteit* is an effective method of metaphor identification of metaphors in EPS; and lastly, the principle of GREAT CHAIN OF BEING metaphor is useful in classifying the metaphors in EPS.

RECOMMENDATIONS

The paper recommends that language researchers should use the MIPVU in the analysis of songs since it provides for an inter-rater reliability test before a lexical unit is marked a metaphor. Second, the study recommends that more studies on metaphors in songs be undertaken so that the human being, animal, plant and objects metaphors used may help the audience of such songs to comprehend the message of the composers and pave the way for a gendered discussion. This may help us understand whether such metaphors are responsible for endowing human beings of both gender with either positive or negative connotations, although such associations may vary from one culture to another. This study also recommends that the principle of GREAT CHAIN OF BEING metaphor be used to classify the metaphors in songs into conceptual domains to aid in analysis.

REFERENCES

Aradi, E.C. 2014. Conceptual metaphor theory: In defense or on the fence? Argumentum, 10:261-288.

Astuti, Y.W. 2016. Gender study on metaphor use in economic news discourse. The Indonesian Journal of Language and Language Teaching, 1(1):69-85.

Aunga, S. 2011. *The nature of homonymous and polysemous relations in Ekegusii* (Unpublished MA thesis), Kenyatta University, Kenya.

Bicknell, J. 2002. Can music convey semantic content? A Kantian approach. The Journal of Aesthetics and Art Criticism, 60 (3):253-261.

Cameron, L., and Low, G. 1999. Metaphor. Language Teaching, 32:77-96.

Charteris-Black, J. 2004. *Corpus approaches to critical metaphor analysis*. London: Palgrave Macmillan.

Cammenga, J. 2002. *The phonology and morphology of Ekegusii-A Bantu language of Kenya.* Koln: Rudiger Koppe Verlag.

Croft, W., and Cruse, D.A. 2004. *Cognitive linguistics*. Cambridge: Cambridge University Press.

Deignan, A. 2005. *Metaphor and corpus linguistics*. Amsterdam: John Benjamins.

Doeppert, D. 2015) *Conceptual metaphor theory in Beatles. Metaphors as cognitive phenomena.* Munich: GRIN Verlag. https://www.grin.com/document/304592.

Foss, D. 2012. The British Monarchy: Symbolism and salience in times of Crisis. Unpublished MA Thesis. University of Colorado, USA.

Gibbs, R.W. 2011. Evaluating Conceptual Metaphor Theory. *Discourse Processes,* 48(8):529-562.

Goatly, A. 1997. *The language of metaphors.* London: Routledge.

Guthrie, M. 1971. *Comparative Bantu: An introduction to the Comparative Linguistics pre-history of Bantu languages.* Farnborough: Gregg press.

Haas, A. 1979. Male and female spoken language differences: Stereotypes and evidence. Psychological Bulletin, 86(3):616-626.

Hendrick, C. and Hendrick, S. 1995. Gender differences and similarities in sex and love. *Personal Relations,* 2:55-65.

Kenya National Bureau of Statistics. 2010. *2009 Kenya population and housing census: Population distribution by age, sex and administrative units.* Nairobi: Government Press.

Khamis, S.A. 2005. Clash of interests and conceptualization of Taarab in East Africa, Swahili Form, 12:133-159.

Koller, V. 2004. *Analysing metaphor and gender in discourse*. Lancaster: Lancaster University Press.

Koller, V., and Semino, E. 2009. Metaphor, politics and gender: A case from Germany. In: K. Ahrens (Ed.)., *Politics and gender,* p. 9-35. Basingstoke: Palgrave.

Kothari, C. 2004. *Research methodology: Methods and techniques* (2nd ed.). New Delhi: New Age International Publishers.

Kövecses, Z. 2002 *Metaphor: A practical introduction.* Oxford: Oxford University Press.

Kövecses, Z. 2008. Metaphor and culture. In: Grabes., A. Nunning and S. Baumbach (Eds.)., *Metaphor shaping culture and theory*, p. 3-16. Tubinngen: Gunter Narr Verlag.

Krzeszowski, T.P. 1997. *Angels and devils in Hell: Elements of axiology in semantics.* Warszawa: Wydawnic two Energeia.

Lakoff, G. 1987. *Women, fire and dangerous things: What categories reveal about the mind.* Chicago: University of Chicago Press.

Lakoff, G. 1993. The contemporary theory of metaphor. In: A. Ortony (Ed.), *Metaphor and thought*, p. 202-251. Cambridge: Cambridge University Press.

Lakoff, G., and Johnson, M. 1980. *Metaphors we live by*. Chicago: University of Chocago Press.

Lakoff, G., and Johnson, M. 2003. *Metaphors we live by*. Chicago: University of Chocago Press.

Lakoff, G., and Turner, M. 1989. *More than cool reason. A field guide to poetic metaphor*. Chicago: University of Chicago Press.

Laura, A. J. 2004. A metaphor is in search of a source domain. The categories of Slavic aspect. Cognitive Linguistics, 15:171-527.

Obwoge, C. 2014. *A lexico-semantic analysis of Ekegusii circumcision social varieties* (Unpublished MA Thesis), University of South Africa, South Africa.

Ogechi, O.N. 2002. *Trilingual codeswitching in Kenya-Evidence from Ekegusii, Kiswahili, English and Sheng* (Unpublished doctoral dissertation), der Universitat Hamburg, Germany.

Onwuegbuzie, A.J., and Collins, K.M. 2007. A typology of mixed sampling designs in social science research. The Qualitative Report, 12(2):281-316.

Newman, M., Goorm, C., and Hendelman, L. 2008. *Gender difference in language use: An analysis of 14,000 test samples: Discourse process.* Routledge: Tylor and Francis Group.

Nishina, Y. 2017. A study of pop songs based on the billboard corpus. International Journal of Language and Linguistics, 4 (2):125-134.

Ntabo, V.O. 2018. A cognitive semantics analysis of Fulstop and Valentine Taarab songs by Khadija Kopa and Mzee Yusuf. International Journal of Psychology Research, 12(1):61-74.

Ntabo, V.O., Gathigia, M.G., and Nyarigoti, N. M. 2018. A cognitive approach to EkeGusii pop songs. Advances in Language and Literary Studies, 9(3):166-172.

Nyakundi, A.O. 2010. *The translation of figurative language in the book of Proverbs in Ekegusii Bible.* Unpublished MA Thesis, Kenyatta University, Kenya.

Rosinska, F.S. 2016. The comparison of a human being is a plant metaphor between English and Polish language. World Journal of Social Science, 3(1):15-21.

Rundell, M., and Fox, G. 2007. *Macmillan English dictionary advanced learners*. London: Macmillan Publications.

Scruton, R. 2005. *Philosophy: Principles and problems.* London: The University of Chicago Press.

Steen, G., Dorst, A., Herrmann, J.B., Kaal, A.A., Krennmayr, T. and Pasma, T. 2010. *A method for linguistic metaphor identification*. Amsterdam: John Benjamins Publishing Company.

Summers, D. (Ed.). 2005. *Longman dictionary of contemporary English* (4th ed.). Harlow: Pearson Education Ltd.

Sullivan, S. (2013). Pop music. Encyclopedia of Great Popular Song Recording, 2:101-103.

Taack, L.J. 2018. *Redefining the roles of the teacher: It's multifaceted profession.* Edutopia: George Lucas Educational Foundation.

Tagg, P. 2015. *Analysing popular music.* New York: Mass Media Music Scholars Press.

White, G.C. 2001. *The Effects of class, age, gender and race on musical preferences: an examination of the omnivore/univore framework*. Unpublished MSc Thesis, Virginia Polytechnic and State University, USA.