Basic Concepts in Cognitive Semantics: A Case of Dholuo

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Abstract: *Metonymy and metaphor have been largely regarded and studied as figures of speech, tropes, whose main function is linguistic ornamentation, that is, a deliberate linguistic strategy. In this paper, I argue that metonymy and metaphor are ordinary, everyday expressions of thought. The study shows that there is explicit interplay of the mind, language and experience among Dholuo speakers. In other words, they are not just used to enrich spoken or written language. The data was collected from social gatherings, conversations, newspapers, radio broadcasts and Dholuo music. The findings show that metonymy and metaphor are a cognitive means for Dholuo speakers to conceptualize the world around them; and they are a way of thinking used widely in the people's daily life. The finding also reveals that the two basic concepts in Cognitive Semantics are dependent on the socio-physical environment and are systematic.*
Keywords*: Cognitive Semantics, Domains, KSN and BU dialects, Metonymy, Metaphor.*

I. Introduction

This paper explores the cultural embodied cognitive thesis with regard to Dholuo metonymy and metaphor. Genealogically, Dholuo belongs to the Nilo-Saharan language family. "It belongs to the Western Nilotic sub-branch of the Nilotic branch, which in turn belongs to the Eastern Sudanic family" Greenberg (1966:85) [1]. Dholuo speakers inhabit Kisumu, Siaya, Migori and Homa Bay counties of Western Kenya. "They live specifically around the north-east shores of Lake Victoria in Kenya and Tanzania" Stafford (1967: vii) [2]. Dholuo is therefore principally spoken in Kenya and Tanzania.

Several studies carried out on Dholuo reveal that the language has two mutually intelligible dialects, Safford (1967), Okombo (1986) [3] and Oduol (1990) [4]. Okombo notes that "although these dialects have a high degree of mutual intelligibility, they are distinct enough in their lexical and phonological features to enable one to tell which dialectal zone a speaker comes from merely by the way one speaks" (1986:2). Stafford refers to the two varieties as Trans-Yala (TY) dialect, spoken in parts of Gem, Alego, Imbo and Ugenya (all of which now form Siaya County) and South Nyanza (SN) dialect spoken in the now Kisumu, Homa Bay and Migori counties. Oduol refers to the TY dialect as Boro-Ukwala (BU) and the SN dialect as Kisumu South-Nyanza (KSN) dialect. It is KSN dialect that is spoken in a wider geographical area and is "socially prestigious" Oduol (1990:292). It is this variety of Dholuo that was used in this study.

Metaphor and metonymy have largely been considered and studied as figures of speech whose principal function is linguistic ornamentation. As a result, they have been considered as aesthetic devices as studied within the realms of literature and rhetoric. Within this philosophy of language, meaning is seen as mapping between language and the objective or external world. In other words, the users of the language are not in focus.

However, Cognitive Semantics, the focus is on the language user, that is, the relations between linguistic expressions and the user's mental representations of their meanings. In this view, meaning refers to the concepts in the mind of the speaker or user of the language rather than objects in the external world. Metaphor and metonymy, in this view, are therefore regarded as a matter of everyday language and thought. This kind of view stems from the work of Lakoff and Johnson (1980) [5], successively developed by Fillmore (1985) [6], Lakoff (1980) [7], Langacker (1987) [8], Croft (1993) [9], Kovecses (2002) [10], Barcelona (2003) [11] and Evans et al (2004) [12] among others.

The principal claim of Cognitive Semantics Theory is that meanings of words and other linguistic units are in the head. What therefore happens in the process of coming up with meanings of linguistic expressions used in a given language is that the linguistic expressions are mapped with cognitive entities. The cognitive entities are "a consequence of the nature of human biological capabilities and of the experience of functioning in a physical and social environment" Lakoff (1987:12). The entities are based on recurrent socio-physical experiences. This is the cultural embodied cognition thesis. Saeed (1997:344) [13] explains: "Semantic structure, along with other cognitive domains, reflects the mental categories which people have formed from their experience of growing up and acting in the world."

Cognitive semantics Theory posits that semantic structure is conceptual structure. In this assumption, semantics is equated with concepts rather than the objects or subjective experiences. Semantic structure entails

meanings that we traditionally associate with words or expressions. It is such words and expressions that are equated with the concepts: they refer to entities or describe situations or scenes. The main argument here is that semantic structure represents a subpart of conceptual structure

In this theoretical framework, the aim of this paper is to discuss and illustrate the cultural basis of Dholuo metonymy and metaphor. It attempts to explain the fact that when we engage in any language activity, we draw, albeit unconsciously, on diverse cognitive and cultural resources. Such resources include thought, values, politics, time, life and the entire physical environment around us.

II. Cognitive View Of Metaphor

Lee (2001:6) [14] posits that "a metaphor is essentially a device that involves conceptualizing one domain of experience in terms of another." Simpson (2004:41) [15] says of a metaphor: "A metaphor is a process of mapping between two different conceptual domains." The common denominator in the above definitions is that there are two objects (in its simplest form) being mapped onto each other. Lakoff and Johnson (1980:3) argue that:

[…] a metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature.

In other words, our thinking, our everyday experiences in the external world and our actions are all but a matter of metaphor. What Lakoff et al emphasize is the fact that metaphors do not only involve ways of talking about given phenomena, but they also involve ways of thinking about the same phenomena. Lee (2001:7) captures this by arguing that "metaphor is in fact a prime manifestation of the cognitive claim that that language and thought are inextricably intertwined." Put differently, metaphor is part and parcel of language and thought as a way of experiencing the world. Lakoff et al (1980:5) posit that "the essence of metaphor is understanding and experiencing one kind of thing in terms of another." Goddard (1998:77) [16] notes that Lakoff and Johnson's "key concept is that of the 'conceptual metaphor', an underlying identification of an abstract concept with a more basic or concrete concept (or mapping between concrete domain and abstract domain)". That is to say that the hearer is made to see an unfamiliar object and its qualities in an object that is quite familiar.

The central claim of the proponents of the conceptual metaphor theory is that metaphor is grounded on more basic kinds of experiences, for example, war, journey, construction, height or size, light and darkness, animals, influence and so on.

An example to illustrate how a concept can be metaphorical and how such a concept is of the kind of everyday expressions is the conceptual metaphor **argument is war,** (Lakoff et al (1980:4)

Argument is war
Your claims are indefensible
He attacked every weak point in my argument
His criticisms were right on target
I demolished his argument
I have never won an argument with him
You disagree? Okay, shoot?
If you use that strategy, he'll wipe you out
He shot down all my arguments

Although there is no physical war in an argument, there is a verbal battle which is exemplified by the structure of an argument: *defense, attack, target, win, new line of attack*, and so on.

2.1 Common Source Domains

There are various socio-physical experiences that are especially used in metaphorical conceptualization. Kovecses (2010) [17] contends that metaphorical comprehension in natural situations is as a result of two simultaneous pressures: the first one is the pressure of embodiment, and the second is that of context. He adds that it is local culture that determines context. Context is characterized by among others physical, social and cultural aspects.

2.1.1 Metaphors of war

War is a common phenomenon and can therefore be used to comprehend abstract entities in a given society. Among the Luo people, war dates back to the time of settlement in their current region (Nyanza). "With the first settlements there was a great deal of inter-clan warfare" Cohen (1974:155) [18]. He adds: "they made war together, combined to defend their lands….Throughout this early period [early period of settlement], and even later, wars with Masai, Nandi and Baluyia groups gave the Luo tribes of Kenya a feeling of unity…" (156). There is even a Luo legendary hero, Luanda Magere, who led the Luo community in wars against the Nandi.

War is characterized by certain properties that are commonly used for metaphorical purposes. These properties include weapons, agents/fighters, strategies, enemies and so on. Examples of such metaphorical expressions include the following:

1. Dholuo: *Yesu en okumba* 'Jesus is a shield'
The encyclopedic entries of the above metaphor would include the following:
> There is always war in life
> Enemies can attack me anytime
> Enemies can demolish me
> Jesus is my protector
> Jesus is my defender
> Jesus can demolish my enemies
> I need strategies

From the Christian point of view, human beings are under incessant temptations from the devil. They therefore need a defender or protector in the name of Jesus Christ. In Jesus, one can get strategies of how to fight or even demolish the devil.

2. *Kalo penj en lweny* 'passing examinations is war/battle'
Passing an exam is just as difficult as winning a battle or war. It requires strategies and adequate preparation just as one would prepare for the enemy in a war.

3. *Yesu e tonga makedogo* 'Jesus is the spear I use in wars'
Weaponry is an essential part of a war. One such weapon among the Luos-and a very common one- is a spear. From the Christian perspective, Jesus is a powerful weapon, a spear that can be used to demolish perceived enemies.

2.1.2 Metaphors of building and construction
In this metaphorical source domain, one can live, build, construct, tear down or even use physical structures as storage facilities. Buildings involve physical structures and therefore can be used to metaphorically comprehend abstract concepts such as shaky, high, weak, strong, flimsy, unstable, stable and so on.

4. Dholuo: *Yesu en lwanda/ohinga* 'Jesus is a rock/boulder'
The encyclopedic characterization of (4) is as follows:
> Buildings to be founded on a rock
> Do not build a house on quicksand
> The house will collapse
> I am not shaken
5. *Kik igedi e kalausi* 'don't construct or build in a whirlwind'
6. *Wuoyi siro* 'a boy is a pillar'
7. *Mumias ogore piny* 'Mumias [Sugar Company] has collapsed'
In (4), *lwanda/ohinga* 'rock/boulder' implies a strong foundation whereas *kalausi* 'whirlwind' in (5) is the opposite; a weak foundation. *Siro* 'pillar' in (6) refers to strength or a strong foundation in a home; and this metaphor explains why, for a long time, male children have been preferred in the Luo community. In example (7), the collapse of Mumias Sugar Company is understood in terms of a physical structure that has caved in.

2.1.3 Metaphors of travelling/journey
Traveling is one of the basic human experiences. Whether it is by road, air, or on foot, it has unique experiences such as being hectic, tiring, long, short, requires patience; it can be interesting or enjoyable, etc. So traveling and many activities related to it show up in metaphorical expressions.

8. *Ngima en wuoth* 'life is a journey'
Depending on the context where it is used, this metaphorical expression may imply that life can be full of trouble, it can be blissful, and the destination may not be predictable, and so on.

9. *Ng'at ni waseago mabor* 'We have come from far with this man'
This implies that the people referred to here have been friends for a long time or that, as friends, they have undergone a number of ups and downs. Such are the experiences that a traveler would encounter.

10. ***Wuoth ogik e nam*** 'the journey has reached the sea or lake'
Nam 'sea' refers to a dead end. The activity or relationship in question is no more. It is imperative to note that Luos live around **nam** 'lake' (the lake is part of their physical environment).

2.1.4   Metaphors of light and darkness
Light and darkness are basic human experiences, hence pressures of embodiment, Kovecses (2010) [19]. They are commonly in metaphorical expressions to understand abstract objects or ideas within the community.
11.   ***Iweyo wa e mudho*** 'you have left us in darkness'
12.   ***Miwa ler e wachno*** 'shed some light on that matter'
13.   ***Yesu en taya*** 'Jesus is lamp/light'
14.   ***Oseneno ler*** 'He/she has seen the light'
15.   ***Hera mudho*** 'Love is darkness'
Mudho 'darkness' (11&15), ***ler*** 'light (12&13) and ***taya*** lamp/light' (13) are metaphorically used.

2.1.5   Metaphors of time
Time is yet another basic human experience. More often in Dholuo metaphor, time is understood as a rare but precious commodity that should not be wasted.
16.   ***Saa en pesa*** 'time is money'
17.   ***Waketho saa e gima nono*** 'we are wasting time on a useless thing'
18.   ***Okawo saa mang'eny e chiro*** 'he/she has taken too long at the market'
19.   ***Saa yomba*** 'I am behind time'
The concept of *saa* 'time' is used metaphorically; it can be destroyed or wasted, it is money and it can be consumed. In examples (16) to (19), wasting *saa* 'time' is like wasting money; it is a precious commodity that should not be wasted.

2.1.6   Metaphors of plant (growth)
Just like any other community, Luos cultivate plants for various purposes. They are not only aware of the various parts of plants and the many actions we perform in relation to plants, but also the many different stages of development of plants. Some of the stages of growth of plants used metaphorically include germination, roots, stem, branches and fruits.

20.   ***Kisumu osedongo*** 'Kisumu has grown'
Dongo 'growth' of Kisumu is comprehended in terms of growth of a plant.
21.   ***Telo mar gwenge osenyago olemo*** 'devolution (county government) has born fruits'
The progress made so far by the county governments (devolution) is conceptualized in terms of ***olemo*** 'fruits', the parts of a plant that can be eaten as food, and usually tastes sweet.
22.   ***Opiyo osechako yaro bade*** 'Opiyo has grown or matured (financially)'
A mature plant develops ***bade*** 'branches'. It is this concept that is used to understand an abstract idea of "Opiyo maturing financially."
23.   ***Onyango tiende ochung'*** 'Onyango is (firmly or deeply) rooted'
The fact that Onyango is stable is equated to the root of a plant, the part that supports the plant.

2.1.7   Metaphors involving animals
Animals, wild or domestic are part of our physical environment. Some characteristics of human beings are therefore comprehended in terms of (assumed) properties of animals.
24.   ***Raila en sibuor*** 'Raila is a lion'
It is the conventional feature of ***sibuor*** 'lion'-that of courage-that is attributed to Raila.
25.   ***Ma to rombo mane?*** 'Which sheep is this?'
Among the Luo people, the conventional feature of ***rombo*** 'sheep' is foolishness. So this feature can be used metaphorically to understand the "abstract" behavior of the person in question.
26.   ***Ng'at cha thuol*** 'that man is a snake'
Through cultural convention based on embodiment thesis, danger has become a central feature of the concept of ***thuol*** 'snake'.
27.   ***Otur buombe*** 'His/her wings are broken'
In (27), ***buombe*** 'his/her wings' (a bird's wings), make reference to an essential property of birds: ability to fly. This property maps onto the target domain of the metaphor: inability to fly or lack of freedom.
2.1.8   The human body

"The human body is an ideal source domain, since, for us, it is clearly delineated and (we believe) we know it well" Kovecses (2010:18). Various parts of the body are used in metaphorical comprehension. They include the head, legs, stomach, face, hands, back, heart, bones, shoulders and so on.

28.   *Yaya Toure e chuny Manchester City* 'Yaya Toure is the heart of Manchester City [Football Club]
 Chuny 'heart' is almost the most important organ of the human body. *Yaya Toure* is the most instrumental
 player in Manchester City Football Club. Therefore, the property of the heart is mapped onto the target domain,
 Yaya Toure

29.   *Lwete ok ler* 'His/her hands are not clean'
 The person in question is tainted (guilty) in some way. It is the guilt that is equated to dirty *lwedo'* hand'. It is
 the hands that are used for control.

30.   *Ng'atni tinde odong' mana choke* 'This man is just bones [bony] these days.

2.1.9   Games and sport
         Games and sport have certain properties that are used in Dholuo metaphorical expressions. Some of the
games and sport are wrestling, football, athletics and boxing. Examples of such metaphorical expressions in
Dholuo include the following:

31.   *Ma en ng'we kede* 'This is a relay' [relay race]
Ng'we kede 'relay race' calls for team work. Individuals within the relay team must play their parts well so that
the team can win. This concept can be used to conceptualise abstract ideas such as unity.

32.   *Idho godni en mana amen* 'Climbing this hill is wrestling'
Climbing *got* 'hill' requires a lot of energy and skill. It is a daunting task. It is this concept that is understood
through the source domain *amen* 'wrestling'.

33.   *Raila pek '*Raila is a heavyweight' [political heavyweight]

34.   *Oloyo e gonde* 'He/she has scored in his own goal'
In example (33) the concept heavyweight in the game of boxing is used to comprehend the massive support or
influence of Raila in politics. (34), on the other hand, uses the concept of football where there are rules, and that
a player should only score in the opponent's goal. Scoring in one's own goal is an act of betrayal.

2.1.10   Metaphors of cooking and food
Cooking is a complex process that involves entities such as the cook, recipe, ingredients, methods of cooking
 and the end product (food). These entities are frequently used in Dholuo to metaphorically comprehend
 abstract target domains.

35.   *Adhula ochiek* 'The match is already cooked' [ready]
Adhula 'a football match' is understood in terms of the elaborate and complex process of cooking: the recipe
 was prepared and used in cooking; ingredients have been added; the necessary steps were followed and the
 food is now ready. The elaborate preparation for a serious match is therefore understood from the perspective
 of cooking.

36.   *Wachno ioye chumbi* 'You added too much salt into the matter'
Chumbi 'salt' in this context implies that there is a lot exaggeration in the issue at hand. If there is too much salt
 in the food, it may not be eatable. On the same vein, too much exaggeration makes a given issue unbelievable.

37.   *Itedo i* **mbaka**! 'You have kept the argument heated/going!'
Tedo 'cooking' is used to comprehend the heated nature of the argument.

38.   *Jatelo no numu numu!* 'That leader looks raw/weak/incompetent!'
 Numu is a Dholuo word for food that is raw or not properly cooked. Through it, the immature or the weak
 nature of the leader is metaphorically understood.

2.1.11   Metaphors of heat and cold
         Human beings can feel hot or cold as a result of the prevailing temperature. This temperature domain is
 frequently used in Dholuo to metaphorically comprehend attitude to people or things.

39.   Iye wang' piyo! '*He/she is irritable/ hot-tempered!'
Wang' 'burning' or 'on fire' brings out the hot temperament of the person being referred to.

40.   *Liet mar ng'anyo osechakore* 'The heat/brunt of the strike has begun'
Liet 'heat' implies the brunt or the unpleasant effects.

41.   *Chunye* ng'ich! 'He/she has a cold heart!'
Ng'ich 'cold' refers to the indifferent or unconcerned nature of the person.

42.   *Orwako wa ma ng'ich ng'ich* 'He/she gave us a very cold reception'

2.2`Domain mapping in metaphors
Croft and Cruse (2004:195) [20] posit: "The central characteristic of Lakoff and Johnson's theory of
conventional metaphor is that the metaphor is not a property of individual's linguistic expressions and meaning,
but of whole conceptual domains." We have two domains: the *source* domain (also called the vehicle) and the

target domain. Metaphors work by *mapping* roles onto the target. The *source domain* is the domain that carries the literal meaning of the expression; it is the described concept, whereas the *target domain* is what the sentence is talking about. The table below shows mappings for the conceptual metaphor in Dholuo, *hera en wuoth (marabora),* which translates into love, is a (long) journey/travelling.

Source: Wouth (travelling)	Mappings	Target: Hera (love)
Jowuoth (those travelling)	⟶	*johera* (those in love)
Gir wuoth (means/vehicle)	⟶	*hera* (love relationship)
Wuoth (travelling/journey)	⟶	*herruok* (events in the relationship
Ondamo (distance covered)	⟶	*dongruok* (achievements/progress)
Pek (difficulties/obstacles)	⟶	*tembe* (challenges in life)
Yiero yore (directions)	⟶	*gima itimo* (choices about what to do)
Giko wuoth (destination)	⟶	aims/goals of the love relationship)

From the mappings above, it can be seen that a target domain is structured in that it is understood with reference to another; concrete source domain. This in essence illustrates how pervasive metaphors are in human understanding.

2.3 Features of a metaphor
2.3.1 Conventionality
The first characteristic of metaphors is *conventionality.* The main focus of Lakoff and colleagues is conventional metaphors, not novel metaphors (novel creations from literary works). Conceptual metaphors are conventionalized linguistic expressions, a feature of their common everyday character. An example of such a metaphor is *Raila is a lion.* To cognitive semanticists, there is no dead metaphor. They argue that even those metaphors considered as obvious and familiar can be given new life. To illustrate this, let us consider the example given by Saeed (1997:348):

> If we take for example the UP-DOWN metaphor, we might consider an instance like "my spirits rose to be a dead metaphor, yet this general metaphor is continually being extended: it is no accident in this view that stimulant recreational drugs were called "uppers" and tranquilizers, "downers."

2.3.2   Systematicity
A metaphor does not just set a point of comparison. As Lakoff and Johnson explain, "because the metaphor concept is systematic, the language we use to talk about that aspect is systematic, "(1980:7). The characteristics of the source domain and the target domain are joined in a systematic way so that the metaphor may be extended. Lakoff and Turner (1989) as quoted in Saeed (1997:349):

> Identify for example, a metaphor **life is a journey,** which pervades our ordinary way of talking. Thus birth is often described as arrival as in "The baby is due next week," or "she has a baby on the way"; and death is viewed as a departure as in "she passed away this morning" or "He is gone."

There is systematicity in the mapping between the two concepts as illustrated in the example

Source: Wouth (travelling)	Mappings	Target: Hera (love)
Jowuoth (those travelling)	⟶	*johera* (those in love)
Gir wuoth (means/vehicle)	⟶	*hera* (love relationship)
Wuoth (travelling/journey)	⟶	*herruok* (events in the relationship
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Pek (difficulties/obstacles)	⟶	*tembe* (challenges in life)
Yiero yore (directions)	⟶	*gima itimo* (choices about what to do)
Giko wuoth (destination)	⟶	aims/goals of the love relationship

2.3.3   Asymmetry
Metaphors are unidirectional. Their comparisons are not symmetrical (between two concepts) with a view to creating points of similarities. Instead, the listener is prompted t transfer features from the source to the target domain. In other words, metaphors map features from the source domain to the target domain. In the example of the metaphor *love is travelling*, whereas we can conceptualize *love* as *travelling*, the reverse is not possible. In other words, *lovers* can be conceptualized as *travelers*, but *travelers* cannot be conceptualized as *lovers*. If that is done, the meaning of that metaphor would change considerably.

Lakoff and Turner (1989) as quoted in Evans et al (2006:297) observe that "unidirectionality holds even when two metaphors share the same domains." They identify two metaphors *machines are people* and *people are machines* as illustrated below.

People are machines
   a)   John always gets the highest scores in Maths; he's a human calculator
   b)   He is so efficient; he is just a machine
   c)   He's had a nervous breakdown

Machines are people
   a)   I think my computer hates me; it keeps deleting my data.
   b)   This car has a will of its own!
   c)   I don't think my car wants to start this morning

The two metaphors seem to have the image of each other; however, their mappings are visibly different. In *people are machines*, the characteristics of computers are given to (mapped onto) people. These features include speed and efficiency. In *machines are people*, as Evans et al observe, "It is the notion of desire and volition that is mapped onto the machine," (ibid).

2.3.4   Abstraction
        The fourth feature of metaphor is abstraction. As Evans et al point out, the prevalent explanation until mid 1990s was that targets tended to be more abstract, lacking physical characteristics and therefore more difficult to understand and talk about in their own terms. But source domains tended to be more concrete and therefore more readily "graspable." As Kovecses (2002:20) puts it, "target domains are abstract and lack clear delineation; as a result they 'cry out' for metaphorical conceptualization." The source of a typical metaphor tends to use a more concrete object to describe a target, which is more abstract.

III.   Cognitive View Of Metonymy
        Lakoff and Johnson developed the earliest approach to conceptual metonymy in cognitive semantics. They use an example of *the ham sandwich is waiting for his check.* In this expression, *the ham sandwich* refers to the actual customer (the person who ordered the *ham sandwich*). In Dholuo, it is normal to hear waiters and waitresses refer to customers as *fish, beef, mutton, beans, and chapatti* and so on depending on what that customer has ordered. It is imperative to note that in such contexts the waiter is not interested in the customer as a person, but only as a customer; the customer is conceptualized by means of what that customer has ordered.
Metonymy is often *contingent* on a specific occasion. Lakoff and Johnson (1980:39) explain that "Metonymic concepts allow us to conceptualize one thing by means of its relation to something else." In other words, two entities are related in that one entity, which is the item ordered by the customer, stands for another entity (the customer). Evans et al (2006:211) posit that "linguistic metonymy is *referential* in nature: it relates to the use of expressions to 'pinpoint' entities in order to talk about them." It is this referential nature that makes metonymy principally different from metaphor. Traditionally, this definition is expressed in terms of *contiguity*: a close and direct relationship between two given entities.
        Metonymy, just like conceptual metaphor, is not a purely linguistic device. Langacker (1990:30) as quoted in Evans et al (2006:315) argues that "the entity that is normally designated by a metonymic expression serves as a reference point affording mental access to the desired target (that is, the entity actually being referred to)." According to Croft (1993) as quoted in Evans et al (2006:315), "a target is accessed within a domain as a result of *domain highlighting*. They add that" Croft's proposal is that from the perspective of encyclopedic semantics, metonymy functions by highlighting one domain within a concept's domain matrix." In the example of the *ham sandwich,* the *customer* is the *target* and the ham *sandwich* the *vehicle.* Both the target and the vehicle belong to the *café* domain. Therefore, just like metaphors, metonymic concepts are not random; they are systematic. Thus a salient feature, within a given context, *activates* and this *highlights* a particular target. In the case of the customer and the food ordered, the food ordered is more salient than the customer. As Evans et al (ibid: 312) explain, "… the food *activates* the customer sitting at a particular table in the café."
In metonymy, one entity is allowed to stand for the other because both concepts are in the same domain. Croft and Cruse (2004:193) argue that "In metonymy, the vehicle's function is merely to identify the target construal."

3.1 Metonymy-producing relationships
        Kovecses (2002) identifies two kinds of metonymy-producing relationships: whole-and-part metonymies and part-and-part metonymies.

3.1.1   Whole-and-Part metonymies
In this metonymic configuration, the ***whole*** serves as the reference point for accessing ***part*** of it. Conversely, a ***part*** can be used to mentally access the ***whole***.

3.1.1.1   Part for Whole
This is a special case of metonymy traditionally referred to as ***synecdoche***.
22.   ***Gino koro waweyo e lwetu*** 'we have now left that matter in your hands'
23.   ***Onge it mosewinjo kata wang' moseneno***
         'There is no ear that has heard or an eye that has seen'
24.   ***Nairobi biro oro jolweny Sudan ma milambo***
         'Nairobi will send soldiers to South Sudan'
Abstract or normally inaccessible concepts such as 'control' (22), 'seeing' and 'hearing' (23), are metonymically expressed by one of their concrete parts; Thus ***it*** 'ear' for hearing, ***wang'*** 'eye' for seeing and ***lwedo*** 'hands' for control. ***Nairobi*** (24) stands for the whole of Kenya because the decision makers in the government of Kenya are located in Nairobi.

3.1.1.2   Whole for Part
25.   ***Kenya obago lemo Safari Park***
         'Kenya convenes a prayer meeting at Safari Park (hotel)'
26.   ***Ok anyal ndiko; pencil na otur*** 'I cannot write; my pencil is broken'
27.   ***Asembo ywak*** 'Asembo is mourning'
In (25), it is just part of Kenya (leaders) at the Safari Park Hotel; it is a part of the pencil that is broken in (26), not the whole of it. In (27), it is just a place within Asembo that is mourning.
3.1.2   Part-and-Part Metonymies
In this metonymic relationship, entities function as parts with respect to a whole domain or Idealized Cognitive Model (ICM) Lakoff (1987)

3.1.2.1   Producer-for-Product
28.   ***Adhi mielo Osogo Winyo*** 'I am going to dance Osogo Winyo'
29.   ***Miya Safaricom mar mia*** 'Give me Safaricom for one hundred' (one hundred shillings)
30.   ***Ma en Bata ma arwakoni*** 'This is Bata that I am wearing'
Osogo Winyo, an artiste, is used as a reference point for mentally accessing his product (music). ***Safaricom*** is the producer of the airtime that the buyer is asking for in (29) and ***Bata*** is a shoe producing company. So producers are used instead of their products.

3.1.2.2   Author for his/her work
30.   ***Isomo Okombo e Saturday Nation***? 'Did you read Okombo in *The Saturday Nation*?'
Okombo wrote an article which appeared in *The Saturday Nation.*
31.   ***Koro somnwa Isaya mondo wawinj tiend wach***
         'Read for us Isaiah now so that we get the crux of the matter'
Isaiah   is one of the prophetic writers of the books in the bible.
32.   ***Isechako puonjo Margaret Ogola***? 'Have you started teaching Margaret Ogola?'
Margaret Ogola *is the* author of *The River and the Source*, a set book in the secondary education curriculum in Kenya.

3.2.2.3   Instrument for the product
33.   ***Vuvuzela oromowa*** 'We are fed up with vuvuzela'
34.   ***Tung' emane ochiewowa*** 'It is the horn that woke us up'
35.   ***Iwinjo gita no?*** 'Do you hear that guitar?'
The vuvuzela, ***tung'*** 'the horn' and ***gita*** 'the guitar' are referred to by the sounds they produce.

3.2.2.4   Place for the product made there
36.   ***Pakistan mit maloyo Ahero*** 'Pakistan is more delicious than Ahero'
37.   ***China ok budhi; France emaber*** 'China is not durable; France is the better'
38.   ***Mumias beche ni malo*** 'The price for Mumias is high'
In (36), the brands of rice are being compared and in (37), kitchenware from China and France are being compared. In (38), the speaker was referring to sugar being produced by a company based in Mumias. In all the cases, the places where the products are made are the metonyms.

3.2.2.5   Controlled for Controller
39.   *Asegoyo simu ne taxi biro kawa* 'I have called a taxi to come and pick me'
40.   *Nyon mo* 'step on the fuel'
41.   *Sikunde ywak nipok giyudo pesa* 'schools are lamenting that they are yet to get money'
A taxi is controlled by a driver, fuel by the accelerator and schools by principals. The controllers are mentally activated by the mention of the controlled objects.

4.2.2.6   Controller for Controlled
42.   *Riek Machar gi Salva Kiir gore Sudan ma milambo*
            'Riek Machar and Salva Kiir are fighting in South Sudan'
43.   *Jose Mourinho ne olo* 'Jose Mourinho was defeated/beaten'
44.   *Otula otimo maber e penj* 'Otula performed well in the examinations'
Riek Machar and *Salva Kiir* are the controllers of the armies fighting in South Sudan. *Jose Mourinho* is the manager and therefore the controller of Chelsea Football Club. *Otula* is the principal of Maseno School, a school that performed well in national examinations.

3.2.2.7   Institutions for People Responsible
45.   *Piny owacho osingo tieko njore* 'The government promises to end terrorism'
46.   *Radio Ramogi orwaki e chenro ni* 'Radio Ramogi welcomes you to this programme'
47.   *ODM oriembo Kajwang'* 'ODM has expelled Kajwang'
Piny owacho 'the government', *Radio Ramogi* and *ODM* (a political party) are the institutions used to mentally access the people responsible in those institutions.

3.2.2.8   Container for Content
48.   *Loche ariyo oromo* 'Two lorries are enough'
49.   *Imadho chupe adi?* 'How many bottles did you drink?'
50.   *Ochamo san achiel te*? 'Did he/she eat the whole plate?'
'Two lorries' is used to replace the content of the Lorries (sand) in (48). *Chupe* 'bottles' replaces the content of the bottles (soda) and chips is the contained in (50).

3.2.2.9   Content for Container
51.   *Kong'o ogore piny Machakos* 'Beer has tipped over in Machakos'
52.   *Adwaro chak ariyo* 'I want two milk' [two packets of milk]
53.   *Waringo mos* 'We are moving slowly'
In (51), it is the container, crates of beer or the truck carrying beer that tipped over while in (52), the speaker is referring to two packets of milk. In (53), it is the vehicle containing the passengers that is moving slowly, not the passengers themselves.

3.2.2.10 World for its inhabitants
53.   *Piny omer* 'The world is drunk'
54.   *Nyasaye mondo ogwedh piny* 'May God bless the world'
55.   *Piny te nitiere Brazil* "The whole world is in Brazil'
In the examples above, *piny* 'the world' metonymically refers to its inhabitants.

3.2.2.11 Place for the Event
56.   *Sudan ma milambo dwaro lokore Rwanda* 'South Sudan is turning into Rwanda'
57.   *Africa ma milambo ne mit moloyo Brazil* 'South Africa was more interesting than Brazil'
58.   *Ok wadwar Westgate moro* 'We do not want another Westgate'
The events in South Sudan resemble those that happened in Rwanda some time back (mass killings). The Football World Cup in South Africa in 2010 was more interesting than the one held in Brazil in 2014. Westgate Mall is remembered for the terrorist attack in 2013. All these places help to mentally access the events that took place there.

3.2.2.12 Consumed goods for the Consumer
59.   *Ma en gweno ma obul* 'This is roasted chicken'
60.   *Dictionary kawuono ng'eny* 'Dictionaries are very many today'
61.   *Flugone ero biro* 'Here comes the Flugone'

Here, customers are referred to by what they have ordered or what they usually buy; thus **gweno ma obul** 'roasted chicken' refers to the customer who ordered it, '***Flugone*'** to the person who usually buys it. '***Dictionary*'** refers to the customers who bought dictionaries from the given bookshop on this particular day.

3.2.2.13 Destination for Passenger
62.   ***Maseno te man chien mondo obi e dhot*** 'All Maseno at the back to come to the door' [Those passengers alighting at Maseno]
63.   ***Ere Kondele moro***? 'Where is another Kondele?' [Another person alighting at Kondele]
64.   ***Nairobi kawuono ng'eny***! 'Nairobi is very many today!' [Many passengers travelling to Nairobi]
The passengers in (62)-(64) are referred to by the places they are going to (destinations): **Maseno**, **Kondele** and **Nairobi** respectively.

IV.   Conclusion

The principal goal of this paper was a Cognitive Semantic analysis of Dholuo conceptual metonymy and metaphor. In the discussion, I have looked at the conceptual nature of metonymy and metaphor. I have attempted to show that the basic concepts in Cognitive Semantics-metonymy and metaphor-are everyday tools of conceiving and perceiving the socio-physical environment among the Luo people. Meaning is therefore a function of cognition and embodiment. Metonymic and metaphorical concepts of all types arise, almost unconsciously, from their physical and cultural experiences. Such diverse cultural resources include thought, values, politics, time, life and the entire physical environment around us. It was also observed that all the metonymic and metaphorical collections in this study adhered to the same conceptual pattern, that is, they depicted part of an event or situation based on a common conceptual domain or experience. This is in agreement with what Lakoff and Johnson (1980) propound that most of the metaphors [and metonymies] in everyday language are conventional in nature, that is, they are expressions which are systematically use by people.

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