

**INTERNATIONAL JOURNAL OF
CREATIVE RESEARCH AND STUDIES**

www.ijcrs.org

ISSN-0249-4655

**COGNITIVE APPROACHES TO THE STUDY OF METAPHORS
IN ADVERTISING AND FOOTBALL BROADCASTING:
SELECTED EXAMPLES FROM KENYA****Prof Evans M. Mbuthia & Mr. Oliver Ogutu**
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Metaphors are powerful items in language that not only bring life to expressions but also create images that make the subject focused upon to be much clearer. In addition, they make descriptions to be more concrete. In broadcasting a live football match in Kiswahili Language as well as using advertising language, metaphors are employed in a very creative manner. One way of delving into the use of metaphors in these two activities is by analyzing them using a cognitive approach. Language use in broadcasting and advertising calls for a careful and skillful choice in order to interest the listeners as well as capture them so that they can be interested in either the brand being advertised or the broadcaster's style and thus become part of the following for that broadcaster or in the case of the advertisement to be endeared to the product in focus. The end game for both activities is to increase the clientele base and that translates to monetary gains for the sponsors. The choice of metaphors to carry out these activities ensures that this goal is achieved. This paper explores the use of metaphors in Kiswahili from selected usages in football broadcasting in Kenya as well as their usages in selected advertisements that uses the Kiswahili Language by use of a cognitive approach.

Keywords: *cognitive, conceptual metaphor, advertising, football*

1.0 Introduction

Language is used with a view of communicating to a specific audience. It is this fact that determines language choice depending on the targeted audience. In football broadcasting as well as in advertising, the idea is to expand the listeners base as much as possible. In order for the broadcaster to get a good following he or she is forced to use language creatively. Metaphors are a feature of language that enables this to happen.

Similarly, the use of language in advertisements has the goal of reaching as many potential clients as possible and in a language that will captivate them. This creates the need to be creative and employ language styles that will resonate well with the targeted audience. Metaphors in this case become the tool of choice and when they are used in a manner that hits the imaginations of the audience in the desired manner that means the goal has been reached.

2.0 Literature Review

Malenya M. (2008) investigated metaphors as used by the late Jacob Luseno (A Luhya music artist from Kenya) in his songs. Her research mainly focused on how Luseno selected figures of speech according to leadership errors of three former presidents of Kenya. She analyzed how various political issues of the day dictated how language was used. Her findings revealed that events of the day greatly influence language use, including employment of figurative language.

Mutonya (2008) wrote an article entitled: "Swahili Advertising in Nairobi: Innovation and Language Shift" In this article Mutonya analyses the changes in advertising language as used in Nairobi where Sheng has become an important component in Swahili advertisements. He explains that this has become necessary because this the language that many young people use and therefore it can be used to reach them more easily.

Ochichi A.K (2011), researched on coding in spoken languages of Gusii (A Kenyan language) and Kiswahili. The researcher intended to establish if there is a correlation on how speakers of the two languages use lexical items to elicit figurative and non-figurative meanings. Her finding revealed that the two languages use almost similar figures of speech to code meanings. This is because the two languages belong to the same language group (Bantu).

Koech S. K. (2013) studied figurative forms and expressions (Metaphors) in the selected Kipsigis songs as used by Kipsigis Musicians. His primary intention was to find out whether lexical pragmatics processes of broadening and narrowing as proposed in Lexical Pragmatic Framework could be used to account for the meaning of figurative language used in the selected Kipsigis songs. His finding affirmed that lexical items use in the selected songs are a transfer of meaning which acquire activation through encyclopedic entry that work as weak implicatures in the relevance theory.

Caroline Wachira (2015) used a cognitive linguistics approach to study a literary text in this case Imbuga's Betrayal in the City. She analyzed Imbuga's choice of source domains for his metaphors and discovered that they comprised plants, food, body parts and animals.

Tum Annete (2019) analyzed the use of metaphors in advertising. Her focus was on food and drinks advertising in the mainstream media. She also used the conceptual metaphor theory that has also been employed in this study.

3.0 Theory

This study will use Conceptual metaphor theory that was developed by George Lakoff and Mark Johnson (1980). The theory proposes the understanding of one domain of experience that is typically abstract in terms of another domain of experience that is typically concrete. This theory is a product of skeptical criticism and a challenge posed by the cognitive linguistic theorists to classical linguistic theorists also used during the Aristotelian time. Cognitive linguists were reacting to the latter's sweeping claim that metaphorical expressions were ornamental and intentional use of a language-by-language artists in their artistic works and hence could only be found within the bounds of literary discourses such as prose, poetry and drama and that such expressions required special form of interpretation from readers and or listeners.

Lakoff and Johnson (1980) held a contrary opinion and instead insisted that as a property of concepts and not of words, metaphor can as well be found in a common everyday language as used by ordinary people and not only in literary discourses by language artists striving to intentionally create some artistic and ornamental effects in their works as claimed by the classical theorists. They insist that metaphors are all pervasive in both artistic and neutral discourses. According to Lakoff and Johnson, conceptual metaphor is simply a systematic set of correspondences between two domains of experience where one domain is concrete (source domain) while another is abstract (target domain). Understanding a metaphor based on Lakoff and Johnson's claim therefore involves bringing into correspondence (mapping) the elements and the relations in the source domain with the elements and the relations in the target domain.

Lakoff and Johnson (1980) also hold the view that metaphors primarily occur in thought and to some extent shapes our worldview and our concept formation and that apart from using metaphors to talk about aspects of the world, we at times think and even act metaphorically. This therefore follows that some of our actions and viewpoints in life can be traced to certain metaphorical structures. Further still, these theorists believed that metaphors are grounded and anchored in some extent of similarity or resemblance between the source domain and the target domain hence making it easy for the audience to connect and understand a metaphorical expression. It could be real similarity, perceived similarity or similarity at the generic level structure. Finally, the origin or the provenance of the source domain according to this theory is believed to be the human body, culture and communication context in general. With this, they ended up with; universal, culture associated and context-based metaphors.

4.0 Discussions

The language used in the broadcasting of football games in Kenya and elsewhere employs many stylistic devices. One aspect of the use of language is the use of metaphors. Usually, the metaphors used are intended to be interpreted cognitively to give a holistic picture to the listeners of the events taking place in the field. Similarly, the language of advertisement makes use of metaphors that are well thought and from a cognitive perspective they lend themselves to an interpretation that is very convincing to the intended audience. The choice of the metaphor is of course cognizant of the intended audience in terms of familiarity, correct decoding and likely influence to the target audience.

This paper will first delve into the language used in football broadcasting and then the language used in advertising by focusing on the use of selected metaphors. The metaphors will be subjected to a cognitive interpretation with the goal of understanding the intention of these deliberate language choices.

Football domain, just like most communication domains is not lexically sufficient enough to meet all its communication needs. This state of affair leaves football commentators and fans with no alternative but to borrow from other domains in order to meet its communication needs. A keen observation on data drawn from football commentaries in Kiswahili has revealed that football as a domain borrow mainly from; The war domain, construction domain, cooking domain and to some degree, nature domain. The imported words and phrases are metaphorically molded by commentators and later employed to create some metaphorical reality within the football domain. This aids in making communication within the football domain crystal clearer and less complicated. *Ngome*, a Kiswahili word for a fort for example is synonymous with a war domain. However, this word commonly appears in football commentaries to denote a goal area. What then is the motivation behind the use of such a war terminology in football domain? Similarity as proposed in conceptual metaphor theory is the answer to this question. A fort is a permanent army post for troops aimed at providing safety for fighters and to provide them with space to launch attacks and therefore defend their territory. The goal area (in a football field) with players whose role is to protect the team from conceding a goal is a true definition of similarity. The use of such a language is not only

aimed at creating a reality but also ornamenting the language used. A football commentator for example says “*Wachezaji wa Tusker FC wamekuwa wakivamia ngome ya wapinzani wao wa tangu jadi, Shabana FC bila mafanikio*” (Tusker FC players have been raiding their long time foe’s fort Shabana FC without success.) This commentator has painted football events and action as war to capture the attention of the audience.

A stock of firewood (*Kuni kwenye uchaga*) is an example of a Kiswahili linguistical metaphor within the wider conceptual metaphor, football is cooking. This metaphor is making a reference to the seven extra players out of the eighteen players that make a football team and who may at times sit on the bench along the touchline of a football field waiting to replace any of the first eleven players in case a need arises. In this case, the audience is made to conceptualize the reservoir of players in terms of a reservoir of firewood waiting to replace the ones already burning. A comment like, *Tunauona uchaga wa timu ya GorMahia bado umejaa kuni zilizokauka na tayari kutiwa motoni.* (We can see GorMahia’s firewood store still full of dry firewood ready and willing to be enjoined into the already burning fire.) is intended to inform the audience that Gor Mahia FC still has players on the bench who are as good in the game as the ones already playing. Such use of a language is hoped to be more captivating relative to literal explanations.

Nyufa or *mwanya* which can loosely be translated as cracks or a small space on a wall is another linguistical metaphor extracted from conceptual metaphor where football borrows from construction activities. In football, players from the opponent team normally line up a few meters from where a shoot-out is to be taken. A player taking such a shootout is ever keen to take advantage of any small space that may develop unknowingly between the lined-up players of the opponent team. It is through such a space that a goal may be conceded. Football commentators therefore use the term *nyufa* figuratively to make the audience cognitively perceive such spaces in terms of cracks on the wall that may be taken advantage of by any harmful creature who may want to gain access to the house with the intention of causing havoc. Use of Language in Football Broadcasting as borrowed from construction activities is seen when football commentator says, *Mtazamaji, Victor Wanyama, amepenya kupitia ufa ulioachwa na mabeki wa timu ya Uganda Cranes, akawawacha mabeki hao wamesimama kama vigingi na kuishia kuifungia Harambee Stars bao murwa sana.* (Viewer, Victor Wanyama has squeezed himself through the crack left by Uganda Crane’s defenders, leaving them erected like poles and ended up scoring a classic goal for Harambee Stars FC). This kind of an explanation is trusted to be capable of greatly captivating the audience and hence endearing them not only to a given specific media channel but also the commentator himself.

The shape of an egg (*yai*) and that of a digit zero are physically very close in terms of form. The word *yai* is commonly employed by Kiswahili football commentators to refer to a match outcome where one team or both have not managed to score a goal. *Yai* whenever used in football domain therefore is always intended to be understood as a nil outcome. For example, in declaring a match outcome between Gor Mahia FC and AFC Leopards, teams from Kenya, Ali Salim Manga (A Kenyan Kiswahili football commentator) says, “*Pilato anatazamatazama kopo lake la saa mkononi kuashiria kwamba mchuano unaeleke atamati, AFC Leopards mabao mawili, nazo jitihada za GorMahia zimezaa yai.* (Pilate a Biblical judge) i.e. referee, keeps looking at his watch on his hand, indicating that the duel is headed to its tail end, AFC Leopards has two goals while Gor Mahia FC’s efforts have yielded an egg. Kiswahili audience will undoubtedly and naturally understand that the outcome standing is at two-zero. It is worth noting that in all the above examples, football domain is treated as the target domain while war, construction, cooking and nature domains are treated as source domains and that similarities between the relations and elements in both the source and target domains are the motivation behind the use and easy understanding of such metaphor by the speaker and the audience respectively.

Advertisers take advantage of metaphors to create images that are intended to make their communication as clear as possible. A good example is an advertisement of banking services that involved two competing entities, The initial advertiser had opined that if you were to open an account in their establishment it was comparable to be given a bouquet. This metaphor was definitely alluding to the fact that you will become a valued client. The metaphor creates a mental picture of a valued friend receiving a bouquet from a friend. It is creating a mental image of beautiful flowers and alluring scents that impresses upon one that he is loved and valued.

The competing entity put up a big bill board and posed the question why would one would be content with a bouquet if he can be gifted a garden? The choice of this metaphor was targeted at the same potential clients who were being invited to make a comparison. The point of comparison is well thought of with seemingly a hidden message that after all a bouquet will wither at some point implying that the friendship between the client and the entity will be short-lived. At another level this second advertisement implies that the client will get something of a higher value (a garden not just a bouquet). This second advertisement was geared at drowning the efforts of their competitors in enticing their potential customers or drawing them away.

Match manufacturing companies are not left behind in the use of catchy images that signal strength and reliability. One match company calls their brand rhino. The matches box has a picture of a rhino ready to charge at intruders who venture into their territory. The connection is that the matches are reliable and will light up and stay light long enough to enable you to accomplish your task. The choice of this metaphor i.e. a rhino is apt as it represents a strong and fearless animal, a fact that is quite familiar with the intended clients.

Another example is the use of a lion as a brand name for a cement manufacturing company. The said company has a logo that has a lion superimposed on the map of Kenya. This logo has a two-fold interpretation. Firstly, the message is that the product can be found in any part of the Republic of Kenya through the firms' numerous outlets. Secondly the advertisers use of the lion is very telling. The Lion is said to be the strongest animal in the African Jungle. This alludes to the claim that this product is the best among the many that are in the Kenyan market.

The image of the lion is also used as a symbol by car manufacturers. For many years Peugeot a popular vehicle brand made in France has used a lion as its symbol. The choice of the lion has remained the signature of the brand for very long signifying the vitality of the image as a representation of a powerful vehicle.

These metaphors as employed by manufacturers and advertisers are carefully selected to achieve the goal of being interpreted cognitively to give the varying impression namely; i) power in the case of lion and the rhino ii) Beauty and good fragrance in the case of a bouquet iii) Beauty, fragrance and value in the case of a garden. All these are metaphors whose cognitive interpretation aims at making the target audience associate the object of the advertisement with the reality of the service that will be expected to be excellent or in the case of a product to be effective in its intended use.

4.0 Recommendations

This study like some that preceded it used a specified approach to study metaphors in this case a cognitive approach. In this study the two activities focused upon are advertising and football broadcasting in Kenya by use of Kiswahili Language. The result was a more specialized understanding of metaphors transcending a general appreciation of these figure of speech. We therefore recommend that scholars continue to use different approaches in the study not only of metaphors but other figures of speech as employed in various spheres of communication either in the media, literature or elsewhere. This will enrich scholarship as it will lift it from the repetitive analysis that employ very generalized approaches.

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