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AN ANALYSIS OF IMAGES AND SYMBOLS IN THE STORY OF NGANYI, THE RAIN MAKER, AS TOLD AMONG THE LUO COMMUNITY OF KENYA.

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ABSTRACT

Myths are human stories whose main role is to explain varied phenomena. They provide a link between the past and the present. They also serve as origins of truth which in African phenomenology are traceable to mythological repositories and other ordinary values (Jaja, 2012). This myth talks about the story of a legendary old woman who lived in Lake Victoria and used to emerge from the lake from time to time to perform miracles among the people of the Lake region, then return into the waters. Although the story takes place in three parts, the paper has only focused on the third part where Nganyai is involved. The study is guided by three objectives namely: to discuss how an African myth translates folklore into a valid scientific phenomenon; to describe the conceptual metaphors expressed in the story of Nganyai, the rainmaker and to explain the schematic patterns and vital relations that are derived from the story of Nganyai, the rainmaker. The story is presented in Dholuo then translated into English after which the symbols and the metaphorical expressions in it are analysed. Translation, a significant exercise that requires maximum attention incorporates culture. Therefore, for effective translation to take place, transfer of the message must be done both linguistically and culturally (Ndhlovu, 2012). The metaphors in the story were investigated from a conceptual metaphor stand point whereby metaphors are comprehended through two domains: source and target. The source, which is the familiar entity, aids in the comprehension and interpretation of the target, which is the unfamiliar entity (Lakoff & Johnson, 1980; Fauconnier & Turner, 2002; Ahrens, 2002). The metaphorical expressions were analysed and discussed using the tenets of conceptual integration theory (Fauconnier & Turner, 2002). Our study found out that the indigenous people around Lake Victoria had developed elaborate and viable techniques of manipulating and conserving their environment in order to generate resources for their survival.

Key words: Myth, Phenomenology, Translation, Symbol, Metaphorical expressions

INTRODUCTION TO THE STORY

This is a story of the Luo who live around Lake Victoria in Kenya. According to Ogutu (2007), the Luo of Kenya speak Dholuo and they live along the shores of Lake Victoria. The Luo are Nilotes whose indigenous land is found around Wau in the grassland plains of Bahr-el-Ghazal province of Sudan (Ochieng, 1985). Some of them are also found in the north of Mara in Tanzania. A majority of them inhabit Nyanza province in the western part of Kenya around *Nam Lolwe* (Lake Victoria). Many of those who live in the rural areas practice subsistence farming for economic livelihood while those living around the lake and rivers majorly engage in artisanal fisheries (Ochieng, 2009). This folklore is a Luo trilogy entailing *Simbi Nyaima*, *Nyamgondho Wuod Ombare* and then *Nganyi* comes as a terminal episode. It was not possible to include all these three, so this work focused only on the last narrative. However, if one wishes to get all the complete perspectives, one can find the missing components in *Thuond Luo* which is cited in the reference section. Many Luos believe the story is true because there are some concrete bits of evidence backing the folklore. These include Simbi Nyaima lake, Nyamgondho point where animals left hoof marks as they followed the old lady into the lake and the existence of Basiekwe clan and the rainmaking hill on which the rituals are still conducted to date. However, a contrary opinion exists, arguing that all these tales are nothing but myths. The first author of these stories was a white missionary named Rev. James Jamieson Willis who started and headed the Maseno Mission School. He was an eye witness to some parts of Nganyi story.

SIGAND NGANYI- (THE STORY OF NGANYI IN DHOLUO)

Chon gilala ne nitie kech e pinyini. Dhako moro modhier ne kech ohingo, eka nene ochako wuoth kochiko Ugwe, koparo ni nonwang' chiemo kuma odhiye, nikech ne en gi yath mar koth. Nochopo e dala moro ma ne ji madhoe kong'o. To nodhi ir dhako moro ma ne ok nie od kong'o. Ka dhano nonene, nokawe, notere e od kong'o. To ka ne jokong'o onene, ne giriembe – jokong'o gin ji ma, ka osemer, to ok nyal winjo wach jowetegi. To dhako modhierno nowachonigi niya, "Weauru, an gi gimoro maduon'g, ahinya ma, ka ng'ato kuomu nigo, jalo dobed ng'ato maduon'g ahinya.

Jogo ne ok odewo wechene ma ne owanchonigi. Ne giduoko niya, "Wan ok wadwar yath. Dhi kucha gi yadhino." To ka ne dhakono owinjo kamano, nowuok gi dhako ma nene okele chande, kowachone niya, "Kau nyithindi duto kod gik ma dikonyi, ni kech aneno ka koro pii biro yimo jiduto manie dalani." Dhakono notimo kaka kene ochike. Eka kane gisewuotho moromo mailo achiel, ne gigoyo machiemo, negineno ka koth otimo ong'weng'o e dalano; bang'e mos dalano notimo ataro. Eka jiduto mane madho kong'o e dalano ne pii oyimo. Mano e Simbi Nyaima, ma wawinjo nyaka chil kawuono.

To kane osewere gi dhakono, nochako wuodhe madhi Ugwe. To noyudo Ja-Gem moro ma ne oyie ni mondo obed kode. Nonyiso jali kaka iloso yadh koth. To kane Ja-Gemni oneno kamano, nowachone niya, "An ok anyal mani, e momiyo inyalo dhi kuom Ja-Bantu moro, nikech jogo e jochir manyalo timo mago duto." Nodhiyo komor; moweyo ni Ja-Gemno yath matin mar yuayo koth. To kane ochopo ir Ja-Umuri moro, ma nyinge Nganyi, jali nokawe, eka notere e ode ni mondo onindie. Nonyiso jalo kaka en gi yath mar loso koth mondo ochwe kaka oro nie piny. Chieng' mane onindo e odno, koth nochwe maduon'g ahinya gotieno. Eka kinyne ne oyang' ne dhiang'. Bang'e kane osechamo ring'o, noyie nyiso jowetegi Nganyi. Ng'a ma nonyis koth noyudo chandruok ahinya, nikech ka ne koth dwaro chwe to polo

mil e wang'e, kendo noneno thuonde mang'eny ma ne gajore e wang'e, to ok ne luoro omake. Bang' tho dhano, jalo nojimbo koth nyaka ne ool gi jimbo nyaka notho.

To kane jalo osetho noweyo koth ni wuon Nganyi. Wuon Nganyi ne ok en ng'ato mariek ahinya kuom loso koth, e momiyo ne ok jii ong'eye ahinya: kata kamano notemo mondo omi jogi dongo e yo mar jimbo koth. Nganyi nene en wuode makayo, e momiyo ka ne wuon otho ne en e ng'ato maduong' ma inyalo lielo e kom wuon, nikech kamano e kaka jo-Luo bende timonga. Kane onyuole ne en ng'ato matek ahinya. Nodongo gi teko duto nyaka nobedo ng'ato manyalo telo ni jogi kadhi e lueny moro. To molooyo nohero tichne mar koth ahinya molooyo gik moko duto. Kuom duong' mare kod teko mare nobedo ruoth mar Basiekwe. Ka ne wach nitie maduong' ne en ng'ato manyalo loso bura mar ogandagi; kuom wachno jogweng' gi noluore ahinya.

Kane odwaro jimbo koth, nodhinga e bungu mondo odwar yath mar loso koth. To kane oseng'wedo manyasi mar koth, to oketo e agulu mar yadh koth. Kar loso koth nitie gik mang'eny kaka thuonde gi mil polo bende. Kamoro kane ohero, onyalo kelo pe kod yamo kane jii ok ogalo puothegi. Kuom loso pe kod yamo, nopuonjo jomoko bende ni mondo ging'e kaka iloso mago bende. Kuom wach mar jimbo koth jopinje mang'eny noluore, kendo ne ginene ni onego obed gi pok mare. Emomiyo jomoko ne kelone rech kod dhok, kendo kamoro jomoko ne miye lowo ka ma onyalo dakie gi nyithinde. To mano nomiyo obedo ng'ato mong'ere ahinya e pinje duto mag Nyanza. Endalo mane koth onge kaka endalo mar opon, ne oyudo dhok molooyo e Gem kod pinje moko kaka Uyoma, Sakwa, kod Alego.

Jii mang'eny ohero dhi dwar, kendo ka dwar kuro giriembo lee ni mondo ginengi, giyud chiemo mamit. Jo-Bantu ohero dwar molooyo ni mondo gineng lee machalo kaka mwanda, abur kata ogila. Jo-Bantu kane dwaro dhi dwar, ne gin gi guogi mager ahinya manyalo mako lee piyo e wi ng'wech; emomiyo ka ne lee dwaro yombogi, ne giringo matek ni mondo gineng gi. To mano nomiyo ginyono puothe mag Luo ka giringo matek kamoro ne ginyalo ketho oganda kod ng'or, nikech oganda ka ogawore ok dwar ng'ato mondo owuoth e kindgi. Mano nomiyo weg puothe yanyo jokoth machalo kaka Jo-Basiekwe marach ahinya. Mano nomiyo jokoth sindo kodhgi chwe e puothegi ka nitie cham madwaro koth ahinya,.

To kane Nganyi oneno kamano, nomako koth ni mondo kik ochwe. Mano ne miyo jodong piny mirima ahinya, nikech ne gineno ka piny dwaro tho. Emomiyo ne gichulo dhok, diek kod rombe ni Nganyi, ni mondo ka Nganyi oyie owe koth ochwe. To kamoro ne oro nyalo biro nikech Nganyi ne dwaro mwandu mang'eny. To ka ne ok odwar koth ni mondo ochwe, Jo-Luo mang'eny ne temo kedo kod Jo-Bantu ni mondo giwe koth ochwe. To kane lueny oserumo, koth ne nyalo chwe ka Jo-Luo oloyo Jo-Bantu. Kamoro ka Nganyi noneno ni jogi yudo chandruok e lueny kamano, nonyalo jimbo koth. Bang'e koth ne nyalo chwe mang'eny ahinya manyalo ketho cham, kendo ne gik moko ok nyal dongo maber, to bang'e cham lokore makwar kendo githo nimba.

Bang' higni moko, nomak Nganyi eka notere e od twech, nikech nosindo koth ni mondo kik ochwe. Ji mang'eny nowacho ni Jo-Sungu ni en e ma ojimbonga koth, to koro otamore, kendo en e ma osekelo kech e piny. To ka ne Jo-sirkal owinjo kamano, ne gimake eka gitere e od twech Kisumo, ni mondo oyale, mondo ong'e gima omiyo ne ok onyal jimbo koth ndalogo. To kane oseyale, nowacho ni onyalo jimbo koth gi kanyono ni mondo Jo-Sungu oyie ka en jajimbo adier. To kane onindo e od twech, koth nochwe ahinya gotienono. Kata kamano Jo-Sungu ne ok nyal yie ni ng'ato nyalo jimbo koth, mak mana Nyasaye.

Nobet e od twech ndalo mang'eny. To kane koro kech ohinge, jomoko nokelone chiemo. Mokwongo ne girego mogo eka gikiko mogo kod kwoyo, eka gitedo kuon. To ka ne ochamo chiemoni, nomiye tuwo. Iye nokuot ni kech nochamo kuon marach mokik kod kwoyo; eka notho e od twech. Jo-Basiekwe nobiro e od

twech kama neentie, ekane gikawo ringre gitero e dalane. Jogi mang'eny noyuage ahinya, nikech ne en ng'ato maduong' kuom ogandagi.

To kane gidwaro ike, ne ok giiko ng'ato manyalo bet kare nikech wach thone nobuogogi. Emomiyo nonindo ndalo auchiel kapod giloso wach mar ng'ama nyalo bet e kome. To bende mano ne en chikgi – ng'atgi maduong' ok nyal iki kuom ndalo manok kende, onego otiok ndalo adek kapod guiche kendo kimor e liende, eka bang'e ginyalo ike. Nganyi ne en ng'ato ma jamoko: emomiyo noike e agulu mar tago maduong' kokete ei agulu, kobedo. Ban'g mago duto ne giyudo ng'ato manyalo bet e kome. Jali bende nene otiyo maber molooyo kaka Nganyi notimo.

Appendix (d) The Story of Nganyi Family

A long time ago there was famine in this land. There was a poor old woman who was hungry and she started to travel eastwards, thinking she would find food in that direction because she had medicine for making rain. She reached a big home where people were drinking beer. She first went to one of the women who was not in the house, where the beer party was being held. When that woman saw her, she took her to the place where the men were feasting. But when the drunkards saw her, they drove her away - drunkards are people who after imbibing too much cannot listen to anybody's advice. However, the poor woman told them, "Let me stay, I have something so precious that if I give it to anyone of you, that person will be very great."

The people did not care for her words of advice. So, they replied, "We do not want medicine. Go away with your medicine." When the poor old woman heard their reply, she left with the kind woman who had tried to intercede for her, instructing her, "Take all your children and anything else that you think might be helpful to you, for I have seen that water will destroy everybody who is in this home."

The woman obeyed these instructions. When they had walked for about one mile from the home, they paused and looked behind. They saw a big black cloud covering that village and thereafter that village turned into a lake. Everybody who was merry making in the beer party drowned in the lake. That is the story of Simbi Nyaima that we hear about to this day.

After parting with the kind woman, the poor old woman embarked on her journey eastwards. She found a man from Gem who agreed to marry her. She told this man the secrets of rainmaking. But when this man from Gem realized the implications of being a rainmaker, he said, "I cannot manage this task, therefore you may proceed to one of our Bantu neighbours, because they are bold and can bear all the risks entailed."

She departed happily and left a little medicine for attracting rain to the man from Gem. When she reached the home of a man from Umuri called Nganyi, this man took her and offered her accommodation in his house so that she could stay there overnight. She told the man that she had medicine for making rain during prolonged drought in the land. The first night she stayed in this place, there was a big stormy rain. The following day, a bull was slaughtered for her. After eating the meat to her fill, she agreed to show Nganyi's brothers the trick for making rain. The man who learnt this skill and technology had a lot of trouble because when it was going to rain, he would hear thunder blasting in his head and see flashes of lightning in his eyes. He also saw many snakes of different types entangled in his mind's eye but he was not scared. After the old woman died, the man took rainmaking business as a full-time job occupation, did it until he died.

When this man was about to die, he left the medicine to the father of Nganyi. This old man did not have the flare and acumen for rainmaking so he did not have a great reputation in this profession.

Despite this, he tried to make his people prosper by providing rain at the right time. Nganyi was this old man's first-born son so when the old man died Nganyi was old enough to sit on his father's stool and be shaved. That was the tradition of the Luo.

When Nganyi was born, he was a very strong person. His strength increased as he grew up until he was old enough to lead his people in war. Nevertheless, he preferred his rainmaking career to anything else. Because of his commitment to his people, he became the chief of his clan called the Basiekwe. Nganyi was a wise man whose counsel was valued among his people. The clan respected his opinion and did not hesitate to seek his advice whenever there was a problem.

When Nganyi wanted to make rain, he would go into the forest to look for relevant herbs. After picking the leaves of *manyasi* herbs, he would put the stuff in the pot for making rain. Many snakes inhabit the place set aside for rainmaking and it has a lot of thunder. Sometimes he could cause hailstorm to punish those who defaulted in offering tributes to him. He trained other people how to make rain and to create storms. The people thought that he was doing a useful job for the community therefore, he deserved some kind of reward for his efforts to bring good harvest to the clan. For this reason, some people decided to donate fish, cattle and even land where he could settle some of his children. As a result, he became famous in the entire region of Nyanza Province. In the dry season called *opon*, he received a lot of gifts in the form of cattle from Uyoma, Sakwa and Alego.

Many people those days were hunters. When hunting, the people chase wild animals in order to kill and eat them. Meat was a great delicacy to the people then. The Bantus like hunting animals like rabbits, antelopes, gazelles and so on. In order to kill such animals, the Bantus use fierce dogs that can catch them in a twinkling of an eye. To keep abreast with the dogs, the Bantu hunters had to run equally fast. For this reason, they would trample over the Luo gardens and destroy their crops. The crops like beans, cow peas, green grams and such climbers cannot withstand people and animals stampeding in their midst. Such hunting expeditions caused endless conflicts between the rain-making Basiekwe and the Luo. When such quarrels arose, the rainmakers withheld the rain from the gardens of the Luo. These punishments would be timed appropriately when the crops were in critical stage in need of rain.

When there was this kind of dispute, Nganyi withheld rain from the land. This created animosity and bitterness among the elders who preferred their crops to cattle. This is why they paid tributes to Nganyi in form of cattle, sheep and goats to ensure there is rain for their crops. Sometimes, Nganyi created long droughts in order to exert greater tributes from the people.

The Luo would go to war against the Bantus when they wanted to force the Basiekwe to make rain. If the Luo won such wars, there would be a lot of rain. Sometimes Nganyi made rain when he saw his people suffer great losses in war. He would make the rain to alleviate the military losses of his people. Sometimes Nganyi would make too much rain that would ultimately destroy the crops.

After some years, Nganyi was imprisoned for creating famine by withholding rain. People complained to the white men that Nganyi held the rainmaking portfolio, but had refused to discharge his duty. Nganyi was arrested by the Colonial Government and detained in Kisumu to be tried for refusing to make rain and thereby creating famine in the land. In the course of his trial, Nganyi said he would make rain that very day to prove to the white men that he had the capacity and know-how to make rain. That night as Nganyi slept in the prison house, there was a big downpour of rain that flooded the whole of Kisumu. In spite of this, the white men could not believe that man had rainmaking capability. To them, only God could make it rain.

Nganyi was detained for a long time. When he was hungry himself, some people brought to him poisoned food which killed him in prison. The Basielwe people came and carried the body back to his home. He was given something like state funeral because he was a hero among his people. Nganyi's heir could not be anointed before his burial because his death was not anticipated so nobody had been appointed. For this reason, they kept the body for six days, as they tried to look around for his replacement. That was also in keeping with their traditions for they could not bury such a famous man in a hurry. They needed six days or so to undertake funeral rites and festivities. Nganyi was a rich man, which is why they buried him sitting down in a pot. After that, they got his replacement to take over his chair. This man turned out to be very good at his work. He almost became more popular than Nganyi himself. Mayor, (1984). Translated by Ogembo (2004).

The essence of this study is to analyze the story of Nganyi, the rainmaker. This narrative is a myth that cuts across divergent cultures (Luo, Banyore and Nandi). The story has been translated from the source language (Dholuo) to the target language (English) thereby enabling the outer world comprehend and appreciate the customs, beliefs and values of the Luo community. Through translation, social relations among different cultural groups are enhanced.

This study intends to achieve the following objectives:

1. To discuss how an African myth translates folklore into a valid scientific phenomenon.
2. To describe the conceptual metaphors expressed in the story of Nganyi, the rainmaker.
3. To explain the schematic patterns and vital relations that are derived from the story of Nganyi, the rainmaker.

Literature Review

According to Köksal and Yörük (2020), translation is a key ingredient in intercultural communication. It is not only crucial for international business but also necessary for social relations. The purpose of translation is to transmit ideas and events through time and space, to make something understood and to break cultural barriers thereby fulfilling the goal of communication. Translation substitutes the source language with the target language thereby creating an avenue through which the information conveyed is made intelligible for those who cannot read it in the source language. In so doing, information reaches a wider audience.

The study examines metaphorical expressions used in the story from the standpoint of conceptual metaphor. Traditionally, metaphor was perceived as an embellishing device in which a word is used to replace another though no new information is originated. However, after Lakoff's and Johnson's (1980) revolutionary study scholars started viewing metaphor from diverse standpoints. Of interest to this research, is the study of metaphor from the cognitive linguistics perspective that focuses on three vital ideas that form the foundation of this discipline. These ideas are embodiment, culture and experiential idealism (Evans & Green, 2006). The interrelation between body and culture brings forth universal

conceptual metaphors (Lakoff & Johnson, 1999). Moreover, cultural notions and philosophies apparent in a given language ascertain the kinds of conceptual metaphors intrinsic in that language because a people's way of life, norms and beliefs dictate the kinds of metaphors used (Anudo, 2018).

Conceptual metaphors help people understand an abstract concept through a concrete one even though the concepts in question are completely dissimilar in several dimensions such as their physical impressions, structures, forms and the functions that they play among others (Lakoff & Johnson, 1980). For example, death, which is considered a taboo topic, is rarely conveyed directly. The living may have challenges with the language of death because of cognitive limitations that make it immensely difficult and almost impossible to refer to it. Therefore, they can only imagine what it is like to die through an analogy or conceptual metaphor (Anudo & Kodak, 2020). We can use a conceptual metaphor such as DEATH IS A JOURNEY to describe death. In this case, we use the attributes of a journey which we are familiar with to comprehend the concept of death which is abstract even though the two (death and journey) are dissimilar in many ways.

Theoretical Framework

Two main theories that is the Conceptual Integration theory (Fauconnier & Turner, 2002) and Image Schema theory by Lakoff (1987; Johnson, 1987) were used to analyze the linguistic data. Conceptual Integration theory (CIT) initiated by Fauconnier and Turner (2002) and advanced by Coulson and Oakley (2002) provides awareness into the way we view, comprehend and reason about our world. Conceptual integration makes it possible for one to relate items or entities that on the surface are dissimilar. This theory has four mental spaces that are the elementary units of cognitive arrangements. The spaces are as follows: two input spaces, a generic and a blended space. The mental spaces are connected to each other and can be adjusted as thought and conversation evolve. They are devised in such a manner that they separate the new pieces of information within the metaphorical representation. The mental spaces contain different information with each space giving information on a different aspect of the conceptual metaphor but all of them provide bits of information which together are geared towards the understanding of a metaphor.

Another tenet of the CIT that was brought to perspective is vital relations. According to Coulson and Oakley (2005), vital relations are structures which show relationships among the multiple input spaces. The relations are considered vital because they are strongly influenced by shared social experience and they also help us understand our world. (Džanic, 2007). The Image Schema theory (Lakoff, 1987; Johnson, 1987) on the other hand, is a representation of systematic patterns derived from domains that are imagistic such as forces, containers, balance, path and links among others. This theory is crucial because several metaphorical constructions are grounded on image schemas.

Methodology

The story of Nganyi, the rain maker, which was originally written in Dholuo by Mayor (1984), was translated into the language of study by Ogembo (2004). The narrative was analyzed critically with the intention of obtaining information about the objectives of the research. The metaphorical expressions in the language of composition are presented in italics and then translated into the language of study which is English. A qualitative method of analysis is then employed.

Discussion

The study seeks to discuss how an African myth translates folklore into a valid scientific phenomenon. It is observed that many indigenous communities depend on traditional methods of influencing the weather patterns for example, in Western Kenya, around Bunyore area, this phenomenon is recognized among the Nganyi clan. Gumo (2017) notes that such communities believe that rainmaking rituals enable the people to influence, predict, cause, redirect or dispel rainfall. This is deemed to be a magical process that can be used to create drought as a curse to the land or rain as blessings to the people. According to oral folklores, the Abanyore people say that rainmaking skills were given to them by an old woman from Gwasssi in South Nyanza while others say that the woman came from Nandi District. The Nganyi family keep a shrine on a little hill nearby and that hill preserves a sacrosanct forest, from which nobody, except the priest, is allowed to harvest anything from. For this matter, the forest remains fertile thereby attracting and sustaining diverse fauna and flora. According to Ogembo (2004), the shrine is a forbidden area even for the priests, who can only access it after sacrificing two he goats, one for the ancestors and the other for elders. Gumo (2017) observes that the Nganyi rain making practices remain secretive and is therefore inaccessible even to the heirs.

The woman protagonist who permeates the Nganyi narrative is constructed under the journey motif. Like other oral narratives, the Nganyi story has many variations and renditions, depending on whom you listen to or when and where it is told. Its setting alone makes the variation inevitable for example, Lwanda village where this Luo version is set is close to Siaya. In the course of the journey motif, the narrative has undergone evolution from Kendu Bay, to Gwasssi to Yala and finally to Lwanda village. This story has been told to children and performed in school drama festivals moreover, it exists as a published story by Maseno School first English Principal. This way, the story has undergone transitions, transformations and reformations to suit the narrator's objectives. All renditions agree that the protagonist was an old haggard and filthy woman. From place to place, she suffered rejection from hosts even though she offered to give rain making techniques to whoever received her. The journey motif

allows the traveler and the reader to go through different landscapes, vegetations, physical features and terrains that impact on the weather and climate in general.

Before the woman appears among the Nganyi family, there is calmness and orderliness in the village. She upsets the status quo and introduces the rain making techniques. Whoever accepts it must also put up with nightmares in which snakes and thunderstorms appear. Many people declined the offer because they could not bear the wild dreams. The Nganyi family that accepted the craft of making rain had to set aside a sacred shrine on a little hill top. Turner (1974) considers this a spatial separation followed by transition in usage and finally reincorporation to public use according to given rules. Here is where taboos are invoked.

Thunder as a synecdoche signifies rain because it is associated with rain, therefore, it fits well with rain making techniques. The snakes, however, are different. They reflect rain through thunder and lightning in a congruent manner. Here the images are created through metonymical features and functions and one entity is mapped on to another. The snakes share certain attributes with lightning in terms of linearity and zigzag movements, nevertheless, they signify rain in a remote manner. To the readers, thunder and lightning reflect more immediate image of rain than snakes. Since the Nganyi family was believed to have the capacity to make rain, other communities like the neighbouring Luo depended on them. Therefore, if rain failed the two communities (Luo and Banyore) went to war. The rain makers control the cycle of rain and drought thus the presence of good or bad weather is at their disposal.

The rain makers dictate village life in matters sports, rests, games and ceremonies for enjoyment. This is because it is believed that they can predict, cause, redirect or dispel rain and therefore create time for leisure and work (Gumo, 2017). The narrative hence presupposes that work, nonwork or even antiwork are creations of the Nganyi clan. The in-between is what constitutes liminality and transition. Such in-between is determined by the rain maker's ability to influence wealth and health of the people by the provision of food. Without rain, drought would cause famine, conflicts, restlessness and disorder.

Snakes and lightning are central features of myths found in different communities the world over. These two play a pivotal role in the religions of many cultures. According to Stanley (2008), snakes are demonized in some religions while in others they are demonized. In the Judeo-Christian tradition for instance, the snake is used as an instrument of Satan to tempt Eve to disobey God while in Christianity there are instances where the snake acts as a saviour. For example, in the book of Numbers, 21:6-9, the Bible records a story of Moses who raised the image of serpent that was life giving if the victims of snake bites looked at it. Here the snake symbol signifies Jesus Christ crucified on a hill. In Hinduism and Buddhism, Wake (as cited in Stanley, 2008) notes that snakes are mentioned in the legend of the Nagas.

There is also a vast use of snakes in Greek mythology. For instance, the Greek god Typhon was represented as a serpent while the Greek god Hermes has a staff with intertwined snakes similar to the emblem of Siva in Hinduism. In the current myth that is under study, snakes play a major role in rainmaking. Their role is key because in Kenya is an agricultural country and it is the rain that generates economic prosperity or poverty if it fails. The Nganyi hill shrine is a restricted area which has grown a thick forest because of the taboos that forbid people from visiting the place except on limited conditions. It is inhabited by huge snakes that find it a peaceful sanctuary. It is in this place where the Nganyi priest offers sacrifices when it is necessary to do so. The adoration of snakes among Africans for the above purpose is what the Western missionaries misinterpreted as serpent worship.

Gomes and Gomes (2014) note that people of ancient times believed that God sent lightning bolts from heaven to attack those that misbehaved. Lightning just like snakes, plays a crucial role in Greek mythology. Buckert (as cited in Gomes & Gomes, 2014) notes that according to one of the legendary Greek stories a Cretan called Lasios was struck by lightning hurled by Zeus for attempting to ravish Demeter, the goddess of corn. In India verdict mythology Pary (as cited in Gomes & Gomes, 2014) notes that Indra, the god of the earth conquered the innumerable human and demon enemies and killed the dragon Vritra who had prevented the monsoon from breaking, by means of the power of lightning and thunder. Moreover, Agni, the god of fire also uses lightning as a major weapon to demolish the enemies of divinity. In the Nganyi narrative, the image of lightning just like that of snake is dreadful because the former causes lethal strikes.

Both snakes and lightning cast a spell that exhibit ingenuity of rain making. It is not an art for the ordinary human beings. The symbol of snakes in dreams signifying rain is not reducible to one meaning because as Langer (1953) says, a single symbolic form for something can be analyzable into more elementary symbols such as sentences, clauses, phrases and words. It is possible to consider roots, prefixes, suffixes and get them permuted in a manner that effects diverse literary or linguistic significance. Therefore, the snakes can generate so many ideas depending on the people decoding the text. For example, some people would see congruence in colours. The snakes and thunder and lightning are colourful and the aesthetics of these colours create a kind of harmony and balanced order (Terje, 2019).

A comparison of the rain making process can be made between the Abasiekwe (a clan in which the Nganyi family belonged to) and Bubbure people. According to Haruna (1999), the Bubbure people believe that drought is a punishment from God and their spiritual ancestors. For the Bubbure, rainmaking involves cleansing the people of their sins. The ceremony is set under a baobab tree, on top of a hill or by the side of a small lake. On the day of the ceremony, people wear sackcloth and rags and apply ashes to their bodies and take some cereals as gifts to the site as appeasements to their ancestors. After sacrificing

the animal, the priest utters a long incantation in prayer and normally their plight is answered. Such details are not exposed by the Nganyi clan but one can imagine that their rituals also bear some similar characteristics.

The protagonist in the Nganyi story travelled from Simbi Nyaima to Lwanda village she covered multiple spatial territories and took temporal transitions that gave her the momentum to climax at the ultimate destination. The narrative thus functions as a container for crafting and transmitting stories on climatic changes and their consequences. Simbi Nyaima was a lake that was caused by the old woman. Simbi is widely believed to be a figure or symbol associated with water bodies such as lakes, rivers and rain. Doresey (2014) for example, observes that Simbi is a Haitian snake whose realm is magic, mystery and communication. The myths of Simbi, Nganyi, Nyamgondho are used in contemporary context for faith healing by Legio Maria religious sect. They take water from the sites of the major spectacles of the narrative and use it for healing. The patients drink such waters and bathe in them while praying with recognized priests (Ogembo, 2004; Odanga, 2021). Odanga (2021) reckons that there is a conflict among the sect members on whether to take holy water or vaccine in the protection against the COVID-19 disease. There are those priests who send their faithful for vaccination while others encourage them to depend on the protection of holy water. It is the story of Nyamgondho, Nganyi and Simbi which makes the water 'holy' and curative.

The second and third objectives have been discussed concurrently because of their interconnection. The third objective however, has been critically analysed as an independent entity. There are several metaphorical expressions that are anchored on the body. Kövecses (as cited in Anudo, 2018) argues that the body is apparently the most perceptible and well-known entity in our exclusive universe. The following are expressions in the story which portray the body as a container:

1. *Ne owinjo mor polo e wiye mi ne oneno mil mach e wang'e, kendo noneno thuonde mang'eny ma ne gajore e wang' pache, to ok ne luoro omake.* (He would hear thunder blasting in his head and see flashes of lightning in his eyes. He also saw snakes of different types entangled in his mind's eye but he was not scared.)

From the expression above, several body parts such as the head and eyes act as containers to different contents. Thus, the conceptual metaphor that is derived from expression one is BODY IS A CONTAINER. The Conceptual Integration theory (hereafter CIT) which was initiated by Fauconnier and Turner (2002) is then used to analyze this metaphor. CIT has four basic units of cognitive organization also referred to as mental spaces. These include two input spaces (which correspond to the source and target domains as exemplified in the Conceptual Metaphor theory), a generic and blended space. These spaces contain different information on the same elements however, each space contains a representation that is logically organized (Coulson & Oakley, 2002). This theory is vital because it

enables one make meaning from differing concepts which on the surface, have no readily apparent connection or commonality. In this case, a container and body don't have a direct link or resemblance. We use the source domain (a known entity) to aid in the comprehension of a target domain (an unknown entity). The conceptual metaphor BODY IS A CONTAINER is therefore understandable in connection with veridical predictions from the input space of a container directed by a succession of corroborated complementary transformations as follows:

Input 1 (source domain)

Input 2 (Target domain)

Container	→	Body
Comes in different shapes e.g circular, triangular, rectangular e.t.c and sizes such as small, medium, big e.t.c	→	comes in different sizes e.g plump, slim, medium e.t.c and shapes e.g normal, abnormal e.t.c
Has parts e.g lid, walls, floor, opening e.t.c	→	Has parts e.g head, eyes, nose, stomach, legs e.t.c
Carries different contents e.g liquid, solid, gaseous e.t.c	→	carries different contents e.g emotions, fluids e.t.c
Plays different roles e.g storage, transportation e.t.c	→	The parts play different roles e.g balance, transportation, storage, locomotion e.t.c

Generic space

Blended space

Subjects	→	Subjects
Shapes and sizes	→	Shapes and sizes
Parts	→	Parts
Substances	→	Substances
Roles	→	Roles
Emergent structure	→	BODY IS A CONTAINER.

The fixed counterpart mapping is diagrammatically represented in Figure 1 as follows:

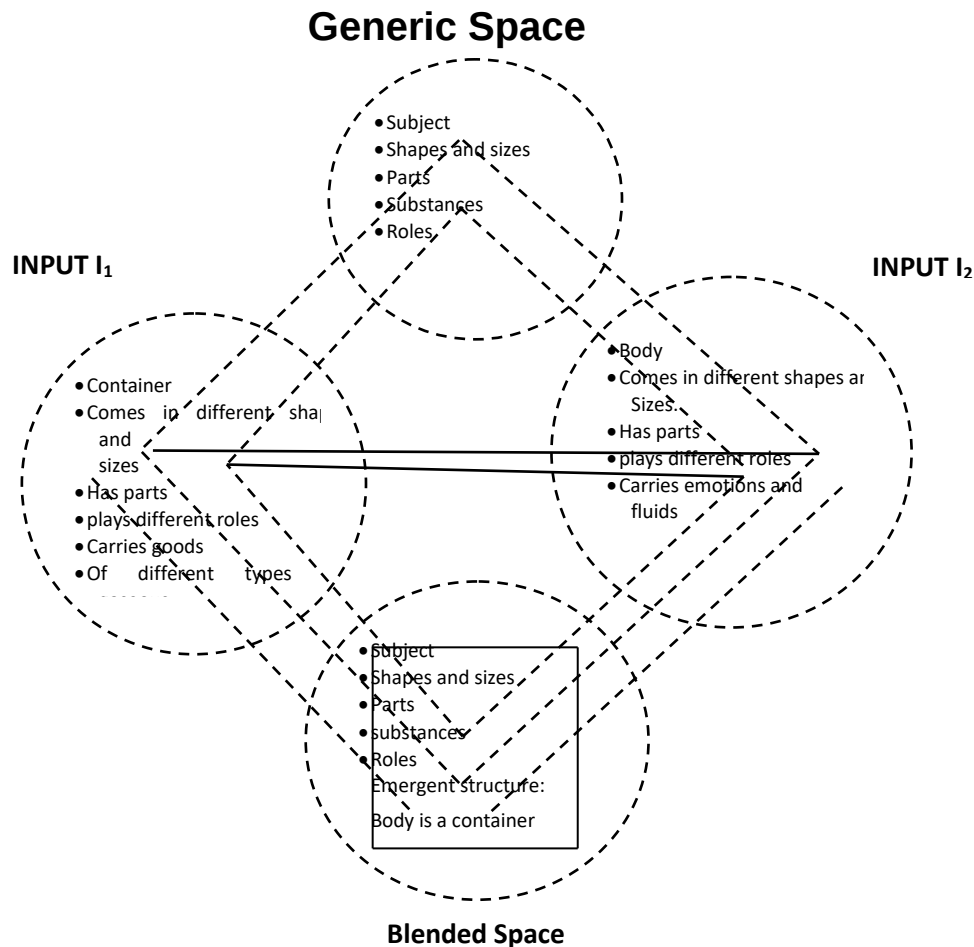


Figure 1: The cognitive representation of the conceptual metaphor ‘BODY IS A CONTAINER.’

From the figure above, the body can be likened to a container because of their similarities. Both entities for instance, come in different shapes and sizes. While a container has different parts such as lid, walls, floor and opening among others, the body has different parts such as head, eyes, nose, stomach and legs. A container carries different contents which could be solid, liquid or gaseous in nature in the same way the body carries varied contents like emotions and fluids among others. Containers play different roles for instance, some can be used for storage while others for transportation. Parts of the body on the other hand, perform different functions like balance, storage, locomotion and transportation. The input spaces are linked by means of a generic space. This space provides information that is abstract enough to be common to both inputs. It serves as a ‘template’ for shared structure. From the figure above for example, the shared information from both input one and two (also known as source and target domains) are

projected to the generic space. The blended space on the other hand, contains matched information from the input spaces as well as a new piece of information called the emergent structure (Coulson & Oakley, 2002).

The BODY IS A CONTAINER conceptual metaphor brings to perspective the CONTAINMENT image schema. According to Johnson (1987), CONTAINMENT image schema has several subsidiary image schemas such as IN, OUT, FULL-EMPTY and EXCESS among others. These subsidiary image schemas highlight part of the basic image schema whose existence remains essential for the understanding and interpretation of metaphorical expressions in which it is used in as much as it is relegated to the fringe (Anudo, 2018). The CONTAINMENT image schema also has different parts namely: an interior, boundary and exterior. The body in this case has an interior and exterior. The CONTAINMENT image schema exhibits a variety of attributes for example, it lacks consistency since some elements are found inside while others found outside the container. The following are expressions in which the CONTAINMENT image schema is exhibited:

1. *Ne owinjo mor polo e wiye mi ne oneno mil mach e wang'e, kendo noneno thuonde mang'eny ma ne gajore e wang' pache, to ok ne luoro omake.* (He would hear thunder blasting in his head and see flashes of lightning in his eyes. He also saw snakes of different types entangled in his mind's eye but he was not scared).
2. *Jii ne madho kon'go.* (People were drinking beer).
3. *Weyauru, an gi gimoro maduong, ahinya ma, ka ng'ato kuomu nigo, jalo dobed ng'ato maduong' ahinya.* (Let me stay in, I have something so precious that if I give to anyone of you, that person will be very great).
4. *Nganyi nokawe, eka notere e ode ni mondo onindie.* (Nganyi took her and offered her accommodation in his house).
5. *Chieng' ma ne onindo e odno, koth nochwe maduong' ahinya gotieno.* (The first night she stayed in that house, there was a big stormy rain).
6. *Jokong'o gin ji ma, ka koro osemer, to ok nyal winjo wach jowetegi.* (Drunkards are people who after imbibing too much cannot listen to anybody's advice).
7. *Negineno ka koth otimo ong'weng'o e dalano bang'e dalano notimo ataro.* (They saw a big black cloud covering that village and thereafter that village turned into a lake).
8. *Koriwore gi mil polo kendo omor negineno ka obarore kaka dapii maduong' mar pii kaeto opuko pii mane oting'o kaka oula maduong'.* (With a flash and mighty roar, they saw it burst and like some vast holed water pot, pour its contents down in torrents). (This is another version of expression seven as captured in the story of Simbi Nyaima).

The expressions above are generally instances of the CONTAINMENT basic image schema. However, they portray specific instances of subsidiary schemas such as the IN subsidiary image schema which is exhibited in the first expression. The blasting of thunder is heard **in** the head; flashes of lightning **in** the yes while different snakes are entangled **in** the mind's eyes. Expressions three to five are also instances of

the IN subsidiary image schema. 'Staying' in these expressions imply getting accommodation and becoming part of that community. Accommodating the woman is beneficial to the community in which she seeks refuge. She promised the first community in Karachuonyo that she would give them something precious that would make them great if they accepted to accommodate her however, they refused to do so and they all perished. When she goes to Gem and is married there, she leaves a little medicine for attracting rain to her husband when she departs. Upon arriving at Umuri in Bantu land, she gets accommodated at the home of Nganyi where she teaches Nganyi's brothers the trick of rainmaking. The brothers use this skill to make rain thereby enabling members of their clan and the neighbouring communities to get bountiful harvests. Nganyi, who becomes one of the greatest rainmakers of his time, receives gifts from far and wide as appreciation for making rain. We can therefore sum up expressions three to five with another conceptual metaphor which is: IN IS VALUABLE. This is because lasting relationships are established, wealth is acquired and experience is gained.

EXCESS subsidiary schema which is depicted as 'being in a larger amount that is impermissible' (Peña, 2000) is also exhibited in expressions six '...after imbibing **too much**' and expression seven '... the village **turned into a lake**.' Something that is consumed beyond measure causes trouble. Too much consumption of alcohol affects one's ability to reason rationally. This is the tragedy that befalls the community in Karachunyo who later on perish because of a few drunk individuals who fail to listen to the woman who visits their village. Their disobedience attracts the wrath of the heavens which opens up releasing a heavy downpour that submerges the village. The loss of lives and property could have been prevented had they listened to the woman who sought refuge in one of the homes.

Another conceptual metaphor that is brought forth is LIFE IS A JOURNEY which is captured in the following encounters:

'At Gwasssi in Luoland, Nyamgodho finds a shriveled old hag in water, rescues and takes her home. He then makes the woman of the lake his wife. A disagreement ensues which forces this old woman to return to the depths of the lake where she once dwelt in wealth and glory. From Gwasssi, the old woman journeys eastwards into distant parts seeking a new home after her clan had been smitten by drought and famine. After walking for many days, she is forced to take shelter in a nearby homestead whose hosts chase her away despite telling them that she had medicine for making rain. She meets a kind woman who takes her in and the old woman suggests to her hostess to gather all her belongings in readiness for departure because her home would soon be destroyed by water. The two ladies and the hostess' children depart as the clouds gather over the village and soon after, the village is turned into a lake called Simbi Nyaima.

The old woman parts ways with the kind woman and the former embarks on a journey eastward. Upon reaching Gem, she meets a man who marries her. After a while she departs from Gem after her new husband refuses to be a rainmaker because of the implications posed by this profession. She moves to Bantu land in the home of a man from Umuri called Nganyi. She is accommodated among the Baisekwe clan till her death.'

The Nganyi family story is linked to that of Nyamgodho son of Ombare and Simbi Nyaima. These three stories trace the movement of a woman and the challenges she faces as she travels from Gwasssi to Karachunyo to Gem and finally to the Luhya's where she settles among the Basiekwe clan. The clan accords her respect because of her rainmaking skills and it is amongst these people that she dies.

LIFE IS A JOURNEY conceptual metaphor brings to perspective the SOURCE-PATH-GOAL basic image schema. The trajectory (in this case the woman) begins her journey at Gwasssi (this is the source) she then travels through a series of contiguous locations also known as the path

(Gwasssi → Karachuonyo → Gem → Umuri). The woman's journey ends in Umuri (this is the goal). At any given time, the trajectory occupies some position from the source to the goal. The woman's path can be visualized because of its conceptual reality.

Another case of the SOURCE-PATH-GOAL image schema is the process of making rain as described below:

9. *Nganyi ne dhi e bungu mondo odwar yath mar loso koth. To ka ne oseng'wedo manyasi mar koth, to oketo e agulu mar yadh koth.* (Nganyi would go into the forest to look for relevant herbs. After picking the leaves of *manyasi* herbs, he would put the stuff in the pot for making rain.'

From expression nine, the forest is the source of rain. The process of rainmaking which involves looking for relevant herbs, picking them and putting them in the pot for making rain is likened to the path 'travelled' in the rainmaking journey. While one travels, he or she is bound to experience different challenges or come across obstacles that may affect his/her journey. For instance, the story mentions the trouble that the man who learnt the skill and technology of rainmaking experienced.

There are expressions that explain the process of making rain that bring forth the conceptual metaphor DOING IS KNOWING. These expressions are as follows:

1. *Dhi e bungu kendo manyo manyasi mowinjore.* (Going to the forest to look for relevant *manyasi* herbs).
2. *N'gwedo it manyasi.* (Picking the leaves of *manyasi* herbs).
3. *Keto manyasi e aguch koth.* (Putting the *manyasi* herbs in the pot for making rain).

The DOING IS KNOWING conceptual metaphor brings to perspective the Cause-Effect vital relation. Fauconnier and Turner (2002) note that vital relations are multiple correlations that exist in mental spaces. They emerge repeatedly in compactions under the blend. In the Cause- Effect vital relation, one element is a cause while the other, effect. 'Doing' enables one to acquire knowledge and skills that are instrumental in the rain making business. The skills help in alleviating drought leading to bountiful harvests. Rain, which is the product of the skills, is also used to solve conflicts between warring

communities. Apart from the communal benefits enumerated, there were benefits that the rainmaker received as a result of the skill learnt for example, Nganyi (one of the greatest rainmakers of his time) received donations in form of cattle, fish and land where he settled some of his children. The Cause-Effect vital relation, is represented diagrammatically by Figure 2.

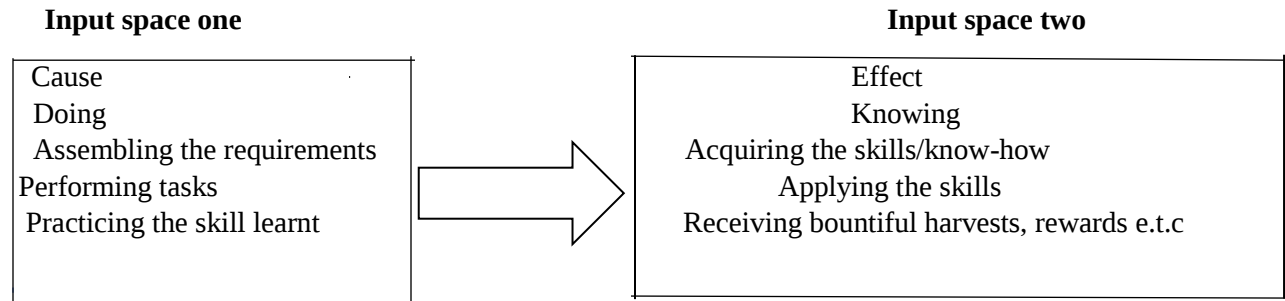


Figure 2: The Conceptual Interaction between Doing and the Cause-Effect vital relation

A subsidiary of the Cause- Effect vital relation that is also exhibited in the study is the Part- Whole vital relation. This vital relation is a subsidiary of the Cause- Effect vital relation. Fauconnier and Turner (as cited in Anudo, 2018) opine that this vital relation merges part-whole mappings across space into one. Body parts that act as containers in the Nganyi Family story are head, eyes and stomach as captured in the following expressions:

Jii ne madho kon'go (People were drinking beer); *ne owinjo mor polo e wiye mi ne oneno mil mach e wang'e, kendo noneno thuonde mang'eny ma ne gajore e wang' pache* (He would hear thunder blasting in his head and see flashes of lightning in his eyes; he also saw snakes of different types entangled in his mind's eye).

The different parts of the body captured in the expressions above are containers whose contents are varied. Together, these different parts (head, mouth and eyes) form the whole that is the body hence the Part-Whole which is a subsidiary of the Cause- Effect vital relation.

Conclusion

From the Nganyi myth and the historical testimonies, it is concluded that the indigenous people around Lake Victoria had developed elaborate and viable techniques of manipulating and conserving their environment in order to generate resources for their survival. Though this belief is contested in the contemporary setting, it is evident that a good number of people do practice the rituals with some success to date. Some Legio Maria faithfuls believe that water from sites such as Simbi, Mberere and Nyandiwa can heal several diseases including COVID-19, HIV/AIDS and STIs (Odanga, 2021; Ogembo, 2004). It is also worthy noting that conceptual metaphors are not ornamental entities rather, they are part and parcel of our everyday conversations. This study noted that there is a vital connection between the human body

and culture which brings to the core meaning that is conceptual in nature. Additionally, the study revealed that CONTAINMENT and PATH image schemas play pivotal roles in metaphorical expressions used in Dholuo myths as well as legend narratives.

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