Review Article

A Critical Examination of The Semantics and Schematic Representations of Dholuo Conceptual Riddles

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Abstract: Conceptual riddles, which are pervasive in all African societies, are significant because they are not only a way in which communication takes place between people but they also take those involved in the riddling process on a journey of exploring their universe and appreciating the beauty found therein. The study of riddles has for a long period of time been relegated to the periphery on the assumption that the main consumers of this genre of oral literature are children however, riddles are crucial because they play a dual purpose: edutainment. Riddles are educative because through them, we learn about the existential challenges that societies face giving members of such societies opportunities to find lasting solutions to these problems. Riddles aid in imparting traditional knowledge to the learners thereby enabling them to comprehend their world views through the African lens. Through their interaction with riddles, learners also acquire communication, cognitive and greening skills which are crucial in the face of extraordinary deterioration of the environment resulting in poor quality of life and depletion of resources as a result of poor practices. While learning goes on, the entertaining aspect of cognition of which riddles are part, is also brought to perspective. This study pays attention to Dholuo riddles and brings to the fore the customs, beliefs, perceptions and way of life of the Luo in Kenya. The study used two theories to analyze data that is Conceptual Metaphor Theory (CMT) by Lakoff and Johson (1980) and the Image Schema theory by Johson (1987). The study found out that riddles play a pivotal role in the society as such, their importance as a genre of oral literature should not be underrated. Moreover, culture and context play an important function in determining the nature of riddles.

Keywords: cognition, depletion, edutainment, greening skills, pervasive

INTRODUCTION

Riddles are universal and span virtually all ages of human existence. They are not limited to any particular place, age or culture. The use of riddles dates back as far as ancient Greece where Greek philosophers such as Plato and Aristotle made use of them in their philosophical works. In ancient Greece, riddles were used to demonstrate a certain level of wisdom and were often used as a device to confound listeners and stimulate the minds of the readers. Moreover, individuals skilled in solving riddles were held in high esteem (Madonsela, 2020). The role of riddles in an African context cannot be underestimated this is because they are pivotal in the social growth of a child. Madonsela, (2020) corroborates this assertion by noting that riddles improve the ability of the child, as a member of the community, to interact with other people in a sociable and harmonious manner, thereby contributing to social unity and cohesion.

Riddles have been defined in different ways by various scholars. According to Guma (as cited in Mokuoane, (2023) riddles are a test or wit, in which one member quizzes another or others by providing them with an obscure yet accurate clue in the form of a description of the intended object with a view to getting them to guess and puzzle it out. Sharndama and Magaji (2014) posit that riddles are questions or puzzling statements in form of descriptions designed to make a person use his/her creative ingenuity.

Sherzer (as cited in Kaivola-Bregenhøj, 2018) posits that riddles occur in a question-and-answer format in which the question is enigmatic and challenges the answerer to figure it out. The question is mystifying, misleading, or puzzling, posed as a problem to be solved or guessed, something difficult to understand. The answer on the other hand, is surprising but clever. According to Kaivola-Bregenhøj (2018), riddles are a voyage into the unknown. They are an invitation to embark on an adventure that either brings delight, amusement and gratification at discovering the answer.

Olaosun and Faleye (2015) opine that a riddle is a product of creative thought; it is a discourse which draws on familiar experiences but renders them in strange ways. Moreover, a riddle is an aspect of cognition because it is an amalgam of a series of mental spaces that its producer dwells on. These mental spaces link an array of knowledge sources when a riddle is generated. In other words, the challenger appeals to some domains of human cognition, specifically the mythical, philosophical, linguistic, rhetorical, experiential, and metaphorical.

Pepicello and Green (as cited in Hussein & Abdullah, 2016) posit that the riddler uses metaphor as a strategy in the act of riddling to confuse the riddlee because metaphor refers to different things in different situations. Moreover, the processing of a riddle requires extra cognitive effort since riddles are based on

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ambiguity (linguistic/metaphorical) and the riddlee is misguided by some unnecessary additional information. Onyebuchi, Chinedu and Uchenna (2021) argue that riddles are culture specific and they have inherent cultural information that exposes how humans in a particular society are conceptualised and perceived. This view is corroborated by Mirando (2019) who posits that the coding of a riddle is usually culturally constrained as such, people from within the social group are expected to be conversant with the cultural truisms that are embedded in the riddle. Faizullina, Zamaletdinov and Fattakhova (2020) also support the fact that riddles are culture specific. They argue that they are culturally-marked texts since through the prism of a riddle, one can penetrate a community's way of thinking, worldview, and attitude.

Apart from culture, there are other contexts that are critical in the interpretation of a riddle. Saad and Obied (2022) posit that context is a key factor in the interpretation of riddles. It is a pivotal mechanism that helps listeners to interpret the intended meaning of the riddle produced. The types of contexts that are critical in riddle interpretation are co-text, cultural, situational and cognitive. These help the riddlee (respondent) to arrive at the intended answer. Moreover, if the respondent is a member of the same society as the riddler (challenger) sharing the same culture, background knowledge and is also aware of the contexts mentioned, he/she will be in a position to comprehend riddles regardless of their levels of difficulty or complexity. According to Onyebuchi, Chinedu and Uchenna (2021), metaphors in which one conceptual domain is understood in terms of another, are part and parcel of riddles. Schroots, Birren and Kenyon (as cited in Onyebuchi, Chinedu & Uchenna, 2021) posit that metaphor serves as an avenue through which humans understand and conceptualise the world they live in since much of human understanding of the mind is construed by metaphor.

According to Hasar and Badakhshan (2018), metaphor as a cognitive omnipresent phenomenon satisfies many heterogeneous functions. Its functions range over a variety of cognitive abilities, from understanding and feeling as opined by Lakoff and Johnson (2003) to conceptualizing the socio-cultural and theological experiences as noted by Kövecses (2005) and El-Sharif (2012). Hasar and Badakhshan (2018) postulate that apart from all the extremely significant functions discussed above, metaphor can play an important role in a different cognitive ability, namely guessing. The metaphorical guessing is realized in the metaphorical riddles. Metaphorical riddles are also characterized by metaphorical ambiguities which has not been given much attention by linguistic scholars (Hussein & Abdullah, 2016).

This study sought to address the following specific objectives:

- To discuss the meaning constructions of Dholuo conceptual riddles.
- To explain the image schemas vital for the understanding of Dholuo conceptual riddles.

LITERATURE REVIEW

Functions of Riddles

Riddles play the role of edutainment; they are not only used for entertainment purposes but they are also avenues through which children's intellect is sharpened and problem-solving skills imparted in them (Miruka, 2001; Kasango, 2019; Marando, 2019; Saad & Obied, 2022; Mokuoane, 2023). Riddles cement family ties by fostering cross-generational communication. Gwaravanda and Masaka (as cited in Mokuoane, 2023) opine that through riddling the child is challenged to think conceptually, broadly and intensely while the imagery used in riddles gives the child the opportunity to unravel meaning through a reasoning process.

In their study of pedagogical aspects of Abagusii riddles, Wa Gachanja and Kebaya (2013) posit that pedagogical values accrue from riddles and the riddling process in the society thus, they should be utilized in the teaching and learning processes in Kenyan schools. They note that the search for solutions to the riddles makes participants to think widely and widens the knowledge of the surrounding. In addition, riddles go a long way in enhancing an individual's thinking ability and worldview hence equipping him/her with lifelong skills such as co-operation and teamwork. Through riddles, participants learn about various developments in their environs. This is made possible because riddles employ most of their resources from the immediate environment to depict varied technological, social, economic and political advancements that the community has accrued over time.

Scholars (Miruka, 2001; Marando, 2019; Wa Gachanja & Kebaya, 2013; Saad & Obied, 2022 & Mokuoane, 2023) have argued that even though the biggest consumers of riddles are children, adults also make use of them especially when they are playing supervisory roles in the riddling process or when they are imparting pedagogical values to the children. Marando (2019) opines that since the language used in riddling is layered, the children who are the major recipients merely operate on the surface layer leaving the underlying one to the adults.

Dholuo Riddles

The riddles of a community have a bearing on the way of life of that community. Miruka (2001) posits that by studying the riddles of the Luo community, one develops a clear picture of the community's environment. He further asserts that through the Luo riddles we acquaint ourselves with the flora and fauna found in the habitat of this community. We also familiarize ourselves with their food, style of cooking,

human physiology, traditional chores, relationships with neighbouring communities, awareness of cosmic environment, geographical features, weapons and other aspects of their lives.

The riddling process in most African communities take place in the evenings when people are relaxing after their daily chores. This is corroborated by Miruka (2001) who notes that riddling took place in the evening either in the mother's or grandmother's hut. They were either posed to set the mood for narration or they were performed as an independent activity. A defined procedure is followed in the riddling process with the riddler announcing the coming of the riddle. This riddling process is supported by Wangwe (2019) who notes that the riddling session in Lumasaba riddles in particular and many other Ugandan cultures in general, follow a defined formula with audience and poser changing roles in the process. The process through which the poser and audience exchange is not necessarily defined, however, the poser may simply hand over to another once he/she has run out of riddles.

When a riddlee gives a wrong response to a riddle, the riddler demands to be given an imaginary gift before revealing the correct response. Depending on the community that the riddler and riddlee come from, the gifts range from animals like cattle, sheep and goats, to human beings such as brides (especially when the riddler is a man) to towns especially if the exercise is carried out in an urban setting (Miruka, 2001). This practice is replicated among the Bamasaba of Uganda during their riddling session. Wangwe (2019) asserts that the riddler's supremacy is brought to perspective when the riddlee gives a wrong answer to a riddle. The riddler demands that he/she be rewarded with an imaginary bull, heifer, or cock. The riddler, according to Wangwe (2019), can reject these gifts on account of what he/she deems appropriate/inappropriate. The essence of this rejection is to intentionally bolster the interest of the audience actively involved in this word game. When the poser finally accepts the gift, he/she may hypothetically slaughter it, eat all the tender meat and pour the bones and entrails onto those who have failed the riddle. The riddler then repeats the riddle and gives the correct answer.

The rewarding process among the Kiba community of Nigeria deviates from the one among the Luo of Kenya and Bamasaba of Uganda. Sharndama and Magaji (2014) posit that among the Kiba, the loser in a riddling session is given a wife or husband while the winner receives applause as reward. The wife/husband that the questioner gives the answerer used to be the oldest and ugliest man or woman in the vicinity and it was merely done for the purposes of amusing the audience.

Classification of Riddles

According to Abimboòla (as cited in Adeosun & Ajibade, 2016), there are different types of riddles. There is the song type, and the question-and-answer type. In the former, riddles have their propositions presented in form of songs, while their answers come in word form. In the latter, one of the parties makes a proposition and expects the other party to provide him/her with the solution to the proposition. The most common of the two is the question-and-answer type where one of the parties, a challenger, makes a proposition and expects the other party, a respondent, to provide him/her with the solution to the proposition (Onyebuchi, Chinedu & Uchenna, 2021). Attardo (as cited in Saad & Obied, 2022) also supports this structure by noting that the question (or image) and answer parts are linked by a cognitive connection that is based on a metaphor, lexical ambiguity, grammatical ambiguity, or another "block component" that makes the riddle harder to solve. Mbah and Mbah (as cited in Onyebuchi, Chinedu & Uchenna, 2021) note that a riddle is structured in such a way that the question part has some information such as the description of an object or sometimes, of a situation through the use of one figure of speech. Such information serves as a clue to the respondent to whom the proposition is made to while the answer part is usually a word or plain statement.

According to Schultz (as cited in Olaosun & Faleye, 2015), earlier research on cognition has given attention to learning, problem solving and memory. However, the more playful side of cognition of which the riddle is part, has been neglected. This is the reason why this study seeks to address riddles, an example of a short genre literature which is not only witty but also humorous in nature. According to Mantsaeva, Usmanov and Magomadova (2023), riddles belong to the secondary derivational cognitive zone. They arise from the experience of comparison, analysis and abstraction.

Metaphoric Riddles

Mantsaeva, Usmanov and Magomadova, (2023) posit that the similarity between riddle and metaphor was first brought to perspective by Aristotle in his publication known as *Rhetoric* in which he asserted that "Good riddles do, in general provide us with satisfactory metaphors: for metaphors imply riddles, and therefore a good riddle can furnish a good metaphor." Kaivola-Bregenhøj (2018) notes that metaphors give a riddle an ambiguity that derives from the juxtaposition of different things, or from a paradox, or more widely an unrealistic latent image. Hasar and Badakhshan (2018) posit that a metaphorical riddle is one characterized as a metaphorical cognitive phenomenon beyond its linguistic manifestations.

Metaphorical riddles are based on the conceptual mapping between the precedent as the source and the sequent as the target domain and the premises are read as the linguistic manifestations of the conceptual correspondences between the domains. The following

riddle is given as an illustration: *Which is the animal that has four feet in the morning, two at midday, and three in the evening?* This riddle is based on conceptual mappings among precedents including day and journey and sequent involving life of a human and human life respectively. Consequently, this riddle is based on conceptual metaphors of "THE LIFE OF HUMAN BEINGS IS A DAY" and "HUMAN LIFE IS A JOURNEY." The linguistic manifestation of the riddle includes the source domain (precedent) and some of the conceptual correspondences without any explicit reference to the sequent. With regard to the hiddenness of the sequent part, the metaphorical correspondences between the domains are accomplished by the guesses made by the respondent. In other words, it is the respondent who makes various metaphorical correspondences between the source domain (precedent) and the target domains (the possible candidates for the sequent) according to his or her guesses. Composed of explicit image-concepts and a hidden answer, the metaphorical riddle invites the respondent to guess the target domain in terms of the source.

According to Hasar and Badakhshan (2018), a metaphorical riddle involves four spaces: the precedent and the sequent as input spaces, the blend space (the metaphorical fusion of the inputs), and the generic space (shared elements of the input spaces). Rapone (as cited in Hasar & Badakhshan, 2018) notes that the input space which acts as the sequent is implicit while the one that acts as the precedent is explicit in nature. The blend or the generic space may provide some clues for the respondent to guess the hidden sequent space. By relying on information from these three spaces (precedent, blend & generic space) the respondent can guess the right answer.

Owing to the lexical and structural ambiguities of the riddle, they may have more than one answer. The procedure of guessing the sequent for both the metaphorical and non-metaphorical riddles is determined by potentiality and indeterminacy. In other words, the clues are not always sufficient for pointing out the specific sequent existing in the mind of the respondent. Accordingly, there may be more than one possible candidate (for the sequent) that can satisfy the clues presented by the precedent. It is because of this that determining the right sequent is always dependent on the will of the respondent.

In their study of conceptualization of women in Igbo riddles, Onyebuchi, Chinedu and Uchenna (2021) opine that women are conceptualized as plants, animals and celestial bodies. As plants, they are used to communicate the reproductive ability, beauty, tenderness and the marriageable status of Igbo women. As animals, they are seen as millipedes indicating women's beauty and gait. Igbo women are also portrayed as the moon, which shows the radiation of their beauty. The study concludes that even though riddles are considered a very minor aspect of oral literature, they are laden with information on the perception of the female gender in the Igbo society. This study is similar to the current because it is also interested in conceptualization in which one domain is understood in terms of the other. The point of divergence however is that the current is not specifically interested in the variable of gender.

In his study of the cognitive analysis of Ekegusii riddles, Marando (2019) argues that just like other riddles from across Africa, Ekegusii riddles have a varied content ranging from natural phenomena to human body attributes, animals, insects, plants and social life. He further asserts that metaphorical reasoning underlies the conception of Ekegusii riddles. Moreover, these riddles employ analogy in their analysis in which case, the analogous comparison starts from a familiar entity (source domain) to an unfamiliar one (target domain). With regard to conceptual interpretation of Ekegusii riddles, Marando (2019) opines that when a riddle is posed, the audience analyses it in a systematic manner by studying the image in the riddle; calling to mind encyclopedic entries or knowledge schemas about the riddle; selecting those entities that are applicable and then through a mental mapping process, transfer them through analogous comparison to the answer. This study informed the current study with regard to the conceptual metaphor theory (CMT) that was used to analyse data on metaphoric riddles in Dholuo. Moreover, just the way Ekegusii riddles are conceptualized via metaphoric reasoning so are Dholuo riddles.

In her study of KiKamba riddles and how they relate to metaphor, Kasango (2019) notes that Kamba cultural context plays a significant role in the interpretation of metaphors. Using the Relevance theory, she analyses riddles which she classifies as transparent, semi-opaque and opaque. Her findings reveal that transparent riddles require little processing effort to arrive at the riddle answer; semi-opaque require more clues in the selection process while in the interpretation of opaque riddles the respondent does not get any clue from the constitute words. As such, more context is activated to arrive at the metaphor. Thus, of the three types, the opaque riddle is the most difficult to comprehend as it is normally learnt like a new concept or vocabulary. The current study borrows from this in that it also deals with metaphoric riddles which are based on natural phenomena, human body parts, animals, insects and food among others. However, while this used the Relevance theory in its analysis of KiKamba riddles, the current one uses the Conceptual Metaphor Theory to analyse Dholuo riddles.

THEORETICAL FRAMEWORK

This study employed two theories namely: The Conceptual Metaphor theory by Lakoff and Johnson (1980) and the Image Schema theory by Johnson (1987).

Conceptual Metaphor Theory (CMT)

Lakoff and Johnson (1980) posit that 'the essence of metaphor is understanding and experiencing one kind of thing in terms of another.' In this theory, the comprehension of a conceptual domain is in terms of another conceptual domain. According to Nayak and Gibbs (as cited in Anudo & Kodak, 2020) metaphors are manifestations of conceptual mappings that are comprehended through mapping the concrete (source) domains to abstract (target) domains. In this sense therefore, we use the known to understand the unknown entities.

Kövecses (as cited in Anudo & Kodak, 2020) argues that the choice of a source domain is not done arbitrarily. He observes that 'the choice of a particular source to go with a particular target is motivated by experiential basis.' In this sense therefore, we use the known to understand the unknown entities. The proponents of CMT (Lakoff & Johnson 1980; Kövecses, 2005; Lakoff & Johnson, 2003) argue that metaphor is grounded on more fundamental kinds of occurrences such as journey, time, war and many others. This argument is corroborated by Solheim (as cited in Anudo & Kodak, 2020) who notes that conceptual structures are formed by our social and bodily experiences. Such pre-conceptually embodied experiences include our perception, physical mobility and ability to form rich mental images. Lakoff and Johnson (1980) and Kövecses (2005; 2010) posit that CMT treats the physical world (including the body), language and culture as entities mutually influencing each other. This theory is crucial in mapping the metaphoric riddles in Dholuo where the concrete entities are mapped onto the target ones. By so doing, we are able to comprehend the phenomenon that we are unfamiliar with using things that are familiar.

Image Schema theory

This is a theory that was developed by Johnson (1987) and advanced by Evans and Green (2006). Proponents of this theory posit that image schemas are patterns which come about as a result of our interactions with the world. According to Aguilar and Perez (as cited in Hedblom et al., 2015), the 'image schema' is thought to be the abstracted spatial pattern from repeated sensorimotor experience. These mental structures offer a foundation and a way to ground other cognitive phenomena, such as language capacity, understanding, and reasoning. They offer a connection between the bodily experienced relationships of physical objects in time and space with the internal conceptual world of an agent. In language, they can be seen as the conceptual building blocks for metaphoric and abstract thought. Kreszowski (as cited in Otieno et al., 2017) opines that all image schemas reveal a bipolar quality of giving positive and negative associations. This axiological quality is attributed to the exuberance evidenced in the process of metaphorization which is vital in the formation of concepts based on pertinent schemata.

According to Hampe (as cited in Anudo & Kodak, 2020), image schemas are not only internally multiple but also very malleable. This malleability is pronounced in the many changes they encounter in varied contexts that are experiential in nature. Image schemas are significant because they are the foundation upon which the conceptual system is hinged. They also play a pivotal role in the emanation of meaning and in our ability to engage in abstract conceptualization and reasoning that is grounded in our bodily engagement with our environment (Johnson, 1987). Moreover, the cognitive benefit of image schemas is that they may map affordances to objects, which an agent has not encountered yet. For example, if the image schema of SUPPORT has been learnt through perceptual exposure of 'plates on tables', an infant can infer that table-like objects such as 'desks' also have the SUPPORT image schema and can SUPPORT objects such as 'books' as well (Hedblom et al., 2015). The Image Schema theory is instrumental in the study of Dholuo riddles because it helps in comprehending abstract entities through a variety of concrete entities that are known. Additionally, it aids in explaining the embodiment of human experiences because human cognition is understood in terms of the experiences that human beings go through.

METHODOLOGY

This study adopted the instruments of analysis from Lakoff and Johnson (1980); Johnson (1987; Evans and Green, 2006) and Steen (1999). In Steen's (1999) five step procedure, the conceptual metaphors are determined in the form of 'A is B'. The method for inference of the conceptual metaphor from the linguistic metaphorical expressions in the five steps is as follows: (i) Identifying the metaphorical focus (ii) Identifying the metaphorical idea (iii) Identifying the metaphorical comparison (iv) Identifying the metaphorical analogy (v) Identifying the metaphorical mapping.

Jaberi et al. (as cited in Anudo, Rotumoi & Kodak, 2021) explicates that the first step is identifying an expression which captivates an idea that is applied non-literally in the discourse. Step two is ascertaining the metaphorical concept in a presupposition. The complete metaphor is discernible by identification of the literal and non-literal notions in the identified postulation. This step restricts the target domain consideration and needs conceptual elucidation to ascertain other literal parts of the metaphor by means of propositionalization. The third step is a conceptual exhibition of the mapping that occurs between the two conceptual domains. Step four is non-literal sameness identification and this step fills the empty slots. Also, the reformation of the comparison is implemented through sameness. The analysis procedure is finished by non-literal mapping identification. This step involves embodying the conceptual structure of the source and the target domains. The relations, the inter domain relations and other concepts are made explicit in this step.

DISCUSSION

Meaning constructions of Dholuo conceptual riddles

This study analyzed eight Dholuo riddles from a collection of thirty. Miruka (2001) has documented a collection of Dholuo riddles in his publication 'Oral literature of the Luo,' however, a cognitive analysis of these riddles has not been done. Some of the riddles that were collected from Dholuo speaking respondents are as follows:

Dholuo Riddles

	Riddle	Answer
1	Dapii makata pii opong' to ok pukre	Thund dhiang'
2	Jaduong' morito piny	Chieng'
3	Nyar Lang'o ma iye odwer	Pino
4	An gi jodongo adek ma ka achiel onge to ok gitii	Kit kendo
5	Wasunge ariyo ng'icho e wi got	Othinyo
6	Nyara osuko wiye nyaka piny	Niang'
7	Nyara otwe msip malo nyaka piny	Niang'
8	Jaduong' marang'ede	Dero
9	Oda manigi dhoudi adek	Sirwaru
10	Onged mama maok ban	Polo
11	Radhianja nyar ka ruoth	Oyoyo
12	Momo ma wechene ng'eny	Buk
13	Chogo kod kado	Chieth gi lach
14	Nyatiende ang'wen mobedo e wi nyatiende ang'wen karito nyatiende ang'wen	Paka mobedo e wi mesa karito oyieyo
15	Odar to ok odhi	Dichwo
16	Jodongo ariyo ma ochung' rangre to pok ne oromo	Polo kod piny
17	Achako gi ang'wen adhi e ariyo kasto atieko gi adek	Dhano
18	Nyar msungu obet e ofis	Mnembe

The first riddle is, *dapii makata pii opong' to ok pukre* (a pot which even when it is full does not overflow) *thund dhiang'* (a cow's udder). When this riddle is posed, the first step is for the riddlee to identify the image in the riddle which in this case is a cow's udder. The second step is to decipher what is said about the image. The third is for the riddlee to call to mind the knowledge schemas about a cow's udder such as: it is a pivotal facility used for carrying and storing milk which is essential for calves as well as human beings; udders are of varied shapes and sizes; they must be taken good care of for the production of quality milk; milk from the udder is a source of calcium that is instrumental in the development of strong bones. After enumerating the attributes of a cow's udder, the riddlee then narrows down to only those things in his/her environment that act as storage facilities. However, the fact that this container does not spill its contents even when it is full enables the riddlee to deduce through inference that the 'pot' in the riddle is a metaphorical reference to a cow's udder through analogical comparison.

Dholuo riddles just like Ekegusii ones are analogous in nature (Marando, 2019). According to Figar (as cited in Anudo, Rotumoi & Kodak, 2021) analogy is a comparison between two notions which are normally thought to be different but display implicit sameness. Anudo, Rotumoi and Kodak (2021) argue that similarities in concepts are established on the basis of prior knowledge that we have about them. This knowledge enables us to make connections and establish relationships that exist between the two entities in question.

Analogy begins from a known entity (source domain) to an unknown (target domain). In respect to the riddles, the response acts as the source and it aids in comprehending the riddle by mapping some of its encyclopedic entries to the target which is the image of the riddle. For example, in the Dholuo riddle *dapii makata pii opong' to ok pukre* (a pot which even when it is full does not overflow) *thund dhiang'* (a cow's udder), the analogous comparison stems from a cow's udder to the pot that does not spill its contents even when it is full. We therefore use the concept known to us (the cow's udder) to understand the unknown (a pot which does not spill its contents even when it is full). Thus, we use knowledge schemas of the item in the response which we analogously compare with the image in the riddle through a mental mapping process.

When analyzing metaphoric riddles, one must ensure that there is what Miranda (as cited in Marando, 2019) calls 'sematic fit' between the response and the image of the riddle. This is the shared meaning between the image in the riddle and the response. Additionally, the two entities (source & target) must display enough contrast to enable the riddlee get the answer to the riddle.

In making an analogous comparison between the source (a cow's udder) and the target (a pot which even when it is full does not overflow), we map the encyclopedic entries for the source onto the target as

follows: stores milk that is consumed by calves and human beings mapped onto stores varied contents in the form of liquids and solids; udders are of different sizes and shapes is mapped onto pots are of different sizes and shapes; milk from the udder is a source of calcium that is instrumental in the development of strong bones is mapped onto the various types of food cooked in pots are sources of nourishment crucial for the well-being of individuals; the quality of milk produced is dependent on the breed and the care given to the cow is mapped onto the quality of food produced from the pot is dependent on the care given to the pot like cleaning it before and after use among others.

The source and target domains must also display enough contrasts to enable the riddlee get the answer to the riddle. Some of the differences include the following: an udder, which is part of the cow's body is made of flesh while pots are made of materials such as steel and clay. A cow's udder has four quarters with each having a teat while a pot has an entry/exit point, inside where the contents are stored and the outside. The contents of a cow's udder do not spill while the those of a pot when put in excess spills over. The presence of cows in a homestead was a sign of wealth in the traditional Luo society but that was not the case with pots.

The second riddle is *jaduong' morito piny* (the old man who takes care of the earth)-chieng'(sun). The first step is for the riddlee to identify the image in the riddle which in this case is the sun. After deciphering what is said about the image, the riddlee calls to mind the knowledge schemas about the sun such as: it is regarded as a deity in many African communities, it symbolizes the life cycle of humans that is, its rising and setting is likened to the birth and death of human beings, the sun is also symbol of light, hope and renewal, it provides energy during photosynthesis, produces vitamin D which is significant for the wellbeing of human beings, provides heat that helps to dry clothes and generate electricity, provides warmth and light and plays a pivotal role in generating weather patterns.

After enumerating the attributes of the sun, the riddlee then narrows down to only those that will help in interpreting the meaning, making connections and establishing relationships that exist between the two entities in question. This is done through analogical comparison. For example, in the Dholuo riddle *jaduong' morito piny* (the old man who takes care of the earth)-chieng'(sun), the analogous comparison stems from the sun to the old man who takes care of the earth. We thus use the familiar concept (the sun) to understand the unfamiliar (the old man who takes care of the earth). Through analogy, we compare the image in the riddle and the response using a mental mapping process as follows:

We map the encyclopedic entries for the source (the sun) onto the target (the old man who takes care of the earth) as follows: source of light that illuminates onto custodians of the beliefs and practices of their communities; the sun is a symbol of life onto an old man is a symbol of continuity; the sun takes care of human beings by providing energy used in the manufacture of food, heat used in the generation of electricity and provision of warmth onto old men take care of their households, relatives and communities by doing the following: offering pieces of advice on various issues that affect members of the community, take the lead in the performance of rituals and other ceremonies aimed at the well-being of the community, act as conduits through which indigenous knowledge systems, values, cultural beliefs and practices are disseminated to the younger generation and oversee societal operations that are critical for the existence and continuity of their communities.

The image in this riddle and the response both play the role of provision and guardianship. The contrast is seen in the different roles that the sun and the old man play in the society. Moreover, while the sun is omnipresent hence not limited in its operations, the old man is restricted to a given geographical location. Additionally, the sun is a heavenly body while an old man is a human being.

The third riddle is *nyar Lang'o ma iye odwer* (the daughter of Kalenjin whose waist is thin)-pino (wasp). This riddle brings to perspective two ethnic communities that is the Luo and the Kalenjin who share a history by virtue of the fact that both of them are Nilotes. The *Lang'o* (Kalenjin) neighour the Luo; they share boundaries, markets and other social amenities. The rivalry of these two communities dates back to the days of the famous Luo warrior Lwanda Magere. A story is told of how the Luos used to defeat Kalenjins in wars courtesy of their legend Lwanda Magere, who not only humiliated the Nandi (a sub-ethnic group of the Kalenjin) but also took away their cattle and other possessions without resistance.

So powerful was Magere that when the Luo enemies tried to spear him, their spears would bend. His body was as hard as a rock. The Nandi tried every tactic to bring him down but they failed terribly therefore, they hatched a plan to give Lwanda Magere one of their beautiful daughters in marriage. In this way, they would 'appease' him and hopefully, he would stop raiding their homes and driving their cattle away. The beautiful girl's mission was clearly stipulated to her before departing to Magere's home: to find the secret of his strength. When the Nandi informed Magere of their intention to give their daughter's hand in marriage to him, the Luo elders advised him against accepting the proposal. They pleaded with him to get a maiden from among the beautiful Luo girls but he would hear none of it. His mind

was made up, he took in the beautiful Nandi lady as a second wife.

Lwanda Magere's downfall came through this lady who learnt that his strength lay in his shadow for one day when he was ill and his first wife was away, he instructed his Nandi wife to cut his shadow with a knife and administer medicine in the place she had cut. To her surprise, she saw blood oozing from the cut. She ran away later back to her people and revealed to them where Magere's strength lay. The Nandi then used this information to kill Lwanda Magere during a fight.

The rivalry between the Luo and the Kalenjin has extended to the realm of politics. According to Omolo (as cited in Oduor, 2022) the beginning of ethnicised politics is traceable to the British conquest of present-day Kenya which commenced with the formal inauguration of the Imperial British East Africa Company rule in 1888. Oloo (as cited in Oduor, 2022) argues that the purported superiority of peoples of European descent and the administrative subdivisions of African-designated areas embraced into culturally-specific territorial jurisdictions further fuelling the segregation along ethnic lines.

Atieno-Odhiambo (as cited in Oduor, 2022) notes that an important germ of inter-ethnic tensions in Kenya is the fact that the colonial government made a deliberate effort to foment animosity among various peoples in line with its strategy of divide-and-rule. This according to Muigai (as cited in Oduor, 2022) led to a proliferation of regional, cultural and even clan based political organisations towards independence of 1963. Some of these organizations include the following: the Mombasa African Democratic Union, the Taita African Democratic Union, the Abagusii Association of South Nyanza District, the Baluhya Political Union, the Maasai United Front Alliance, the Kalenjin Peoples' Alliance, the Rift Valley Peoples' Congress, Tom Mboya's Nairobi Peoples' Convention, Argwings-Kodhek's Nairobi African District Council, Masinde Muliro's Kenya Peoples' Party, and Paul Ngei's Akamba People's Party, later on named African Peoples' Party. It is against this context that the 'umbrella' parties, the Kenya African National Union (KANU) which was a coalition of 'ethnic' majorities and the Kenya African Democratic Union (KADU), a coalition of 'ethnic' minorities were formed.

Amolo, Mwaura and Katola (2022) posit that the Luo and Nandi ethnic communities have had increased ethnic conflicts for over a decade especially in the bordering section of the Muhoroni and Tinderet sub-counties. These ethnic conflicts have negatively affected the socio-cultural and political-economic well-being of the communities in conflict. According to Shalo-SCCRR (as cited in Amolo, Mwaura & Katola, 2022), ethnic motivated conflicts have led to violent attacks, sporadic stock theft, loss of lives and property, unstable relations, hostilities, internal displacements as well as negative socio-economic livelihood.

The first step is analysing this riddle *nyar Lang'o ma iye odwer* (the daughter of Kalenjin whose waist is thin)- *pino* (wasp) is for the riddlee to identify the image in the riddle which in this case is a wasp. After deciphering what is said about the image, the riddlee calls to mind the knowledge schemas about wasp such as: it has three distinct parts; has a narrow waist; has a smooth body; parasitic in nature and lives in diverse habitats. After enumerating the attributes of a wasp, the riddlee then narrows down to only those that will help in interpreting the meaning, making connections and establishing relationships that exist between the two entities in question. This is done through analogical comparison.

For example, in the Dholuo riddle *nyar Lang'o ma iye odwer* (the daughter of Kalenjin whose waist is thin)- *pino* (wasp) the analogous comparison stems from the wasp to the daughter of the Kalenjin whose waist is thin. We thus use the familiar concept (wasp) to understand the unfamiliar (daughter of the Kalenjin whose waist is thin). Through analogy, we compare the image in the riddle and the response using a mental mapping process.

We map the encyclopedic entries for the source (wasp) onto the target (daughter of the Kalenjin whose waist is thin) as follows: an insect onto a human being; stings hence causes pain onto destroyed the Luo supremacy in war leading to the death of their legend Lwanda Magere; has a tiny waist onto a tiny waist (among the Luo a lady with a tiny waist, ringed neck, a gap in the teeth, curvy body, big eyes and big buttocks is deemed beautiful); dark smooth body onto dark, smooth complexion; aggressive when it feels threatened onto wild in nature; is parasitic in nature onto is parasitic in nature (stayed with Lwanda Magere who provided for her as man would his wife and the after accomplishing her mission, went back to her people and revealed what she saw to them); lives in diverse habitats onto lives in different geographical locations (ladies move to varied locations to join their husband's families upon marriage for example, the Kalenjin lady moves from her homeland in Nandi and joins her husband in Luo land). The image in this riddle and the response both bring to perspective the theme of rivalry which leads to destruction.

The fourth riddle is *an gi jodongo adek ma ka achiel onge to ok gitii* (I have three old men who when one is not around the others do not work)- *kit kendo* (cooking stones). This riddle underscores the significance of teamwork which fosters unity among the members of a given society. It symbolically promotes communal life that was evident in most Africa settings. The beauty of working as a community is that success is not attributed to an individual. The joys that come with it are shared by members of the community. The

community prides itself in the achievements of its members. Failure on the other hand, is also shared; when a community fails, the pain is shared and the burden that comes with it is carried by everyone. The members of the community go back to the drawing board and together find ways and means of overcoming the setback. The lessons learnt as a result of such a happening, are shared and measures put in place to ensure that such mistakes are not repeated in the future.

The first step is for the riddlee to identify the image in the riddle which in this case is the cooking stones. After deciphering what is said about the image, the riddlee calls to mind the knowledge schemas about cooking stones such as: they are essential in the cooking process; work in unison; give support to the container used for cooking among others. After enumerating the attributes of the cooking stones, the riddlee then narrows down to only those that will help in decoding the meaning, making connections and establishing relationships that exist between the two entities in question. This is done through analogical comparison.

For example, in the Dholuo riddle *an gi jodongo adek ma ka achiel onge to ok gitii* (I have three old men who when one is not around the others do not work)- *kit kendo* (cooking stones) the analogous comparison stems from the cooking stones to three old men. We thus use the familiar concept (cooking stones) to understand the unfamiliar (three old men). Through analogy, we compare the image in the riddle and the response using a mental mapping process.

We map the encyclopedic entries for the source (cooking stones) onto the target (three old men) as follows: facilitates cooking onto disseminates cultural knowledge; provides food onto provides information; are objects onto are human beings; are approximately of the same size onto are of the same age group; are non-living things onto are living things; supports the cooking equipment onto ensures the continuity of the community.

This riddle advocates for communalism which promotes togetherness while admonishing individualism that is being propagated and promoted by the west. It promotes the spirit of Ubuntu which according to Beja (2020) is essentially being compassionate and ensuring that human nobility is always at the center of our activities, thinking and deeds when interacting with others. Having Ubuntu is showing care and thoughtfulness about one's neighbour. It's lending a helping hand and exhibiting an understanding of the nobility with which human beings ought to be treated.

The fifth riddle that was analysed is *wasunge ariyo ng'icho e wi got* (two white people are staring on the top of a mountain.)- *othinyo* (mucus). When this riddle is posed, the first step is for the riddlee to identify the image in the riddle which in this case is mucus. The second step is to decipher what is said about the image.

The third is for the riddlee to call to mind the knowledge schemas about mucus such as: it is a sticky substance produced in different parts of the body such as the nose, eyes, mouth, stomach and throat; it is whitish or creamy in colour; protects the lungs; serves as a lubricant thereby preventing tissues from drying out; traps and expels bacteria, smoke and dust.

After enumerating the attributes of mucus, the riddlee then narrows down to only those that will help in decoding the meaning, making connections and establishing relationships that exist between the two entities in question. This is done through analogical comparison. It is critical at this point to give some background information about the target domain (two white people) to help us comprehend the image in this riddle. This riddle brings to the fore the frosty relationship that the Africans specifically the Luo, had with the colonialists.

Walton (2022) posits that when the British East African company was granted a charter in 1888, British colonisation of Kenya began. Kenya was declared a British protectorate within seven years, granting Britain official rule over the country and opening up the highlands to white colonial settlers. The fertile highlands across Kenya were a natural resource the British wanted to exploit. Through a series of forceful displacements, native Kenyans were stripped of their land and homes, with many being forced to work as labourers on white settler farms.

The colonial government tailored legislation to entrench exploitative landowner versus labourer relations, in favour of the British settler population who would profit from this process. By doing so, the British colonial government was also able to reap the benefits of Kenyan labour, whilst forcing the indigenous population to pay taxes to fund their expansion and consolidate their colonial power in East Africa. Moreover, British colonialists introduced detentions camps and implemented the torture, rape, castration and killing of tens and thousands of people. The very same lodge in which the Queen learned of the demise of her father, later became the site where British colonial soldiers gunned down Kenyan Mau Mau freedom fighters.

Analogy is used to compare the image in the riddle and the response using a mental mapping process. The encyclopedic entries for the source (mucus) are mapped onto the target (two white people) as follows: white or cream in colour onto white skin colour; loathed because of the discomfort or inconvenience that it causes onto disliked because of the way they treated Kenyans during colonization; sticky substance onto refusal to let go of power leading to uprising and the formation of revolutionary movements such as the Mau Mau; slimy/slippery substance onto cunning in nature (the colonialists came in different shades: there were those who came as explorers, some as missionaries while

others as settlers. While those who came to spread the gospel brought 'goodies,' the settlers exploited the fertile highlands forcefully displacing Kenyans who lived in those regions. They also exposed them to hard labour, payment of taxes, introduction of detention camps where indigenous Kenyans were tortured, women raped, men castrated and others killed. They also sold cash crops and minerals mined in Kenya to their mother countries thus pretending to give with one hand while taking with the other); traps particles such as dust, bacteria and smoke onto trapped Kenyans after offering them 'goodies' and pretending to care for them and then proceeded to exploit and abuse them; serves as a lubricant thereby preventing tissues from drying up onto gives financial support to African countries in the form of grants, donations and loans thereby enabling them to meet their financial obligations in different sectors of the economy such as education, agriculture and health among others.

It is worthy pointing out that the source and target domains must also display enough contrasts to enable the riddlee get the answer to the riddle. The differences come out in the functions that the image in the riddle and the response play as already explained as well as in the types. For instance, the different types of mucus such as watery and thick are mapped onto different types of traits of the whites such as philanthropic, cruel and abusive but also exploitative in nature.

This riddle plays a fundamental role in relaying our history to the younger generation who get to appreciate the roles that our heroes and heroines played during colonialism. It is a reminder of the challenges that we went through as a country and the gains made in the struggle towards the attainment of our sovereignty. It also instills in the young the spirit of teamwork; the Luo traditional society encouraged communal performance of duties. In this way, the young learnt socialization skills which helped them relate well with others. Working as a team also made work lighter and reduced the amount of time spent on an activity.

The next riddle is *jaduong' marang'ede* (the old man who is skinny)- *dero* (granary). The first step is for the riddlee to identify the image in the riddle which in this case is a granary. After deciphering what is said about the image, the riddlee calls to mind the knowledge schemas about a granary such as: it is a storage structure which plays a pivotal role in food security; stores different types of farm produce such as maize, millet, sorghum, barley, sesame, groundnuts and wheat among others and also stores dried foods such as *aliya* (dried meat); protects the produce by keeping them dry and away from pests and animals that may eat or destroy them; come in different shapes and sizes; they are made from materials such as papyrus reeds and millet sticks among others; a symbol of food security and prosperity. Each community has its own type of granary for example, the traditional Luo granary (*dero*) is cylindrical

in shape and has a conical grass thatch roof. It is made from pliable plant materials such as twogs (*olando*), papyrus (*oundho*), millet sticks (*tian'g*) that are woven together and at times daubed with cow dung (*owuoyo*) (Leso stories, 2023).

The target domain talks about an old man who is skinny, a situation that exposes his ribs. Ribs are the bony framework of the thoracic cavity. Generally, there are twelve pairs of ribs. Each rib articulates posteriorly with two thoracic vertebrae; by the costovertebral joint. An exception to this rule is that the first rib articulates with the first thoracic vertebra only. According to their attachment to the sternum, the ribs are classified into three groups: true, false, and floating ribs. The true ribs are those that directly articulate the sternum with their costal cartilages; they are the first seven ribs. The false ribs are those that indirectly articulate with the sternum as their costal cartilages connect with the seventh costal cartilage. They are the eighth, ninth, and tenth ribs. However, the floating ribs are the ribs that do not articulate with the sternum at all they are the distal two ribs (Safarini & Bordoni, 2021).

According to Hom *et al.* (as cited in Safarini & Bordoni, 2021) the functions of the ribs are critical as they protect the contents of the thoracic cavity and mediastinum; they move superiorly, inferiorly, anteriorly and posteriorly to facilitate breathing; provide a place where some muscles originate or attach and play a role in erythropoiesis during development. Sears (2023) reiterates the functions of the ribs by positing that they protect the contents of the thoracic cavity; they serve as an attachment point for many muscles and are active during respiration. Britannica (2023) notes that the ribcage surrounds the lungs and the heart, serving as an important means of bony protection for the organs in the chest.

After enumerating the attributes of both the image and the response, the riddlee then narrows down to only those that will help in interpreting the meaning, making connections and establishing relationships that exist between the two entities in question. This is done through analogical comparison where we compare the image in the riddle and the response using a mental mapping process by mapping the encyclopedic entries for the source (granary) onto the target (the skinny old man) as follows: protects the food stored onto protects the contents of the thoracic cavity and mediastinum; made of different materials such as papyrus reeds and millet sticks onto made of skin and bones; papyrus reeds and millet sticks onto skeleton of ribs; are of different types and sizes onto are of different types such as true, false and floating; important for the well-being of a family onto valued in the traditional Luo setting because they are custodians of cultural knowledge. The image in this riddle and the response both play the role of protection. Food security is key for the well-being of a family and by extension a community just the way

safeguarding vital organs such as lungs is vital for the well-being of an individual.

Another riddle is *oda manigi dhoudi adek* (my house which has three doors)- *sirwaru* (short trousers). The first step in analyzing this riddle is for the riddlee to identify the image in the riddle which in this case is short trousers. After deciphering what is said about the image, the riddlee calls to mind the knowledge schemas about short trousers such as: cloth worn to cover one's nakedness; made of different materials; have different parts such as waist, pockets and belt loop and provides comfort in warm weather among others.

After enumerating the attributes of a short trouser, the riddlee then narrows down to only those that will help in decoding the meaning, making connections and establishing relationships that exist between the two entities in question. This is done through analogical comparison where we compare the image in the riddle and the response using a mental mapping process by mapping the encyclopedic entries for the source (short trousers) onto the target (my house which has three doors) as follows: cloth worn to cover nakedness onto a dwelling place; provides comfort in warm weather onto provides warmth; has different parts such as waist, pockets and belt loop onto has different parts such as bedroom, sitting room and kitchen among others; made of different materials such as khaki, cotton and denim onto made of different materials such as wood, cement and glass among others; covers nakedness onto protects from harsh weather conditions; leg openings provide ease of movement onto doors provide ease of movement in and out of the house. The image in this riddle and the response both display the significance of basic needs which are items we cannot do without.

In the riddle *onged mama maok ban* (the blanket of my mother that is never folded)-*polo* (the sky), the source is the sky while the target is the blanket of my mother that is never folded. The riddlee then enumerates attributes of the sky such as: its flat and spreads out; its infinite; encloses elements found in it; has stars, clouds, sun, moon and planets; some of its elements provide warmth and rain. Specific traits that help in decoding the meaning, making connections and establishing relationships that exist between the two entities in question are taken into account. This is done through analogical comparison where we compare the image in the riddle and the response using a mental mapping process whereby the encyclopedic entries for the source (the sky) are mapped onto the target (the blanket) as follows: encloses the elements found in it onto covers an individual; the sun in the sky provides warmth onto a blanket provides warmth thereby insulating against heat loss; its infinite (covers everywhere) onto its limited (has a size limit); can be dull (when it has dark nimbus clouds) onto can be in a dull colour (for instance, some blankets are black, others blue while others brown); can be bright (when there are no clouds) onto come in a variety of colours some of which are bright for instance, beige, pink, white, and red among others; the sky is spread out and flat onto the blanket is spread out and flat. The image in this riddle and the response both play the role of protection. They play crucial roles in not only providing comfort but also ensuring the well-being of humans.

Another riddle is *nyar msungu obet e ofis* (a white lady is in the office) - *mnembe* – (a jigger). Pampiglione *et al.* (as cited in Kimani *et al.,* 2012) reveals that jigger flea, also known as sand flea, Chigoe or Tunga penetrans is an ecto-parasite which causes Tungiasis parasitic condition of humans and animals. According to Pampiglione *et al.* (as cited in Gitau *et al.,* 2020) sand flea is reported to have been introduced into Africa from Brazil in sand ballast in 1872. It then spread to almost every African country between the 17th and 19th centuries. The flea affects many impoverished populations living in Sub-Saharan Africa, the Caribbean and South America.

The jigger flea causes debility in resource-poor communities of developing countries. Moreover, it survives best in sandy and dusty environments. According to Ehrenberg (as cited in Kimani *et al.,* 2012) the first evidence of infestation by the sand flea is a tiny black dot on the skin at the point of penetration and then a small inflammatory papule with a central black dot forms within the next few weeks. Its commonest symptom is itching.

Obebo (2021) opines that jiggers flourish in poor sanitation, causing inflammation that haunts the victims. They ravage the feet making them uneven, large and ugly. Ehrenberg (as cited in Kimani *et al.,* 2012) posits that the jigger problem is often viewed as a minor problem hence, it is relegated to the periphery while attention is given to more pressing health issues. However, public health experts warn that heavy jigger infestations can lead to loss of toe/finger nails, amputation of the digits and could even cause death. This view is corroborated by Linardi *et al.* (as cited in Gitau *et al.,* 2020) who opine that jigger infestation is associated with a myriad of morbidities like ulcers, hyperkeratosis, auto amputation of digits, distorted gait among others. Therefore, this silent epidemic is lethal and should not be underestimated because it incapacitates breadwinners and also contributes to school drop outs (Obebo, 2021). This finding is corroborated by the Ministry of Health, Kenya (2009) who note that the jigger menace has led to school dropout and it is estimated that over 2 million people in Kenya need assistance in relation to the jigger epidemic. As Obebo (2021) reveals, the jigger infestation leads to stigmatization of the victim who are not only shunned by society but also despised.

The first step in analyzing this riddle is for the riddlee to identify the image in the riddle which in this case is jiggers. After deciphering what is said about the

image, the riddlee calls to mind the knowledge schemas about it for instance, white in colour; are of different types; parasitic in nature in the sense that they suck the blood of the victims and feed on their flesh; ravage the feet making them uneven, large and ugly; heavy jigger infestation can lead to loss of toe/finger, nails, amputation of digits or even death. Specific traits that help in decoding the meaning, making connections and establishing relationships that exist between the two entities in question are taken into account. This is done through analogical comparison where we compare the image in the riddle and the response using a mental mapping process whereby the encyclopedic entries for the source (jiggers) are mapped onto the target (a white woman) as follows: jiggers are parasitic in nature onto whites are parasitic in nature (relied heavily on labour provided by Africans in the highland regions where they grew cash crops which were later sold to European markets and excavated minerals from African countries which were also sold to their motherlands).

Ravage the feet making them uneven, large and ugly onto exploit African countries of their natural resources not only impoverishing them but also making them economically, politically and socially unstable; heavy jigger manifestation can lead to loss of finger/toe nails, amputation of digits or even death onto mistreatment of Africans by the whites led to injuries or death; the jigger menace has incapacitated breadwinners and led to school drop outs onto exploitation of African countries by whites has promoted conflicts that has led to loss of lives, displacement of Africans from their homes thus leading to children dropping out of their schools as their parents flee their war torn regions; different types of jiggers onto different types of whites (explorers, settlers, gospel ministers); flourish in poor sanitation onto flourish in African countries that are vulnerable as a result of continuous conflicts; jigger infestation leads to stigmatization of victims onto the scramble for Africa by European nations led to several atrocities being committed for instance, racial discrimination, meagre pay despite toiling very hard on the farms 'owned' by the whites and provision of poor quality education to the children of Africans. The image in this riddle and the response both display attributes of parasitism.

Image schemas vital for the understanding of Dholuo conceptual riddles

Peña (as cited in Anudo, 2018) defines image schemas as 'abstract topological conceptualizations which can be used to give structure to a wide variety of cognitive domains.' According to Tayabeh (as cited in Anudo, 2018), humans have access to a common collection of image schemas such as CONTAINMENT, PATH and FORCE based on their unique characteristics. Nonetheless, the representation of these schemas culturally differs from language to language. Oakley (2012) posits that image schemas behave as 'distillers' of spatial and temporal experiences. These distilled

experiences act as the premise for marshalling knowledge and reasoning about the world.

To explain the notion of image schemas, Oakley uses the example of a library routine. He reveals that going to the library fits the following image schematic profile: SOURCE-PATH-GOAL-CONTAINER-COLLECTION-PART-WHOLE-TRANSFER-ITERATION. He argues that the library exists as the end point to a PATH. It also has an inside and an outside thereby capable of containing people and objects. Since the object it contains are of the same kind, the library utilizes the notion of COLLECTION which piggybacks on the opposition between part and whole. Physically possessing one of these contained objects in the collection exploits the TRANSFER schema while its repeatability exploits the ITERATION schema.

CONTAINMENT Image Schema

Lakoff (as cited in Otieno, 2019) notes that CONTAINMENT is viewed as a relation between the container (boundary) and its content (interior). The image schema results from our recurrent and ubiquitous experiences with containers (Lakoff, 1987). Peña (as cited in Otieno, 2019) contends that the CONTAINER schema is a basic schema that provides a blueprint for the activation of subsidiary image schemas such as FULL-EMPTY, the PART-WHOLE, the EXCESS and the CENTRE-PERIPHERY schemas. Lakoff (as cited in Hedblom, 2015) posits that CONTAINMENT is commonly described as the sum of the interrelationships of an inside, an outside and a boundary. Bennet and Cialone (as cited in Hedblom, 2015) argues that there is a connection between CONTAINMENT and prepositions such as 'in', 'out of' and 'into.'

Lakoff (1987) posits that CONTAINMENT is viewed as a relation between the container and its contents. In the riddle *oda manigi dhoudi adek* (my house which has three doors)- *sirwaru* (short trousers), the short trouser is the container which when worn covers parts of the body, another container. This container has a boundary, an interior and exterior. Johnson (as cited in Anudo, 2018) posits that there are various attributes of CONTAINMENT image schema. One such attribute is that of transitivity in which one container is contained in another. In this case, the short trouser is worn on the body which is also a container. The entity carried in the container is within both. Another attribute is that there are elements that are found inside the container while others outside. For instance, the parts of the body that are covered in the short trouser are found inside. Moreover, some parts and elements of the short trouser such as the belt loop, waist and external pockets, zip or buttons are found outside. The inside could also have internal pockets.

CONTAINMENT image schema can also be explained using the riddle *dapii makata pii opong' to ok pukre* (a pot which even when it is full does not overflow)

thund dhiang' (a cow's udder). The container in this riddle is a cow's udder and its content is milk. This container has a boundary that prevents the milk from spilling, an interior and exterior. The openings of this container are the teats from which the milk is transferred to another container which could be a calf's mouth if it is suckling or a container for carrying the milk if one is milking. In another riddle *jaduong' marang'ede* (the old man who is skinny)- *dero* (granary), the granary is the container which stores farm produce. Just like any other container, it has a boundary, an interior and exterior. The boundary acts as a barrier that prevents the farm produce from spillage.

PATH Image Schema

Lakoff (as cited in Otieno, 2019) posits that the PATH schema consists of four structural elements: a SOURCE (a starting point) a DESTINATION (end point), a number of contiguous locations which connect the source and the destination (PATH) and a DIRECTION. This image schema can be explained using the riddle *jaduong' marang'ede* (the old man who is skinny)- *dero* (granary). The image in the riddle which in this case is the granary fits the image schematic profile of SOURCE-PATH-GOAL-CONTAINER-COLLECTION- TRANSFER-ITERATION. The granary exists as the end point of a PATH. This is so because once the farm produce has been harvested from the garden which is the SOURCE, it is sorted out, dried and then stored in the granary for future use. Since the elements that the granary contains are of the same kind (assorted farm produce), the granary exploits the notion of COLLECTION. When the farm produce is removed from the granary to be threshed and milled for use, the notion of TRANSFER is exploited while the repeatability of such processes exploits the ITERATION schema.

Another riddle that is used to explain the PATH schema is *odar to ok odhi* (he moves but does not go)- *dichwo* (a man). When a male child is born, he stays in his father's homestead which is the initial location. Upon attaining the status of a man, he builds a house (*simba*) in his father's compound. He continues to reside in it even after marrying. He does everything that the head of a household does for example, he conducts rituals during planting and harvesting seasons, conducts rituals during the births of his children and in the event that death occurs in the family he also performs the rituals dictated by the Luo society. The performance of such activities can be likened to the sequence of intermediary sections along a PATH.

A time comes when the man has to move out his father's homestead and build his own home (*goyo ligala)* which then becomes the final location or destination. In a study conducted by Anudo (2012), one of the respondents notes that before the home is established, the man's father chooses a spot where his son would construct his home and ties grass at that specific point. On the day of establishing the home, the man, his wife, eldest son together with the man's father go the site. The man carries an axe and machete, the wife foodstuff while his eldest son carries a cock. After performing some rituals construction of the new home commences. On that first night of building the home, a ritual is performed as a way of 'blessing' the new home as dictated by the Luo traditions. The son's home may be a distant away from his father's but it must be built within his community since a man unlike a woman, does not leave his community.

Another riddle which is used to expound on the PATH schema is *achako gi ang'wen adhi e ariyo kasto atieko gi adek* (I start with four, I go to two then I finish with three)-*dhano* (a human being). The life cycle of a human being starts with birth which is the starting point and ends with death which is the end point or destination. At a certain point in infancy, a baby crawls and after a year has elapsed, the child transitions to walking using his/her legs. The stages of development are likened to the path travelled in the journey of life. When one becomes old, he/she experiences difficulty in walking hence the need to use an aid such as a walking stick. When one gets to this stage, the end point (death) is drawing closer. This happens in an ideal situation however, one can get to the end point at any stage in life; some exit in infancy others in childhood while some in adulthood.

CONCLUSION

Riddles are a very important genre of oral literature whose functions cannot be overestimated. Pepicello and Green (as cited in Hussein & Abdullah, 2016) opine that as a form of communication, riddles involve coded and encoded message transmitted by the riddler and decoded by the riddlee as a licensed artful communication. The interpretation and comprehension of the meaning of riddles is influenced by cultural, linguistic, cognitive as well as social factors. Therefore, for a conceptual riddle, a riddler has to look for a cognitive context in his/her environ to be able to decipher and interpret the riddle in question. This means that basic knowledge and assumptions are critical in the riddling process.

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