

## Conceptualising nationalism, revolution and opposition in political discourse by use of metaphors: The case of Raila Odinga in Kenya

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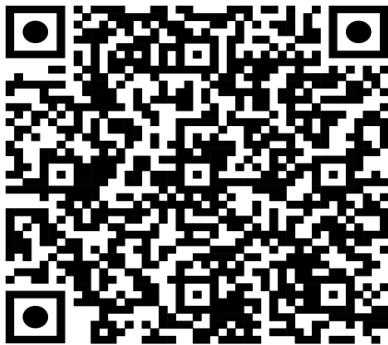
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### Abstract

This paper utilises a critical discourse analysis approach to analyse the different metaphors manifest in Raila Odinga's utterances during political rallies at varied periods in Kenya's history that portray nationalism, revolution and opposition. Raila Odinga is one of Kenya's leading political players and Africa's contemporary revolutionist. He has played a major role in shaping, informing, influencing and maintaining a public attitude towards political leadership and governance in Kenya and Africa. Political discourse needs to be very persuasive in order to win votes and move people, hence we discuss how Raila uses metaphors to persuade and move crowds in an effort to further the themes of revolution, nationalism and patriotism. It is therefore important to study Raila's language use to establish how he epitomises nationalism, revolution and opposition in the country and region. Studying the political discourse of those in power is important because language is a powerful tool that shapes and informs society's behaviour and attitudes. Moreover, language is capable of making war or peace. Language also has power to make presidents. Political discourse thus has implications for the socio-economic development of society. It shifts quite often to guarantee some policy or policy-makers' survival. The findings of this study indicate that the metaphors served to arouse people's emotions in regard to the revolutionary and opposition activities while keeping the horrors and negatives of the clamour for political change concealed.

**Key terms:** Attitude, governance, metaphor, political discourse, revolution.

## INTRODUCTION

Metaphors are referred to as linguistic symbols which give concrete labels to construct ideas (Lakoff & Johnson, 1980). This is possible due to the perceived similarity between objects and concepts as regards particular features that one wants to convey. Metaphors are not merely linguistic elements; they permeate perception, thought, and behaviour. They can therefore influence our thinking, hence decision making. A metaphor can be a word or expression whose meaning is different from the ordinary or literal meaning. Metaphors, therefore, are used to express opaque assumptions. This paper critically studies Raila's metaphorical utterances and how they reflect his perception of nationalism, revolution and opposition on the Kenya political scene.

Political discourse is the formed exchange of reasonable views as to which of several alternative courses of action should be taken to solve societal problems (Johnson & Johnson, 2000). It is about which viewpoints politicians would like their hearers to adopt to solve societal issues. It is, therefore, a method of decision-making. Political discourse is made up of many different governors that are difficult to separate from politics (van Dijk, 1998). Government deliberations, parliamentary debates, and party [programs and speeches by politicians] are among the many discourses which belong to the domain of politics. Political discourse is, therefore, a form of institutional discourse which must be produced by a speaker in the professional role of a politician and an institution (van Dijk, 1998). Discourse, therefore, becomes political when it accomplishes a political act in a political institution, such as governing, legislation, and political campaigning.

The focus of political discourse is how language can be used to manipulate thought (Fairclough & Wodak, 1997). Such manipulation is of great concern to political discourse. Politicians seem to want to hide the negative within particular formulations such that the public may not see the truth or horror (van Dijk, 1998); that is, politicians use language to hide the reality to achieve predetermined political goals. Politicians use metaphors as one of the ways by which they express their hidden assumptions. Therefore, political

discourse is characterised by different features. These include competitiveness, aggressiveness, ideological character and theatricality (Fairclough & Wodak, 1997; Mozayev, 2005). Competitiveness refers to continuous dialogue or duel between the party in power and the opposition in which opponents attack each other from time to time. This competitiveness is usually seen during parliamentary debates and pre-election campaigns.

Aggressiveness refers to violent or hostile attitudes/behaviour. Further, aggressiveness is connected with the struggle for power, social status, recognition, and strengthening territorial positions. Verbal aggression is presented by specific speech acts such as threats and slogans. Highlighting such speech acts is a demonstration of political force directed to downgrade the status of the addressed. Ideological character refers to the system of social representation, group knowledge, beliefs, and opinions based on group values, norms, and interactions. Theatricality is based on the view that every political event is seen as a performance played for the addressees. The performance has a fascinating plot and unpredictable end. Politicians communicating with each other or media are aware of the 'speaker' audience. The politicians, therefore, act or work further in public trying to make an impression. Theatricality is therefore based on the image of the politician. Political discourse, therefore, becomes suitable for politicians as a way of enticing their audience to accept their political viewpoints, beliefs and values. This is because political discourse concerns power struggles geared towards making major changes in public opinion regarding who makes decisions, who control resources, and who controls other people's behaviour (Fairclough & Wodak, 1997; Mozayev, 2005).

The field of politics requires successful mastery of persuasion (Mutz, 1996). Persuasion is an activity or process in which a communication attempts to induce a change in belief, attitude or behaviour of another person or group through the transmission of a message in a given context. It is for this reason that politicians employ several language features in their discourse to influence what others think and do.

Politicians use specific words, phrases or metaphors to lead their listeners down discourse paths which lead to the conclusions they want the listeners to draw (Mercer, 2000). These words, phrases, or metaphors make the hearers feel good or cared for, hence making them adopt a general or social attitude favourable to the politicians' response (Wood, 1983; Goshgarian, 1998). Therefore, language is power. It is the language that gets things done, the language that is cabled of making war, peace and presidents. The political language of time can be evasive and irresponsible, often shifting to guarantee some policy-maker's survival.

Political discourse, therefore, performs several rhetorical functions. They include informing, persuading, manipulating, influencing and controlling (Durant & Lambrou, 2009). The political discourse can bring a major difference in public opinion. The language used seeks to persuade hearers toward some political viewpoints, beliefs or course of action. Politicians employ several persuasive devices such as metaphor, pronominal reference, sound patterning, three-part lists, and lexicalisation to achieve the different rhetorical functions (Chilton, 2004). These persuasive devices, therefore, make it possible for a politician to achieve their predetermined political goals.

## LITERATURE REVIEW

Metaphors have mostly been studied using Lakoff and Johnson's (1980) Conceptual metaphor theory, whereby there is a source domain mapped onto a target domain. Khasandi-Telewa and Barasa (2018) followed this trend to discuss Raila Odinga's being framed and mocked as just a 'Fellow of Riddles' who has nothing serious to offer Kenyans. However, this approach whereby the Global North sets the theories and the Global South must squeeze its experiences into the theoretical strait jackets conceptualised in the North has been vehemently critiqued by Khasandi-Telewa et al. (2022). The latter argue that the Global South should also come up with its own theorisation whereby it is able to correctly interpret its own phenomena. This is the trend and spirit behind Integrationism and Southern theories. For example, Pennycook and Makoni (2019); Jørgensen et al. (2011)

offer insights into Integrationism and Southern theories and their application to the analysis of metaphors. They cover a wide topics range, including translingual practice, language and culture in second language learning and teaching, metaphor in discourse and culture, and critical discourse studies. They also provide case studies and examples that illustrate how these theories can be applied in practice instead of seemingly borrowing wholesale theories from the North.

Notwithstanding, Lakoff and Johnson (1980) is the main theory used in the analysis of metaphors worldwide. Using this theory, Yuichi (2022) examines Fijian metaphors and analyses how local knowledge of a Fijian cultural life with its natural environment (i.e., oceans, plants, and foods) as a pacific island is represented in their linguistic expressions. The paper goes further and extends this usage of Fiji's environmental aspects to human/non-human relationships in Fiji, demonstrating how this is calibrated through language use.

Corvinus and Corvinus (2022) aver that the influence of American political campaign-style on other countries is clear. In the Hungarian political context, 'Politics is entertainment' is a prevalent metaphor for American political life, as also argued in Kövecses (2005), which depicts politicians as participants in a show and designates entertainment as the most important function of politics. They demonstrate using conceptual blending theory a) how the politics are entertainment metaphor has become adapted to the Hungarian context as democracy is entertainment; and b) how a seemingly neutral metaphor in an appropriate context can become an effective tool in deconstructing democratic norms and institutions. This study is related to our concerns with Raila Odinga being considered a political entertainer by his opponents.

Metaphors can also be prone to misinterpretation, as Qijun (2022) demonstrates. The paper analyses how the "gene" metaphor is misinterpreted in a post-truth arena. The paper argues that "gene" in Chinese political discourses has been mostly metaphorised to frame China's revolutionary spirits and its

accompanying experience. However, his has been misunderstood by the American Intelligence Director Ratcliffe (2020), who demetaphorises the term to reframe a sense of threat and apprehension (setting a surface frame) as well as a construction of moral defense opposing the conceived immoral (setting a deep frame) [p 153].

Political discourse is about persuading voters; thus, appealing to emotions in political discourse is important, as has been pointed out by Mickiewicz et al. (2022) who points out that metaphors and emotions can influence the persuasive power of an argument. Mickiewicz et al. (2022) argues that, for example, the metaphor that the Polish health service is in a heart-attack-threatening condition, having suffered two previous heart attacks, imaginatively presents the sick state of the health services. This helps to allow us to capture the elements of the debate where speakers not only use metaphors in their argumentation but also add an emotional component to increase the persuasive power of their words.

Hsiao-Ling et al. (2022) reiterate that in political discourse, metaphor plays a prominent role in carrying ideologies and political attitudes, as also discussed in Wei (2001); Lakoff (2016); and Charteris-Black, (2019). However, previous researches have tended to focus on the source domains to help clarify the target domain. They try to overcome this emphasis and also aver that to interpret the metaphorical expressions in political discourse properly, knowledge from socio-political and historical aspects is needed. From the foregoing literature, we can see that political discourse needs to be very persuasive in order to win votes and move people. In the next section, we now discuss how Raila uses metaphors to persuade and move crowds in an effort to further the themes of revolution, nationalism and patriotism. First, however, we examine some background of Raila's political endeavours.

## Historical Background

Raila Odinga was born in January 1945 at Maseno. He is the son of Jaramogi Oginga Odinga, who was Kenya's first vice president. Jaramogi served as Jomo

Kenyatta's vice president after Kenyatta gained independence in 1963. Jomo Kenyatta was the father of Uhuru Kenyatta and Kenya's first president. Raila Odinga is not new to the political arena. He was detained by president Moi for allegedly being part of the politicians who attempted to overthrow the KANU government in 1992. Jaramogi led other politicians in agitating for the return to multiparty democracy. The Forum for the Restoration of Democracy (FORD) was formed to spearhead this cause. Raila and others fled to Norway to avoid detention. He returned to the country later on and joined his father, who was the leader of a splinter group out of the original FORD called FORD –Kenya. In the first multiparty election of 1992, Raila was elected Member of Parliament for the Lang'ata constituency within Nairobi city. After the death of his father in 1994, Raila vied for the party's leadership (Masime & Oesterdiekhoff, 2010)

## Raila's Politics

Raila withdrew from FORD-Kenya and formed his party known as National Development Party (NDP). During the build-up to the 2002 general elections, Raila teamed up with president Moi's ruling party (KANU) and became KANU'S secretary general. He was appointed minister for energy in the KANU government. When Moi picked Uhuru Kenyatta as his preferred presidential candidate, Raila led several KANU members out of KANU, and they joined up with Mwai Kibaki and Charity Ngilu to form the National Rainbow coalition (NARC), which defeated KANU in the polls. Mwai Kibaki became president, and Raila was appointed Minister for Roads, public works and Housing. During the 2005 constitutional referendum campaigns, Raila differed from Mwai Kibaki and led his followers in opposing the new constitution. He founded a group called the Orange Democratic Movement (ODM). The government was defeated at the referendum polls, and ODM metamorphosed into a political party. Raila became ODM'S presidential candidate during the 2007 elections. These elections were marred with irregularities, and violence broke out soon after Mwai Kibaki was declared the winner. This led to the 2008 post-election violence, which did not put the country on the precipice after the election, Raila and Kibaki joined hands and formed a coalition government with Kibaki as leader of the state and

Raila a leader of government business, thus becoming Kenyan second prime Minister after Jomo Kenyatta (Mehler & Walraven, 2009).

## Raila's Trend in Politics

In 2010, the clamour for constitutional reforms tightened, leading to the promulgation of a new constitution. In the 2013 presidential elections, Raila lost to Uhuru Kenyatta. In the August 2017 elections, Raila made another run for the presidency against Uhuru Kenyatta and lost. This outcome was contested in the Supreme Court, which nullified the results. A subsequent repeat election was ordered by the Supreme Court, but Raila refused to participate, citing inadequate reforms to ensure a fair and free election. His political coalition, known as the National Super Alliance (NASA), refused to acknowledge Uhuru as the validly elected president. NASA supporters protested and staged a mock swearing-in in which Raila was sworn in as the 'People's President'. He urged his supporters to boycott products and services by companies associated with Uhuru Kenyatta and his political supporters.

There was, therefore, a 'handshake' with Uhuru Kenyatta, which united the country. He declared a cessation of hostilities toward the Uhuru Kenyatta Jubilee government. This move left both friends and foes perplexed. Raila said this move was prompted by his love for the country and his fellow citizens. He then embarked on a government-sponsored countrywide campaign dubbed the Building Bridges Initiative (BBI), whose rallying call was "Nobody can stop Reggae". This move was meant to unite all Kenyans and sanction further constitutional reforms geared toward changing systems and structures of governance in the country. ([www.standardmedia.co.ke/BBI/Index](http://www.standardmedia.co.ke/BBI/Index)).

## RESULTS AND FINDINGS

### Metaphors in Raila's Discourses

Raila Odinga's political discourse is characterised by a dominant presence of metaphors. The metaphors serve to express Raila's perception of nationalising revolution and operation. It is therefore important to study these metaphors to shed light on the role political discourse plays in shaping, informing and maintaining public behaviour and behaviour towards

political leadership and governance in society. First, we present excerpts from Raila's political speeches, of which the links are given below. The excerpts are illustrative of how Raila used metaphors. Later we will discuss the interpretation of the metaphors and their relation to patriotism, revolution and opposition politics in Kenya.

### SPEECH 1 THE BBI TRAIN HAS LEFT THE STATION

<https://youtu.be/fVJlgXDXV-k>

(The speech was delivered by Raila Odinga while in Narok. He made the speech in the Kiswahili language. The following are extracts from a translation of the speech in the English Language, which contains metaphors).

**BBI (Building Bridges Initiative), hoyee!** Your leaders have discussed many issues for the last three days: very good ideas have come up. The Swahili have a proverb which states that sweet words lure the snake out of its hole. But among the whites, one fellow said the following words: I may not agree with what you say, but I shall defend to the death the right to say it. He said these words in defence of the right to express one's opinion.

Therefore, everybody should enjoy the right to express themselves. The Maasai nation has spoken. They have expressed their opinions freely. The Maasai Nation has coughed and spewed out all the phlegm and mucus which has been blocking their breathing. Isn't that so? BBI train pulled out of the station in Kisii, Nyanza and headed to Kakamega in western Kenya. After Kakamega, it headed to the coastal city of Mombasa, then Kitui, in the Kamba nation; later on, we travelled to Nairobi, where we took a break to mourn Nyayo (the late former president Moi) and condole with his family. **The train** was serviced properly, and we filled the fuel tanks. Today, it has arrived in Narok. Haven't we arrived here? **This train is unstoppable!** It will move on until it reaches its destination. All Kenyans have embarked, and if you're not willing to board, it will leave you behind, and you will have none to blame except yourself. **The Kenyans are on a long train or a journey to Canaan. We said we wanted to change the system of governance in our country.**

... This is the new spirit we want to embrace. We anticipate that we shall have fully embraced this **new spirit by the time we get to the end of the BBI Journey**. **NOBODY CAN STOP REGGAE** (music by Bob Marley)  
Nobody can stop reggae!

## 2. SPEECH 2: HEALING THE COUGH <https://youtu.be/Px1WKLn3670>

(This speech was delivered in the Kiswahili language. The speaker was in Mombasa. The following speech has been translated into English Language from Kiswahili. The extracts of metaphorical elements are presented here).

The coast nation has spoken. The coast nation has roared. They **have coughed and spewed out all the phlegm-mad mucus that has been blocking their chart**. They have exhaustively talked about what afflicts the coastal nation.

We must apply our modern skills and knowledge and empower our people to emancipate themselves from poverty. **The ocean** and its resources can enable us to do this. Will that be ok?

After this event, there was a big problem. This is the main reason that we agreed to a joint sitting to find a solution to this **big problem**.

... Look at where we are right now, here at Likoni. This spot here, at Kilindini, has been **a black spot**. Many accidents have claimed many lives here. Recently we witnessed an accident in which a mother and her child lost their lives in full view of everyone, and we couldn't help! We must find a lasting solution to this problem.

**NO ONE CAN STOP REGGAE**

## SPEECH 3: THE JOURNEY TO CANAAN <https://youtu.be/UmBKoel3Cx8>

(Raila Odinga was attending a 6<sup>th</sup> Mashujaa (Heroes') Day Celebration in Kakamega, Western Province. He delivered his speech in the Kiswahili Language. The following are extracts from the speech, which has been translated word for word into the English Language).

... We, as a NASA coalition, embarked on a journey. We take our people to **Canaan**. Unfortunately, when we arrived at **River Jordan**, we were met with **ferocious crocodiles**. We came back and decided to hold discussions with you. We finally agreed that we must **build bridges** to enable us to cross the Jordan safely and

enter the land of Canaan. We are going to Canaan together with ODM and JUBILEE. May God bless us.

## SPEECH 4: RAILA THE FOOTBALLER <https://youtu.be/o2lk924ixoY>

(Raila Odinga delivered this speech while at a function in Kibra-Nairobi. The speech was delivered in the Kiswahili language. The following extracts are a word-for-word translation of the speech in the English language that has metaphors.)

**The teams** are now getting onto **the pitch**. The referee for this match is Mr Chebukati. He is dressed in **black**. The Jubilee team is in **Red**. The NASA team is also getting onto the pitch. They are addressed in **white**. The teams are now on the field. The referee checks on time. **The ball** is set in the centre. There goes the **whistle**, and the game has started.

Uhuru takes the ball. He passes it to Duale, and Duale hits the ball. Duale passes it to Bahari on the other side. Bahari pass it to Ruto. Ruto with the ball. Ooh, **Ruto slips**. Ruto is lying on the ground. William Ruto of Jubilee is struggling on the ground. He seems to be in pain. He must have hurt himself. **He is being carried out of the field for first aid**.

The match goes on. Duale now has the ball. Duale passes it to Uhuru. Uhuru with the ball-Uhuru... Uhuru dribbles the ball... Uhuru moves forwards--**Uhuru shoots the ball out of the field**.

... He gets past Uhuru, dribbles it past Ruto and passes it to Musalia Mudavadi, Musalia Mudavadi of NASA moves forward. He turns and passes it to the other side to Kalonzo. Kalonzo moves with speed. Kalonzo with the ball. Kalonzo ...Kalonzo...passes it to **Raila...Raila...la!..la...! goal!**

## DISCUSSION

### Metaphor and Conceptualisation of Nationalism

Raila is known to be a fan of metaphors in his speech (Khasandi-Telewa & Barasa, 2018). In this paper, we focus on the extended metaphors that are highlighted by being repeated and talk to themes of revolution, nationalism and patriotism.

### The Cough

The Maasai nation (the Maasai community) has coughed and spewed out all the phlegm and mucus which has been blocking their breathing. The phlegm and mucus stand for all the mess and unpleasant things governments have subjected the Maasai community to for a long time. The speaker has now provided them with an opportunity to air their grievances. The speaker offered himself to clean all this mess so that the community could be free and happy. Phlegm and mucus, in the literal sense, are dirty, nauseating and unpleasant to sight and touch. Coughing and spewing out phlegm in public is considered disgusting. However, the speaker's acceptance of the piteous situation painted through the images indicates his willingness and readiness to soil his hands to clean the mess the community is in. It indicates the speaker's strong-heartedness. The Maasai community should therefore trust him and rally behind him in his quest for a change of the governance system in the county. This extended metaphor portrays Raila as being patriotic, hence nationalism.

## The Likoni Bridge

The Likoni bridge is metaphorically presented to indicate the efforts the speaker has put in place to ensure that no more accidents occur. The bridge is famously known for several accidents which have claimed the lives of many people. The construction of the bridge served to link the mainland and the island and, in so doing, prevented seasonal accidents. The use of this metaphor shows the steps the speaker has taken to make sure that the people do not continue suffering because of the many problems and challenges they face as a nation. The challenges are political, social and economic. Therefore, the bridge is the road to the promised Canaan hence nationalism.

## Metaphor and the Conceptualisation of Revolution The Train

The train signifies a revolution, and the journey signifies a long process. The speaker implies that the process of changing governance systems and structures will take a long time before completion. It is not a process which will end overnight. The speaker implies that people should be patient because the process will take a long time. The journey has just started. The train also indicates inclusivity. The speaker

portrays himself as accommodating. He wants all the communities to come on board; thus, he has called the process of changing the governance system and structure all-inclusive. Just as the train has many coaches and compartments, this process also has enough room for all. The people should therefore support the speaker in this quest for change in governance style. Those who do not wish to join the speaker stand to lose because this train is said to be unstoppable. That is, this process that the speaker has initiated will not be halted. The people, therefore, have no option other than joining and supporting the initiative to its full course, despite the obstacles (opponents).

## Phlegm and Mucus

The coast nation (communities in the coastal region of the country) has roared. They have coughed and spewed out all the phlegm and mucus that has been blocking their chest. The phlegm and mucus represent the oppressive government policies, especially on land and the environment. Those policies have been an attention issue in the coastal region and have informed the origins of politics for a long time. The speaker has now offered himself to soil his hands in cleaning this mess. He promises to do everything within his power to come up with new land policies favourable to the residents of the coastal region. This will ensure that the nations benefit from the land and ocean resources that are within their reach. This is revolution. He urges the people to therefore support him in this quest because he allegedly acts in the interest of the nations. The speaker suggests radical measures to end the perennial land problem, hence poverty among the nations of the coastal region. The revolution has therefore begun, and the people should offer their support.

## Canaan

*We're taking our people to Canaan. Unfortunately, when we arrived at River Jordan, we were met with ferocious crocodiles... we came back and decided to hold discussions with you... we agreed to build bridges across the Jordan to avoid the crocodiles.*

The speaker makes a biblical allusion to the Israelites' journey to Egypt to come. This journey to Canaan represents the people's struggle for a new system of

governance. The speaker portrays himself as the leader of this revolutionary movement, which fights for a democratic system of governance devoid of oppression. Just like biblical Canaan, the new systems of governance will provide a new conducive environment favourable to all. The Israelites were glad to finally settle in Canaan after forty years of wandering in the difficult wilderness. Kenyans are being promised a rest in the political Canaan which will be full of milk and honey once the bridge is built. It promises to offer long-term solutions to the political struggles Kenyans have continuously endured. The people should therefore support the speaker in fighting for a democratic system of governance hence a revolution.

## **Reggae Music**

*Nobody can stop Reggae.* This kind of music is associated with opposition and resistance to oppression. The music is known for the fight for people's rights. Reggae music is metaphorically used to indicate revolution: a change in the governance system and structure. This implies that the fight for a new system of governance has begun, and no one will be able to stop it. The speaker's use of music portrays the speaker's comical nature, hence persuading the hearers to accept and remember his message for a long time. The comic effect serves to enhance the lure and entice the hearers, hence making them attracted to his speeches. The use of music portrays the speaker as a well-humoured, charismatic and charging leader who pulls huge crowds (to him). Reggae stands for the people's resolve to fight for their rights as a united force against the oppressors. It is a rallying call for unity in the fight for a new system of governance that prioritises the socio-economic well-being of the commoners.

## **Metaphor and the Conceptualisation of Opposition Crocodiles in the River Jordan**

The biblical Jordan symbolises the transition from bad to good governance. Whoever crosses the river, Jordan, will have delivered his people from biblical bondage. The crocodiles represent the speaker's opponents. The speaker portrays the opponents as people who are lying in wait for the opportunity to devour, maim or kill, hence scuttling the revolution

process. The opponents are thus portrayed as dangerous. They are the enemies of change who do not wish the people to enjoy the benefits of good governance. The speaker urges the people to reject these opponents because they do not have the people's interests at heart. They are selfish individuals who never think about the interest of the public. The people should therefore support the speaker in this initiative for the good interest of the nation. Crossing the River Jordan presents obstacles and impediments which would deter the people from achieving their emancipation. The speaker, therefore, takes the personal initiative of consulting the current president with the view of building bridges across the River Jordan so that the people can cross safely into the Promised Land (Canaan). The bridges symbolise the speaker's concern for the welfare of the people, that is, the remedies taken to solve the impeding challenges and problems facing the Kenyan people. The speaker does not want to end the lives of the people because he loves and cares about them. It is love and concern for the people which makes the speaker take the personal initiative of building bridges across the River Jordan to save the people either from drowning or being devoured by the crocodiles.

## **The Football Team**

*...the teams are now getting onto the pitch....the referees are dressed in black...the Jubilee team is dressed in red....the NASA team are all dressed in white.* The attire is metaphorical. The Jubilee team is dressed in Red. The red colour symbolises danger. This implies that the speaker's opponents are dangerous and do not mean well to the people. The people should therefore reject them at the ballot, hence vote for the team which means well to them. The referee is dressed in black. The colour black is usually associated with evil. The speaker implies that the electoral body is up to no good. The electoral body should not be trusted to preside over the electoral process because they portend evil to the nation. That is, the electoral body is openly biased and has some sinister motives, hence cannot be relied on. The speaker's team (NASA) is dressed in white. The white colour signifies peace and virtue. The speaker implies that this team is morally clean and is out to create a peaceful society for the benefit of all. Furthermore, those in white have



a good reputation and good intentions, are virtuous and come in peace; hence should be trusted with the business of governing this country. This team faces the team in Red together with the referee in black. The people should support this team in overcoming the wrong dangers and evil for the common good of all. The team in Red keeps losing control of the ball. The team makes many blunders on the pitch and easily disposes of the ball. The players injure themselves and fail to score. The speaker's team, on the other hand, displays good ball control. They are good dribblers, and their shots are targeted so they score goals. This implies that this team is polished. The players are experts who know what they are doing. They are in control, hence will win the elections. The people should therefore support them in defeating their dangerous and evil-minded opponents.

## CONCLUSION

The major findings indicate the following. First, the metaphors served to stir up the hearers' emotions. They were meant to make the public feel like a disenfranchised lot. This led to revolutionary activities opposed to the powers that were, hence culminating in significant changes in governance structures and

styles without resorting to civil wars. Second, the metaphors are seen as persuasive devices of theatricality. They enabled Raila to stand out as a charismatic, charming and informed political leader who pulled crowds. This made him popular among the masses and won him a fanatical following in the country. Finally, the metaphors also concealed the horrors and negatives of political change. They enabled the speaker to discuss the changes and risks involved in the process of political change without alarming his followers and the general public. The fight for political change is a long and dangerous process. Political change comes at a cost. Just like the biblical story of the Israelites' journey from Egypt to Canaan, the Promised Land, many will fall along the way. Others will rebel and perish, and others who will be loyal to the cause will die before seeing its end. If these facts are stated overtly, many will lose hope and will be afraid of political change. However, the metaphors help the speaker to work up the emotions of the hearers and keep their hopes high in their clamour for political change without reaping the horrors of the process. This portrays the speaker as a shrewd politician and revolutionist.

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