

METAPHOR IN TSHIVENDA

by

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DECLARATION

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ABSTRACT

This study investigates the cognitive, conceptual, linguistic, communicative and cultural nature of metaphors in Tshivenda in spoken discourse within the framework of conceptual metaphor theory extended to the framework of metaphor research on language, mind and culture, developed especially in the works of Kövecses (1999, 2000a,b, 2002, 2005, 2006, 2007 and 2011a,b). This study on metaphor in Tshivenda assumes an intuitive method in that the analyst identified metaphor usage in Tshivenda introspectively, while a more data-driven methodology is also assumed through the systematic identification of metaphors within a pre-determined set of lexical-semantic items and the conceptual mappings of selected metaphors from previous metaphor research. The study systematically identifies metaphors in spoken communication in Tshivenda by considering the occurrence of the following types of nouns as source and/or target: (i) natural objects and phenomena, (ii) human beings, (iii) animals, (iv) body shape and colour, (v) body parts, (vi) medicine, (vii) diseases, (viii) food-related nouns, (ix) artifacts and possessions, (x) emotions, (xi) character traits and virtues, (xii) religious terms. The study gives evidence of the striking nature of metaphors as cultural products or constructs in the interpretations evoked by the source domain nouns and the cross-domain mappings posited for the source and target, thereby providing compelling evidence that metaphor research needs to take into account the cognitive, linguistic, communicative and cultural nature of metaphor usage.

OPSOMMING

Hierdie studie doen 'n ondersoek van die kognitiewe, konseptuele, linguistiese, kommunikatiewe en kulturele aard van metafore in gesproke kommunikasie in Tshivenda binne die breë raamwerk van konseptuele metafoorteorie soos uitgebrei na die raamwerk van metafoornavorsing oor taal, denke en kultuur, soos veral ontwikkel in die werk van Kövecses (1999, 2000a,b, 2000, 2005, 2006, 2007 en 2011a,b). Die studie aanvaar 'n intuïtiewe ondersoekmetode in die sin dat die navorser metafoorgebruik in Tshivenda introspektief geïdentifiseer het, terwyl 'n meer data-gedrewe metodologie terselfdertyd ook aanvaar is deur die sistematiese identifisering van metafore binne 'n voorafbepaalde stel leksikaal-semantiese items asook deur die konseptuele karterings van geselekteerde metafore vanuit vorige metafoornavorsing. Die studie identifiseer op sistematiese wyse in Tshivenda gesproke kommunikasie die volgende semantiese tipes naamwoorde as bron of teiken in die metafoor: (i) natuurlike objekte en verskynsels, (ii) mense, (iii) diere, (iv) liggaamsvorme en kleur, (v) liggaamsdele, (vi) medisyne, (vii) siektes, (viii) voedsel-naamwoorde, (ix) artefakte en besittings, (x) emosies, (xi) karakter kenmerke en attribute, en (xii) religieuse terme. Die studie bied evidensie aan die treffende aard van metafore as kulturele produkte of konstrunkte in die interpretasies opgeroep deur die bron-domein naamwoorde en die kruis-domein karterings gepostuleer vir die bron en die teiken, en bied daardeur oortuigende bewyse dat metafoornavorsing die kognitiewe, linguistiese, kommunikatiewe en kulturele aard van metafoorgebruik in aanmerking moet neem.

DEDICATION

This research project is dedicated to my uncles, the late Mr Sampson Mulovhedzi Tshimauswu, Mr Gerson Mulovhedzi, my mother Rebecca Dzilitsheni Tshimauswu, my daughter Mukovhe, and her mother Rendani Takalani, my sons Mpfunzelufuno Mulalo Mutapeli, Nkhuliseni Lyborn, Elelwani Kaizer Ntshisaulu, their mother Edzisani Mulugana, Vhaventša King Azwidohwi Tshidziwelele Nephawe and Mr and Mrs Nekhumba D.

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CHAPTER ONE

INTRODUCTION

1.1 PURPOSE AND GOALS OF STUDY

Metaphor research over the past three decades utilizing Conceptual Metaphor Theory postulated by Lakoff and Johnson (1980), has been extensive in many languages of the world. Conceptual Metaphor Theory, as a sub-field of enquiry within the framework of cognitive linguistics, was developed and refined with regard to the principles of cognition and linguistics underlying metaphor usage in the prolific literature on metaphor within the framework of standard Conceptual Metaphor Theory. A number of new approaches to metaphor research have, however, emerged, including conceptual metaphor theory as based on the idea of main meaning focus, blending theory and relevance theory (see Grady et al 1999, Kövecses 2011b, Steen et al 2010, Steen 2011). Research on metaphor focused on a variety of issues including the cognitive conceptual, linguistic, communicative and cultural nature of metaphor (see Grady et al 1999, Steen et al 2010, Kövecses 2011a, b, Steen 2010). Thus, the relationship of cognition and culture emerged as a prominent area in metaphor research conducted within the framework of Conceptual Metaphor Theory of which research on the Conceptual frame analysis of culture by Kövecses was especially influential. Under this Kovecses's approach, metaphoric frames are posited as cultural constructs or products, and cultures as metaphorical frames within the view that frames are structured, mental representations of metaphors as conceptual categories. Hence frames are also referred to as cognitive models and idealized cognitive model (ICM) in metaphor research (see Lakoff 1987).

The main purpose of this study is to investigate the nature of metaphor in Tshivenda with regard to its cognitive, linguistic and cultural nature through an in-dept analysis of reconstructed metaphorical frames. More specifically, the study has the following three interrelated goals:

- to identify the range of metaphors used in Tshivenda spoken discourse that contain an (source or target) noun denoting a range of semantic types, through application of a systematic metaphor identification procedure (MIP);
- to investigate the basic mappings and their entailments of the Tshivenda metaphors as structured mental representations of conceptual correspondences (attributes/values) between the source and target domains;

- to make explicit the inherently cultural nature of metaphoric frames in Tshivenda as cultural products or constructs.

Given the above goals the study addresses the following specific research questions:

- What is the linguistic nature of conceptual metaphors in Tshivenda identified with lexical-semantic properties of source or target domain/frame nouns denoting the following semantic types:
 - natural objects and phenomena
 - human beings
 - animals
 - body shape and colour
 - body parts
 - medicine
 - diseases
 - food-related objects
 - artifacts and possessions
 - emotions, character traits and virtues
 - religious terms
- What is the conceptual nature of the Tshivenda metaphors investigated in terms of the frame analysis as structured mental representations of knowledge of the world?
- What is the inherently cultural nature of the Tshivenda metaphors in relation to the linguistic (lexical-semantic) and conceptual properties they exhibit?

The study will focus on the above questions through a systematic investigation of metaphors used in Tshivenda spoken language.

1.2 THEORETICAL FRAMEWORK AND METHODOLOGY

The study assumes as general framework for the investigation of Tshivenda metaphors the theory of Conceptual Metaphor (Lakoff and Johnson 1980, Lakoff 1987), refined in subsequent metaphor research on a wide variety of languages (see Grady et al 1999, Kövecses 2011a,b for discussion). The study will assume the framework of metaphor, cognition and culture developed by Kövecses in a series of works since 1999 (see sources cited in References). Central to the framework of

metaphor, mind and culture postulated by Kövecses is the question of how the metaphoric frames, representing the mental frames of knowledge that speakers have, are also inherently cultural in that they represent the shared cultural knowledge shared by persons in a language community.

The metaphor identification process (MIP) employed in the study can be characterized as both an intuitive metaphor analysis utilizing introspective method and a data-driven method. It is intuitive, hence introspective, in that the researcher invoked the researcher's own intuitive knowledge on Tshivenda metaphors in spoken discourse. The methodology is, however, also data-driven in that metaphors were systematically identified from a specific set of source and target nouns denoting a range of lexical-semantic properties with their basic mappings and entailments. This data were investigated in consultation with speakers of Tshivenda. Thus, intuitive metaphor analysis was conducted in conjunction with data-driven analysis from spoken Tshivenda discourse in aiming to establish a complete picture of metaphorical conceptualizations.

The intuitive methodology utilized with a more systematic data-driven approach outlined above relates in part to another methodological distinction namely the deductive method versus inductive method (see Steen et al 2010). This study employs both methods in combination. A deductive approach is followed in that the range of data on metaphoric mappings in Tshivenda are identified from the perspective of basic sets of mappings and entailments associated with particular source nouns from previous metaphor research containing particular nouns. In addition, the research on Tshivenda conceptual metaphors employs an inductive approach in that metaphoric frames are constructed for each metaphor identified in spoken discourse in Tshivenda. While the deductive approach can be viewed as top-down, the inductive approach can be viewed on bottom-up.

The metaphoric mapping postulated for each metaphor identified from natural spoken Tshivenda discourse through a combination of an intuitive method, i.e. through introspection, and a data-driven method i.e. systematic reconstruction of frames, makes explicit the correspondences (attributes or values) between the source domain/frame and the target domain/frame. The systematic correspondences posited in the mappings represent the attributes that are profiled or focused on, i.e. highlighted. The possible attributes between the source and target that are not represented in the metaphoric mapping are referred to as the hidden elements.

1.3 ORGANIZATION OF STUDY

This study is organized in ten chapters.

Chapter One, the Introduction presents an outline of the purpose and goals of the study, the theoretical framework and methodology adopted for the research on metaphor in Tshivenda.

Chapter Two explores selected previous work on metaphor research; specifically work relating to the development and refinement of standard Conceptual Metaphor Theory to the wider framework of language, communication and culture postulated by, among others, Kövecses. The view of the need for investigating metaphor is regards its communicative and cultural nature in addition to its cognitive and linguistic nature.

Chapters Three to Nine constitute the central part of the study on conceptual metaphor in Tshivenda. The metaphors for which a frame analysis is presented are characteristic of especially spoken discourse, that is, metaphor usage in spoken Tshivenda in everyday communication. The conceptual metaphors provided make explicit the language-related culture shared by speakers of Tshivenda.

Chapter Three is concerned with metaphors on **natural objects and phenomena**. A range of conceptual metaphors are presented with a noun denoting a natural object or phenomenon occurring as source domain or as target domain, or in some metaphors either as source or target. The frame analyses as structured mental representations of the knowledge that speakers of Tshivenda have of metaphorical language in spoken communication are posited for a range of nouns exhibiting the lexical-semantic properties of natural objects and phenomena. The conceptual mappings provided for the individual metaphors also represent the nature of the metaphors as cultural constructs, i.e. the cultural knowledge shared by speakers of Tshivenda. The metaphors analysed give an indication of the scope of the particular noun occurring as source, i.e. the number of target domains to which it can apply, and, if the noun denoting natural object or phenomenon occurs as target, the range of the target, i.e. the number of source domains to which it can attach.

Chapter Four presents a conceptual metaphor analysis for metaphors containing nouns exhibiting the lexical-semantic properties of **human beings and animals**, either as source or target, or as both source and target.

Chapter Five presents and analyses metaphors which have the lexical-semantic properties of nouns denoting **body shape, colour or body parts**.

Chapter Six presents a conceptual metaphor analysis of metaphors containing nouns denoting **medicine, diseases or food-related objects** as either target or source domain, or as source in some metaphors, and target in others.

Chapter Seven postulates a metaphoric frame analysis of metaphors containing nouns with the lexical-semantic properties of **artifacts or possessions** occurring as either source or target, or as source in some metaphors and target in others.

Chapter Eight presents an analysis of conceptual metaphors containing source or target nouns exhibiting the lexical-semantic properties of **emotions, character traits and virtues**.

Chapter Nine investigates the metaphoric frames of metaphors containing nouns denoting **religious terms** that occur as target.

Chapter Ten gives a summary of the study and the main findings. It also outlines some questions for further research.

CHAPTER TWO

PERSPECTIVES ON LANGUAGE, CULTURE AND METAPHOR FROM PREVIOUS RESEARCH

2.1 INTRODUCTION

The scientific literature on metaphor research informed by the postulation of Conceptual Metaphor Theory, initiated by Lakoff and Johnson (1980) and Lakof (1987) is vast. A significant body of research assuming the general principles of Conceptual Metaphor Theory (CMT) emerged over the past three decades, extending CMT, specifically with regard to the relationship between metaphor, language and culture. This chapter has two interrelated goals. First it reviews some central properties and principles of language and mind as these questions have been addressed in previous research, and as these relate to the use of metaphor in language and thought. Secondly, the chapter reviews the central principles of the theory of metaphor postulated by Kövecses which is particularly concerned with metaphors as cultural constructs.

Section 2.2.1 and 2.2.2 present some key properties of language and mind and Conceptual Metaphor Theory as discussed by Tyler (1978) and Sebba (1997), respectively. Sections 2.2.3, 2.2.4 and 2.2.5 review further central characteristics of language, cognition and metaphor as discussed by Croft and Cruse (2004), Ritchie (2006) and Ritchie (2010), respectively. Sections 2.2.6 2.2.7, 2.2.8 and 2.2.9 present an overview of more recent metaphor research within the framework of Conceptual Metaphor Theory by Steen (2007), Cameron and Masien (2010), Cameron (2010), and Deignan, respectively. The major part of the chapter is concerned with presenting the properties of the theoretical approach to metaphor research developed by Kövecses (2000, 2002, 2005, 2006, 2007 and 2010). This approach has as a central concern the relationship between metaphor and culture. Metaphors in this approach are essentially viewed as cultural constructs. This approach will form the framework for the research on metaphors in Tshivenḁa presented in chapters three to nine of the study.

2.2 METAPHOR THEORY AND RESEARCH: SELECTED RECENT STUDIES

2.2.1 Tyler (1978)

In defining metaphor Tyler (1978:45) contrasts language and thought. He maintains that the original metaphoric connection between intuition and rules has been extended into a full analogy between mechanism and mind. Tyler explains that our minds are information processing devices which operate on fixed elements according to fixed rules. He argues that the instructions for understanding language are programmed into the mind and can be made explicit through appropriate interpretation. Tyler (op.cit:46) cites Chomsky who rejects the theory of automata and argues that the properties of the human mind, and especially those that account for language, involve capacities that are beyond the capability of the most complex automata. He goes further and cites Chomsky who argues that the differences between such automata are in the quality of complexity, marked in the first instance by the fact that our normal use of language is innovative.

Tyler (op.cit:46) also cites Chomsky (1964:547-578) who presents arguments whose force is to deny the role of mind and state that the mind is a complex information processing device consisting of explicit rules and instructions whose responses to the external environment are creative rather than determined. Tyler further cites Chomsky who advances the argument that, our normal language use is not the result of fixed associations of utterances to external stimuli or internal physiological states; but it is stimuli-free in the sense that most of our speaking cannot be understood as a determinant response to external stimuli. Tyler then discusses Chomsky's view that, "Speaking is not simply a matter of stringing together a collection of responses to stimuli, for if it were we could not understand how we recognize and interpret sentences we have never heard before, there being no history of stimulation and reference for this new stimulus; nor could we understand someone's speaking in the absence of discriminable stimulation".

Tyler explains and contrasts language and mind, stating that because speaking a language is a creative act committed first in the mind, it is not surprising that language should be identified with the free working of the imagination itself, that linguistic and mental processes should be virtually identical, language being both the means of creative imagination and the vehicle of its expression (Chomsky 1966:31). Chomsky argued that the deep structure which triggers the sentences of all languages is a reflection of forms of thought common to mankind, and the transformational rules are simply devices used by particular languages to rearrange and order these universal forms into

expressions appropriate for their surface structures. In his concluding remarks Tyler (op.cit:49) states that the argument for the identification of thought and language consists of a connected series of metaphorical equivalencies which are worthwhile to segregate. As a result of this he gives three such types of series which are; a. the symbolic structure of thought = the symbolic structure of language (thought = language); b. the categories of thought = categories of knowledge; c. the categories of knowledge = the categories of language.

2.2.2 Sebba (1997)

In defining metaphor Sebba (1997:116) states that there are cases wherein the creation of metaphors in a language is regarded as a lexical development of that particular language. He argues that the development of lexical items in a language is also determined by the **pidgin**, which is the simple form of a word/s in a language. He cites Russenorsk who maintains that a meaning can be expressed in more than one way. In defining the concept of **circumlocution** Sebba (op.cit:116) states "Circumlocutions are a strategy available in any language for giving a description of something which does not (yet) have a name in that language". On the aspect of metaphorical extension Sebba (op.cit:119) maintains that, "Probably every language enlarges the referential power of its lexicon by taking existing words for common or familiar objects and extending their ranges of reference to things or concepts which are in some way similar". He goes further to show that the new meaning involves an extension of the original meaning beyond the original "concrete meaning".

Sebba discusses the **multi-functionality** of lexical items, stating that most languages have a degree of multi-functionality in which some lexical items can function as members of different grammatical categories. Concerning the concept of metaphorical extension Sebba explores the way how languages expand their usage of words as a means to cover some of the meanings that they do not have, or they have but are inclusive. He contends that every language that he knows of enlarges the referential power of its lexicon or word list by taking the existing words for common or familiar objects and extending their arrays of suggestion or reference to things or concepts which are in some way similar. With regard to the extension of such lexicon, Sebba states that metaphors mainly take the responsibility to trigger the process through conceptualization of ordinary objects. In his argument he argues that metaphor might be due to the utilization of innovation of simple words or forms as the language expands or extends.

2.2.3 Croft and Cruse (2004)

2.2.3.1 Aspects of Metaphors

Croft and Cruse (2004:193) contrast metaphor and metonymy as two figures of speech which somehow overlap or interact with one another. In their discussion of figures of speech they indicate that figurative language is used as a means of understanding something better than in a literal way. As a result of their comparison, they define each one of these concepts in order to distinguish them from each other. In their discussion of metaphor, Croft and Cruse (op.cit) indicate that a metaphor is one of the figurative uses of language where a speaker uses an expression figuratively when he or she feels that no literal use will produce the same effect. They go further to state figurative use may simply be more attention-grabbing, or it might evoke up a complex image not attainable any other way, or it may permit the conveyance of new concepts. Croft and Cruse (op.cit:193) state that the most obvious reason for opting for a figurative construal is the fact that no equally accessible and relevant literal understanding is available which can be better than a figurative expression. The two scholars contrast the concept of metonymy with metaphor. They state that metaphor and metonymy both include a vehicle and a target. They use the word vehicle to show the idea of expressing a thought or a feeling about something while the target is used to express a goal which the speaker wants to achieve in his or her speech. Croft and Cruse (2004) state that metaphor involves an interaction between the two domains which are understood from two regions of purport, and the content of the vehicle domain is an ingredient of the understood target through processes of correspondence and blending. With regard to the concept of metonymy they state that the function of vehicle is ordinarily to identify the target understanding.

As regards Conceptual Metaphor Theory, Croft and Cruse (op.cit:194) state that “Metaphors (“true” metaphors) in general, are not literally paraphrasable: they have a character that no literal expression has”. They define metaphorical meaning not as a special kind of meaning but as a case that metaphor is the result of a special process for arriving at, or construing, a meaning. This in itself explains that metaphors are used as a special means of arriving at a meaning in a simple way. Croft and Cruse further discuss the metaphor theory posited by Lakoff and Johnson, known as the conventional metaphor theory. In discussing the conventional metaphor theory Croft and Cruse cite Lakoff and Johnson who state that the metaphor is not a property of individual linguistic expression and their meanings, but of the whole conceptual domains. They argue further that in

principle, any concept from the **source domain** – the domain supporting the literal meaning of the expression – can be used to describe a concept in the **target domain** – the domain the sentence is actually about.

Croft and Cruse refer to the metaphors ANGER IS HEAT OF A FLUID and LOVE IS A JOURNEY metaphor in order to illustrate their view. They show that what encompasses these metaphors are not the ordinary words and expressions but the ontological mappings across the conceptual domains. Croft and Cruse (op.cit:196) state “The metaphor is not just a matter of language, but of thought and reason. The language is secondary, the mapping is primary, in that it sanctions the use of source domain language and inference patterns for target domain concepts”. As a result, in this explanation they demonstrate that the mappings or correspondences shown here are acceptable and a way of idealizing love and journey relationships.

Regarding the mapping issue they state that a conventional metaphor is a conceptual mapping between two domains which involve two sorts of correspondences, the epistemic and the ontological ones. They explain ontological correspondences as correspondences which hold between elements of one domain and elements of another domain while epistemic correspondences are the correspondences between relations holding between elements in one domain and relations between elements in the other domain (including the encyclopedic knowledge about the domain). They illustrate the occurrence of ontological and epistemic correspondences in the following examples;

Ontological Correspondences

Source: HEAT IS FLUID	Target: ANGER
Container	body
Heat of fluid	anger
Heat scale	anger scale
Pressure in container	experienced pressure
Agitation of boiling fluid	experienced agitation
Limit of container's resistance	limit of person's ability to suppress anger
Explosion	loss of control

Epistemic Correspondences

When fluid in a container is heated	When anger increases beyond a certain limit
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beyond a certain limit, pressure	pressure increases to point at which person
to point at which container explodes	loses control

An explosion is damaging to container	Loss of control is damaging to person and
and dangerous to bystanders	dangerous to others

Explosion can be prevented by applying	Anger can be suppressed by force of will.
sufficient force and counter-pressure	

Croft and Cruse maintain that metaphors are idealized as structures and not just as linguistic in nature even if they are realized linguistically. They claim that their correspondences between domains are represented in the conceptual system and are absolutely taken among members of a speech community. They argue that the result of the conceptual nature of metaphor is that certain patterns of reasoning may carry over from the source domain to the target domain.

Croft and Cruse summarize Lakoff's Conceptual Theory Metaphor as follows:

- It is a theory of accepted expression in everyday language where literal and metaphorical elements are combined in grammar.
- The conventional metaphorical expressions are the manifestation of a conceptual mapping between two semantic domains.
- The metaphorical mappings about a situation in one domain (target domain) using concepts mapped over from another domain (the source domain).
- The metaphorical mapping can be used for metaphorical reasoning about concepts in the target domain.

2.2.3.2 Issues in the Conceptual Theory of Metaphor

Croft and Cruse (op.cit:199) examine some of the issues about the conceptual theory of metaphor which led to the elaborations of the basic model. They describe how a particular metaphorical mapping could be described. These scholars maintain that metaphor should be formulated more briefly, in such a way that it uses less schematic source and target domains, in a manner that the metaphorical mapping made become valid for the concepts in both the source and target domains. These two scholars cite Clausner and Croft who argue that metaphors vary in their productivity.

They maintain that most of the metaphors may appear to be more productive while others are partially productive.

Croft and Cruse cite Grady (1997 and 1998) who argue for the combination of a decomposition of specific metaphors and the subsumption of the parts into highly schematic metaphors that combine with each other. They maintain that Grady's and Lakoff's work of highly schematic analyses raises questions such as which metaphors are more basic to human understanding or the more specific or the more schematic ones. Croft and Cruse (op.cit:201) cite Lakoff's proposal of the Invariance Hypothesis which is a constraint on the metaphorical mapping. In his hypothesis of Invariance Hypothesis, Lakoff points out that metaphorical mappings preserve the cognitive topology (that is, image-schematic structure) of the source domain. He argues that the image schemas include much of the basic structuring of experience, such as scales, causation, containment, motion and others. Croft and Cruse (op.cit:201) quote Lakoff who argues that reasoning in the target domain (metaphorical entailments) is governed by the image-schematic structure of the source domain, which he calls "**target domain overrides**". Lakoff explains that the target domain overrides by considering the following examples; *give a kick* and *give an idea*. He states that if someone is given a kick, that person does not have the kick after that action and when you give someone an idea that person remains with the idea you have given him thereafter. Croft and Cruse cite Lakoff who states, "The target domain of transfer of energy or force does not allow that energy to continue to exist after the transmission event, hence that metaphorical entailment does not hold. Likewise, the target domain of knowledge does not imply that knowledge transmitted is lost; that metaphorical entailment does not hold either".

Croft and Cruse (op.cit:201-202) state that Lakoff's Invariance Hypothesis and the target domain override raise a fundamental issue about conceptual metaphors for which Lakoff and Johnson have presented two counterarguments against these criticisms. These criticisms state that, although target domains of metaphors are structured, they are not fully so, they are not clearly enough delineated in their own terms to satisfy the purposes of our day-to-day functioning. Croft and Cruse (op.cit:202) cite Lakoff and Johnson who present the second counterargument on why conceptual metaphors exist, which concerns the notion **unequal or asymmetry**, which exists between source domain and target domain. In order to support this view, Croft and Cruse again cite Lakoff and Johnson, who discusses the metaphor LIFE IS A JOURNEY to express love in terms of journeys while journeys cannot be articulated in terms of love.

Regarding the view of “novel metaphor” Croft and Cruse (op.cit:204) state that if one wants to get to the heart of metaphor as an interpretive mechanism, one must look at freshly coined examples since the normal and acceptable metaphors have irrecoverably lost some original properties. These two scholars argue that complex literary metaphors are unsuitable for initial study for one must comprehend the simple first before tackling the complex. They maintain that there are many easily understood fresh metaphors in various fields such as in popular literature, daily press, on TV and many others. They state that there are different stages which are realized in the life history of metaphors. They show that the initial stage is the coinage, which is followed by the use of one’s natural or inborn metaphorical interpretational strategy which is determined by context and communicative limit. They argue that when the metaphor starts to grasp and utilized in speech community it changes the character. Croft and Cruse give the following stages of the advent of metaphors in a language;

- First, its meaning becomes limited relatively to the freshly coined metaphor and then it becomes more determinate;
- Second, it begins to be laid down as an item in the mental lexicon, so that it can be retrieved in the same way as a literal expression;
- Third, it begins a process of semantic drift, i.e. movement which can either weaken or hide its metaphorical origins;
- At the beginning of its life, speakers are very conscious of its status as a metaphor and they can recreate easily the metaphorical path of its derivation;
- As time passes, the sense of the expression’s metaphorical nature fades and eventually disappears.

Croft and Cruse conclude that once this happen the expression is no different from the literal expression and only etymologists and historians of the language can recreate the path of derivation. They argue that some stage the expression acquires a capability to act as a literal basis for further metaphorical extensions, which is not possible for a fresh metaphor. One can therefore conclude that metaphors have a young (youth) stage, the later stage (degree of frozenness), a complete independent set of syntagmatic and paradigmatic relations.

Concerning the view of “recognition of metaphor” Croft and Cruse explain how metaphors are understood by human beings. They discuss Lakoff’s negative attitude towards the idea that the

essential property of a metaphorical expression is different from what is acceptable. They maintain that Lakoff's fundamental argument is based on the nature of metaphors which is portrayed as unacceptable. These two scholars discuss two different ways of interpreting deviance. First, they state, anomalousness is a necessary feature of a metaphorical expression, which does not mean that the use of metaphor is an unnatural or deviant practice but if it means that literal interpretation of an utterance is anomalous, that is normally a signal which needs to apply different interpretive strategy. As a demonstration of this they cite Max Black (1979) who uses the metaphor "Man is a wolf" for which he admits that this statement is literally incorrect and then makes another one which reads "Man is not a wolf". He then concludes by showing the context in which a metaphorical reading would be normal, pragmatically or conversationally anomalous.

2.2.3.3 Blending Theory and Novel Metaphors

In discussing blending theory and novel metaphors, Croft and Cruse (op.cit:207) maintain that Lakoff's model of metaphor lacks the most characteristic features of metaphor such as blending of the two domains. They indicate that this blending of metaphor at times disappear at time goes by as a metaphor becomes well established. These two scholars cite Grady et al (1999) who claim that the blending model, Blending Theory (BT), is neither against nor a rival to Lakoff's model, Conceptual Metaphor Theory (CMT). Croft and Cruse (op.cit:207) argue that these theories operate in the same way but with different elements. They show that CMT operates with two domains and correspondences between them while BT runs with four mental spaces, which are partial and temporary representational structures constructed at the point of utterance. They claim that the two BT's mental spaces are similar to the CMT domains for they are parallel, the target and the source domains in CMT, besides that they are partial. They state that BT adds to CMT, first, a generic space, and second a blended space.

In discussing context sensitivity, Croft and Cruse consider the characteristic feature of novel metaphors, which is that they include domains which can only be interpreted in context. They argue further that the relationships which exist between the domains in novel metaphors are issues under interpretation, and in a sense they are created by the metaphor and do not preexist as believed by other scholars. They argue further that the aspect of novel metaphor is not recognized in either CMT or BT.

2.2.3.4 Metaphor and Simile

On the relationship of “metaphor and simile” Croft and Cruse state that some authors differentiate two types of phrases of comparison. They cite Glucksberg (1999) who explored literal similes and metaphorical similes. They call these simile proper or simply similes and statements of similarity. Croft and Cruse consider a diagnostic test of whether these two types transform readily into metaphors or not. They discuss two examples as a way of proving this, which are,

- i. John is like a lion, and
- ii. John is a lion.

Croft and Cruse (2004:211) refer to Glucksberg (2001) view who sees metaphors as “classical”. Croft and Cruse (2004:211) argue that to understand a metaphor we must first transform it into the corresponding simile, which, if the metaphor is a valid one, will prototypically be true”. The two scholars argue that a simile gives a **more direct picture** of the semantic structure of the expression while metaphor is to be seen as a kind of **shorthand**.

In discussing the view that similes are indirect metaphors, Croft and Cruse state that similes are indirect metaphors. That is, there are dual references in both similes and metaphors. They consider the example of “Dogs are animals” to demonstrate that a metaphor on this view is no different: it is a **class-inclusion** statement. They cite the example sentence of, “John is a lion” which means that John is a member of the class of lions. They explain that words are ambiguous in that they can refer to a category (literally) or to a super-category for which the literal category is a prototypical example.

Croft and Cruse argue that every metaphor depends on our knowledge of what specific things are, and it is defining features. They maintain that a metaphor has the general form A is X, while a simile has the general form A is like X. They state a simile is interpreted by translating it into a metaphor, that is, interpreting X as X, reconstructing the super-category and apply its defining features to A. Metaphors and similes are originally viewed as different from each other while they involve two distinct domains. Croft and Cruse state that the difference depends on the context and is in accordance with the type of both simile and metaphor. They state a phrase of the form A is like B affirms that there is a resemblance between A and B while a phrase of the form A is B predicate certain properties directly of A. Croft and Cruse (op.cit:212- 213) explain the forms A is B

and A is like B by citing Langackerian terms, A is like B profiles the resemblance, while A is B profiles the properties predicated. They also explain the differences between the similes and the metaphors by considering two major differences. The first concerns the scope of the correspondences between the two domains. In a prototypical metaphor, a blend of two domains is presented, whereas in a simile, the two domains are presented as separate. They further argue that in simile, we consider the two domains together, but they are presented as distinct.

2.2.3.5 Metaphor-Simile Combinations

In relation to the concept of “metaphor-simile combinations” Croft and Cruse explain how these two concepts relate to each other. They argue that these concepts almost always unite to yield a comprehensible idea. In discussing metaphor within simile, Croft and Cruse state that the simile serves to clarify the source domain, more often because the key word in the metaphorical vehicle has a wide range of explanation: They discuss the example sentence: 'Bizarre, angry thoughts flew through my mind like a thousand starlings'.

Croft and Cruse maintain that the phrase *like a thousand starlings* gives a precise picture of the sort of *flying* that is to serve as the vehicle of the metaphor. Regarding the concept “simile within metaphor” these scholars assert that cases of this nature are more complex. They state that the second term of the simile is itself a metaphor. They go further to state that there are two varieties of this, the simile contains a complete metaphor, with topic and vehicle while in the second term the simile appears completely literal in itself but is metaphorical when the comparison is made with the first term.

Croft and Cruse explore the question of the relationship between metaphors and metonymy and they argue for their separation from one another. They cite Radden (2000) who maintains that the cases of metaphor and metonymy are situated at the opposite ends no clear dividing line between them. Croft and Cruse cite Lakoff who distinguishes metaphor from metonymy and show that metonymy can play the most important role in the beginning of metaphorical phrases. They discuss an example of a metaphor ANGER IS HEAT, and state that an angry person feels heat. Croft and Cruse propose a combination of these two concepts which is called metaphonymy. They state the combination of these two concepts is yielded out when both of them are recruited in the construal

of an interpretation. They argue that the elements of this combination which undergo metaphoric and metonymic transfer are different.

2.2.4 Ritchie (2006)

2.2.4.1 Aspects of Metaphors

Ritchie discusses the nature of pidgin words, that is, simple and easy forms, in his attempt to define what a metaphor is. He states that "Metaphor is everywhere. It appears that many everyday expressions are metaphors, even if we do not recognize them as such....." He states that these sorts of metaphors, called *dead metaphors* inform the hidden metaphor to be recovered. In defining metaphor, Ritchie (2006:9) cites Reddy who maintains that when one tries to define a metaphor one is confronted with metaphors that are used in communicative language or in regulations and policies. This fact poses questions as to whether metaphors should be considered as something found in a language or something that is traditional or culture based. Ritchie defines metaphor as a replacement of one word with the other, contrasting one thought with the other or making an absolute comparison or assimilation. Metaphor is also seen as something which contrasts things through moving one thing from one place to another, which Ritchie (op.cit: 9) calls transfer-analogy. He defines metaphor as knowing one thing in terms of the other. In defining metaphor, a comparison is made between figurative language and plain language.

Ritchie refers to Lakoff and Johnson's theory of Conceptual Metaphor Theory about which they argue that most well known metaphors in a language are the result of signs. Ritchie (op.cit:14), refers to Lakoff and Johnson's Conceptual Metaphor Theory, stating that a metaphor is a thoughtful comparison of one entity to the other. Ritchie maintains that a metaphor is based on human corporal and community understanding. That is, what the community goes through in their day-to-day life helps in the composition and building of metaphors which are utilized. When these experiences and practices that the communities go through are practiced they become metaphors. The experiences and the practices that the community goes through are also reflected in the metaphors which emerge there from.

2.2.4.2 Conceptual Metaphor Theory

On issues pertaining to Conceptual Metaphor Theory Ritchie (op.cit:31) broadens his approach on experiential metaphors and the nature of metaphors through the inclusion of four theoretical elements, namely, conflation, primary and compound metaphors, the neural theory of metaphor and of conceptual blending. As regards compound metaphors Ritchie (op.cit:36) points out that some of the things found in a building fall short in the mapping up of the theory and has no straight relationship with the theory of a building. Ritchie (op.cit:37) draws a line between theories relating to or involving a junction between nerve cells and those relating to or located in nerves. He refers to Lakoff and Johnson (1980) who state that human insight and thought is consummated by the growing of physical neurons with their wide system of exchanging including the outcome of biological exchange of human organism, which includes both social and cultural environment.

In discussing his view of the mind Ritchie (op.cit:38) states that the ideal structure grows out of images and motor schemas, which are meaningful due to their connection to embodied experience. Ritchie states that human understanding and reality grow with the growth of the needs of biological organism either in physical or cultural situation. Ritchie (op.cit: 39-40) considers various basic metaphors that are used for the mind which other scholars have explored. In these views on metaphors, the **human mind** was regarded as **a machine** referred to as **a computer**, with the **mind** as a **builder**. Ritchie proposes a reliable theme for metaphors which is "Mental activity is physical production". Ritchie's theory on conceptual integration or blending stems from Lakoff and Johnson's (1980) suggestion that a multifaceted theory is made out of the amalgamation of simpler concepts. He achieves this through combining the replica of mental space which is a small packet and a long term schematic knowledge called frames.

Ritchie maintains that most of the phrases we use on our day-to-day expressions can represent a large amount of metaphors, in that our day-to-day statements may overlap and intertwine with systems of metaphors which give the chance of many explanations. Lakoff and Johnson compared complex conceptual metaphors and idiosyncratic metaphors. Ritchie maintains that there are many individual or personal metaphors in everyday phrases we use while some everyday phrases can represent a big family of metaphors based on one root or direct metaphors. The phrases that we make on daily basis represent an overlapping or an intertwined system of metaphors.

Ritchie points out that the hearer may interpret an expression differently from what is being said. While one set or group of people may interpret it literally and the other group may interpret it metaphorically. Ritchie states that most metaphors depend on indeterminacy or on an association made between two or more different things. That is, what metaphors mean depend on what the speaker intends them to mean and how the hearer associates them with. Ritchie concludes by stating that metaphors depend on the context in which something is being communicated but does not guarantee the actual meaning.

Regarding the question “Is metaphor sufficient to represent emotions?”, Ritchie cites Barsalou (1999) who states that metaphors do not represent idea/s or emotion/s. Instead literal statements represent experience based on concepts, in that a real thing cannot be mapped up into an ideal thing without content. He states that “a practical thing cannot be mapped up through a theoretical thing”. Barsalou concurs that what Lakoff and Johnson regard as metaphor is not metaphor but polysemy. Ritchie states that some concepts are over-used in that they end up not depicting what they are intended to do. He maintains that our own experience in some of the things which happen in the physical body influence metaphors which depict our bodily experience. He discusses an example of a stressed person whose bodily fluid is heated, a feeling which advocates for the base of the metaphor. Ritchie considers the question of whether metaphors play a role in the formation of thought. Ritchie states that metaphors can be assumed to control thoughts in two different ways without opposing the theory as long as the language used is made out of a particular set of metaphors.

As regards the assessment of the conceptual metaphor, Ritchie assumes Lakoff and Johnson's (1980) basic approach as a co-occurrence of physical and emotional experience, which reinforces neurological connections, and which is the foundation of all linkages of various concepts. Ritchie argues that metaphors are the expressions of the speaker's experience, either in argument, or in military combat. Ritchie concludes that each type of metaphor is the expression derived from one root metaphor in which all sub-expressions must be related to the main expression. Concerning the notion of “conceptual blending” Ritchie cites Lakoff and Johnson (1980) who argued that complex concepts are made up of various united simple concepts. In his approach Ritchie integrated various theories. He discusses definitions posited by various scholars on conceptual blending theory. Ritchie cites Fauconnier and Turner who state that conceptual blending theory is “**mental spaces**” attached to a long-term schematic knowledge known as **frames** and also to a

long-term specific knowledge. Ritchie states that four **mental spaces** are distinguished which are found in two input spaces, namely “**generic space**” and “**blended space**”.

2.2.5 Ritchie (2010)

2.2.5.1 Aspects of Metaphors

In defining a metaphor, Ritchie (2010:59) states that metaphors were treated as kind of decorative ornaments on a language accept now when it is taken seriously. He states that it is only now that researchers have begun to investigate metaphors from a cognitive perspective in the context of actual discourse. He cites Cameron (2007b) who explores how the pattern of metaphor use, re-use, and modification can contribute to understanding of cultural and social as well as the cognitive and emotional processes in an emotionally intense conversation.

2.2.5.2 Conceptual Metaphor Theory

In defining “conceptual metaphor theory” Ritchie (op.cit:61) cites Lakoff and Johnson (1980) who argue that the relationships between perceptual experiences provide the basis for conceptual metaphors in the form of neural connections which in turn provide the basis for almost all abstract conceptual thought. Ritchie considers as example a commonplace expression such as “a warm relationship, a close friend, or a big problem” and state that they all originate in and provide evidence of relationship between physical sensations and more abstract concepts. He states a metaphor is mainly conceptual, and that linguistic expressions we think of as metaphors are but expressions or manifestations of important conceptual metaphors. He asserts that conceptual metaphors are expressed in logic and rational coherent systems of linguistic metaphors. Ritchie discusses the example of a metaphor, ARGUMENT IS WAR, stating that when we come across such an expression we are really subjected to argument as war. Ritchie states that a broad collection of contentious activities, with varying degrees of violence, competitiveness and other characteristics, may be organized, both cognitively and culturally, into a field of meaning, such that metaphor vehicles may be chosen from various elements within the field.

As regards the view of “metaphor and simulation” Ritchie (op.cit:62) refers to Barsalou (2008) who points out that perception of external objects and events as well as internal (bodily and mental) states and processes occur through the activation of neuron group. Barsalou cited by Ritchie

stated that the raw experiences are filtered and aggregated in a series of steps to the conscious experience of an object, event, or sequence of events as a whole. Ritchie further cites Gibbs who states that these experiences are stored in memories as schemas, aggregates of objects, features, which tend to occur together and have been abstracted from our experience of the world. Ritchie suggests that bodily action is accomplished by logic which occurs in a reverse order from higher-order action to actions of specific muscle groups. In defining simulation Ritchie (op.cit:63) states "Simulation refers to a neural process in which either the same neural groups that would be activated during direct experience are partially activated: the actual performance of simulated muscular actions and the interpretation of simulated perceptions as real are inhibited." Ritchie cites Feldman (2006) in arguing that there is ample evidence that humans, like other primates, are neutrally capable of mirroring others' actions, and that *do* tend to mirror or echo others' communicative behavior during conversation. Ritchie maintains that simulating the action (or state) associated with a word or phrase plays at least some role in everyday language processing.

Concerning perceptual simulation theory Ritchie cites Barsalou (1999, 2008) who proposes that cognitive theory is embodied in a slightly different sense. Ritchie states that Barsalou notes that the perceptual neural system aggregates perceptual experience at ever higher levels of abstraction, up to the conscious experience of objects and action sequences as coherent entities. Ritchie refers to Barsalou who suggests that a conceptual neural system parallel the perceptual neural system at every level, and is capable of partially simulating any aspect of perceptual experience on the basis of schemas (densely interconnected sets of perceptions /simulation) stored in memory. According to Barsalou simulation theory takes the form of partial activation of the neural circuits that would fully activated in actual physical perception or action. In Barsalou's simulation theory perceptions include the standard five senses and also introspective awareness of one's own thought and emotions and awareness of one's internal bodily states such as pain, pressure, exertion, fatigue).

Ritchie refers to Barsalou who argues that cognition mainly takes place through the interaction of perceptual simulations, which include introspective simulation of mental state such as agreement or disagreement, recognition and others. In his concluding remarks Ritchie states that when a person comes across a word or a phrase many if not all, of the simulations associated with it, both primary and secondary, are briefly and quickly activated. In the discussion of context-limited simulation theory Ritchie emphasizes the degree of perceptual simulations, in particular the emotional, introspective and interceptive (perceptions of internal bodily states) which are activated

by highly expressive language like metaphor, narrative or playful language. He maintains that a metaphor may activate an entire conceptual schema as a set of unified thoughts, as assumed in conceptual metaphor theory. Ritchie refers to Gibbs, (2006b), and Lakoff and Johnson, (1980) who maintain that metaphor may also activate only a small subset of simulations associated with important conceptual schema; non-relevant simulations may be actively inhibited by accompanying metaphors and by other elements in the context.

Ritchie asserts that the simulations activated by a previously used metaphor may be expanded and connected with entirely different topics through the artful repetition and transformation of metaphor or narrative. He states that, through a sequence of metaphors, speaker or interaction consists of two parts, or groups may build, alter and sustain events around place of emotional, perceptual, and conceptual ideas. Ritchie argues that the entailments of conceptual metaphors almost mean that the perceptual simulations that are activated when words, phrases, or other stimuli associated with vehicle or source domain terms are encountered. Ritchie cites his (2003a, 2006) works in which he states the field of meaning can be thought of as linking together a collection of concepts which may belong to entire different conceptual categories. In his discussion of metaphors with WAR, as an example, Ritchie states that simulations of physical violence and anger are strongly activated by phrases which are closely associated with war. He discusses context-limited simulation theory by quoting Gibbs (2006b) who claims that a metaphor activates a simulation of the complete action or perception identified by the metaphor vehicle. In this discussion Ritchie points out that Gibbs emphasizes metaphor provoked simulations of the perception or action as unified sets of thoughts while context-limited simulation theory emphasizes the potential of metaphors to activate simulations of context-relevant perceptions.

As regards “playful metaphors” Ritchie points out that there are metaphors which are derived from plays. He states that theorists were inclined to regard play as an activity which is restricted to youth only. He explains the importance of language play in the acquisition of language which was explored by both Cook (2000) and Carter (2004). Ritchie refers to his previous work with Dyhouse (2008) stating that metaphors are often used primarily for their playful quality. He advocates more deliberate attention to language play in metaphor research. Ritchie argues further that the use of metaphors demonstrate a higher level of mutual trust and solidarity. He cites Norrick (1993) who states joking and language play normally help to demonstrate common ground and provide a means to amuse, provide pleasure for others in the group.

Ritchie concludes that metaphors are inherently playful at least in the general sense of flexibility and looseness, they are created, altered and used in a sense that is more purposefully playful. He states that the playful use and transformation of metaphors and narratives which was shown by Norrick in his (1993) work can contribute both to the development of social relationship and to the development and expression of ideas and feelings.

2.2.6 Steen (2007)

2.2.6.1 Aspects of Metaphors

Steen (2007:3) explores the theoretical and operational definition of metaphors and the methods and techniques by which manifestations of metaphor in a language can be collected and analyzed. His starting point is in cognitive linguistics as a school which has an impact on this field. He claims to have visited other schools and traditions of linguistics and also other disciplines which are concerned with the study of language. Steen presents a mapping based on the following three commonly used contrasts in the research of language.

- Grammar versus usage.
- Language versus thought.
- Symbol versus behavior.

As regards the comparison of grammar versus usage Steen maintains that cognitive-linguistic research creates a good chance of difference between usage and grammar. He claims that grammar emerges from the usage by children, language users, language learners and linguists. He defines grammar as the area of research which contains form-meaning pairings which are fixed. He maintains that grammar displays a good deal of metaphors which are ordinary and are normally accepted and can be found at all levels of linguistic organization such as morphology, phraseology and many others. He also states that grammar is offered publicly as a symbol to children in times of language acquisition. He emphasizes the importance of this in stating that they (children) cannot be bypassed when language users interpret expressions found in between metaphorical and non-metaphorical meaning. He asserts that figuration is now seen as part and parcel of lexico-grammar and its semantics. Steen argues that it is very difficult to compare grammar and usage. He asserts that meaning in usage is relatively more situated and specific than in grammar, that is, both conventional meaning and novel or obsolete meaning. He argues that

this is due to the unique nature of any usage event. According to Steen, this involves the particular language users with their own topics, goals, means and contexts of communication. He contrasts grammar with the usage of grammar. In this regard he explains how difficult it is to compare grammar and its usage. He states that the difficulty of this stems from the fact that grammar comes from the usage. He then argues that the conventionalized metaphorical meanings of grammar are the result of the usage. Steen (op.cit:6) cites Newmeyer (2003) who maintains that "Grammar is grammar and usage is usage".

Steen argues that usage displays conventionalized lexico-grammatical manifestations of metaphor and contains novel expressions of conventional metaphor. He discusses an example of an English conventional metaphor of *flood*. He states that after the terrible and destructive "*tsunami*" which hit Asia in 2004 the expression of flood changed and was replaced by this new expression "*tsunami*". He cites a Dutch news paper report on a film festival, which started to use the expression and accepted its usage as a new expression of tsunami within two weeks after the event took place. Steen demonstrates that as a result the term or the new expression became accepted or conventionalized.

On the issue of language versus thought Steen argues that usage and grammar can be analyzed as either a language or a thought, but more specifically, thought through language. He argues that this becomes much clearer in the study of metaphor. Steen maintains that the usual usage of metaphorical language in a day to day life as shown by Lakoff and Johnson (1980) supports the idea that people think metaphorically most of the time. Steen calls the foundation of this accepted and ordinary theory of metaphor conceptual metaphors. He refers to Lakoff and Johnson, who describes how these conceptual metaphors are intrinsic in human language and thinking about most of the things such as time, causality, the mind, the self and morality. As a result he declares that time is ordinarily imagined of in terms of space in many languages and cultures. Steen also asserts that "The mind may be compared more specifically to a steam engine or a computer, depending on the technological environment of the language users".

Steen also explores **cross-linguistic research**. He states that this research has demonstrated the use of the distinction between language and thought for metaphor. Steen cites Kovecses (2003, 2004a) in discussing the relationship between linguistic and conceptual metaphors in both English and Hungarian. He states that all researches which are aimed at looking at metaphor in both

language and thought must pay attention to linguistic forms and conceptual structures. In discussing symbols versus behavior Steen (op.cit:10) argues that the above approaches can be viewed in two ways; as symbolic structures and systems, or as cognitive processes and their mental representation in behavior. He argues that the symbols and behavior approach is based on cognitive and social sciences.

Steen maintains that cognitive linguistics is based in a semiotic approach to the study of language. He (op.cit:10) cites Langacker's (1987) approach to linguistic units as being based on the **symbolicity principle** in language. Steen also maintains that one important claim of cognitive linguistics is that it provides descriptions of the cognitive products of language in the form of stable mental representations of lexico-grammatical constructions and their application in usage. He maintains that symbolic structure does not necessarily equal psychological process and its product, which is a cognitive representation. Steen (op.cit:11) asserts that individuals in any given language differ dramatically in many cognitive, social and cultural respects. He argues that the difference in grammar is an issue of individual cognitive psychology. He suggests that cognitive process and products of grammar as verbal behavior need to be examined with proper methodological tools. He points out that these tools must relate to the discovery of metaphor, long-term cognitive representations of grammar and belong to the behavioral sciences. He further argues that these tools are connected with various phenomena. He asserts that grammar may be described as symbolic structure capturing the accepted part of language as a sign system; or it may be studied as the mental representation and processing which captures the entrenched part of language as a cognitive capacity of individual people. In this regard Steen proposes that metaphor in usage must be investigated in two distinct ways, namely the linguistic forms and the conceptual structures in usage as symbolic structures with particular forms and meanings. He then states that metaphorical language and thought in usage may be investigated as the cognitive products of mental processes in individual minds. He draws a distinction between the study of language and metaphor as either symbol or behavior as the third dimension which should be taken into account.

In considering the relations between areas of research Steen explains the relations which exist between some of the areas of research. He considers the methodology which must be used, symbolic approaches, which prevail above behavioral ones in cognitive linguistics and in most of the other schools of the mainstream linguistics. Steen (op.cit:18-19) refers to Gibbs's alternative interpretations of the cognitive-linguistic views as follows:

Gibbs's first hypothesis stated that "Metaphoric thought might function automatically and interactively in people's on-line use and understanding of linguistic meaning". According to Steen this hypothesis narrows the cognitive-linguistic claim about metaphoric thought in language down to the research area assigned. Gibbs's second alternative interpretation states that "Metaphoric thought might motivate individual speakers' use and understanding of why various words and expressions mean what they do but does not play any role in people's ordinary on-line production or comprehension of everyday language". Steen argues that this hypothesis is relevant to people's off-line, long term understanding of grammar, and not to its short term usage. Gibbs's third hypothesis states that; "Metaphoric thought might motivate the linguistic meanings that have currency within linguistic communities, or may have some role in an idealized speaker/hearer's understanding of language. Metaphoric does not play any role in the individual speaker's ability to make sense of, or process, language. According to Steen, this third hypothesis cuts the connection with behavior and looks at conceptual metaphor in language as a sign system. Gibbs's fourth alternative interpretation states that, "Metaphoric thought play some role in changing the meaning of words and expressions over time, but not motivate modern speakers and understanding".

With regard to the "deductive approach" Steen presents a view containing cognitive linguistic metaphors. He maintains that cognitive linguists always work with a deductive approach in order to find metaphor in a language. He maintains that a number of metaphors have been identified as permanent conceptual or even cognitive structures and their identity guides the search for metaphor in the linguistic forms in grammar and usage. Steen considers this cognitive linguistic approach from the closest range in order to examine conceptual metaphor, and the deductive approach in which particular conceptual metaphors assumed presuppositions or entailment of assumptions for metaphor in research.

In discussing the question "from conceptual structure to cognitive process and product" Steen maintains that the deductive approach is well fitting for testing. He defines the deductive approach in general terms as a mode of reasoning which is mainly used in the cognitive science when a theory has to be subjected to empirical research. He states that the deductive approach works in three various ways. The first is that a causal relation has to be assumed between two phenomena, that is, a hypothesis must be formulated that one phenomenon causes or influences another. He

argues that the suggestion of metaphor in conceptual structure guides the prediction about its equivalent in cognitive processing. Steen views the second step of a deductive process as one which involves the need to observe the state of affairs expressed by the first proposition, which is the **antecedent**. He maintains that the related proposition in the deductive argument is called the **minor premise**. The third step includes the decision whether the state of affairs portrayed by the second proposition in the major premise in fact holds. He states that the portrayed state of affairs is called the consequence while the proposition in the argument is called the conclusion.

Concerning the question of “from conceptual metaphor to embodied, cultural experience” Steen discusses the change which took place during the last decade in the cognitive linguistics. He refers to the problems experienced by Grady in his study of conceptual metaphors posited by Lakoff and Johnsons (1980). Steen states that some of the characteristic features in the source domain of metaphoric mapping cannot actually be found in the target domain or do not have sense when they are assigned to the target domain. He explains how poor mappings can sometimes make metaphors. Steen (op.cit:38) states that “Metaphors are figures of speech which compare, select qualities, ideas etc which are similar from the source domain to the target domain. The comparison might be, as is always the case, one-sided or selective, that is metaphors do not cover or include all elements that are found in two or more things that are compared”.

Addressing the issue of primary metaphors Steen demonstrates how these types of metaphors work. He argues that some of these metaphors come from the classic publications whereas others are the novel constructions from the re-analysis of the conceptual metaphors. Steen explores the theory of metaphor stating various conceptual metaphors can have the same important conceptual structure that is; many conceptual metaphors are complex metaphors, consisting of combinations of different primary metaphors. He explains that all primary metaphors involve the relationship between sensorimotor experience and subjective judgment. He explains that the sensorimotor domain is characterized by “experience of physical objects” while the subjective judgment is described as “abstract unifying relationship”. Steen maintains that the theory of conceptual metaphors accounts for the fact that some entailments of conceptual metaphors are unwarranted. He argues that the suggestion that primary metaphors are taken as the basic form of the conceptual metaphor has a significant role in the implications for metaphor identification. Steen asserts that the deductive method used clearly corrected the theoretical position which claims that metaphor in conceptual structure was a matter of complex conceptual metaphor. He considers the

amalgamation of the primary metaphor made by outcome of various scholars. Steen states that a deductive method led to some promising results in cognitive linguistics which is also cherished elsewhere. He asserts that it has been functional in the study of causal relations between conceptual structure and linguistic form in the area of symbolic systems and structures. Steen maintains that the use of this method in the testing of cognitive linguistic predictions has led to a considerable increase of data about metaphor in grammar and usage which were approached.

Steen does not only consider the positive side of the deductive method, he also considers its negative side, specifically the problem of misleading data in the deductive method. He argues that the problem depends on the assumption of both a major premise and a minor premise set on the argument providing the data from the conclusion drawn. Steen considers the strength of the deductive method, stating that it highlights the moments in which researchers evaluate the data in different ways. He argues that the theory of primary metaphor is researched by the same deductive approaches as its predecessor but does not resolve more principled methodological questions.

2.2.6.2 Conceptualization: Theoretical Definitions

With regard to the issue of conceptualization Steen considers theoretical definitions about which he explains problems found in various definitions. Steen (op.cit:47) states that “Scientific definitions turn out to be a compromise between needs for the adequate categorization of reality, practicality, language, emotions and beauty” and considers this as a general problem of every branch in science. Steen considers a condition of comparison of conceptual metaphors from different areas and methods of research as a basic requirement. He states that the phenomenon to which the evidence pertains must be part of reality. Steen further states that it is then that researchers can support comparable hypotheses about the correspondence between metaphor, thought, and language. He maintains that it is important to pay more attention to the ways in which metaphors are distinguished from other phenomena and how are they defined theoretically. Steen asserts that there are many definitions and models of metaphor. He states that philosophers and psychologists have forefront its capacity for conceptual modeling and representation.

Steen considers the following four models of metaphor as a theoretical definition which relates the concept of metaphor to a theoretical framework. He maintains they are important because they

have a shared focus on the relation between metaphor in language and thought, and their resonance in current theoretical and empirical research:

1. the two-domain approach.
2. the many-space approach.
3. the class-inclusion approach.
4. the career of metaphor approach.

After examining these four models of metaphor Steen redefines metaphor as a figure of thought. He states that a metaphor can also be defined as an imaginary fiction or figure of speech. He argues that this concept of metaphor can also be defined as a comprehensible fictitious figure of speech in a language. Steen argues that the two-domain method shapes metaphor as a mapping from a conceptual source domain to a conceptual target domain. Steen maintains that when we talk of defending a position in an argument, Conceptual Metaphor Theory posits that, we conceptualize ARGUMENT AS WAR, which is mapped as the concept that war functions as a source domain which informs and structures our view of the conceptual target domain of argumentation. He asserts that the **two-domain** approach naturally explores accepted and systematic conceptual mappings between broad and general domains of experience. He posits that the mappings between these domains are called conceptual metaphor which has conceptual relations between elements, relations and attributes in one domain and their projected counterparts in another domain. Steen maintains that the **two-domain** approach focuses on the accepted expressions in language approach as lexico-grammar and its potential use, and he also considers the novel metaphorical uses of expressions related to conceptual metaphor.

Steen then discusses “the many-space approach” stating that this approach is derived from the Conceptual Integrated Theory or what he calls Blending Theory. He states that Blending Theory replaces the two conceptual domains with the four conceptual spaces. He maintains that two of the four spaces are related to the source and the target domains while the other two are in between the two spaces (generic space) and the emerging structure from the mapping in context (the blended space). Steen explains how this approach becomes a many-space approach. He gives an explanation of the source and the target domains, which include all other elements that are found in this mapping of the source domain and target domain. He uses the metaphor “*This surgeon is a butcher*” in which he posits mappings. He invokes the direct projection from the source domain of butchery to the target domain of surgery, guided by a series of fixed counterpart mappings:

“butcher” onto “surgeon”, “animal” (cow) maps onto “human being”, “commodity” onto “patient”, “cleaver” onto “scalpel” etc.

According to Steen this approach is dealing with the emergence of meaning in the blended space. The many-space starts from a cross-space mapping between the source and the target space. Steen explains the contents and the materials of this approach. He states that this approach analyses the novel and unique, starting from novel morphological compounds to mini arguments in which the data used are imaginary. Steen points out that “class-inclusion” approach is the creation of Glucksberg which is mainly based on the relationship between three conceptual categories. He considers the example of the expression “My job is a jail”. Out of this expression he identifies the following results; the target category for the topic term “job”, a conceptual source category for the vehicle term “jail”, and a conceptual superordinate category of things or situations that the metaphor vehicle represent (situation of confining, oppressive). He suggests that the relations between the categories which are involved in a metaphor are attributed from the source to the target category by means of class inclusion. After all these analyses Steen (op.cit:52) defines metaphor as follows, “Metaphors are statements of ambiguity as the comparison made in metaphors is neither direct nor focus on one quality of a particular thing but to the whole thing. Then the user selects qualities that are similar or are compared between source domain and target domain”.

Steen views “parameters of the metaphor models” as the structure or the scope of the metaphor models. He argues that models in metaphor do not necessarily compete with each other but instead they supplement each other while capturing various aspects of metaphor in a language and thought. Different metaphors in language and thought may be found by these various models. Steen concludes that metaphor is defined as a relation between two, three, or four conceptual structures, where these structures and relations are described in different manners. He states that the relation is seen as either the mapping between two or four structures or between two structures with reference to a third super-ordinate one. He maintains that the relationships between the conceptual structures are regarded as based in some form of non-literal similarity. Similarity does not necessarily mean either pre-existing or literal similarity. He states that similarity brings about metaphor distinct nature from metonymy.

Concerning the question of criteria for metaphor identification Steen asserts that a theoretical definition must be turned into practical criteria which will be applied in research. He proposes that it must be clarified how cross-domain mappings can be observed. He points out that when a theoretical definition is turned into an operational one, there is also the issue of its application. Concerning the criteria for metaphor in usage Steen considers the differences between the three schools of his research. He states that the difference is based on the criterion for the metaphor identification in reception processes and their products. He argues that these criteria are reflected in the processes and products of metaphor production. Steen maintains that Conceptual Metaphor Theory is glued to its original claim which states that comprehending and understanding metaphor in discourse involves the on-line construction or retrieval of a cross-domain mapping. As regards class-inclusion theory, Steen draws a comparison maintaining that there is a difference between comprehension and understanding processes and products of conventional and novel metaphors. Steen asserts that in novel metaphors, a vehicle term simultaneously refers to and activates two categories mentioned above.

Steen concludes that in metaphor as a linguistic form and conceptual structure in both grammar and usage there are two manifestations of metaphor. He maintains that metaphor can also be found as conceptual structure in sign systems and their use. Metaphor can also be found as linguistic form in grammar and usage by homing in on linguistic form-meaning pairing as the building blocks of linguistic structure. He further states that the different conceptualizations lead to different operationalizations which interact with the three most influential schools which are; Conceptual Metaphor Theory, Class-inclusion theory and the Career of metaphor theory.

Steen states that concepts are defined by other concepts, and all concepts should be related to each other in a network and model. He maintains that conceptualization occurs against more general theoretical and empirical assumptions. Steen articulates that models vary in degree of accuracy about which causal relations between which phenomena are entertained. In his discussion Steen chooses out the four models for special attention in metaphors:

- Lakoff and Johnson's Conceptual Metaphor Theory.
- Fauconnier and Turner's Conceptual Integration or Blending Theory.
- The Class-Inclusion Theory by Glucksberg and his associates.
- Gentner and Bowdle's Career of Metaphor Theory.

Steen maintains is that these four models share a number of their fundamental parameters for they all deal with the same phenomenon. In concluding the conceptualization stage he states that different models of metaphor are more comparable and widely compatible than it may be thought of. He states that “operationalization” springs off as a result of a conceptual definition of metaphor which manifests itself in different ways. He asserts that operationalization criteria for metaphor identification are not single monolithic entities but they are partial criteria which are applied in a logically ordered series of small decisions. He further discusses the question of whether a particular expression in language counts as one form with two meanings or not and state that these decisions can only be made consistently and accurately if an appropriate level of analysis is chosen. Steen refers to one important problem which exists between operationalization and conceptualization which relates to the question of how to handle the gradability of metaphor. He (op.cit:385) explains that if we want to compare particular language varieties with each other regarding their degree of metaphorical language use, one way in which this may be measured is to collect the number of words that are used metaphorically as opposed to the number of that are not”.

On the question of application, data collection and analysis Steen states that operational decisions lead to the categorization of criteria which will enable him to make the next step. He maintains that the stage of collecting data is concerned with the application of the operational definitions to some set of data. These data need collection done by means of one of the three basic methods: introspection, observation or manipulation. He explains **introspection** as a method which involves self-observation; while **observation** is explained as based on the observation of other people whereas **manipulation** involves some intervention or instruction on the part of the researcher to control the behavior of the other people that are being observed in order to obtain data that are suitable to the goals of the investigation. He discusses the fourth method of collecting data which he calls **simulation**. He discusses the method of **introspection** which he considers important as a method of collecting data. He views it a tool which can be used to self-observe certain cognitive processes and products that have to do with usage or certain aspects of knowledge that have to do with the long-term representation of grammar.

Steen asserts that the collection of data on metaphor is interesting especially as regards the decision of which type of data should be collected or not collected. He states that on this point linguists have their usual ways and preferences in collecting verbal data either through

introspection or **observation** and or **manipulation**. Steen emphasizes the importance of verbal data by stating it enables researchers to identify linguistic forms of metaphor with ease. With regard to the analysis of data Steen (op.cit:387) presents the three main methods in which data can be collected and analyzed in two general ways; which are; **qualitatively** and **quantitatively**. Regarding these two methods he maintains that there is a clear association between method of data collection and type of data analysis. Most data collected by introspection are analyzed qualitatively while most data collected by manipulation are analyzed quantitatively. Steen states that when data are collected through manipulation it takes place by means of tasks that pre-order the data into **quantifiable categories**: reaction times and scores on scales are self evidence of such data. He states further that data are usually collected from group of participants who are manipulated for quantification across language users and language target which is a natural type of analysis. Steen maintains that data collection by observation occupy an interesting middle position. He maintains that when such studies direct its thought and attention to the details of individual language users they show all characteristics of qualitative research. He discusses the method of quantitative data analysis stating that quantitative data analysis cannot make many errors in preparing and grouping the data into categories or onto clines for quantified treatment.

2.2.7 Cameron and Maslen (2010)

2.2.7.1 Aspects of Metaphor

In defining metaphor Cameron (2010:3) cites Burke (1945) who states “Metaphor is a device for seeing something in terms of something else”. He states, in simple terms, what lies at the centre of metaphor, that is, there are two distinct ideas involved and that we use one idea to better understand the other. He extracts a piece of this definition of metaphor which is, “The seeing ... in terms of” and asserts that it is the process of metaphor. He argues that it is insufficient because metaphor uses two imprecise metaphors: *device* and *seeing*. He states that Burke’s definition is a good starting point but lacks much for being able to identify metaphor in a language use and theorize about the process of metaphor. He maintains that the definition lacks different important dimensions of metaphor which need to be considered such as the linguistic, embodiment, cognitive, affective, socio-cultural, and dynamic dimensions.

In considering the question “metaphor as linguistic” Cameron maintains that metaphor is an element of a language or an element on a language. He states that he is concerned with metaphor

as it is used by people engaged in specific social interactions involving language. He suggests that readers must be alert for other senses of discourse especially in the metaphors which are found in literature. He states that “discourse” is used by some writers to refer to conventionalized ways of using language, as in the discourse of science or racist discourse.

Cameron (op.cit:4) asserts that “Metaphor in active language use is our object of concern and what is collected as data”. He maintains that it happens that at times metaphorical thinking may not show up but still the discourse is the source data. Cameron explains the term “linguistic metaphor” saying that it suggests metaphors which are found in language use. He warns readers that at times it denotes the happening at the same time in language of conceptual metaphor. He argues that “A linguistic metaphor is signaled to the researcher by the arrival of “something else”.

In discussing the view of “metaphor as embodied” Cameron points out that language is hardly used in social interaction without gestures and other physical movement. He posits a definition in which he proposes that “Metaphor in use is embodied, in the sense that speaking or writing, listening or reading, are much more than mental processes; our bodies participate and interpret, eyes and head move, skin reacts and responds”. He further states that at times metaphor is embodied as conventionalized forms reflect and at times activate the memories of physical experience. Cameron cites Gibbs (2006a) who concurs with him that linguistic metaphor represents only a part of what is happening with metaphor in social interaction, but it happens to be the part that is most obvious, and that we have most experience in analyzing.

In viewing “metaphor as cognitive” Cameron compares two different approaches, that is, the **cognitive** with **discourse** approaches. He states that the main focus in the cognitive approach is to connect or relate the two concepts with each other. He maintains that the definition given by Burke can fit the cognitive approach but with the “*device*” used as a concept rather than being linguistic. Cameron argues that even though conceptual metaphor theory is accepted as the source of inspiration it is not “the truth” or the only basis of theorizing. He asserts conceptual metaphor theory has the ability to **highlight** the systemic nature of the conventionalized metaphors in language usage across discourse communities. He considers the example of HEALTH metaphors which can cover both *healthy* and *sick* financial conditions, *ailing* and recovering *economics*, and *emergency measures to save bank*.

In discussing the view of “metaphor as affective” Cameron considers what is found inside a metaphor or what one can call the effects of metaphor. He states that the driving term of linguistic metaphors always carry evaluations, attitudes, values, perspectives or beliefs. When a metaphor is used in the place of another entity, it seems that people choose other entity in order that it conveys how they feel about what they are saying. Cameron explains that metaphors have affective force which grow over a period of time and create a situation in which students may expect teachers to make their studies comfortable and accessible.

In relation to the view of “metaphor as socio-cultural” Cameron points out that he defines discourse and language usage as social activities. He cites Cameron (2007b) who maintains that the discourse dynamics approach sees metaphors as emerging from social interaction over different timescales. He points out that ordinary or accepted metaphors in a particular language usage can surface after a long period of time across speech communities whereas individuals involved in the conversation may come to use particular metaphors as shared ways of talking over a few turns of talk. A group of individuals who spend time together or discuss the same thing will come to share metaphors. Cameron states that the most important dimension of metaphor is the study of language usage or what he calls metaphor dynamics. The dynamism of metaphor stems from the process of interaction such as conversation, development of ideas, speakers or writers building their argument over a particular thing and many other things. Cameron concludes that the concept of metaphor is a **multi-faceted** phenomenon or metaphor encompasses **multiple** phenomena.

2.2.8 Cameron (2010)

Cameron (op.cit:77) defines the responsibility of a good theory stating “The role of theory is to describe and explain the phenomena under consideration. A good theory describes carefully and logically, checking descriptions for adequacy against empirical evidence, and offers explanation of how the phenomena come to be as they appear to be and to function as they do”. He states that the phenomena of interest center on metaphor or metaphor in discourse is social interaction.

On the question “What is identified as metaphor?” Cameron defines metaphor. Stating that the manifestation of metaphor in discourse is metaphorically used words or phrases, i.e. metaphor vehicles, produced in the flow of the talk or text. Metaphor vehicles are central to the various metaphor phenomena covered by the framework and can be connected theoretically to the other

aspects of metaphor. He asserts that metaphor vehicles appear at the level of language use, and, in the discourse dynamics of the theoretical framework. He explains that the discourse dynamics approach departs theoretically from conceptual metaphor theory.

In viewing “the tight maintenance of connection between metaphors and their discourse context” Cameron states that in order to usefully gather or infer information about people's ideas, attitudes and values, we have to identify patterns of metaphor use across single or multiple discourse events and beyond. He argues that the discourse dynamics approach works with the assumption that metaphor cannot be separated from its discourse context without becoming something different. He states that the theoretical framework therefore needs to describe and explain the connections between discourse context and metaphor use.

2.2.9 Deignan (2007)

2.2.9.1 Aspect of Metaphors

On the view of “a decorative view of metaphor” Deignan refers to the work of Cameron (2003) where the concept has been dealt with in depth. She discusses two opposing approaches in which this concept can be distinguished. She cites the one approach which posits that a metaphor is seen as decorative, or, more negatively, parasitic on literal language. Deignan states that what she term “decorative approach” is mainly refuted by several metaphor scholars. She cites Lakoff and Johnson (1980:3) who posited that in the decorative approach metaphor is seen as “a device of the poetic imagination matter of extra-ordinary, rather than ordinary, language”. From this definition she concludes, metaphor is given a minor role in language, as ornament or, at best, a mechanism for filling lexical gaps in the language, and it is given no role at all in the mind, thought. In showing the importance of the “decorative approach” she considers the hearer who views a decorative approach as comprehending metaphorical language as a more demanding task than understanding the literal language. She maintains that understanding literal language is not accurate since literal language has a lot of problems. Although Deignan indicates that the “decorative approach” is widely adopted by many it has some problems, such as not explaining the observable facts that many metaphors do.

Deignan (2007:4) proposes another term of Conceptual Metaphor Theory, namely Cognitive Metaphor Theory which was expanded by various researchers in the field of cognitive linguistics.

Deignan claims that the basic principle of conceptual metaphor theory is that the concept of metaphor functions at the level of thinking. She maintains that metaphors connect conceptual domains, which of course, are source and target domains. She explains that a domain is an area of meaning. She further explains that domains consist of sets of linked entities, attributes, processes and relationships, which are stored in together in the mind. She explains further that the elements which contain domains are lexicalized or expressed in language through words and expressions. These sets of words and expressions are similar to the sets termed “**lexical sets**” or “**lexical fields**”.

This aspect of “metaphor as linking two mental domains” concerns the linkage which takes place between two *imagined things* or **entities**. Deignan states that Conceptual Metaphor Theory posits that a metaphor is a link between two domains, termed the “**source**” domain and the “**target**” domain. She explains that the source domain is normally concrete made up of entities, attributes, processes and relationships that are directly, physically, experienced. The connection between two domains through a conceptual metaphor is called **mapping**. At a linguistic level many words and expressions from the source domain are used to talk about the target domain.

In discussing the view of “metaphor as structuring idea” Deignan asserts that conceptual metaphor theory posits that the target domain takes its structure from the source domain. This means that mapping out a target domain is determined by the source domain. She asserts that some of the relationships are viewed as basic or central to the target domain despite their metaphorical linkage with the source domain. She states further that some relationships are less neutral, and at times constructed by the metaphor. Deignan shows how vital and central a metaphor is in all abstract entities, stating that “Proponents of conceptual metaphor theory argue that few or even no abstract notions can be talked about without metaphor: *there is no direct way of perceiving them* and we can only understand them through the filter of directly experienced concrete notions”.

As regards the concept of “metaphor as hiding and highlighting” Deignan considers of the two sides of a coin whereby when one side is looked into the other side is not taken into consideration. This is what Deignan calls a theorists’ claim that all metaphors are characterized by both hiding and highlighting as elements of target domain. She cites Lakoff and Johnson’s (1989) metaphor UNDERSTANDING IS SEIZING. From this metaphor Deignan proposes that an idea is a concrete object which can be metaphorically *grasped* and then *held*. She states that this highlights a familiar aspect of understanding new ideas but it hides the important point that in some cases

understanding comes slowly, and only with efforts. She proposes that the metaphor postulates that an idea has an identity separable from people, permanent and fixed, as the shape and appearance of a concrete object would be. The use of metaphor to concretize ideas hides this and may lead to us forgetting it while the individual language users reinterpret ideas as part of the process of understanding the.

2.2.9.2 Historical Context versus Conceptual Metaphor

Concerning the notion of “historical context versus conceptual metaphor” Deignan points out that in the past scholars used poetic data, which were highly marked with metaphors as their data. Deignan cites Reddy (1979) who concurs with Lakoff and Johnson (1980) that “Metaphor is intrinsic to thought rather than a purely linguistic device”. Reddy cited by Deignan argues further that we think about communication using metaphor as a means of expression, in which communication is talked about as if it were the transference of concrete objects”. Deignan points out that Reddy argued that the center for metaphor is thought, not language, that metaphor is a major and indispensable part of our ordinary and conventional way of conceptualizing the world. Deignan considers Reddy as a forerunner of the more recent and a post-conceptual metaphor theory trends in metaphor research, which now develop and apply theory to texts from many real world genres. About this work Deignan states that this work revolutionized the study of metaphor and also makes a central contribution to the developing discipline of cognitive linguistics.

With regard to “primary metaphors” Deignan explains the existence of a problem in conceptual metaphor theory, that is, conceptual metaphors seem to work at different levels of its own sacred. She argues that some if not all metaphors only apply partially and illustrates this by giving the correspondences between the source and target domains which some of them do not feature anywhere. She gives an example of the metaphor THEORIES ARE BUILDING in which some elements of building are irrelevant in the mapping. Deignan (op.cit:50) cites Grady who argued that the metaphor THEORIES ARE BUILDINGS is not a conceptual metaphor at its best but a combination of two more basic levels called primary metaphors: ORGANIZATION IS PHYSICAL STRUCTURE and PERSISTING IS REMAINING ERECT. She states that the combination of these two metaphors gives us a compound mapping which generates the linguistic metaphors linking theories to building.

In defining the concept “metonymy” Deignan states “Metonymy is the relationship between an entity and an aspect or part of it, such as the relationship between a physical location and the people who live or work there”. To prove her point she gives an example of metonymy which is; “*The whole town turned out to welcome the team back*”. She states that town here refers to the people who live in it than a physical structure of town. Deignan (op.cit:50) cites Barcelona (2000) who advocates that all metaphors are established in metonymy, which she thinks is a rational extension of the claim made that all metaphor is grounded in experience. She further cites other scholars such as Goosens (1995) who argued that many linguistic expressions are the result of a combination of metaphor and metonymy. She concludes that the idea of all metaphors are at the most basic level derived metonymically from humans direct, physical experience of the world as an offshoot of a central theme for cognitive linguists in recent years that all thinking is embodied...”.

Deignan states that blending is one of the most recent improved concepts in metaphor theory. Blending theorists take the mind as something which works with fluid areas of meaning called “mental spaces” instead of semi-permanent domains of meaning described in conceptual metaphor theory. She defines mental spaces as a way of describing an area in the mind where we can construct mental representations of the world when we process information. She further states that “Blending takes place when a thought or utterance uses more than one mental space”. She supports this classification stating this takes place in metaphor where a word or image with a literal meaning (one space) is juxtaposed with a different, usually abstract, context (a second mental space).

Concerning the issue of “conceptual metaphor theory for research methodology” Deignan proposes that if conceptual metaphor can help people understand an abstract subject it can also help researchers to identify the conceptual structures that both reflect and shape the thought patterns of the community. She suggests that an ordinary technique can be identified which help linguistic metaphors used to talk about a topic and suggest important conceptual metaphors that are thought to motivate them. As regards the question of “metaphor and speaker meaning” Deignan points out that conceptual metaphor theory was used to enlighten people on how do they think of their lives and experiences. She states that metaphors assist people to talk about difficult, emotionally intense or uncommon experiences and think of them. She mentions illness as one area which has been researched on many times. In the analysis of metaphor data collected in the

field of illness Deignan cites Gwyn who states that his participants viewed their mental and spiritual health as closely entwined in their physical conditions and their speech data.

Deignan maintains that the problem of conceptual metaphor theory is that of restricting its domains which is a strong notion. She argues that the notion of domain is difficult to operationalize or to connect it with functions or make it functional. In order to prove the problem of its functionality Deignan considers an example of cancer in which it is described as *galloping*. She then questions if researchers must think of the domain ANIMAL. She maintains that generally it is the horses which gallop and some few animals. It is accurate to describe metaphor as a mapping from horses on to cancer. She cites Semino et al who argue that the domain shift from the movement to an animal may be an over-interpretation. Deignan emphasizes the importance of metaphor theory. She states that researchers cannot do without it and it would even be difficult for researchers to think about any field without using the Conceptual Metaphor Theory. She explains how Conceptual Metaphor Theory is being developed in various fields of study such as applied linguistics. She asserts that it plays a vital role in the influence of various methods of studying language and discourse and new ways of thinking about the relationship between language and thought.

2.2.10 Kövecses (2000)

2.2.10.1 Aspects of Metaphors

Kövecses (2000:1) discusses some aspects of emotional language not yet researched. He considers the role of figurative language in the conceptualization of emotion. He discusses how metaphor and some figurative language influence emotions. In his discussion he mentions that various people categorize emotions differently. When some people categorize emotions as states, others take them as passions while other ones take them as actions. In order to clarify this he divides his survey into three sections, namely: 1. Words and emotion, 2. Meaning and emotion and 3. Some issues that are inevitably arise in the study of everyday conceptions of emotion.

In discussing “words and emotion” Kövecses (op.cit:2) states that some scholars think that language is composed of dozen of words which express emotions and such words are *anger, fear, love, joy* and many others. He challenges this view.

As regards the issue of “expression and description” he draws a line between expressive and descriptive emotion words. He states that some of the emotion words express emotion while other emotion words describe the emotions they indicate or that they are about to indicate or show. On emotion words which express emotion he gives an example of words such as *Shit! for angry, wow! for impressed and Yuk! For when one is disgusted*. On emotion words which describe emotions which they indicate he gives words like *anger and angry, joy and happy, and sadness and depressed*.

Kövecses states that he is concerned with the lexicon used in the description of emotional experience. In order to address this problem he posits the “basic emotion terms” in which he identifies the various levels which exist in the vertical hierarchy of the concepts. He posits the following levels of emotional terms in a vertical hierarchy:

<i>Superordinate level:</i>	<i>emotion</i>
<i>Middle (basic) level:</i>	<i>anger</i>
<i>Subordinate level</i>	<i>annoyance</i>

Kövecses discusses the ways in which emotion words can be expressed or described. He describes metaphor and metonymy as terms which can express and describe emotions. He states that these words do not literally name a particular kind of emotion/s but the figurative words and expressions do express emotion concepts. He argues that conceptual metaphors bring together two things which are at distance from one another into a close relationship. Kövecses views metonymy as one of the devices which can be used to express emotion concepts. He defines metonymy as a figure of speech which involves a single domain or concept compared to metaphor which takes two or more concepts. He explains that metonymy offers a mental access to a domain through a part of the same domain or to a part of a domain through another part in the same domain. He indicates that metonymy is a “**stand for**” relation concept within a single domain.

As regards the question of “meaning and emotion” Kövecses states that it is difficult to deal with the problem of meaning. He explains how difficult it is for human beings to conceptualize the meaning of emotion terms. In order to address this problem he explores the following seven different views; The Label View, The Core Meaning View, The Dimensional View, The Implicational View, The Prototype View, The Social-Constructionist View and The Embodied Cultural Prototype View. He discusses each one of these views to show how they explain emotions.

Kövecses states that the meaning of emotional expressions is a matter of association between a label and some real emotional phenomena. That is, the meaning of a particular emotional term is due to its relationship and its occurrence or what is happening at that particular time. Kövecses maintains that it is prototypical to differentiate between what is central and what is secondary. He states that the core meaning of a word is characterized by a small number of components which define a category in an accurate way while peripheral meaning is composed of different social, situational or affective properties. Kövecses (op.cit:8) explains that emotional meaning is made up of values from different situations of meaning. He cites Solomon (1976) who proposes that there are thirteen such dimensions which suffice the description of emotion. The dimensions he considers are the following; DIRECTION, SCOPE /FOCUS, OBJECT, CRITERIA, STATUS, EVALUATIONS, RESPONSIBILITY, INTERSUBJECTIVITY, DISTANCE, MYTHOLOGY, DESIRE, POWER and STRATEGY. He posits that the definition of the emotion concepts make use of all these or some of these dimensions. As regards “*The Implicational View*” Kövecses explores what the emotional meaning implies or entails. He states that the meaning takes the suggested ideas or feelings as the starting point of his discussion, pointing out that “Anger suggests explosion, destruction, and revenge”.

In exploring “*The Prototype View*” Kövecses (op.cit:10-11) maintains that this is the basic level categories of individuals. Kövecses observes that the structure of emotion concepts is seen by some scholars as a script, scenario or model in which anger is described in five different stages of events which are; 1. Cause of anger, 2. Anger exists, 3. Attempt at controlling anger, 4. Loss of control over anger, 5. and Retribution. Here Kövecses states that **anger** is viewed as being conceptualized as a five-stage scenario. Regarding this very same scenario Kövecses cites Ortony et al (1988) who define 22 types of emotion. Concerning the “*The Social-Constructionist View*” , Kövecses states that some scholars take emotion concepts as **social constructions** and refers to Lutz's song which is related to anger. According to Kövecses this song entails a different model of anger which is different from the English one whereby Lutz claims that the song has a social-cultural construction with properties depending on the Ifaluk society and culture. Concerning the question of “*The Embodied Cultural Prototype View*” Kövecses states that the account of the song is seen as diametrically opposed to that of anger and the concept must be motivated by the human body. He proposes that it must be motivated by both human body and produced by a particular social and cultural environment. He considers some issues of his ongoing studies of Emotion

Language. He discusses the validity issue, the universality of emotion prototypes, and the universality of conceptual tools, the role of metaphor and metonymy and lastly the lay views versus the scientific theories. Regarding the “**role of metaphor and metonymy**” Kövecses (op.cit:17) states that many everyday metaphors are conceptual in nature and not mere words used in a non-literal sense. He maintains that metaphors are conceptual devices used for important cognitive jobs. He argues that metaphors create or constitute social, cultural and psychological realities for us.

Considering lay views versus scientific theories Kövecses states that there are four theoretical possibilities which are as follow;

Folk conception determines expert theory

Folk conception influences expert theory

Expert theory determines folk theory

Expert theory influences folk theory.

2.2.10.2 Metaphors of Emotion

Kövecses (2000:ch.2) discusses metaphors which are concerned with humans' emotions. He suggests that there are various elements of emotion which received scholar's attention. These emotional aspects include; anger, fear, happiness, sadness, love, lust, pride, shame and surprise. He states that most of these emotion concepts are prototypical and occur on most lists of the basic emotions. He argues that metaphors do not only oversupply the language that people use but they are also necessary for the understanding of other aspects of the conceptualization of emotion and emotional experience. Kövecses discusses the following metaphors of emotions;

In discussing the “**anger metaphor**” Kövecses states that this is the most studied aspect of emotions in semantics. He presents various metaphors in which anger is used as the source domain. He discusses examples of emotion metaphors with some English example sentences;

ANGER IS A HOT FLUID IN A CONTAINER: She is boiling with anger.

ANGER IS FIRE: He's doing a slow burn. His anger is smoldering.

ANGER IS INSANITY: The man was insane with rage.

ANGER IS AN OPPONENT IN A STRUGGLE: I was struggling with my anger.

ANGER IS A CAPTIVE ANIMAL: He unleashed his anger.

Among these metaphors of emotion Kövecses maintains that anger plays a central role because it is derived from two sources, from the container metaphor which captures many different aspects of anger and from being highly elaborated, both in terms of its metaphorical entailments and its conventionalized vocabulary.

In discussing the “fear emotional concept” Kövecses considers the following examples of fear metaphors:

FEAR IS A FLUID IN A CONTAINER: The sight filled her with fear.

FEAR IS A HIDDEN ENEMY: Fear slowly crept up on him. He was hounded by the fear that the business would fail. The thought continued to prey on her mind.

FEAR IS A TORMENTOR: My mother was tormented by fear.

FEAR IS A SUPERNATURAL BEING: He was haunted by fear and many others.

Kövecses states that fear is depicted by both the general emotion metaphors and the specific metaphors. He maintains that it is made up of a large number of conceptual metonymies such as DROP IN BODY TEMPERATURE, PHYSICAL AGITATION, INCREASE IN RATE OF HEARTBEAT and many more.

In discussing metaphors of happiness Kövecses considers some example sentences from his own work of (1991) and that of Lakoff and Johnson (1980). He considers the following emotion metaphors:

HAPPY IS UP: We had to cheer him up.

HAPPINESS IS BEING OFF THE GROUND: I am six feet off the ground. I was so happy my feet barely touched the ground.

HAPPINESS IS BEING IN HEAVEN: That was heaven on earth.

HAPPY IS LIGHT: She brightened up at the news.

HAPPINESS IS VITALITY: He was alive with joy.

HAPPY IS WARM: That warmed my spirits.

HAPPINESS IS HEALTHY: It made me feel great.

HAPPINESS IS INSANITY: They were crazy with happiness.

HAPPINESS IS A NATURAL FORCE: He was swept off his feet.

In discussing the emotion of happiness Kövecses explains that it is distinguished by a number of source domains such as UP, LIGHT, RAPTURE /HIGH and also show the specific ones such as AN ANIMAL THAT LIVES WELL and PLEASURABLE PHYSICAL SENSATION.

In exploring “sadness metaphors” Kövecses argues that these types of metaphors were analyzed from a cognitive linguistic perspective by Barcelona (1986). He cites Barcelona who identified the following source domains;

SAD IS DOWN: He *brought me down* with his remarks.

SAD IS DOWN: He is in *dark* mood.

SADNESS IS A LACK OF HEAT: Losing his father put his fire out; he's been depressed for two years.

SADNESS IS A LACK OF VITALITY: This was disheartening news.

Concerning these emotion metaphors Kövecses states that the specific source domains deal with the negative evaluation of the concept of sadness which forms part of the opposites of several source domains for metaphors of happiness.

In exploring “love metaphors” Kövecses gives the conceptual metaphors which manifest themselves in our daily language which are the following;

LOVE IS A NUTRIENT: I am starved for love.

LOVE IS A JOURNEY: It's being a long, bumpy road.

LOVE IS A UNITY OF PARTS: We are as one. We are inseparable. We are fused together.

LOVE IS CLOSENESS: They are very close.

LOVE IS A BOND: There is a close tie between them.

LOVE IS FIRE: I am burning with love.

LOVE IS WAR: She conquered him.

LOVE IS A DISEASE /AN ILLNESS: I am heart sick.

LOVE IS A SPORT /GAME: He made a play for her.

LOVE IS MAGIC: He was enchanted.

LOVE IS INSANITY: I am crazy about you.

Kövecses maintains that the concept of love is one of the most highly metaphorized concepts of any emotional concepts. He argues that the central idea in the metaphor of love is the notion of UNITY, that is a UNITY OF TWO COMPLEMENTARY PARTS, BOND, and CLOSENESS. He

states that these metaphors are distinguished by the changing with time. Concerning “lust metaphor” concept Kövecses explains that Lakoff and himself have collected the following metaphors which were for the better understanding of lust or sexual desire.

LUST IS HUNGER: She's sex starved.

LUST IS A VICIOUS ANIMAL: You bring out the beast in me.

LUST IS HEAT: I've got the hots for her.

LUST IS PRESSURE INSIDE A CONTAINER: Her whole body exploded in passion.

LUST IS INSANITY: You're driving me insane.

A LUSTFUL PERSON IS A FUNCTIONING MACHINE: She turned me on.

LUST IS A GAME: I couldn't get to first base with her.

LUST IS WAR: She was his latest conquest.

LUST IS A PHYSICAL FORCE: She knocked me off my feet.

LUST IS A NATURAL FORCE: There were waves of passion.

LUST IS A SOCIAL SUPERIOR: He's completely ruled by lust.

As regards “pride metaphors” Kövecses states that few conceptual metaphors occurs. He considers the following examples:

PRIDE IS A FLUID IN A CONTAINER: The sight filled him with pride.

PRIDE IS A SUPERIOR: Her self-esteem did not let her do it.

PRIDE IS AN ECONOMIC VALUE: Do not underestimate yourself.

CAUSING HARM TO A PROUD PERSON IS CAUSING INJURY TO SOMEONE: His pride was injured.

CAUSING HARM TO A PROUD PERSON IS CAUSING PHYSICAL DAMAGE TO A STRUCTURED OBJECT: That put a dent in his pride.

Regarding “shame metaphors” Kövecses considers the following examples:

A SHAMEFULL PERSON IS A PERSON HAVING NO CLOTHES ON: I felt so naked; so exposed. I was caught with my pants down.

SHAME IS A FLUID IN A CONTAINER: The memory filled him with shame.

SHAME IS AN ILLNESS: He suffered much embarrassment in his youth.

SHAME IS A DECREASE IN SIZE: I felt this big.

SHAME IS HIDING AWAY FROM THE WORLD: I wanted to bury my head in the sand. I wished the ground would just swallow me up.

A SHAMEFUL PERSON IS A DIVIDED SELF: I tried to regain my composure.

A SHAMEFUL PERSON IS A WORTHLESS OBJECT: I felt like two cents waiting for change.

SHAME IS A PHYSICAL DAMAGE: I was shattered.

SHAME IS A BURDEN: Guilt was weighing him down.

Kövecses discusses a contrast between pride and shame emotion metaphors. He draws a contrast of UP / HIGH which contrasts with the DECREASE IN SIZE and INDULGENT PERSON which contrasts with BLOCK OUT THE WORLD. He argues that the emotion concept of shame shares the source domain with the emotion of pride, that is, PHYSICAL DAMAGE, which relates to the emotion in pride and to the person in the shame concept. He concludes the discussion of **shame emotion** by citing Holland and Kipnis (1995) who maintain that the central metaphor for shame is HAVING NO CLOTHES ON.

Regarding “surprise metaphors” Kövecses considers the following examples:

SURPRISE IS A PHYSICAL FORCE: I was staggered by the report.

A SURPRISE PERSON IS A BURST CONTAINER: I just came apart at the seams.

SURPRISE IS A NATURAL FORCE: I was overwhelmed by surprise.

Kövecses concludes that there are two things which must be considered on the surprise emotion metaphor, which are, the BURST CONTAINER metaphor which highlights a very important aspect of surprise, that is, *a surprised person loses his control over himself*. According to Kövecses this is well captured by the BURST CONTAINER metaphor. The second one is that surprise is a minimally understood concept in the list, because it is not a socially complex as a result there is great amount of conceptual content to be associated with it.

2.2.10.3 The Scope of Metaphor

Kövecses explores **the scope of metaphor**. He states the source is the reason why the source domains of conceptual metaphors do not have unlimited applications. He points out that particular source domains seem to apply to a clearly identifiable range of target concepts. He focuses on the nine emotion concepts he dealt with in previous section. He suggests that most of the source domains used in these emotion concepts is not specific to these concepts but they have a wider application.

Concerning the question of source domains and the emotions to which they apply Kövecses **examines** whether some particular source domains can apply to target domains concepts. He states the concept of “source domains that apply to all emotion concepts”. He states that there are source domains which can apply to all the emotion concepts. In this regard he cites the following metaphors of emotions, the EXISTENCE OF EMOTION IS PRESENCE HERE (All the feelings *are gone*), EXISTENCE OF EMOTION IS BEING IN A BOUNDED SPACE (“She was *in ecstasy*”) and EXISTENCE OF EMOTION IS POSSESSION OF AN OBJECT (“She *has* a lot of pride”). Kövecses argues that if people want to talk about the increase and the decrease of the intensity they will use the EMOTION IS A LIVING ORGANISM metaphor, which means (His fear grew).

With regard to the concept of “source domains that apply to most emotion concepts” Kövecses states that the source domains which apply to most of the emotion concepts become more specific than those which apply to all. He considers an example of a **container** which he considers the main metaphorical source domain of emotion concepts which applies to all emotion concepts. He states that the container image defines an “**inside-outside**” viewpoint of human body and he calls it a **near-universal**, which conceptualizes human body in relation to emotions. He further maintains that in most cultures of the world emotions are taken as incidents which take place inside human body.

In discussing “natural force and physical force” Kövecses suggests that natural forces make up the sub-case of physical forces. He states that the idea and image of a natural force such as wind, storm and flood are also found in the idealization of many emotion concepts. As regards physical forces he states that they acquire different forms which include heat, attraction of bodies, abrupt physical contact between bodies, and many other things. In regard to the notion of “social superior” Kövecses observes that the source domain of social superior relates to emotion concepts such as anger, fear, love and pride. He maintains that social superior is taken as a social equivalent of physical-natural forces. He groups “**opponent, captive animal and insanity** as source domains which share similar distribution which is divided by similar emotional concepts. As regards the “divided self” concept Kövecses states that these emotion concepts feature in many emotion concepts, especially in anger and happiness emotion concepts. Concerning the aspect of “**burden**” he states that the emotion concepts which capture burden are anger, fear, sadness, and shame or guilt and explains that those which do not use it are happiness, pride, and surprise. On the view of “**illness**” Kövecses states that the source domain of illness mainly occurs on emotions which are

negative such as fear, sadness, love, and shame. Concerning the concept of “source domains that apply to some emotions” Kövecses asserts that these are the emotion concepts which do not relate to many emotion concepts, rather they pertain to only two emotions. In view of “**heat / fire**” he states that these are the source domains which are found in the emotion concepts of anger, love and lust and at times they are also found in shame emotions.

Kövecses groups together “**warm-cold, light-dark, up-down, vitality-lack of vitality**” these source domains which relay to happiness and sadness only. He considers “**economic and value**” pointing out that they apply to the source domains of pride and shame, whereby in **pride** the subject of the emotion may be high or low. He asserts that “**nutrient / food, war and game**” correlate to concepts of love and lust. Regarding the concepts “**machine, animal, aggression and hunger**” Kövecses states that these source domains are found in anger and lust concepts. He points out that out of these concepts the machine metaphor emerges as in the example of “*That got her going*”. The concepts “**rapture / high and hidden object**” are used to comprehend the emotion concepts of happiness and love. Regarding concepts of “**magic, unity and journey**” Kövecses states that these source domain feature love and lust.

Concerning the concept of “**physical damage**” he argues that they are used to conceptualize pride and shame, which are closely related. On the concepts of “**aspects of emotion concepts**” Kövecses states that he wants to determine whether these source domains are restricted to the general category only or whether they can go beyond that.

As regards the concept of “existence” Kövecses addresses the question whether some metaphors exist as emotions or not. He cites the following metaphor examples:

EXISTENCE OF EMOTION IS PRESENCE HERE

EXISTENCE OF EMOTION IS BEING IN A BOUNDED SPACE

EXISTENCE OF EMOTION IS POSSESSING AN OBJECT

EXISTENCE OF EMOTION IS THE FUNCTIONING OF A MACHINE

According to Kövecses the first three metaphors above are general and relate to all emotion concepts but the FUNCTIONING MACHINE occurs only in anger and lust. According to Kövecses these metaphors go beyond the emotion domain since they are part of the “EVENT STRUCTURE” metaphors. As regards the concept of “intensity” Kövecses asserts that intensity is one of the

emotions which are marked in several metaphors. He gives several examples of such metaphors such as CONTAINER, HEAT, FIRE, LIVING ORGANISM, and NATURAL / PHYSICAL FORCE.

INTENSITY OF EMOTION IS AMOUNT /QUALITY (OF SUBSTANCE IN A CONTAINER)

INTENSITY OF EMOTION IS HEAT

INCREASE OF THE INTENSITY OF EMOTION IS GROWTH

INTENSITY OF EMOTION IS STRENGTH OF EFFECT (OF FORCE)

Kövecses argues that these concepts show that the intensity of emotion is high than in the emotionally drained.

In discussing the view of “passivity” Kövecses (2000) states that traditionally passivity is understood as one of the criteria of emotions, which he demonstrates by considering the following metaphors:

THE PASSIVITY OF EMOTIONAL EXPERIENCE IS THE PHYSICAL EFFECT OF NATURAL /PHYSICAL FORCES.

PASSIVE EXPERIENCES ARE THE PHYSICAL EFFECTS OF FORCES.

Kövecses asserts that any passive activity can also be understood in terms of this metaphor. According to Kövecses this type of metaphor is used in a situation where an entity is affected by another force in a one-sided or unidirectional way.

Concerning the notion of “control” Kövecses states that most of the source concepts used above have “control” as their target inside the emotion domains. He considers the following examples:

NATURAL /PHYSICAL FORCE, OPPONENT, CAPTIVE ANIMAL, FLUID IN A CONTAINER, INSANITY, MAGIC, SUPERIOR INCOMPLETE OBJECT, RAPTURE /HIGH.

Kövecses maintains that this concept of control is so wide that it can be divided into three more stages namely; attempt at control, loss of control and lack of control. He also discusses the aspect of “focus on attempt at control” and presents the following the example sentences illustrating an attempt to control emotion:

ATTEMPT AT EMOTIONAL CONTROL IS TRYING TO OVERCOME AN OPPONENT
ATTEMPT AT EMOTIONAL CONTROL IS TRYING TO HOLD BACK A CAPTIVE ANIMAL
ATTEMPT AT EMOTIONAL CONTROL IS TRYING TO SUPPRESS FLUID IN A CONTAINER
ATTEMPT AT EMOTIONAL CONTROL IS TRYING TO KEEP A COMPLETE OBJECT TOGETHER

In view of "focus on lack of control" Kövecses considers the following examples;

LACK OF EMOTIONAL CONTROL IS INSANITY
LACK OF EMOTIONAL CONTROL IS MAGIC
LACK OF EMOTIONAL CONTROL IS RAPTURE /HIGH
LACK OF EMOTIONAL CONTROL IS A SUPERIOR
LACK OF EMOTIONAL CONTROL IS A DIVIDED SELF

Kövecses states that these metaphors do not appear in a specific domain of emotion. We have **literal forces** such as captive animal, hot fluid in a container and entities which are **idealized as forces** like **insanity and magic**.

As regards the sub-categorization of emotions Kövecses explores the question of how emotions are categorized. He proposes that they are viewed as a sub-category of states, which contrasts events while scholars and laymen view emotions as a sub-category of passions contradicting actions. Kövecses considers the degree to which events and emotions overlap with each other. He cites Lakoff's sentences:

STATES ARE LOCATIONS
CHANGES ARE MOVEMENTS
CAUSES ARE FORCES
ACTION IS A SELF-PROPELLED MOTION
PURPOSES ARE DESTINATIONS

Kövecses examines the question of how events and emotions overlap with each other. He states that in the event structure metaphors states are idealized as physical location or bounded regions. He argues that states are part of event structure for events encompassing entities which change

their state. He considers the metaphor "I am in trouble". Kövecses states that events have connected features with states. Causes are metaphorical forces which are found in event structure. He considers the example of motion verbs; drive, send, push, keep, and others. He argues that actions are deliberately produced events and are idealized metaphorically as self-propelled movements.

In considering the degree of overlap between events and emotions Kövecses explains how the overlap occurs between the events and the emotion concepts. He explains that metaphors of emotion correspond with states and considers three such cases:

1. State (Entity) → Bounded Region

The emotional state of a person corresponds to a bounded region.

2. Change (Entity, State; Entity, State) → Motion.

The state of a person changes from a non-emotional state to an emotional one. This change is conceptualized as motion.

3. Cause (Change [Entity, State; Entity, State₂]) → Force.

The change from a non-emotional to an emotional state is caused by an entity or an event. He then concludes by giving the cause of the emotion as follows; Cause of Emotion (Entity/Events) ⇒ Emotion.

In discussing the question of "the force of emotion" Kövecses challenges the validity of the view that emotion concepts are characterized by a number of different and unrelated conceptual metaphors and wants to come up with new views about metaphors. He states that it is a general understanding to idealize **emotions as forces** which bring certain **responses** or **effects**. He argues that the FORCE metaphor is generally found in various languages in Western culture and or in some other cultures which are not Western. This metaphor relates to the basic emotion and plays a major role on how people think about emotions universally. He considers the most well-known metaphors of emotion which are; FIRE, OPPONENT, NATURAL FORCE, which represents a single cause of the master metaphor, EMOTION IS FORCE.

As regards the "force schema" Kövecses (op.cit:62) states that it uses the EMOTION ARE FORCE metaphor as its source domain. He then cites Talmy's factors of force schema as follow:

Force entities:

Agonist

Antagonist

Intrinsic Force Tendency:

Towards action

Towards rest (inaction)

Resultant of the force interaction:

Action

Rest (inaction)

Balance of strengths:

The stronger entity

The weaker entity

Kövecses improves on Talmy's schema of force schema by positing his own generic-level mappings. He refers to the Western folk theory of emotion by stating two basic parts of the most general idea of emotions which are; a cause of emotion leads to emotion and emotion leads to some response. He maintains that some of the metaphors mainly focus on the cause \Rightarrow emotions while others concentrate on emotion \Rightarrow response.

Concerning the "internal pressure" Kövecses presents the following schema;

Source: Internal Pressure

1. Agonist: the container-entity that is affected by the pressure.
2. Antagonist: the substance with pressure inside the container.
3. The intrinsic force tendency of the Antagonist: substance-pressure on the container.
4. The intrinsic force tendency of Agonist: the container-entity resists the pressure.
- 5a. The resultant action due to a stronger Antagonist's force: the substance goes out of the container.
- 5b. The resultant inaction due to a stronger Agonist's resistance: the substance does not go out of the container.

Target: Emotion

1. Agonist: the rational self.
2. Antagonist: the emotion.

3. The intrinsic force tendency of Antagonist: the emotion causing the self to respond.
4. The intrinsic force tendency of the Agonist: the rational self attempts not to respond.
- 5a. The resultant action due to the emotion's force: the self responds.
- 5b. The resultant inaction due to Agonist's resistance: the self does not respond.

Kövecses posits mappings of this specific-level metaphor as follows;

the substance with pressure	→ the emotion
the pressure on the container	→ the emotion causing the self to respond
the intensity of the pressure	→ the intensity of the emotion
the container-entity affected by the pressure	→ the self affected by the emotion
the substance going out of the container	→ the response of the self caused by the emotion
the substance not going out of the container	→ lack of response by the self

Kövecses states that this type of mappings is what Talmy calls the “**shifting force dynamic pattern**”. He declares that the shift force dynamic pattern gives balance of strength between the Agonist and the Antagonist.

Kövecses (2000) states that **emotion is an opponent**. He regards emotion as an opponent in a struggle or in a war and considers a number of examples. He affirms that emotion is a Wild Animal. He considers the WILD ANIMAL metaphor as a means of defending himself. He argues that in this metaphor the fight is in between the master and the animal that tries to escape its owner or master. In this metaphor Kövecses assimilate the struggle between the master and an animal with the struggle to control the emotions. He explains that when the animal tries to escape it is held back by the owner the same way that the emotions control an emotional person. He then suggests that **emotion is a social force**. Kövecses argues that **emotion is a natural force**, which can destroy physical structure with great impact which is similar to the control that the emotion has over the self. He regards emotion as an object which can be affected by a natural force.

Kövecses views emotion as a mental force, which may come from a human being or from a drug. He states that if this emotion comes from a human being as a source, metaphors EMOTION IS A MAGICIAN and EMOTION IS A TRICKSTER (or DECEIVER) are used. He conceptualizes emotion as insanity. He states that at times there may not be rational in emotions but only insanity where an emotional person becomes insane. Kövecses states that emotion is also portrayed as

fire or heat. He considers some metaphors of emotions which are; *He was on fire with emotion, she was consumed by passion, I am burning with emotion etc.*

Kövecses states that he addresses two goals, that is, to determine the specific level of conceptual metaphors which cause the domain of human relationship, and to show that human relations are organized around a master metaphor. He indicates that his main focus will be based on the concept of friendship. He first considers the data of sentences which his students have collected where the concept **friendship or friend** was used.

2.2.10.4 Emotion and Relationships

As regards the concept “communication system” Kövecses argues that the Americans use the word friendship to also mean communication which is the basic property of friendship. The word communication has many faces to the Americans. Under “communication system” of emotions Kövecses discusses other equally metaphors of emotions. He states that the main characteristic feature of friendship is sharing. In his discussion of experience Kövecses (op.cit:88) states that “An important element for friendship is sharing”; “Friendship is sharing happiness and sadness”; and “Friendship is sharing deep, dark secrets”. He considers other aspects which are entailed in a friendship, stating that it also includes the sharing of ideas. He maintains that events, emotions and ideas are experiences which are understood as objects and must be shared as such. Kövecses proposes that there must be a means of passing through these experiences which must be shared and he calls this a **conduit metaphor**. He states that the sharing could be done in a direct manner or in an indirect manner. If the sharing is done directly it makes people have the same OBJECT, which is experience. He compares direct sharing with communication in which emotions are sent through the passage. Regarding indirect sharing he states that it is similar to communication in people's understanding of friendship.

In relation to the aspect of “the emotion system” Kövecses views friendship as emotion. He explores the involvement of the concept of closeness and affection. He also discusses the concept of intimacy (closeness/confidence) in friendship as it encompasses sharing and supplements this by giving the metaphor FRIENDSHIP IS CLOSENESS. Regarding the second aspect of friendship he discusses **affection**, in which he cites the metaphor; “Yeltsin and Bush have a warm **friendship**” and “Making too many requests can put a warm friendship permanently on ice”. Kövecses states

that the emotion of affection is understood in terms of “warmth” and the lack of affection is conceptualized as “coldness”.

In discussing “folk versus theories of emotion” Kövecses explores the question of how people understand and how do they think about their emotions. He defines folk theory or cultural model as a shared, structured knowledge which can be uncovered on the basis of an ordinary language. He then defines scientific or expert theory as the theories that expert people like psychologists, philosophers and others construct for a given area.

As regards the concept of “the role of metaphor in cultural models” Kövecses refers to Quinn (1991) who states that metaphor simply reflects cultural models. He cites this scholar who was opposing Lakoff and Kövecses (1987) who state that metaphors largely constitute the cultural model or **naive** understanding of anger. Kövecses argues that Quinn's claim has two things which are not mentioned, the first, abstract concepts can be understood in a literal way while the second, the core of culture consists of literally understood cultural models.

Kövecses considers various definitions of what a marriage is. He proposes seven different definitions of marriage given by various dictionaries. Kövecses (op.cit:119) tries to map up marriage by stating “...a major component of the concept of marriage is the legal, social, emotional, and so forth – union of two people”. It is out of these definitions where he quotes Quinn who tries to define what a marriage is. He also cites his own work “*The Language of Love*” (1988) and “A Linguist's Quest for Love” (1991) in which marriage is conceptualized as a notion of love, in a large measure, understood and structured by the metaphor of LOVE IS A UNITY OF TWO COMPLEMENTARY PARTS, and is expressed as “You belong to me and I belong to you”, “*Theirs is a perfect fit*”, “*We're one*” “*She's my better half*”, “*They broke up*” and many other expressions.

Kövecses cites Lakoff and Johnson (1980) who initiated the conceptual metaphor as NONPHYSICAL UNITY IS A PHYSICAL UNITY. Kövecses considers the history of the word *union* and *unity* which comes from the Latin word *unus* meaning *one*. After that he argues that this is the metaphor which causes the conception of various social, legal, psychological, sexual, political, emotional and so on, unities and explains the use of such expressions as “to join forces”, “the emerging of bodies”, “the unification of Europe”, “to be atone with the world”, “a union of minds”, “a deep spiritual union with God”, et cetera. He posits the following mappings;

- | | | | |
|----|--|---|---|
| 1. | the two physical parts | → | the married people |
| 2. | the physical joining of the parts | → | the union of the two people in marriage |
| 3. | the physical /biological unity | → | the marriage union |
| 4. | the physical fit between the parts | → | the compatibility between the married people |
| 5. | the physical functions of the parts
in the unity | → | the roles the married people play in the
relationship |
| 6. | the complementariness of functions
of the parts | → | the complementariness of the roles of
the married people |
| 7. | the whole physical object consisting
of the parts | → | the marriage relationship |
| 8. | the function of the whole object | → | the role or purpose of the marriage relationship |

Kövecses states that in all these mappings there is a source domain in which there are two parts that fit each other and form a whole. In his discussion Kövecses (op.cit:121) states that “The relationship between two people in marriage is considered as a metaphorical unity”. He claims that this type of marriage metaphorically forms another type of definition of marriage and provides its expectational structure, thus “Marriage is a union of two people who are compatible with each other. The two people perform different but complementary roles in the relationship. The union serves a purpose (or purposes) in life”.

In relation to the view of “the language of love and scientific theories” Kövecses presents a relevant definition of love grounding his argument on various things such as on the prototypical point of view or on scientific point of view. He asserts that an emotional concept such as love is made up of a large number of cognitive models which evolve around prototypical models. Regarding the concept of “metaphor of love” Kövecses gives the metaphors for love first which are UNITY OF TWO COMPLEMENTARY PARTS, and NATURAL FORCE and PHYSICAL FORCE. About these metaphors Kövecses asserts that **love** is perceived as a force which affect us either externally or internally while people themselves are passive on it. He explains the contradiction which exists in a language based models in which love is understood not as a force but as a rational judgment or a cognitive decision.

As regards the concept of “metonymies of love” Kövecses maintains that there are many love emotions in metonymies. In defining metonymy he states it is linguistic expression/s which

describe physiological, expressive and behavioral responses of love as there is a “stand for” relationship between these and the concept of love. Kövecses considers the following examples of metonymies in demonstrating that metonymies can also express emotion, especially love, the way metaphors do;

INCREASE IN BODY HEAT STANDS FOR LOVE: I felt hot all over when I saw her.

INCREASE IN HEAT RATE STANDS FOR LOVE: He's a heart-throb.

BLUSHING STANDS FOR LOVE: She blushed when she saw him.

DIZZINESS STANDS FOR LOVE: She's in a daze over him. I feel dizzy every time I see her.

PHYSICAL WEAKNESS STANDS FOR LOVE: She makes me weak in the knees.

INABILITY TO BREATHE STANDS FOR LOVE: You take my breath away.

INABILITY TO THINK STANDS FOR LOVE: He can't think straight when around her.

PHYSICAL CLOSENESS STANDS FOR LOVE: They are always together.

SEX STANDS FOR LOVE: They made love.

Kövecses maintains that some of these metonymies do not only appear in love metaphors but also in some other concepts expressing happiness and others.

Kövecses states that there some other concepts which are closely related to love, including liking, sexual desire, intimacy, longing, affection, caring, respect, friendship and others. Concerning the question of “folk and experts theories of love”, Kövecses investigates the relationship between the language-based folk or naive theory and the scientific theory of love. He discovers many of scientific theories augment on and detail on one or two aspects of folk model. Kövecses explains that there is a relationship between the acceptance of scientific theories and the amount of overlap they have with the folk models. He asserts that the more the scientific theory overlap with folk theory the more popular the scientific theory becomes.

In discussing metaphors and experts theories, Kövecses considers a cluster of theories which take emotion as a form of demonstration, that is a physical demonstration or bodily disturbance. He points out that coincidentally there is a group of conceptual metaphors whose main theme is “emotion as agitation” while other metaphors lack emotional agitation. He explains an example of the metaphor of EMOTIONS ARE NATURAL FORCES. Kövecses maintains that other theories of emotion emphasize the organizing and functional properties of emotion. He considers one version of emotion in which emotion is viewed as a force which compels us to respond. He then gives an

example of metaphors which portrays emotion as a driving force such as EMOTIONAL EFFECT IS PHYSICAL MOVEMENT and EMOTION IS AN ELECTRIC FORCE. Kövecses states some emotion theorists reduce the experience of emotion to subjective physical sensations. The example of metaphor Kövecses considers is that EMOTIONAL EFFECT IS PHYSICAL CONTACT in which metaphor implies a **physical sensation**. Kövecses states that in this metaphor a physical object or force comes into contact with a physical body. His fourth point is that emotions are **remnants of biological evolution**. Regarding this view Kövecses states that emotions are viewed as instinctive reactions which are common to lower animals and human beings. He demonstrates this with reference to an emotion metaphor which reads EMOTION IS (WILD /CAPTIVE) ANIMAL.

Regarding the fifth and last view of emotion metaphor Kövecses considers a cluster of views which he calls “cognitive theories of emotion”. He considers a metaphor EMOTION IS INSANITY which correlates with the form of non-rational judgment emotions.

2.2.10.5 Universality in the Conceptualization of Emotions

Concerning the question of “universality in the conceptualization of emotions” Kövecses examines the issues of whether emotions are understood similarly or differently across all cultures of different languages. He states that people of different cultures perceive and view emotional experiences differently from each other or from one another. He suggests that research must be conducted on how different people of different cultures talk of their emotions in their everyday lives.

According to Kövecses “emotion language in English and Hungarian” are two different languages whereby English belongs to the Indo-European language while Hungarian belongs to Finnish-Ugarian language family. Kövecses and his students conducted research to establish whether the two languages have similar metaphors and metonymies. Their findings revealed that there is much in common especially as regards to the metaphoric and metonymic patterns between the two languages, especially in relation to romantic love across these two languages. He identifies the following themes:

LOVE IS FIRE

LOVE IS MAGIC

LOVE IS A PHYSICAL FORCE (MAGNETIC)

LOVE IS AN OPPONENT

As regards the question of “folk understandings of anger and its counterparts in different languages and cultures” Kövecses quotes Lakoff and Kövecses (1987) who maintain that metonymies and conceptual metaphors play a vital role in the idealization of anger in English. He claims that he discovered many metaphors of anger such as a HOT FLUID IN A CONTAINER, as FIRE, as DANGEROUS ANIMAL, as OPPONENT, as BURDEN, and many others. He explains the results of studies conducted recently in which many languages were researched on which includes languages such as Chinese with the term *nu*, the Japanese with the term *ikari*, and Hungarian with the term *düh*.

Kövecses presents the following examples:

1. Offending event

Wrongdoer offends self.

Wrongdoer is at fault.

The offending event displeases self.

The intensity of the offense outweighs the intensity of the retribution (which equals zero at this point) thus creating an imbalance.

2. Anger

Anger exists.

Self experiences physiological effects (heat, pressure, agitation).

Anger exerts force on the self to attempt an act of retribution.

3. Attempt to control anger

Self exerts a counterforce in an attempt to control anger.

4. Loss of control

The intensity of anger goes above the limit.

Anger takes control of self.

Sexhibits angry behavior (loss of judgment, aggressive actions).

There is danger to the target of anger, in this case, the wrongdoer.

5. Retribution

Self performs retributive act against wrongdoer (this is usually angry behavior).

The intensity of retribution balances the intensity of offense.

The intensity of anger drops to zero.

Anger ceases to exist.

Kövecses maintains that the Hungarian language has the same cultural model of anger (düh) as English.

1. Offending Event

Wrongdoer offends self.

The offending event displeases self.

The offense causes an imbalance in the body.

2. Anger

Anger exists.

Self experiences physiological effects (heat, pressure, agitation).

3. Attempt to control anger

Self exerts a counterforce in an attempt to control anger.

4. Release of anger

Self releases anger by exhibiting angry behavior

5. Restoration of equilibrium

The amount of discharged anger balances the excess in the body.

The imbalance disappears and equilibrium is restored.

The other model differs from the one above in stages 4 and 5:

4. Diversion

The force of anger diverted to various parts of the body.

Self exhibits somatic effects (headaches, stomachaches, etc).

5. Compensating event

The compensating event pleases the self (this is usually sympathetic behavior directed at self).

The intensity of compensation balances the intensity of the offense.

The somatic effects of anger disappear.

Anger ceases to exist.

Kövecses addresses the question of how anger is conceptualized in the Chinese. He finds that the Chinese uses the word *ikari* for anger which first appears in *hara* and then goes to *mune* and lastly to *atama*. Kövecses explains that *mune* is the chest and *atama* is the head. He argues that as a result of the anger which reaches *atama* the head, an angry person cannot be control self any longer.

In discussing “cultural variation in the conceptualization of emotion” Kövecses (op.cit:164) attempts to provide a framework for the study of cultural variation in regard to the idealization of emotion. In his discussions of cross-cultural variation he points out that people of different cultures cannot idealize their emotions in a manner which can contradict the general physiology. He discusses three types of universal aspects of conceptualization of emotion concepts as, first, universal nature of human body and its physiology, second, universal metonymic conceptualization and verbalization of human body's physiological functioning and thirdly, universal metaphorical conceptualization and verbalization. He is of the view members of different cultures cannot understand their emotions in a way which oppose universal physiology but nonetheless they can choose to conceptualize their emotions in several unusual ways within the constraints imposed on them by universal physiology. In his view of conceptualization, Kövecses cites Taylor and Mbense (1998) who maintain that speakers of Zulu and English use conceptual metaphors of internal pressure, fire, and dangerous animal to conceptualize their anger which produce an increase in body heat, agitation and suggested the normal perception and functioning. He also refers to their analysis of the metonymy “darkening” / reddening of the skin.

Kövecses quotes Taylor and Mbense who discuss the important differences in language and conceptualization. He maintains that cultural variation is something which must be anticipated and proposes various areas of potential sources for cross cultural variation. As regards cultural variation Kövecses explores the Chinese conception of *nu*, in which an angry Chinese person does

not lose control, rather he or she choose to be quiet about the anger and divert it to various parts of the body. He argues that this is very opposite to the Western conception in which anger is uttered in the form of retaliation against another individual. He cites King who explains another type of anger which is less directed to an individual called *qi*, which is directed to the body.

About the Zulu anger, Kövecses maintains that the Zulu people react in a less clearly directed way and become aggressive towards everyone without choosing the culprit. This view concurs with what Kövecses quote from Taylor and Mbense who explores the metaphors: ANGER (DESIRE) IS HUNGER and ANGER IS A NATURAL FORCE.

Kövecses asserts that there are huge differences in the conceptualization of anger across the four cultures discussed above. He argues that the four different cultures given above have each developed its own separate concepts which govern explanations in each of these cultures through which members of each culture could interpret their emotional experiences. In his discussion of the **broader cultural context** Kövecses views the classical-medieval notion of the four humors in Euro-American tradition. Under this view he explains that the use of the concept of humor explanation extended further than **anger** and the **emotions**. About the Japanese “**conception of anger**” he refers to Matsuki`s who states that in Japan there is a cultural conception that is built around the concept of *hara*. She states truth, real intentions and real self (*honne*) make the content of *hara*. She explains that the word *honne* is compared with *tatemae* or one's face. Kövecses maintains that when a Japanese person keeps his anger under control, he is hiding his private, truthful, innermost self and displaying a social face that is called for in the situation by accepted standards of behavior.

Concerning the Chinese conception of anger Kövecses refers to King (1989) and Yu (1995) works wherein the concept of anger is referred to as *nu*. According to these scholars this *nu* is bound up with *qi*, which is the energy that flows through the body. They argue further and state that *qi* is surrounded not only by the psychological or emotional but also by philosophical and medical discourse of Chinese culture and civilization. They state that the view and functions of *qi* are predicated on the belief that human body is homeostatic organism. This is also the traditional belief of the Chinese on which their medicine is based. He goes further to discuss the *qi* which when it rises in the body, there is anger (*nu*), and when it subsides and there is balance again, there is harmony and emotional calm. He discusses this view by stating as a result of what has been said

above the four emotion concepts anger in English, *duh* in Hungarian, *ikari* in Japanese and *nu* in Chinese these concepts are explained by the **culture-specific** concepts of *hara* and *qi*. He cites Ning Yu (1995) who has seen a concept of anger and happiness expressions in Chinese and argues further that these expressions use different kinds of internal organs such as heart, liver, spleen, and gall.

Kövecses maintains that the concept of broader cultural context influences how emotion concepts are evaluated. To support his argument he cites American culture in which he states anger has a negative evaluation for a variety of historical reasons. He also gives a Zulu culture in which an active person is more highly valued than a person who is inert or phlegmatic, an incident which gives an angry person a more positive evaluation. Kövecses refers to Taylor and Mbense (1998) who state that there is one incident in the Zulu metaphor whereby the heart is used for emotion concept. Such a metaphor goes, ANGER IS (UNDERSTOOD AS BEING) IN THE HEART. They argue that when the heart metaphor obtains in English it is mainly associated with love, affection and others while in Zulu it applies to anger, and patience–impatience, tolerance-intolerance. Kövecses (op cit:170) explores the notion of elaboration of conceptual metaphors in which he declares that the elaboration of metaphors by two different languages cannot be the same. He contrasts English and Zulu metaphors where an elaboration of English does not apply in Zulu.

Another contrast he makes obtains between Zulu and English where both have **FIRE** as a source domain of anger but each one of them has a different explanation. Interestingly, he indicates that in Zulu you can **extinguish** somebody's anger by pouring water on them but such entailment does not apply in English. In another example he considers a metaphor DESIRE IS HUNGER, in which the concept of anger works for both Zulu and English. He explains that in Zulu an **angry person's appetite** is so **voracious** that he eats food that is not even prepared or he does not even separate between **edible** and **inedible** food.

In discussing metonymy Kövecses contrasts anger in both English and Zulu as A NATURAL FORCE. He indicates that Zulu talks of an angry person as “the sky became dark with thunderclouds”, “the sky (=lightning) almost singed us” or “why did he blow a gale”. According to him this type of elaboration does not exist in English. Kövecses points out that eyes are viewed differently in various cultures and languages as a means of conceptualizing emotions. He provides an example of English in which the intensity of light of the eyes is taken as metonymic indicator of

happiness, with words such as glint, gleam, shine and sparkle for happiness while in Chinese they use eyebrows to talk about happiness. He argues that eyebrows are the indicators of the Chinese internal feelings.

Kövecses (2000) explores metonymy in contrast with metaphor in which he explains that different cultures may use different concepts to refer to one and the same thing. He considers an example of English in which metaphors are mainly used to conceptualize anger while Zulu uses metonymies for such emotion. He also points out that in the Chinese culture metonymic phenomenon play a vital role in perception of emotions compared to English. Kövecses also considers some other concepts which culturally could be alternative models. In this regard he explains that the majority of linguistic categories are polysemous in nature. He argues that some members of these categories stand out and have absolute representation while others are seen as deviates. He investigates the prototypes which change through a period of time. He uses the emotion concept of anger as a point of departure, showing that the American uses five-stage prototypical cultural model to think about: cause of anger, existence of anger, attempt at control, loss of control, and retribution while a contrary one is a non-prototypical model for anger, i.e. anger has to be channeled.

As regards another concept of emotion he considers an example of a friendship which also changes due to variation within culture. In this sight friendship between men was commented on their physical contacts with each other and dreamed of a life of mutual intimacy. Kövecses also explores the simultaneous multiple models of concepts which express emotions. In this observation he demonstrates how an emotional concept such as love can bring about simultaneous models or competing views. Kövecses views **love** as both an **ideal** and a **typical one**, which vary in accordance with the intensity in it (love). As regards the view of “new synthesis” Kövecses (op.cit:183) explains his generalization about the emotion language in which he states that most emotional language and thought of emotion is a shared property of various aspects of folk theory of the mind. In order to deal with this view of emotion language he went to an extent of coming up with a new amalgamated or a combination or blending device. He tries to mix and blend various things in both human language and human emotions.

In discussing the view of “new synthesis with social constructionism” he cites Radcliff-Brown who gives a definition of what a sentiment is, stating, it is “an organized system of emotional tendencies centered about some object”. He states further that “a society depends for its existence on the

presence in the minds of its members of a certain system of sentiments by which the conduct of the individual is regulated in conformity with the needs of the society". Kövecses cites Radcliff-Brown who he stresses that, "in human society the sentiments in question are not the innate but are developed in the individual by the action of the society upon him". Kövecses maintains that the view of Radcliff-Brown gives a historical point of reference in the contemporary theories and emotion language.

In relation to the concept of "the general picture of emotion meaning" Kövecses discusses the "content of emotional experience" in which he states that an emotion notion brings to mind things which live in all the aspects of experience such as social, cognitive and physical. In order to prove this point he cites his 1998 work in which he asserts that the scenario of ideal love includes knowledge concerning the social action, cognition and physiology. He also cites Lutz's work of Ifaluk song in which he explains that it is concerned with the social events in stages from 1 to 3 and 5 with stage 4 mentioning the emotion "fear".

In discussing scenario structure he describes the substance of emotion concepts as scenarios. He states that the substance of ideal love is abstract, which covers the process of falling and being in love with only three stages or phrases. In his third main idea of "culture-specificity" he takes the culture-specific social scenario as a social action content of emotion language. He maintains that in traditional knowledge these scenarios are represented at various levels of abstraction. He states further that, "Choosing the right descriptive level may depend upon one's intended audience or readership".

In discussing the view of "universal psychobiological basis" Kövecses asserts that feeling states and universal psychobiological basis cannot be reduced in the conceptualization of emotions. He gives an example of the English and the Zulus figurative language which characterizes anger as pressure in a container as heat, as bile, etc. In the impression of "feeling states as cultural determined" Kövecses explains that the states of feelings are ascertained by culture as is induced encouraged by parallel emotions in different cultures. He explains that feeling on various cultures are seen and understood differently as is with the Zulu speakers who feel anger as "squashing in the heart", or the Japanese who sees extreme anger as to undergo *atama* which comes to the head, or maybe the Chinese who distribute their anger to different parts of the body or else the Hungarians who understand angry body as a pipe containing a burning substance.

Concerning the concept of “prototypes” Kövecses maintains that emotional views take place as samples or examples with variants in them. He argues that these models form the base for another concept known as polysemy in emotional language. He indicates that emotion concepts also come in different cultural models for every emotion which take place. On the impression of “**language focus**” Kövecses explains that languages differ in accordance with their vocabularies of emotion terms whether they are metaphoric or metonymic or whether they are less elaborate or focused in one domain. In this view “**figurative language**” Kövecses contrasts two figures of speech as a means of showing the conceptualization of emotions. He gives metaphors and metonymy as an example of this. He pronounces that there are metaphors which mirror universal notions such as the idea that anger is understood as pressure in a container. On the other hand, he maintains that metonymy may refer to general aspects such as the idea that anger is internal pressure, loss of muscular control, redness, a rise in body temperature and loss of rationality. He argues that both metaphors and metonymies may be restricted to a particular culture because their physical experience of anger is not shared by all cultures.

In relation to the concept of “emotion language and meaning” Kövecses explains that there are many emotion languages in which emotions can be revealed only through linguistic expressions. In the concept of “universality of emotional meaning” Kövecses states that emotional meaning is made up of two corresponding pairs, which are the basic image-schema force and the cultural content. He defines the cultural content as a culture-specific while the force-schema as the potential or universal. He qualifies the cultural content as a much richer and more specific compared to image-schema force. In the view of “**folk theory versus expert theory**” Kövecses declares that there is a relationship which exists between the folk theory and the expert theory. He indicates that much on these two concepts are to be researched by historians and others.

In regard to the question of “Why metaphor matters?” Kövecses states that emotion language in English is best expressed through **metaphors** and **metonymies**. He pronounces that of these two concepts metonymies are very special in that they can express emotions best. He explains that there is no metaphorical language which belongs to emotions only because most of the emotion language is not specific to the emotions. He argues further that emotion language is largely metaphorical in English as a means to capture the different things and intangible emotional experiences. He explains that emotional language is used methodologically as a means of finding

out about these experiences. He defines a language as is not only a reflection of the experiences but it also create them (experiences). To clarify this Kövecses states that “we state what we feel and we feel what we state”, which are special experiences in human beings.

Kövecses explains that there are also three large systems which share this metaphorical language, which are; the **force dynamic system**, the **event structure metaphor** and also shared by the **large conceptual system**. In discussing the **force dynamic system** Kövecses starts off by stating force is a master of metaphor for emotions. He argues that some specific-level metaphors which occur in emotions follow from this metaphor. He maintains that there are two forces which interact in order for us to understand how physical forces interact which mapped onto our conception of emotion. This is what Kövecses calls the **force of emotion** in which people in emotional state can explode, go crazy, be swept off their feet, and be ruled by an emotion.

Kövecses refers to LeDoux's suggestions that emotions come in separate systems. He considered which parts and the aspects of the body and the brain take part in such a system. He posits a separate system for fear, for anger, for joy, for sadness and many others. LeDoux states that there may be some connections and overlapping in them but they work as separate independent systems. He indicates the most important master metaphor of emotions where emotions are understood as forces hence the metaphor EMOTIONS ARE FORCES. He states that there is a domain of conscious feelings which lives a unitary system which organizes the separate emotions into a logical whole. Kövecses explores the general conceptual system in which he declares that most of the emotion metaphors are employed wherever they are needed to conceptualize either general dimensions or aspects of experience such as “existence”, “control”, “passivity”, “difficulty”, “harm”, “desire” and many others.

In discussing “**human relationship and emotions**” Kövecses states that human relationships are one of the closest conceptual neighbors of emotions for they commonly include emotions or are half emotions and half relationships themselves. In his argument Kövecses gives two different conceptualizations of relationships, namely, complex system and interactive relationship. About complex systems he indicates that complex abstract are taken as complex physical objects. Kövecses argues that relationships are built, maintained, strengthened, and can function, break down, or need to be repaired. He points out those interactive relationships such as communication

is taken as economic exchange. He argues further that people in interactive relationship are engaged in “give and take”, invest in relationship and can benefit of loose from it.

Kövecses (2000) also investigates “**morality and emotion**” which are abstract domains and discusses examples of domains such as “resist temptations” if we have “moral strength”, and “stand up to” to evil. He maintains that all these issues assume two different physical forces: the force of people to withstand something and the force to which people can stand up and which they can resist. Kövecses cites Lakoff and Johnson (1993) who state in this metaphor complex, a physical force can cause objects to fall from high to low, that is, evil can make people commit immoral acts and move from moral (high) to an immoral (low) position.

2.2.11 Kövecses (2002)

2.2.11.1 Aspects of Metaphors

In defining metaphor, Kövecses (2002:vii) states “... metaphor is a figure of speech in which one thing is compared to another, by stating that one is the other, as in *He is a lion*. Or, as the Encyclopedia Britannica puts it: “metaphor [is a] figure of speech that an explicit comparison signaled by the words “like” or “as”. [emphases in the original]”.

Kövecses characterizes a metaphor according to its **five accepted features**. He states that a metaphor is a property of words which is a linguistic phenomenon. Secondly, he states that a metaphor is used for some artistic and rhetorical purpose. Thirdly, he states that a metaphor is based on the resemblance between the two entities that are compared and identified. The fourth characteristic, he states is that a metaphor is a conscious and deliberate use of words, and you must have a special talent to be able to do it and do it well. Lastly, he states that it is also commonly held that a metaphor is a figure of speech that we can do without; we use it for special effects and it is not an inevitable part of everyday human communication, let alone everyday human thought and reasoning. All these five characteristics Kövecses identify were challenged and opposed by Lakoff and Johnson (1980).

These two scholars challenged and opposed every idea proposed by Kövecses on what a metaphor is. They posited five cognitive linguistic views of metaphor. Each one of them opposed the ones above which Kövecses has posited. The first one states that “a metaphor is a property of

concepts and not of words". The second one states that "the function of a metaphor is to better understand certain concepts and not just some artistic or aesthetic purpose" while the third one states that "a metaphor is often not based on similarity". On the fourth view Lakoff and Johnson state "a metaphor is used effortlessly in everyday life by ordinary people, not just by special talented people". On the fifth point they state that "a metaphor is an inevitable process of human thought and reasoning". If one looks at this from the closest Lakoff and Johnson are opposing the five features which were made by Kövecses.

Kövecses (op.cit: viii) maintains that metaphors have deeper efforts and strength in utilizing to depict entities from what is in expressions than in ordinary statements. They do not demand any effort to strongly express what is needed, they just do it through their nature. With regard to conceptual metaphor theory Kövecses states "... metaphor is defined as understanding one conceptual domain in terms of another conceptual domain". In this definition Kövecses shows the interdependency of one entity on the other entity, that is one entity is viewed as (or is understood in terms of) the other entity.

Kövecses distinguishes conceptual metaphor from linguistic expressions which are metaphorically used. He explains the two domains which exist in conceptual metaphors, which are source domain and target domain while linguistic expressions are taken as words or any expression in a language which are utilized metaphorically without considering the two domains. He distinguishes these two concepts by using small capital letters in conceptual metaphors and use italics for indicating metaphorical linguistic expressions. Nonetheless, the two concepts are different. Kövecses demonstrated that conceptual metaphors depend on metaphorical linguistic expression. That is, conceptual metaphors come from linguistic expression or from the way how people talk. He posits that conceptual metaphors use theoretical things on target domain and tangible things on source domain. In support of this view, he states "If we want to better understand a concept, we are better off using another concept that is more concrete, physical, or tangible than the former for this purpose. Our experiences with the physical world serve as a natural and logical foundation for the comprehension of more abstract domain".

As regards the view of "conceptual metaphor as a set of mappings" Kövecses (op.cit:6) uses the technical term mappings to refer to features of one domain which are also found on the other domain. That is, the target domain must have elements which are also found on the source

domain. He discusses an example of the metaphor “LOVE IS A JOURNEY” where there is a correspondence between the source domain, “Journey” and the target domain, “Love” with similar elements. Kövecses states that this metaphor gives three corresponding elements which are the travellers, the travel or the journey and the destination. The three constituent elements which Kövecses addresses do not depict all the elements of a normal journey we all know of. In his proposed elements he excludes many features which are found on a normal journey. For example he does not include the preparations, the transport, food on a journey, fuel (if travellers are using their own transport), goal of the journey, achievement or benefits of the journey, accommodation and many other things. This type of journey leaves much to be desired. The mappings which Kövecses posits leaves out many correspondences which one may think of.

Kövecses points out that though there are such similarities between the two domains; they were not there before the comparison was made. The target domain was generated out of the source domain in order to effectively express what is intended. In his argument about the **mapping** or **correspondence** Kövecses maintains that the target domain does not exist prior the source domain and is not autonomous from the target domain. He states most of the factors of the target domain come from the source domain. He concludes that knowing a metaphor means to know the logical correspondence between a source and a target domain which is mainly unconscious information (or data). That in itself explains that for one to be able to identify or to recognize a metaphor he must have knowledge about elements which are similar in the source domain and in the target domain and must be able to map them up. Considering “**the importance of metaphor**” Kövecses explains the value of metaphors either in our lives or in studying it. To show the value of metaphor in our lives and in studying them he gives a story of Oedipus who overcame the cannibal, Sphinx through his knowledge of metaphor in his life.

In exploring some questions about metaphor Kövecses (2002:ch.3) addresses the following questions regarding metaphors:

1. **Common source and target domain:** Kövecses addresses the question of whether all metaphors come from the same source and the same target. He aims to establish the most common concepts used as the source and the target domains.
2. **Kinds of metaphor:** Kövecses addresses the different kinds of metaphors and the different classifications.

3. **Metaphors in literature:** Kövecses discusses the correspondences which exist between metaphors in literature and day to day metaphors.
4. **Nonlinguistic realizations of conceptual metaphors.** Kövecses aims at showing other ways in which conceptual metaphors are realized.
5. **The basis of metaphor:** Kövecses addresses the interdependence of the target domains to the source domain. This is viewed through the correspondence between the two, i.e. the target depending on the source domain.
6. **Partial mappings:** Kövecses explains the interdependence of the target domain to the source domain. This is viewed through the correspondence between the two, the target depending on the source domain.
7. **Metaphorical entailments:** Kövecses demonstrates what conceptual metaphor involves the formula A is B.
8. **The scope of metaphor:** Kövecses demonstrates the areas covered by conceptual metaphors which are not only source versus target, but also others.
9. **Metaphor system:** Kövecses aims at showing the subsystems used together to form conceptual metaphors.
10. **The figure of speech of metonymy:** Kövecses contrasts a metaphor with other figures of speech such as metonymy.
11. **The Universality of conceptual metaphor:** Kövecses explores how general conceptual metaphors are universal.
12. **Cultural variation in metaphors:** Kövecses aims at verifying the idea that conceptual metaphors depend on a particular culture.
13. **Idioms and metaphors:** Kövecses demonstrates the overlapping of metaphors with idioms, as figures of speech.
14. **Metaphor in the study of language:** Kövecses proposes that metaphor is also valid even in the study of other area in a language. It is an interdisciplinary aspect.
15. **Blending and metaphor:** Kövecses argues that a metaphor is not immune on its own but it also applies in combination with other figures of speech.

Kövecses (op.cit:15) explores the origin or derivation of conceptual metaphors and what the targets thereof are. He demonstrates that there are many entities which can be used as both the source and the target domains of conceptual metaphors. He uses various entities from different spheres of influence in our day to day lives to depict the actual basis or supply of the source and

the target domains in conceptual metaphors. He refers to the human body, health and illness, animals, plants, building and construction, machines and tools, games and sports, money and economic transactions, cooking and food, heat and cold, light and darkness, forces and movement and direction to demonstrate from where the source domains emerge. For the target domains he refers to emotion, desire, morality thought, society, politics, economy, human relationships, communication, time, life and death, religion, and events and actions as places of origin. He maintains that what is found from the source domain could hardly or rarely be found in the target domain. According to this list by Kövecses only one domain is found in both the source and the target domain, which is economy.

2.2.11.2 Kinds of Metaphor

Kövecses (2002:ch.3) distinguishes conceptual metaphor from linguistic expressions which are metaphorically made. He indicates that linguistic expressions are ordinary statements or words but are expressed in a metaphorical way. As regards the aspect of “conventionality of metaphor” Kövecses states that metaphors can be grouped in accordance with their manner of being well established (or entrenched or used) in a language. He asserts that metaphors are said to be well established (or entrenched) through their usage in a community.

Concerning the question of “cognitive function of metaphor” Kövecses categorizes conceptual metaphor in terms of their cognitive roles. He differentiates three types of conceptual metaphors, which are **structural**, **ontological** and **orientational metaphors**. He contrasts these three metaphors according to the manners in which they function as cognitive structure. He maintains that the source domain gives wide information for the target domain. He further argues that when this information is supplied, language users then understand target A in terms of the source structure B. He states that ontological metaphors give the least cognitive structure for target ideas compared to the structural metaphors. Kövecses explains that their function is to provide ontological status to common (universal) groups or kinds of intangible target ideas. He maintains that ontological metaphors allow us to witness very closely the defined structure in an environment where there is nothing or there is the least. Regarding the third, the “**oriental metaphors**” he explains that the least **ideological structure** for the target ideas when it is compared to ontological metaphors. He maintains that orientational metaphor is derived from the basic human spatial orientations, such as up / down center periphery. He proposes that orientational metaphors must better be called

coherent metaphors, which is relevant to the duties that they perform. The term coherent is suitable as it means target notions are idealized.

Concerning “the nature of metaphors” Kövecses (op.cit:36) maintains that metaphors by their nature depend on our data and thinking. He states that the information we have on the data depends on correspondences from the source domain to the target domain. He suggests another type of metaphor called **image-schema metaphor** which has least mappings from the source domain to the target domain. He defines them as metaphors which emerge when we interact with tangible objects and intangible objects in the world. These give rise to the image-schema metaphors. Kövecses maintains that image-schema metaphors serve as the foundation of other notions. In relation to the concept of “levels of generality of metaphor” Kövecses categorizes conceptual metaphors according to different common or basic levels at which they exist. He regards generic metaphors as being planned to execute special functions which are not similar to the ones performed by specific level metaphor. Generic metaphors help people to translate proverbs and other expressions which are conventionalized or entrenched.

Kövecses (2002) discusses the relationship that exists among the linguistic metaphors and metaphors in literature. He states that metaphors are basically coming from literature and arts as is believed by ordinary people and intellectuals. He maintains that brilliant poets and artists create powerful metaphors. He argues that it is not poets and artists only who create metaphors but also a day to day language and ideological system which play a major role in their creation. When poets and artists construct metaphors such metaphors become visible because of their strange features. Original literature metaphors are not clear but are richer in meaning than day to day metaphors and metaphors in science. Kövecses maintains that poets and writers use ordinary metaphors when they create their work. He maintains that there is evidence which proves that creative people use heavy conventional metaphors. Regarding the second aspect of “**poetic reworking of ordinary metaphors**” he includes four facets which contribute to the creation of conceptual metaphors, namely, extending, elaboration, question and combining.

Kövecses points out that conceptual metaphors are extended in accordance with the new conceptual correspondence or knowledge in the source domain. On the concept of “**elaboration**” he states that elements of source domain which exist are detailed in an odd manner in the extension. Elements which are alive in the source domain are taken over in a new way. On the concept of

“**questioning**” he mentions that poets can question our common day to day metaphors. Metaphors are compared with the existing things in life and are proved not to be proper in actual life”. On the third aspect of “**personification**” Kövecses (op.cit:49) posits a definition which states “Personification is metaphorical device that is also used commonly in the literature. He argues that even time is personified under this figure of speech, that is, personification. He considers examples where time has been personified such as, “TIME IS A THIEF”, “TIME IS A REAPER” “TIME IS A DESTROYER” and many more. Through these metaphors he argues that personification permits us to **execute** data from ourselves to understand other things in life.

On the fourth aspect of “**image metaphor**” Kövecses (2002) states that poetry flourishes through the execution of fictitious pictures which are very rich in image making. When the mapping is made it automatically goes straight to the place where it is supposed to go without any question. He considers a metaphor of “My wife's waist is an hourglass” where a metaphor is based on the shape of the two entities, i.e. the waist and the shape of the hourglass. On the fifth aspect the “**mega-metaphors**” Kövecses states these are metaphors either in literature or other places called **mega-metaphors** or **extended metaphors**. He argues that these metaphors may not surface in a text of literature but have an impact on the content of literature. This is clearly seen in situations where inanimate entities are given human properties as in instances where *sleeping is used as a source domain of death*.

Kövecses explores conceptual metaphors as a “nonlinguistic realization concept”. He discusses some nonlinguistic issues which play important roles in the creation of metaphors. He states that conceptual metaphors are theoretical or abstract in nature and are the creation of language and are therefore linguistic expressions. He maintains that if conceptual metaphors are experienced in various areas of human life, they must be understood as the realization of conceptual metaphors. He considers other things which play a major role in the creation of conceptual metaphors, such as “*movies and acting*”. He argues that personal imagination in a film may be rooted on some aspects of conceptual metaphors. Kövecses refers to cartoons, drawings, sculptures and buildings as some of the influence of conceptual metaphors. He points out that **cartoons** are one of nonlinguistic aspects which are rich in conceptual metaphors. He discusses an example of an angry man whose anger is shown through smoke which comes out of his ears. He refers to some drawings in which children make use of inanimate objects to depict human beings. Sculptures are also used to depict conceptual metaphors. He refers to a sculpture where two people in love are close to each other or

are bound together, which fulfils the metaphors “LOVE IS A BOND, LOVE IS A UNITY and LOVE IS CLOSENESS. Kövecses points out that even buildings can be used to depict conceptual metaphors. He considers an example of the view that the Christian Church is built pointing towards the sky, where God lives.

Kövecses states that advertisers are the most manufacturers of conceptual metaphors. He bases his argument on some advertisements where items on sale must be compared to people directly or indirectly. He considers an advertisement where a powder soup is referred to be a friend. He states “**symbols**” are used as one of the things which play a major role in the creation of conceptual metaphors. He refers to fire as a symbol of life which is clearly seen in the metaphor “LIFE IS FIRE”. **Myths** are also viewed as one of the aspects which influences the creation of conceptual metaphors. Kövecses discusses the example of a myth of Oedipus's life of the Sphinx. In the concept of “**image metaphors**” he mentions that poetry has a plenty of metaphors which are rooted from imaginations. These metaphors are rich in thinking things. Kövecses states that image metaphors are abstract other than linguistic. Lastly, he considers mega-metaphors which do not surface in content of literature but may surface in micro-metaphors.

Kövecses addresses the issue of **nonlinguistic realizations** of conceptual metaphors. He states that there are some nonlinguistic issues which play vital role in the creation of metaphors. He expresses the view that conceptual metaphors are theoretical or abstract in nature and are the creation of language, and are therefore linguistic expressions. He maintains that if conceptual metaphors are experienced in various areas of human life they must be understood as the realization of conceptual metaphors.

2.2.11.3 The Basis of Metaphors

Kövecses (2002:ch.10) discusses “the basis of metaphors”, that is, where conceptual metaphors are grounded. He argues that metaphors are basically grounded in thousands of concrete and abstract concepts. They are sets of mappings between the tangible source domain and the theoretical target domain. Kövecses asserts that cognitive linguistics does not accept the *notion of predictability* but rather accepts the *idea of motivation*. He points out that metaphors cannot be predicted as certain scholars maintain but can be motivated. He further argues that from the traditional outlook likeness or relationship forms the base of metaphors. He explains four distinct

examples of the traditional views of metaphors. From these four views he maintains that a metaphor is a *decorative or a fancy speech* where the word roses is used to refer to someone's cheek.

Kövecses (2002:ch.7) discusses “the partial nature of metaphorical mappings”. He introduces the mappings between a source domain and a target domain in order to supplement the formula A is B. He posits the concept of metaphorical highlighting. In explaining the concept of metaphorical highlighting he states that metaphorical highlighting only applies to target domain while metaphorical utilization applies to source domain. He asserts that concepts are distinguished by various aspects and when a metaphor focuses on one or more aspects of target concept it highlight such aspects. Those aspects which are not highlighted are hidden. As a result **highlighting** goes hand in hand with **hiding**. Thus aspects which are not seen when one highlights some aspects, i.e. aspects which are not focused, are hidden. Kövecses states, “Highlighting and hiding presuppose each other.” He defines the issue of highlighting and hiding by stating that the metaphors highlight certain aspects of arguments and at the same time hide other aspects. Kövecses also considers the issue of partial metaphorical utilization. He states that there are some aspects of an entity which are used while the rest are not used. He refers to this concept as **partial metaphorical utilization**. He states that certain aspects of the source domain are conceptually used and are activated in the understanding of the target domain. Nonetheless, the processes of **utilization** and **highlighting** concerning those aspects work according to normal principles of mappings. Kövecses (2002:ch.8) presents the concept of “metaphorical entailments”, explaining what is actually entailed in metaphor/s. He explains that the *aspects* of the source domain are made up of *small number of elements* which participate in the mappings of the target domain. As a means of clarification he chooses to call this *metaphoric entailment*. He explains this as a process whereby a rich additional knowledge about a source domain is mapped onto a target domain.

Kovecses (2002:ch.9) explores the scope which metaphors cover. He maintains that “the scope of metaphor” covers several aspects in life such as time, love, life, ideas, morality, mind, anger, fear, politics, society, communication, religion and many other things. In defining the scope of metaphor Kövecses points out that it is the range of cases, that is, the target domains, to which a given source concept applies. Kövecses gives some examples of a source domain of a BUILDING showing that one source domain may have as many target domains as possible.

Regarding the question of “the main meaning focus of a conceptual metaphor”, Kövecses discusses three interrelated features of complex system which are based on the strength and the stable structure. He maintains that these three interrelated features are their creation, their structure and their stability. In relation to the concept of “**central mappings**” Kövecses discusses eight different ways of mapping a metaphor of COMPLEX SYSTEMS ARE BUILDINGS. The eight mappings he proposes are, foundation, framework, additional elements to support the framework, design, architect, process, strength, and collapse. He states that these eight mappings can be reduced to three mappings without any effect on the information concerning the main meaning. They can be reduced to building, physical structure and physical strength. Kövecses (op.cit:112) concludes that “Characteristic of central mappings are the following: (a) conceptually, central mappings lead to the emergence of other mappings, either constituent basic mappings or metaphorical entailments: (b) culturally, central mappings reflect major human concerns relative to the source in question: (c) motivationally, they are the mappings that are most motivated experientially – either culturally or physically: (d) linguistically, they give rise to metaphorical expressions that dominate a metaphor”. He then explains that they are clear in the case of COMPLEX SYSTEMS metaphor.

Regarding “the case of fire” Kövecses combines the three concepts discussed above and uses the concept of “FIRE” to generate metaphors. He uses several metaphors which have the concept of “FIRE” to depict the intensity of the emotions. Concerning these metaphors “the heat of fire” explains “the intensity of the situation”, mappings which are central in these metaphors.

Kövecses (2002:ch.10) explores the two major systems of metaphors, i.e. the way that metaphors are generated from human experiences and knowledge. He posits two large systems of metaphors which are “The Great Chain of Being metaphor and the Event Structure metaphor”. As regards the “The Great Chain metaphor system” he maintains that it justifies how items or things in the world are thought of through metaphors while the “Event Structure metaphor” system describes how events (and events as changes of states) are metaphorically understood. Kövecses maintains that these two systems can be associated with other outcomes of the cognitive linguistics. He indicates nouns and verbs in universal grammar which explains that the world is divided into two basic things, i.e. things and relations. Kövecses (op.cit:123) states that “Conceptual entities denote any kind of mental unit; things are conceptual entities that have stability in space and over time (such as house and tree); and relations are conceptual links between two or more entities (such as bring,

laugh, into, because)". He maintains that things which appear in a language are linguistically viewed as nouns while relations are viewed as verbs, adjectives, prepositions, or conjunctions. This is as good as stating the Great Chain metaphors portray the metaphorical conceptualization of "things" and the Event Structure metaphors that of "relations" including events and changes of states.

Kövecses (op.cit:124) introduces two systems of metaphors, namely "The Great Chain of Being Metaphor" and "The Complex System Metaphor". As regards "The Great Chain of Being Metaphor" he states that some of the metaphors given above employ source domains that have to do with the idea of **ANIMAL**. Much of human behaviours are seen and understood in terms of animal behaviour. He discusses an example of cases where human beings' behaviours' are understood in terms of animal behaviours. He explains that not only are human behaviours understood in terms of animal behaviours but also human beings or people themselves are described as animals of some kind. He discusses an example of the metaphor "PEOPLE ARE ANIMALS" Kövecses (op.cit:125) states that the main meaning focus of the HUMAN BEHAVIOUR IS ANIMAL BEHAVIOUR and "PEOPLE ARE ANIMALS" metaphors seems to be "objectionability" or "undesirability". He then suggests the rewriting of these metaphors as follow; "OBJECTIONABLE BEHAVIOUR IS ANIMAL BEHAVIOUR" and "OBJECTIONABLE PEOPLE ARE ANIMALS". Regarding the system of metaphors Kövecses states that "The Great Chain of System" is not a metaphor yet but it is a hierarchy of things and corresponding concepts that is structured from top to the bottom, which is defined by typical attributes and behaviour. This becomes a metaphorical system only when a particular level of the chain (human, animal, etc.) is used to understand another level. This process can go in two directions, the first direction, which is from a lower source to a higher target or from a higher source to a lower target. In this case human beings are understood metaphorically as animals and inanimate things. The second direction goes from a higher source to a lower target. Here human beings are used to idealize complex physical objects.

Kövecses discusses the complex systems metaphor concept with reference to a list of conceptual metaphors which form part of the Great Chain metaphors. They are, "THE MIND IS A MACHINE, ECONOMIC SYSTEMS ARE BUILDINGS, CAREERS ARE BUILDINGS, RELATIONSHIPS ARE PLANTS, SOCIETY IS A PERSON, SOCIETY IS A MACHINE, A COMPANY IS A PERSON" etc. He suggests that all these heterogeneous set of target domains be put under the concept of

abstract complex systems. He explains that all these are target domains fitting into the concept of ABSTRACT COMPLEX SYSTEMS.

The third aspect on the systems of metaphors is the event structure of metaphors which explores events. That is, all metaphors are conceptualizations of the structure of events instead of other things. Kövecses considers various metaphors with events as the source domain such as, changes are movements, action is self-propelled motion, progress is motion forward and means are paths. All these are events which are used as the source domains of various target domains. Concerning these events metaphors Kövecses states that some target concepts can be viewed metaphorically both as events and as things. Kövecses (2002:ch.11) examines another figure of speech which overlaps with metaphors, that is, **metonymy**. He demonstrates the relationship between these two figures of speech, **metaphor** and **metonymy**, in various manners.

He defines metonymy, stating that metonymy entails that an entity or a thing is used to indicate or to provide mental access to another entity. He states we try to direct attention to an entity through another entity which is related to it without mentioning the second entity directly whence we provide mental access to it through another entity. Kövecses explains that most of the metonymic expressions come in large groups which are characterized by a particular relationship between one kind of entity and another kind of entity.

Kövecses defines **metonymy** as a figure of speech which is similar to metaphors in that they are conceptual in nature as metaphors are, and are known for their metonymic linguistic expressions. He states that unlike in metaphors, in metonymy the entity that directs or provides mental access to another entity is called *vehicle entity* and the one to which attention or mental access is provided the *target entity*. He discusses the traditional view of metonymy indicating that the two entities are contiguously related or that the two entities are in each other's proximity. He states that the claim made above is accepted and maintained but proposes that the vehicle entity can provide mental access to a target entity when the two entities belong to the same domain or as Lakoff suggests, the same **idealized cognitive model (ICM)**. Kövecses (op.cit:145) posits another definition of metonymy, namely, "Metonymy is a cognitive process in which one conceptual entity, the vehicle, provides mental access to another conceptual entity, the target, within the same domain, or idealized cognitive model (ICM)".

The contrast between metonymy and metaphor is drawn to demonstrate their similarities and their differences. The first comparison was based on their similarities and their contiguity about which Kövecses states these two concepts have relationships based on their similarity. That is, metaphors and metonymies are figures of speech which are closely related to each other because of their similarities and are similar in one way or the other. Kövecses draws a comparison which is based on domains, that is, two domains against one domain. He explains that metonymy is mainly characterized by relationship which is based on adjacent or nearby things or events while metaphors are characterized by two concepts which are at **distant** from each other. He states that the “**distance**” or the “**gap**” is mainly due to the fact that one domain is an **abstract** while the other one is a **concrete** one. When in metonymy there are two elements or entities which are **closely related** to each other in an ideal space in metaphors there are two concepts or entities that are at **distant** from each or one another in a conceptual space.

Kövecses also compares these two concepts in terms of **understanding against directing attention**. Regarding metaphors Kövecses (op.cit:147) states, “The main function of metaphor is to understand one thing in terms of another. Understanding is achieved by mapping the structure of one domain onto another. There is a set of systematic mappings between elements of the source and the target”. While on metonymies he states that “Metonymy is used less for the purposes of understanding. The main function of metonymy seems to be to provide mental, cognitive access to a target entity that is less readily or easily available; typically, a more concrete or salient vehicle entity is used to give or gain access to a more abstract or less salient target entity within the same domain. He states in metonymy there is a single mapping – mapping that takes the listener from one entity (*the vehicle entity*) to another (*the target entity*).

Kövecses compares metaphor with metonymy in terms of realms. He views metaphor as a concept which involves two conceptual domains, that is, source domain and target domain. He states that metaphor arises between separate concepts, that is, within conceptual realm. While metonymy occurs between concepts, that is, between two conceptual entities and also between word forms and real-world referents and between word forms and corresponding concepts, metaphor occurs in between two different concepts. When metaphor arises as an interaction between two concepts, metonymy can be produced by a more varied set of “things” (concepts, forms, and referents) which are belonging to different “realms”.

Kövecses (2002:ch.12) examines the question of whether the same metaphors can be found in the universe, that is, if there are similar metaphors all over the world. Kövecses considers some examples of metaphors to see if they apply in various languages of the world. His starting point is on the metaphors of **happiness**. He gives several examples on these emotion metaphors, **happiness**, and tries to determine if they also apply in other languages such as Chinese and Hungarian. In his research he discovers that some metaphors of **happiness** which occur in English also occur in Chinese, Japanese, Zulu, Polish, Wolof, Tahitian and Hungarian languages while others do not occur in some of these languages. Kövecses considers an example of some metaphors which occur in all the above mentioned languages, which is metaphor of **anger** as in, ANGER IS A HOT FLUID IN A CONTAINER and tries to compare it with metaphors of anger in these other languages. He considers a Hungarian version of the CONTAINER metaphor showing that this metaphor invokes a hot fluid in a container. They are the same except that there is a minor difference. The Hungarian metaphors state: "Anger was boiling inside him; He is seething with anger, His head almost burst". Kövecses explains that the only difference which exists between the English and Hungarian metaphors is a minor thing. The Hungarian metaphors use the head as one of the principal container that can hold the hot fluid other than the body only. Concerning Japanese, Kövecses cited Matsuki who observes the existence of the metaphor of ANGER IS A HOT FLUID IN A CONTAINER in the Japanese language but with some minor differences with both the English and Hungarian languages. He points out that the difference is brought by the fact that the Japanese metaphor uses the stomach / bowels area (called hara) as a principal container of the hot fluid which correspond to anger. As regards the Chinese metaphor of container Kovecses points out that the Chinese use a counterpart of **anger** which is nu in Chinese. The use of *nu* is based on their culture and their cultural notion of *qi*, which is understood as **energy** which is equivalent to a gas or fluid which flows through the body and can increase and produce an excess.

As regards the Wolof language, spoken in Senegal and Gambia Kövecses cites Munro who states that the word **bax** means "to boil" in a literal sense but figuratively it refers "to be really angry". As a result the Wolof language uses the container metaphor as an equivalent to the word **anger**. Kövecses refers to Zulu metaphors, demonstrating how they treat anger. According to him the Zulu metaphor basically uses a **heart** as a container for anger. To show anger they state "He has a small heart / short heart" meaning "He is impatient, intolerant, bad-tempered, and prone to anger". The language Kövecses uses to compare the metaphor of **anger** is the Tahitian language. He

quotes Levy who cites Tahitian informant stating, “The Tahitians state that an angry man is like a bottle. When he gets filled up he will begin to spill over”.

2.2.12 KÖVECSES (2005)

2.2.12.1 Aspects of Metaphors

Kövecses (2005) explores metaphor and its universality. He explains how metaphors interact and interrelate with culture in a language or in different languages. He also explores the connection that exists between culture and metaphors. He maintains that the relationship of metaphors and culture is realized through creative writers and poets who use metaphors in their literature as part of culture. Kövecses (op.cit: 01) argues that metaphor and culture may be combined in literature – an exemplary manifestation of culture.

Kövecses (op.cit:2) refers to the work of Lakoff and Johnson (1980) who state, “Metaphor does not occur primarily in language but in thought”. They assert that people do not just speak what they want to speak but they speak about something which they understand or know. Kövecses states that metaphor is part and parcel of those things which are inherent in culture. In order to prove the relationship between metaphors and culture Kövecses considers three cognitive metaphors in which he demonstrates that when primary metaphors are put together in some cultures and languages they form a complex metaphor which function as the mappings or ideal correlation or conceptual association.

Kövecses points out that primary metaphor can possibly become universal while complex metaphors cannot. He suggests a sophisticated and all-embracing account of both universality and the variation of metaphors, which are as follows;

- Universal experiences do not actually lead to universal metaphors.
- In creating metaphors people must select some of their body experience.
- Culture and cognitive process may supersede body experience.
- Primary metaphors are not hard and fast that they become universal metaphors.
- Complex metaphors can be possibly or incompletely universal.
- Metaphors are not essentially based on bodily experience – some are footed on cultural things and cognitive processes.

Kövecses maintains that the information or the data which is collected about languages and cultures on cognitive metaphors to date is not enough. In order to solve this problem he proposes some components of the cognitive linguistic view of metaphors. He characterizes metaphors as he sees them as being made up of a variety of parts, aspects, or components which work together or with each other. He combines **the first** and **the second** characteristics, that is, the source and the target domains. He states that metaphors are composed of the source and the target domains wherein the source is a physical and tangible entity while the target is an abstract or conceptual entity. He explains the third characteristic as **experience** in which he states that this feature is provoked by an individual skill or knowledge. Regarding the fifth characteristic he explains that there must be a **relationship between** the source domain and the target domain in order that the source domain pertains to many targets and also that target domain must also connect to various source domains. The sixth characteristic is the **linguistic expressions** about which Kövecses states that when the source domain is paired with the target domain they produce metaphorical linguistic expressions. He maintains that linguistic expressions result from the combination of these two domains. He explains the seventh characteristic as **the mappings** in which there is a basic and crucial relationship which exists between these two domains, i.e. the source and the target domain. He considers some examples of the mappings in a metaphor “**LOVE IS A JOURNEY**” such as;

- Travellers are equivalent to lovers.
- Vehicle is equivalent to love relationship.
- Distance covered is equivalent to progress made in the relationship.
- An obstacle along the way is equivalent to difficulties encountered in the relationship.

Kövecses discusses the **entailments**, considering the source domain that maps things which are outside the basic relationships. He considers an example of the entailment and the inferences. He argues that the combination of these two domains yields new conceptual materials called **blends or blending**. Regarding the tenth characteristic he states that conceptual metaphors are nonlinguistic expressions which are recognized in language and thoughts and also in social-physical practice and reality. Concerning the eleventh characteristic he states that conceptual metaphor is a **cultural model**.

Kövecses argues that metaphor has originated from human linguistic experience because it exists in thought. Kövecses (op.cit:8) states “It exists in language only because it exists in thought. Linguistic metaphors (i.e. metaphors in language) are expressions of metaphorical concepts in the

brain's conceptual system". This is in line with what Lakoff and Johnson have indicated on the main points of their work of "Metaphors We Live By".

Kövecses explores the type of thing a metaphor is and devices a means to define and explain what a metaphor is. By this question he wants to know things which make up metaphors to be metaphors. He explains various places where metaphors are found. They are not found in the cognitive linguistic view only but are also found in thought, social-cultural practice, brain and body. He then suggests that a metaphor is a:

- linguistic
- conceptual
- socio-cultural
- bodily phenomenon which lives in these levels simultaneously.

Kövecses asserts that metaphor is a many-faceted experience which includes language, the conceptual system, social-cultural structure and also neural and bodily activity. He refers to Lakoff and Johnson who state that metaphors are conceptual in nature, that is, they reside in the conceptual system, and not just in language (that is, in linguistic meaning). Kövecses refers to anthropologists who maintain that a metaphor is a **powerful conceptual device**, rather than just a **linguistic ornament**. He argues that metaphors are not only the product of linguistic and conceptual expression but they are **bodily in nature**, that is, they are in material form or a form into our body. Hence the view that thought is largely unconscious, abstract concepts are largely metaphorical and the mind is embodied.

Regarding the issue of "universality and variation" Kövecses maintains that there are some questions which must be asked before one attempts to deal with these two aspects. Such questions include which metaphors are universal and why? Where is metaphor variation most likely to occur? What are the aspects of metaphor that are most commonly affected by variations? What are the causes of metaphor variation? Do conceptual metaphors form a faultless fit with embodiment, cultural experience, and cognitive process? In attempt to have answers on all these questions Kövecses (op.cit:11) states that the theory of primary metaphor is the clearest and most explicit statement concerning the universality of certain metaphors. He states that complex metaphors are more important to cultural considerations and it is complex metaphor and not primary metaphors through which people engage, in their real cultural contexts. He asserts that

conceptual metaphors both either **complex or primary** have one or more meaning focus. These elements are the basic and central knowledge about the source domain. People mainly use complex metaphors to involve themselves in their thought in actual cultural contexts as primary metaphors are lifeless. Conceptual metaphors have one or more meaning **foci**, which is the meaning of **focus**. Kövecses argues that in each source domain which applies to various targets has in common “**major theme or themes**”, that is, they have something in common. He gives a source domain of a metaphor “JOURNEY”, which has a major theme of the thought of progress.

Kövecses explores metaphor on the *human body*. Regarding this concept he states that human body can be used as a source domain for the target domain. He considers an example of intensity which is generated by the body on a particular state when a person is doing something. He states that when a person is doing something hard the intensity of the body increases and is assimilated or is associated with the production of the heat. He argues further that the association made between the body and the intensity bears out the supposition of embodiment, which asserts that metaphorical thought is based on the associated experience. He argues that if something happens time and again on the body it does what he calls **image-schemata**. The embodiment hypothesis is evoked by the connection found between the experience and the **image-schemata**.

According to Kövecses the “**embodiment hypothesis**” takes various forms. He discusses two different ways in which embodiment can be studied, which is in “in vitro” and in “in vivo”. As regards the first experience, that is, “vitro” people are asked by the researchers to give a report on something that their body has gone through (something that they know). As regards the “in vitro” it was proved that the answers from various people were the same. Regarding the second experience, that is, in “in vivo” he states that researchers tried to discover how people reflect metaphorically when they are engaged in a real embodied action. He considers an example of a moving observer in the metaphor TIME PASSING IS A MOVING OBSERVER. In this example the word forward may have two different meanings, the first one is that it refers to closer or earlier in time and may also refer to farther point or later time.

2.2.12.2 Universality in Metaphorical Conceptualization

Kövecses explores the question of the “universality in metaphorical conceptualization”. He argues that metaphors are not found in one language only but also in different languages of the universe.

He argues that if metaphors are based on human experience, that is universal, it means that they must take place in many languages and cultures in the world. He considers various case studies which were conducted in which metaphors were studied in various languages. The case studies were conducted on different emotions of human beings universally and produced the same result. In the case study of metaphors of emotions Kövecses discusses different emotions through which conceptual metaphors were expressed. He asserts that emotions are experiences which are heavy and reliant on culture. The emotions which Kövecses explores include “**happiness**” and “**anger**” and are understood by various languages of the universe almost the same. Concerning **happiness** he maintains that it is one of the emotional concepts which are used to share quite a few conceptual metaphors. Here he gives various metaphors on happiness and compares them in different languages:

In Chinese there are several metaphors which are derived from “Happy is up” metaphor.

- A. HAPPY IS UP
- B. On the metaphor “HAPPINESS IS LIGHT” Kövecses uses the same two different languages to make a contrast
- C. “HAPPY IS A FLUID IN A CONTAINER”.

Kövecses argues the fact that for these three languages, that is, English, Chinese and Hungarian metaphors to be similar there is a universal motivation behind all them. He states that when people are overjoyed they tend to be up, be active, and jump up and down. To the second metaphor, that is, “HAPPINESS IS LIGHT” he states that light and brightness are convenient than darkness to that emotion of happiness.

Kövecses examines a further emotional concept, which is “**anger**” to depict a conceptual metaphor. He discusses the metaphor “THE ANGRY PERSON IS A PRESSURIZED CONTAINER”. On all these languages Kövecses discovered that the CONTAINER is pressurized. He posits the mappings of the pressurized container as follows:

- the container with some substance or objects > the person who is angry.
- the substance or objects in the container > the anger.

- the pressure of the substance or objects on the container > the force of the anger on the angry person.
- the cause of the pressure > the cause of the anger force.
- keeping the substance or objects inside the container > controlling the anger.
- the substance/objects going out of the container > the expression of the anger.

Kövecses (op.cit:39-40) argues that "...these mappings produce a **scene** or **situation** for **anger** in which there is a force inside a person and the force causes the person to act in certain ways that should be suppressed. The cause, force, forced expression` structure remains a mystery and a completely random occurrence without evoking the "PRESSURIZED CONTAINER" metaphor. He points out that most of the properties which are found in these metaphors are allocated to the Japanese, Hungarian and Chinese. He states that when a person is angry there is an increase of body heat which is shared by English, Hungarian, Japanese, Zulu, Polish, Wolof and the Chinese languages.

Kövecses (op.cit:43) understands **events** as physical structures such as location, force and movement. He discusses various metaphors in which events are taken as structure. Such metaphors are; "STATES ARE LOCATION", "CHANGES ARE MOVEMENTS", and "CAUSES ARE FORCES". He cites Ning Yu who proves that all these metaphors are also found in both Chinese and Hungarian languages.

Kövecses states that most cultures theorize **time** as something which is both **static** and **dynamic**. He argues that when time is viewed as something static it includes categorization of time into past, present and future tenses. When time is conceived as dynamic is when it is viewed as something which is passing by hence people talk of the passage of time. He discusses the *static nature of time* by citing Lakoff and Johnson's (1999) work where they view the direction of metaphor in that the location of the observer is the present, the space in front of us is the future and the space behind the observer is viewed as the past. These two scholars show that these types of metaphors of time are found in various languages of the world such as in the Puri Indians and many others. As regards the dynamic nature of time metaphor Kövecses states that time is seen as something which is moving. He considers the mapping of time as follows; times are taken as objects while the movement of objects which past the observer is taken as the passage of time.

Kövecses also explores the inner self of a person. He refers mainly to the work of Lakoff and Johnson who maintain that the self or various selves are contrasted with the subject. He also explains that the self is where the person fits or matches up with the person's body, emotions, actions. This proves that a person is a one united whole who is divided according to the subject and the self or selves. In trying to clarify the issue of subject and self Lakoff and Johnson state that the subject is always viewed metaphorically as a person while the self or selves is taken as a person, or an object or a location. Lakoff and Johnson identify five types of relationships between the subject and the self and posit the following five different metaphors for the self in English:

- The physical – object self metaphor.
- The locational self metaphor.
- The social self metaphor.
- The multiple self metaphors.
- The essential self metaphor.

Kövecses asserts in the first relationship the **self** is viewed as an object. The major meaning of the **self** here is a **self control** of a person where **self control** is understood as a control of a physical object. In the second relationship the **self** is taken as the **self's being** in its normal location, which has two different selves, 1. The self as container has the subject in it, 2. The self is on the ground 3. And the self is a whole.

In regard to social self metaphor Kövecses maintains that the main focus is on the assessment correlation amongst the **subject** and **the self**, which may spark out rivals or contradictions such as parents' versus children relationship and relationship between friends. In the "**multiple selves relationship**" Kövecses explains that there are several selves which a person can take. There is the projection subject onto another person with the subject of advisory and also the emphatic projection where the communication is based on empathize.

Concerning the "critical or the essential self relationship" Kövecses states that each group is cleared according to its crucial properties. A person is seen as composed of an *important self – a self* which is a very crucial part of the person. Lakoff and Johnson maintain that there are three types of essential self which are; the *inner self*, the *external self* and the *true self*. With regard to the "Self Metaphor System", Kövecses asserts that it applies universally and he then cites some

few examples of the Japanese and Hungarian self metaphor system. He considers the Physical-object self metaphor in both Japanese and Hungarian languages:

SELF-CONTROL IS OBJECT POSSESSION

The LOCATION SELF metaphor

The SCATTERED SELF metaphor

ATTENTION SELF CONTROL IS HAVING THE SELF TOGETHER

The OBJECTIVE STAND POINT metaphor

The SOCIAL SELF metaphor

The SELF AS VICTIM metaphor

The SELF AS SERVANT metaphor

The SUBJECT AND SELF AS ADVERSARIES metaphor

The SELF AS CHILD metaphor

The SELF AS SERVANT metaphor

The MULTIPLE SELVES metaphor

The VALUE AS SOCIAL ROLES OF SELVES metaphor

The SUBJECT PROJECTION metaphor

The VALUE AS SOCIAL ROLES OF SELVES metaphor

The SUBJECT PROJECTION (advisory projection)

The SUBJECT PROJECTION (empathic projection)

The ESSENTIAL SELF metaphor

The INNER SELF metaphor

The TRUE SELF metaphor

The EXTERNAL SELF metaphor

The INNER SELF metaphor

The TRUE SELF metaphor

Kövecses concludes that the three languages, namely, English, Hungarian and Japanese share the same metaphors of self. Thus different cultures share some wide range of similarities, especially as regards metaphors of self. Kövecses intends to explain which metaphors are universal and why are they universal or what makes these metaphors to be universal. He suggests that it might be due to the fact that they are based on **human experiences**. This is because all these metaphors are simple or primary metaphors and also complex metaphors.

2.2.12.3 Variation of Metaphors

Kövecses (2005:ch.5) speaks of the “variation of metaphors” which exist in culture. He argues that since people in different cultures, speak different languages, they are of different ethnic groups, they live in different geographic environments etc, it is easy for metaphors to be different due to the influence of such differences they have. He considers the “social dimension” as one of the factors which can be used to produce metaphors. Regarding the social factor he discusses an example of people of different ages, sex and classes as some of the things which may influence the production of metaphors. He discusses an example of men and women who use metaphors to talk about each other. Men use numerous names just to call women with, e.g. bunny, kitten, cookie, dish, and sweetie pie. He states that out of these names there are some metaphors which were produced such as the following;

- i. WOMEN ARE (SMALL) FURRY ANIMALS (bunny, kitten)
- ii. WOMEN ARE BIRDS (bird, chick, hen party)
- iii. WOMEN ARE SWEET FOOD (cookie, dish, sweetie pie)

Kövecses points out that when women call men they do not use these metaphors but instead they use large furry animals like bears. He also states that in Japanese women are theorized as **commodity** but this metaphor does not apply to Japanese men. He considers examples as metaphors about women as commodity.

Kövecses considers the **ethnic dimension stating** that theorization of metaphors differs from one ethnic group to the other. He states that the ethnic dimension is more visible to a society which is highly segregatory. He states that this depends on how the produced metaphors are incorporated into another group and why they are incorporated. He further maintains that the ethnic factor also creates speaking style that is highly metaphorical whence he explains the style of playing the dozens. Kövecses also explores the third dimension which he calls the regional dimension. He asserts that different diversity of the same language may also yield variation of metaphors. He considers two types of regional varieties, i.e. national and local dialects where there may be some certain differences of metaphorical patterns.

The fourth dimension which Kövecses considers concerns the style dimension. He states that by style he means linguistic variation which takes place according to the setting, subject matter,

medium, audience, and some other factors. Kövecses cites Jean Artichison (1987) who used newspaper articles and headlines which were used for American football team's names to select special metaphors for defeat and victory.

Kövecses explains the fifth relationship which he calls the "subcultural dimension". He states that the contradiction which exists in subcultures and the mainstream cultures. He mentions subcultures such as religion, artistic, scientific, and gender-based subcultures. In the case of "religious groups" Kövecses explains that subcultures are made up of nearby joined religious groups. Their oneness being generated by their understanding of each other's values and ideas which are based on the theoretical metaphors. He regards "literary establishment" as one of the subcultures which create metaphors either linguistically or conceptually. He argues further that many of the metaphors which are produced in literature works are the result of limited set of conceptual processes.

Kövecses also classifies people with the same physical, mental, or emotional problem as a **subculture** and calls this group a psychotherapeutic discourse. He justifies his classification by comparing them through their experiences. He picks up an **element of sadness** to all people who suffer from mental illness as a key element and then quotes Lakoff and Johnson (1980) and Barcelona (1986) who identified metaphors of sadness. They go, SAD IS DARK, SAD IS HEAVY, and SAD IS DOWN. Kövecses further cites McMuller and Conway (2002) who studied the interviews of twenty-one patients who were suffering from depression and found four metaphors which were based on depression. They are; DEPRESSION IS DARKNESS ("It's really like a black cloud"), DEPRESSION IS WEIGHT ("I felt just like so – so heavy"), DEPRESSION IS CAPTOR ("I want to break out of this"), and DEPRESSION IS DESCENT ("I just was down"). Kövecses discovered that 90% of the metaphorical expressions related to depression were cases of the conceptual metaphor depression is descent. He argues that it is because patients prefer them in order to conceptualize their condition. When sad(ness) and depression are viewed as DOWN in an extremely negative light, with lack of power, inferior social position, being immoral and being sick happiness is viewed as UP together with such notions of power, high status, morality, rationality, and health as Kövecses (2006:102) maintains in citing Lakoff and Johnson (1980).

The sixth relationship which Kövecses discusses concerns the "diachronic dimension". In this regard he argues that the metaphors we have today are the metaphors we had for thousands of

years ago. He considers an example of the main metaphor MIND-AS-BODY and explains how other metaphors reveal the details of particular aspects of mind. The intention of this mind is that of **KNOWING / UNDERSTANDING**. Kövecses refers to the data which Sweetser (1990) has collected wherein she proves that the concept of **KNOWING** and / or **UNDERSTANDING** was and still largely is conceptualized as **SEEING**. He cites her example of stating (“I *see* the point”), which all in all means both **knowing** and **understanding** the point.

Kövecses states that the **SEEING** metaphor is one of the most down-to-earth and everyday metaphor for knowledge and understanding in the Western world. Modern scientists and experts have improved by far better compared to the dull and boring metaphors of **SEEING**. He cites an example of the discovery of computer which yields the creation of metaphors which are computer related. He states here the functioning of **human mind** is imagined on the analogy of the **computer**. He argues that everyday conceptualization is changing hence the changing of scientific conceptualization.

The seventh dimension Kövecses discusses concerns the “developmental dimension”, which relates to the dimension of age, i.e. a socio-cultural factor. He explains the development which took place on the usage of the verb see, which then evolve in its literal sense to mean “to know” and “understand” metaphorically. He considers an example of the usage of the verb “see” by youth where they can mean both the literal and the metaphorical sense. The usage of both these meanings, that is, the literal and the metaphorical sense yielded the conflation of both senses.

The eighth dimension discussed by Kövecses, is the “individual dimension”, showing that the usage of metaphors may differ from one individual to the other. Kövecses cites examples of public figures like presidents, journalists, poets and writers who cannot use metaphors in similar ways. He argues that the creative usage of metaphors depends on the individual difference or deviation skills he or she has. He explains that individuals have wide experience that the conventional conceptual metaphors cannot kowtow or that do not obey the rule. As regards the concept “the source domain” Kövecses discusses an example of a “SOCIETY IS A FAMILY” metaphor. He cites Lakoff (1996) who states that there are different types of families known to American culture, namely, “strict father” model of family and a “nurturant” model of family. He argues that different explanations of the same source domain can create a cross-linguistic metaphor variation.

Kövecses claims that the target domain can be conceptualized differently in two languages which may result in different metaphors. He cites the incident of Emanatian (1995) in which she explains that English and Chagga languages share certain metaphors of sexuality and sexual desire. He gives an example of such metaphors such as **SEXUAL DESIRE IS EATING**, **ANIMAL BEHAVIOUR**, and **HEAT**. He indicates that Chagga conceptualizes the target domain of sexual desire differently from the English speakers. When the English speaking people conceptualize the desire of sex as for both male and female lust, however Chagga conceptualizes sexual desire as a desire for males. This explains that even if speakers of two different languages share some of their conceptual metaphors for the same target domain there are however some differences in the mappings that constitute the metaphors, states Kövecses (op.cit:121).

Kövecses attempts to differentiate two separate types of relationship existing between source and target domains whereby he describes them as the range of target and the scope of source. He states that the range of target is a choice that a target domain may have from the source domain. He argues that two languages may have different ranges of source domains for a given target domain, and cites the work of Emmanatian who explains that Chagga are amazed to learn that people in the West conceptualize sexual desire as **INSANITY** and that a lustful person is like a **FUNCTIONING MACHINE** while the Westerners find it strange that the Japanese take women as **COMMODITIES** and women who are not virgins are conceptualized as **FAULTY OR DEFECTIVE ARTICLES**. He concludes this view by stating that individuals and sub-cultures may also differ in the range of the source domain they employ in the comprehension of abstract domains of experience.

Kövecses (op.cit:122) states that “by contrast, the scope of metaphor involves cases in which a given source domain is associated with different sets of target in two or more languages or varieties”. To prove his definition he gives an example of a source-target relation as the concept **BUILDING** as a source domain. He discusses three aspects or components of the scope of the source domain which are the mappings, entailment and blending.

On the view of “mapping” Kövecses argues that the mapping of one and the same metaphor may differ from one language to the other. In trying to prove this point he gives an example of a metaphor with highly stable mappings, namely, **LIFE IS A JOURNEY**, researched by Lakoff (1990; 1993). He explains that the metaphor **LIFE IS A JOURNEY** entails the following meanings:

- He's *without direction* in life.
- I` m *where I want to be* in life.
- I` m *at a crossroads* in my life.
- She'll *go places* in life.
- He's never let anyone *get in his way*.
- She's *gone through* a lot in life.

Kövecses maintains that these metaphorical expressions have the following mappings

- Travellers -> people leading a life.
- Motion along the way -> leading a life.
- Destination(s) of the journey -> purpose(s) of life.
- Obstacles along the way -> difficulties in life.
- Different paths to one's destination(s) -> different means of achieving one's purpose(s).
- Distance covered along the way -> progress made in life.
- Locations along the way -> stages in life.
- Guides along the way -> helpers or counselors in life.

Kövecses states that these set of mappings found highly acceptable by the community and that means that people who live by metaphors live in terms of travellers moving along the path with different locations, trying to reach a destination along the way. Kövecses also refers to Jakel's (2002) work where the mappings of the metaphor, LIFE IS A JOURNEY, cannot be universal in all varieties of languages. In this metaphor Jakel discusses the journey in the Old Testament as a different and a moral journey unequated to any journey in one's earthly life. Kövecses explains that the mappings could not be the same as with that of an earthly life, because GOD IS THE GUIDE and who LEADS THE RIGHTEOUS.

Kövecses concludes that there are two different types of mappings for the same metaphor, LIFE IS A JOURNEY, i.e. the irreligious mainstream culture and the **religious sub-culture**. Kövecses also refers to Jakel's work (1996) in which Jakel comes with the third set of mappings which also symbolizes another religious sub-culture and its language, namely, the New Testament. Jakel explains the main different characteristics which exist in this life. He quotes Jakel who states that the guide of the journey of life also becomes the way itself, maintaining that the guide and the path are put together in one person, Jesus, who represents both. Kövecses (op.cit:127) concludes that,

“Mappings characterizing particular conceptual metaphors can change through time and vary in cultures and subcultures”.

The second property regarding the scope of the source domain is the entailments. These are involved in the scope of the source domain. Kövecses states that two different languages may have the same metaphoric expression but the source domain in one of the languages yield a different set of entailment from the other one. He refers to the English and the Zulu speakers who use FIRE as a source domain for anger. Kövecses cites Taylor and Mbense (1998) who maintain that the Zulu people pour water on an angry person to drive away anger. Nonetheless, this metaphorical entailment applies differently from the English one as in enthusiasm when someone is said to be *a wet blanket* at a party. He goes further to prove that such an entailment also applies in English though indirectly by stating *passion* can also be understood through similar entailment as in “*She doused his passion*”. Concerning the metaphor of FIRE, Kövecses (op.cit:127) states that “... the entailment of the FIRE source domain that applies to anger in Zulu does not apply to anger in English but does apply to enthusiasm and passion”. He states that this can also be supported by stating what is involved in one language may not be found in another language.

Kövecses argues that the cultural model of anger has desire (to harm), which is found in both English and Zulu languages but as a sub-mapping of the metaphor, ANGER IS A WILD ANIMAL. He argues further that anger can be understood as a NATURAL FORCE in both English and Zulu. He asserts that in Zulu one can state to an angry person that the sky became dark with thunderclouds, the sky (= lightning) almost singed us, or why did he blow a gale? This metaphor does not apply in English. He concludes that the source domains can influence a number of metaphorical entailments which are chosen. The third aspect of the scope of the source domain is blending. According to Kövecses blending is a process which makes use of conceptual metaphors to combine elements which cannot be found in either the source or the target domain. Blending depends on individual skill of writers who use blending the most using a language and thought.

Kövecses attempts to find out whether conceptual metaphors and their linguistic expressions can apply in both English and other languages. In order to deal with these complicated challenges easily he explores four matters which he puts in a question form;

- the first one being, how particular figurative meanings are expressed by means of one or several conceptual metaphors in different languages;

Kövecses (op.cit: 132) cites Lakoff and Johnson (1980) who maintain that it is better to come to the most acceptable translation equivalents of the sixteen English metaphorical linguistic expressions of the TIME IS MONEY (VALUABLE RESOURCE) metaphor. He suggests that when differences and similarities are studied in the metaphorical expression there are factors which must be considered, such as the literal meaning of the expressions used, the figurative meaning to be expressed, and the conceptual metaphor on the basis of which figurative meanings are expressed and the linguistic form that is used.

2.2.12.4 Metaphor and Cultural Models

Kövecses (2006:ch.9) discusses the question of how metaphors overlap with some **cultural models** or **replica** in English and Hungarian language. He defines cultural models as a consistent arrangement of the experience that is shared by human beings. He illustrates this view by using central metaphors and cultural models, referring to models by Lakoff and Kövecses (1987) which are based on linguistic evidence in American English. Kövecses examines the following five metaphors from the work of Lakoff and Kövecses(1987):

1. Offending event

The wrongdoer offends the self

The wrongdoer is at fault

The offending event displeases the self

The offences causes anger to exist

2. Anger

Anger exists.

The self experiences physiological effects (heat, pressure, agitation).

Anger exerts force on the self to attempt an act of retribution.

3. Attempt to control anger

The self exerts a counterforce in an attempt to control anger.

4. Loss of control

The intensity of anger exceeds the limit.

Anger takes control of the self.

There is damage to the self

5. Retribution

The self performs a retributive act against the wrongdoer (this is usually angry behavior).

The intensity of retribution balances the intensity of offence.

The intensity of anger drops to zero.

Anger ceases to exist.

Kövecses (op.cit:195) argues that in all the above mentioned sentences metaphors and metonymies are combined and constitute a model where some of the metaphors and metonymies map onto various parts of the model. Kövecses states that **cultural models** in English should have been called **cultural traits**. He examines models and traits in order to detect the difference. They are different but they do overlap with one another in the sense that they relate to experience that human beings go through as they live. As a result, attributes like anger, offence, control of anger and retribution are subordinates of behaviour, character, personality, qualities and individuality. With regard to how metaphors and cultural models relate Kövecses asserts that metaphors reflect or constitute cultural models.

He discusses the “ungrounded literal emergence” according to which meaningful elements for abstract concepts are assembled into a new whole without being derived from well-established and more concrete ones. He cites his (2002) work in which he gives examples of abstract concepts such as company, society, government, theory, mind, political system, economy, people, history, human relationships, and language, stating that all these concepts can be wrapped up by a common term COMPLEX SYSTEM. He further asserts that the idea of a COMPLEX SYSTEM or (ORGANIZATION) is a theoretical and super-ordinate one and further explains various environments where such systems can be applied by giving the following example sentences:

- A society's ills.
- An ailing company or economy.
- Heads of states,
- The heart of a culture,
- Building a solid relationship,
- Laying a foundation of modern science etc.

Kövecses maintains that these manners of talking about a complex system or organization advocate that they are taken as something having the following properties:

- They can be in an appropriate or inappropriate condition. (ills, ailing)
- They have a structure. (head, heart)
- They can be created. (build, construct)
- They can be lasting. (solid, in ruins)
- They can function. (working, machinery)
- They can develop. (sow seeds, bud, blossom, flower)

Kövecses argues that as COMPLEX SYSTEM OR ORGANIZATION has all these properties, they are taken as literal entities. He argues that if the property can develop it means they add more knowledge such as the following:

- One can prepare the development of an abstract complex system.
- One can create and start the abstract complex system.
- The system has initial stages of development.
- The system goes through a number of stages.
- The complex system may develop appropriately or inappropriately.
- One can take care of the complex system to ensure its appropriate development.
- The complex system reaches its best stage in the course of its development.
- The complex system produces certain benefits.
- The system begins to decline and eventually it ceases to exist.

The second aspect which Kövecses explores is that of “grounded literature emergence”. Kövecses argues that this concept relates to “ungrounded literature emergence”, in that metaphors reflect a preexisting literal cultural model, adding that literal cultural models emerge directly from some pre-conceptual experience. He maintains that as a result it becomes known as “the grounded literature emergence view” and presents improvement of the “ungrounded literature emergence” in which the weakness of ungroundedness is remedied.

Kövecses (2005, ch.10) examines the factors which cause variation in metaphors. He identifies two factors which cause the variation of metaphors, suggesting that differential experience and differential cognitive styles could be the main causes. He bases the variation of metaphors on human experiences which differ in one way or the other as well as on the style that human beings use when creating metaphors. He gives two warnings. The first one is that the lists of factors and cognitive processes which create variation in metaphors must not be exhausted. The second one

is that factors that create differential experience and the differential cognitive processes are not separable from each other, but work hand in hand. Kövecses (2005:231) argues that differential experience is produced by means of cognitive processes, and differential cognitive processes that produce metaphors operate on some experiential content.

As regards the question of “differential experience” Kövecses states that this is the amount of value or of the size that the experience has in human beings` lives. There are separate factors which generate the value of experience, namely; awareness of the context, differential memory, differential concerns and interest, and their various sub-cases. Kövecses states that awareness of context it is one of the factors or causes of differential experience. People are familiar with the world they are living in and the experience they go through as they live. People themselves, the physical environment, the physical and social aspects of the environment in which people act as some of the entities that human beings pick out as they live. He maintains that all these aspects play an important role in the influence of the creation of metaphors.

In discussing the “physical environment” aspect Kövecses maintains that there are differences in the environment in which people live which result in the aggravation of the differences of metaphors that these people create. He emphasizes this idea of physical environment as one of the main factors of metaphor variation when he argues that geography, the landscape, fauna and flora, the dwellings and the people, which speakers of a particular language relate, contribute in the creation of metaphors. He discusses an example of speakers of a particular language who move from their former environment and decide to stay far away from the former environment but still speaking the same language that they are used to. After some time the very same language that the speakers moved with can change dramatically due to the new environment in which it is spoken. He cites an example of the Dutch and the English languages which after some time have changed dramatically due to the environment in which they are being spoken.

As regards the issue of “the social context” Kövecses states that metaphor variation can be grounded on the social setting or situation around which the metaphors are being changed or created. He identifies the influence of power relations and the social pressure. Kövecses contends that the issue of power relations is one of the influencing aspects on the variation of metaphors in a given society. As regards the concept of “social pressure” Kövecses observes that the variation of metaphors can be powered or controlled by the pressure that the society is going through. The

pressure that the society is coming across may play a vital role in the variation of metaphor which sometimes may contradict the pressure.

Kövecses defines “cultural context” in a broader context and states that it is a culture or subculture which includes all the sub-culturally unique and important concepts and values, and their governing principles. He cites examples which take place in different societies in order to illustrate his point, and concludes that both everyday concepts of a culture have a great deal of influence on metaphorical conceptualization. Kövecses (op.cit:237) states that in a “communicative situation” “Metaphorical source domains for particular targets may arise from what the researcher calls *“pressure of coherence”*. By this he argues that language users are becoming aware of the consistence with some other aspects of the communicative situation when metaphors are created.

2.2.12.5 The Relationship Between Metaphors and Embodiment

Kövecses (2005:ch.12) considers the relationships of embodiment, which he did not emphasize but are important in treating the value of metaphors in culture. He describes the relationship between metaphors and embodiment, context and cognitive preferences. As regards the question of “metaphor and culture” he presents a definition of culture, stating that “culture is a set of understanding the world” where he raises the questions of figurative understanding. This understanding could make things difficult because the world is understood in two different ways; the concrete world and the abstract world. He states that conceptual metaphors are expressed in a language, which is one of the aspects of culture. Language can be a guide of conceptual metaphors. Kövecses argues that conceptual metaphors are understood in cultural practice which embraces institutions, behaviour, symbols, and artifacts. These metaphors have a strong physical material lifespan in a particular culture. When uttered as metaphorical linguistic expressions in discourse they may have culturally separate cultural functions. Kövecses maintains that a traditional metaphor system of a culture defends and borrows its strength from other cultures for survival. The traditional system of metaphor survives out of the support it gets from other cultures. Kövecses asserts that the existence of creativity in figurative thought can offer culture with the energy of change and new experience. Kövecses considers the concept of “coherence”, explaining that three different types of “coherences” occur between metaphors, namely coherence across embodiment and metaphors, coherence across social-cultural experience and metaphors, and coherence across cognitive process and metaphors. In relation to the concept of “metaphor and

embodiment” Kövecses discusses the relationship between metaphors and the experience of the human body. He explains the holistic nature of human body basically as representing the universe. He argues that the universal body is the foundation of many conceptual metaphors, while the metaphors which come from it are *possible universal*. The idea that meaning at generic-level comes from bodily experience is also supported by the experientialist philosophy. Universal meaning comes from the universal bodily experience. Kövecses considers examples of universal metaphors such as; HAPPINES IS UP, THE ANGRY PERSON IS A PRESSURIZED CONTAINER, TIME IS MOTION and also Event Structure metaphors such as PURPOSE ARE DESTINATIONS and DIFFICULTIES ARE OBSTACLES.

In discussing his views on “metaphor and social-cultural experience” Kövecses demonstrates how the human body functions. He explains that the human body functions differently in different contexts and situations, which determine the type of metaphors to be used. Regarding the first point he discusses the situation of social-cultural context, the situation in which groups of people talk and make such a group afford themselves with experiences. As a result metaphors are fuelled by this type of experience that people go through. Secondly, he points out that metaphors are generated by a particular history. He refers to the environmental history, the history of the culture of a society, the history of how the society communicate with one another and individual history. In all these histories he argues that there are two histories which differ, namely, the contextual history and the individual history which also leads to the dissimilarity of metaphors. As regards the third point Kövecses states that metaphors we have relied on has various desires and interests which control our lives. He explains that the concern and curiosity we have may end up building into a culture. He states that all these two factors lead to the metaphors we are using today to comprehend and appreciate the world in which we live.

With regard to the issue of “metaphor and cognition” Kövecses explains how metaphors can be connected and developed in the mind of a person. He considers some cognitive preferences or styles in human mental systems which have the capability of doing that. He identifies blending, experiential focus, viewpoint preference, framing, metaphors versus metonymy, preference, elaboration, conventionalization, specificity and transparency. Concerning these aspects he argues that all of them are universal but cannot apply all of them in metaphors but cultures and sub-cultures can utilize them to a certain degree. As regards the question of “the role of embodiment in metaphor revisited” Kövecses explores how the body or parts of the body can lead to the creation

of metaphors in life. He identifies differential experiential focus, which he believes is the most important cognitive process.

Regarding the view of “how the three system work together” Kövecses explains that the three aspects, culture, coherence and conflict can work hand in hand at the same time in order to produce metaphors. He gives an example of an English metaphor ANGER IS A HOT FLUID IN A CONTAINER. He maintains that this metaphor has logic with the experience of a body when one is angry and also logical with a particular system of social-cultural experience which has conceptualization of anger coming from the medieval Europe and even in the Greek antiquity. He then concludes that this metaphor is at the intersection of the three coherently interacting systems which were identified playing the major role in the variation of metaphors.

2.2.13 Kövecses (2006)

2.2.13.1 Aspects of Metaphors

In discussing the meaning of mind, language and culture Kövecses (2006:3) asserts that it is possible to offer a united account of linguistic meaning and of meaning in a wide variety of social and cultural phenomena. He further argues that the understanding of meaning in linguistic and cultural phenomena is based on cognitive capacities that human understanders and producers of language possess independently of their ability to use language. Kövecses investigates the kinds of issues which are found in a theory of mind. He states that he approaches the many issues that surround meaning from a particular view especially from a cognitive view. He states the reasons for using cognitive view as something which makes the use of the results of a variety of fields that all study in their own ways. Kövecses (op cit: 5) studies some aspects of general issues which are related to human mind. He addresses the concept of cognition, stating that human cognition is related to the nature of knowledge, acquisition of knowledge, and how knowledge is represented in the mind.

Kövecses explores some aspects and faculties which make up the mind of human beings. In the discussion of these aspects and faculties he states that the mind is not a single entity but it has many different aspects which are normally known as faculties of mind. He identifies the aspects of the faculties of mind as intentionality, attention, perception, emotion, dreams, personality with some other important overlapping aspects such as volition (wish, will, choice, desire, option),

thought (thinking), memory, belief, and learning. He considers the conventional operational standard understood of the faculties of mind with four aspects: reason-thought-thinking, morality, emotion, and willing-volition and the language. On the view of a language he poses the question of whether a language is an isolated aspect of a faculty, of mind or has a special status among the rest of the faculty.

2.2.13.2 Specific Issues in Connection with Mind

Kövecses (op cit: 6) explores how some more specific issues are related or connected with human mind. He addresses specific questions which are related to human mind. In addressing these questions he identifies broad views in the study of mind, language and culture. Kövecses also examines the question of how different aspects of mind are governed, either by the same processes or by different processes. He poses the question of whether it is true that our mind is composed of “modules”, each one controlled by a different set of cognitive processes or a mind that has a more global structure in terms of the processes that controls it. This issue is known as the distinction between a modular (modularity of mind) versus a holistic (holism) conception of the mind. Kövecses explore the nature of reality. Regarding this view he states that it is important for one to clearly know what exactly reality is. He considers the question to whether the world is made autonomously from human observers or whether it is an unstructured or mass which gains through the cognitive processes. Kövecses explores relationship between the mind and external reality. In his discussion of the relationship between the mind and reality he considers two main views, namely, the relation in which the mind will reflect a pre-existing reality (this mirrors the reality) and the mind which creates or provides structure for this reality.

Kövecses explores correspondences between the **mind and the body**. He addresses the question of whether the mind is independent from the body or is based on the body. He argues that if one takes the first view, it would mean that the human have moving mind, a mind which is abstract and goes beyond the body. Kövecses also addresses the question of whether a language is the manipulation of abstract symbols, analogous to computer or a process devoted to the conceptualization and communication of meaning. He further investigates whether it is an innate or an acquired ability. He considers the issue of how our knowledge that forms the basis of concepts is represented in the mind, and whether meaningfulness is a matter of acceptance or reference.

Kövecses explores the **relationship** which exists between language and cognition. The major issue here is to know whether language is an expression of thought or shapes thought. He also investigates “the contrast of universality versus the relativity” of human knowledge. He states that a concept of universality of human knowledge would maintain the “psychic unity of mankind”, which is the mind or the deepest feelings and attitudes. He maintains that people share the most significant knowledge about the world in the form of inspiring universal concepts. He states that the view of the relativity of human knowledge would maintain that our knowledge of the world derives primarily from experience, which is drawn from culturally mediated conceptual schemes.

Kövecses (2006: ch.2) addresses questions on “the categorization of the world” hence how human beings group or classify the world in which they live. He invokes the concepts, the prototypes, theories, and linguistic relativity. He maintains that humans are categorizing beings, that categorization is necessary for human action and it is important for human survival. People must categorize things that they want or that they state as a means of classifying them from one another. Kövecses states that the ability for categorization is shared by all the people everywhere—no matter where they live and which culture they belong to. He argues that classical categories can be and are defined by a set of essential features, other, peripheral features playing no role in what a category really is. Other professionals can define the category of MAN (human males) as: HUMAN, ADULT, MALE and others. He states that these as the features that are regarded as essential properties in terms of which word can be defined.

2.2.13.3 Organizing Knowledge About the World

Kövecses (2006: ch.5) addresses the “organizing knowledge about the World” by discussing frames which people have in their minds. He states that people possess more knowledge about concepts than what feature lists reveal. He presents a tentative definition of what frames are and also contrasts it with feature lists. In defining frames he states, “Frames are representations of a large amount of concepts which trigger knowledge”. Frames are made up of a number of different parts such as objects and predicates. Kövecses (op.cit:64) states that, “A frame is a structured mental representation of a conceptual category”. Nonetheless he argues that this definition is wide and general since it allows us to think about the essential features and feature lists of other kinds. He states that the idea of frame must be put aside and reserved for cases of mental representations which cannot be given as feature lists. Both feature lists and frames **proper**

cognitive models. The idea of **frame** has been called by numerous names in the literature, such as script, scenario, scene, cultural model, cognitive model, idealized cognitive model (ICM), domain, schema, (experiential) gestalt and many others. Kövecses points out that various authors may use different terms for one and the same thing and states that such terms are coming from different branches of **cognitive science**. All these terms which are used to refer to frame, they imitate a logical organization of **human experience**.

In view of the “particular characteristics of frames” Kövecses asserts that the components of frames which are not only those elements which were given above but also have some other additional characteristics. The first one states that frames are evoked by particular meanings of words. He considers an example of a sentence, “*The teacher called on John to answer the question*”. From this example he indicates that the word *teacher* evokes a frame of institution where there are elderly people who teach students and has the authority to call children.

The second characteristic is that, some elements of frames can be *focused on or profiled*. On this point he explains that when words such as *teacher* and *student* are mentioned features of the school are automatically outlined. This is in accordance with the background knowledge people have about a school. What Kövecses states is partly accurate and partly wrong. Profiling must be done when one has a wide knowledge about a particular person or thing, especially when one knows cultures of other people and names used to refer to equivalent institutions. This is what can be best called **cross-cultural frames**. The third characteristic is that frames time and again forces a particular viewpoint or opinion on a situation. Here Kövecses explains that speakers have the right to choose a specific viewpoint to talk about a particular thing and listeners have no option other than to accept it. The fourth characteristic is that frames can provide a particular history. He refers to an example of the word *widow*, and argues that the frame this word has depends on the history it has in life. The frames he considers on the word are marriage, the family and death. In addition one can also include frames such as adult, female, possibly with or without children. The fifth point he states that some frames take up larger cultural frames. He explains this point by considering an example of the word *bachelor* whence he explains confusion. He states if a **bachelor** is framed on the ground that he is an adult male but had never married what about the pope, the Tarzan and *homosexual male*, are they not framed as **bachelors**.

Kövecses asserts that frames are *idealizations or schematizations of experience*. By this he means that frames *do not correspond to, or fit, reality as they are*, instead they constitute an *idealized or schematized version of reality* in the form of examples or samples of various kinds, the view that Kövecses gets from Fillmore (1975). He concludes by stating that frames are **imaginative devices of the mind**.

In considering the notion of “frames as cultural constructs and cultures as frames” Kövecses (op cit: 69) asserts that the understanding of the world we are living in comes from the frames we have about it. He argues that frames compose a huge and complex system of knowledge about the world which reflects the knowledge we use when utilizing language, thinking and acting in the world. He argues further that the frames we use are both *cognitive* and *cultural constructs* (concept or idea), hence the term **cultural model**. He articulates that **cultural models** can differ cross-culturally, from group to group and from person to person. He quotes Hoyt (1991) who maintains that all experience is intentional, which is to state, experience is conceived of in a certain manner. Kövecses concurs with Hoyt by stating, “Experience that is conceived in a particular manner is captured by cultural models”. He states that most of the frames are shared by members of societies and groups within those societies hence frames are **cultural products or script**. He argues that script describes a stereotypical situation in a culture where the situation opens up as time go by. He discusses a **source of cultural variation** in cultural models which he calls **frame-based categories**.

Regarding the issue of “folk and expert theories” Kövecses (op cit: 71) states that frames of objects and events of the world are based on every day or folk and expert knowledge. About everyday knowledge Kövecses states that this is the knowledge we automatically use, without conscious thought. He contrasts two types of knowledge by arguing that everyday knowledge is represented by **folk theories** whereas **expert knowledge** is represented by expert theories. He maintains that expert knowledge is used by specialists in a field but these two knowledge contrast with each other.

In considering the previous concepts Kövecses indicates that each word evokes the entire frame to which it belongs. In this concept of “frame help to account for how we understand the meaning of individual words” he demonstrates that the meaning of each word can be characterized in terms of a single schematized or idealized frame. As a means of proving his point he gives an example of

Fillmore's COMMERCIAL EVENTS frame. He mentions that Fillmore's frame is characterized by the following words in one's mind; buy, sell, pay, spend, cost and charge. He contrasts the frames on each word given in a commercial event such as; Buyer–seller, Money–goods, Transfer of money–goods. He further discusses the frames of each word in the commercial event.

Concerning the concept of “the frame analysis of culture” Kövecses asserts that frames can be used to analyze culture. He considers a classification system of nouns versus culture. He states that there are some languages in which speakers mark the class of the nouns which they want to use. He calls such languages “**noun classifier languages**”. He cites an example of a language spoken in Australia called Dyirbal. He states that in this language a women, fire, and dangerous things are classified together. He argues that in order for one to understand the Dyirbal people and their language one must know the principles or ethics they use. Kövecses defines culture as a **complex network of frames**. He discusses different views and frames which people have when they argue about some issues in culture are deliberate things. He argues that this is done in order to convince people of the truth about the issue in order to influence them.

2.2.13.4 Metonymy as a Cognitive and Cultural Process

Kövecses (op cit: 97) states that when people use words; they regularly refer or mean something different from the primary meaning of the word. He calls this process **metonymy**, a process which explains the relation of “**stand for**”. In this view he maintains that metonymy is not only a linguistic device but also a conceptual one which relies heavily on **frames** or **domains**.

Kövecses treats mappings as something which take place within frames. He states that when we use words sometimes we use them wrongly to refer to something different from what we actually want to mean. He considers giving an example of **metonymy** which he calls a “**stand for**” relation and displays words which are used in metonymy such as “**vehicle**” and “**target**”. In illustrating this Kövecses (op cit: 98) states, “There is an entity, or element, that “**stands for**” another entity, or element. The element that stands for another element is the **vehicle** and the element for which it stands is the **target**.” He demonstrates this by giving what he calls celebrated examples of metonymy;

- i. The ham sandwich spilled beer all over himself.
- ii. Washington denied the charges.

iii. Nixon bombed Hanoi.

Kövecses also states that metonymy is a linguistic device which relies heavily on frames or domains. He defines metonymy as a combination of purely cognitive and a cultural devices. Metonymy occurs or takes place in language, in thought and also in social/cultural practice. In his analysis of the three statements above he gives the following results;

- i. The ham sandwich (*vehicle*) for the person who is eating it (*target*).
- ii. Washington (*vehicle*) for U.S. government (*target*).
- iii. Nixon (*vehicle*) for the U.S Air Force (*target*).

Kövecses also defines metonymy as a cognitive process in which a conceptual element or entity, the vehicle, provides mental access to another conceptual entity, the target, within the same frame, domain, or within-domain mapping, where the vehicle entity is mapped onto the target entity.

Regarding the issue of “**frame and their parts**” Kövecses states that the knowledge that people have about the world comes in the form of structured frames or **ICM**, a short form for **idealized cognitive models** which he regards as **wholes with parts**. He indicates that frames are idealized or understood as wholes with some parts. He states this **wholes idea** gives rise to a metonymy of “*wholes and its parts configuration*” and the “*parts and parts configuration*”. The issue of “the whole and its parts configuration” is portrayed as an arrangement or set up which guides us to metonymies in a natural or usual way. Kövecses (op cit: 100) defines the connection which exists in this fragment by stating “The relationship between “whole things” and “parts of things” is a major source of metonymies – in the form of either “whole for part” or “part for whole”.

In discussing the issue of “the thing and part ICM” Kövecses points out that when we have the whole thing, this whole can be used for a *part of the whole*. He states that this whole processes produces the metonymy **WHOLE THING FOR PART OF THE THING**. He considers the sentence; America is at war, in which the name of the entire hemisphere (the America) is used for a part of it (the United States). On the other example he demonstrates a different way in which the concept of metonymy can be used to produce a different meaning, which is: **PART OF THE THING FOR THE WHOLE THING**. He explains that in this case “part stands for the whole thing” and gives an

example of a statement: *I'll go to England this summer*. Here he explains that England is part of the Great Britain and by stating it may refer to the whole of Great Britain.

In discussing the “the scale ICM” level concept Kövecse explains it as the whole and part configuration. He explains that it is composed of a **scale** and **an end point**. He articulates that scale corresponds to the **whole**, while **the end to the part**. In his explanation he gives an English example sentences to prove the point of scale and the end point which are;

- Harry was speeding again. (WHOLE FOR PART) *the whole for speed only*.
- How old are you? (PART FOR WHOLE) *age for the whole person*.

Regarding the first sentence Kövecses states that there is a speed-scale (*whole*) and an end point (*part*). He states that the whole scale stands for the part, for the generic concept of “*speed*” is used to assert the top scale, that is, the **high speed**. About the second sentence he states that it is opposite because where there is a scale of age (whole) and the end point –old age (part). Considering “constitution ICM” Kövecses explains that it is an aspect which is composed of several things. He states that an *object is whole* but it is made up of *different materials*. In this he clarifies the frame by stating that an object is the whole and the materials which compose an object are the parts. As regards “**the complex event ICM**” Kövecses asserts that big events are idealized as one big thing but which is made up of various things or parts. He argues that all activities which make up a big event are the whole and all the activities, including place and time are the parts.

2.2.13.5 Metonymy Mappings

Kövecses explains how mappings on metaphors are made across the various frames. He defines metonymy as a mapping of two elements of a single domain or frame.

On the issue conceptual metaphor, Kövecses explains that English speakers idealize their life metaphors in terms of a journey. That is, they map up their life in terms of a journey that undertaken. In their mappings they show the connection which exist between the concept of life and journey. Kövecses (op.cit:116) posits the following relationship,

JOURNEY	CORRESPONDS WITH LIFE
Traveller	person leading a life
Journey/ motion (towards a destination)	leading a life (with purpose)
Destination	purpose of life
Obstacles (in the way of motion)	difficulties (in life)
Distance covered	progress made
Path / way of the journey	the manner /way of living
Choices about the path	choices in life

Kövecses considers the components of conceptual metaphors which characterize metaphorical connection between two concepts. He gives components which include the following aspects;

Source domain and Target domain: He discusses the composition of metaphors as made up of the source domain, which is regarded as B, while the target as A. He discusses the status of each domain by showing that source is more physical while the target is more abstract.

Basis of metaphor: Kövecses indicates the relationship which exists between the target and the source one way or the other.

Neural structures which correspond with source and target domains in brain: Kövecses considers an example of the metaphor of AFFECTION IS WARMTH. He argues that there is a relationship between the feeling of affection and bodily warmth.

Relationships between the source and the target: There is a relationship between the source and the target domain.

Metaphorical linguistic expressions: There is a relationship between the bodily experience and the neural theory of metaphor.

Kövecses explains that the relationships which exist between the source and target domain is such that a source domain may apply to the several target domain and a target may also apply to several source domain. Kövecses (op.cit:122) further states "There are basic and essential, conceptual correspondences or mappings between the source and target domains". He gives a metaphor of "LOVE IS A JOURNEY". For this metaphor he posits the following mappings:

Source: JOURNEY	Target: LOVE
Traveller	-> love
Vehicle	-> love relationship

Destination	-> purpose made in the relationship
Distance covered	-> progress made in the relationship
Obstacles along the way	-> difficulties encountered in the relationship

Kövecses calls this the scope of the metaphors. The scope of the source domain is the number of target domains to which a particular source domain applies. Kövecses (op.cit:123) further explains, "Source domains often map up the ideas onto the target beyond the basic correspondences". He calls the additional mappings the entailments or the inferences.

Kövecses refers to the metaphor "LOVE IS A JOURNEY" to demonstrate how a vehicle can be used to demonstrate love relationship. He demonstrated a love relationship of human being by comparing it with the breakdown of a vehicle in three different ways;

1. People may get out and try to reach their destination using other means.
2. People may try to fix the vehicle or
3. People may stay in the vehicle and do nothing.

He states that this is exactly related to what can happen to a relationship if it does not materialize people may turn to do the following;

1. They may leave the relationship,
2. They may try to make it work or
3. They may stay in the relationship and suffer.

This picture explains that there is a wide knowledge and understanding about the source domains which also results in a large number of entailments which can be carried over to a target domain as mentioned by Kövecses. Blending is a process in which two entities, the source and the target domains are combined or brought together and result in blending. Kövecses explains that when the elements of the source domain are integrated with the elements of the target domain they result in blending of the two.

As regards the issue of "nonlinguistic realization" Kövecses asserts that conceptual metaphors sometimes work in a nonlinguistic way, that is, in social-physical practice and reality. In order to illustrate this he gives a conceptual metaphor, "IMPORTANT IS CENTRAL" and its linguistic manifestations where it is generally used. Kövecses explains that conceptual metaphors depend

on and sometimes produce or yield cultural models or frames which operate in one's thoughts. He summarizes the nature of metaphor as follows; It belongs to a language, thought, social-cultural practice, brain and body. He asserts that metaphor is a;

- Linguistic
- Conceptual
- Social-cultural
- Neural
- And bodily phenomenon and that it exist on all of these different levels at the same time.

Kövecses contrasts metaphor and metonymy. He states that while the concept metonymy is used to produce mental access to an entity through another entity a concept cognitive metaphor is used mainly to provide understanding for more abstract concept (target domain) through a more concrete one (source domain). Thus, the source domain maps up the target domain and supply a specific understanding about it. Kövecses maintains that when metonymy includes only one domain or frame e.g., CONTROL ICM, INSTITUTION ICM, ACTION ICM, metaphor includes two domains as in an example; LIFE and JOURNEY, and LOVE and FIRE.

Kövecses states that while metonymy shows a relationship of contiguity or nearness, metaphors are distinguished by either resemblances or correlation. He states further that features of metonymy are close to each other while those of metaphor are far apart from each other in a conceptual space. Kövecses categorizes metaphors into four different types, according to conventionality, their cognitive function, their nature and lastly according to their generality.

Concerning the aspect of "conventionality" Kövecses discusses the acceptability or normality of metaphor in a specific community. He states that it applies to both linguistic and conceptual metaphors. Conventionality is understood in terms of a degree to which either a linguistic or a conceptual metaphor has become entrenched in the course of its use. He further argues that conceptual metaphors themselves can be more or less conventional as in a metaphor, "LIFE IS A PLAY" while in a metaphor, "LIFE IS A BOX OF CHOCOLATES" it is not conventional. In relation to the concept of "cognitive function" Kövecses (op.cit:128) considers this concept as one of the most useful ways in classifying cognitive metaphors. That is to state, it must be classified in accordance with the acquisition of knowledge. In order to prove this he gives three different ways in which metaphors can be classified. In discussing "the structural metaphors" Kövecses

demonstrates how the source domain imposes some of its structures on the target domain through mappings.

Regarding the concept of “the ontological metaphors” Kövecses states that these are metaphors which deal with the existence or the status for the target domain.

2.2.13.6 Orientation Metaphors

In discussing “**the orientation metaphors**” Kövecses states that there are metaphors which are used to enable most metaphors to be understood with one another. Kövecses argues that human knowledge about the world comes from two basic forms, which are propositional knowledge and the image-schematic knowledge. He maintains that **propositional knowledge** comes from what sentences mean when we describe an event or activity. Kövecses states that **image-schematic** knowledge comes from our repeated and regular experiences of the world. Kövecses states that metaphors can be classified into two different levels, namely, **specific level** and **generic level**. On the “specific level” he compares two examples of metaphors; BIRTH IS ARRIVAL and DEATH IS DEPARTURE. Regarding these two metaphors he states that Birth and Death are two specific events while Arrival and Departure are two specific instances of action. Conceptual metaphors inspire or trigger personification. He argues that some of the human qualities are imputed or assigned to nonhuman beings. Kövecses demonstrates this by giving human qualities to nonhuman e.g. A computer which is given human activities such as A computer can save us time, or it can steal our time etc.

Kövecses (op.cit:135) defines culture as follows, “Culture could be thought of as a set of shared understandings of the world, where our understandings are mental representations structured by cultural models, or frames”. He states that metaphor is the interaction of two cultural models, that is, a source and a target domain, in which the source provides much of the structure of the target.

Kövecses asserts that he invokes the theory of conceptual metaphor to approach the following significant cultural and social issues; He identifies the first point as “cultural symbols” which are based on metaphors and such symbols are understood by the advantage of conceptual metaphors which are evoked by symbols. Regarding the second aspect he states that the interpretation of history may also mainly be based on metaphors. It is crucial to know which types of metaphors are

used for such a purpose and how these metaphors emerged in the mind of the people who provided the interpretations of the historical events.

2.2.13.7. Metaphor Variation Across and Within Culture

Kövecses (2006: ch.10) investigates the concept of “metaphor variation across and within culture”, i.e. variation and universality. He explores the basic constituents of a theory of variation and universality in metaphor. He argues that the components of a theory of variation are dimensions of variation, aspects of metaphor involved in variation and causes of variation. Kövecses discusses the concept of universal conceptual metaphor is and explains the similarities of metaphors which exist among various languages. Different languages share many conceptual metaphors of emotion. He discusses properties of universal languages in order to prove how universality of metaphors of emotion operates.

Kövecses considers the dimension of metaphor variation as one of the aspects of different dimensions. In this case he distinguishes two types of dimensions which are cross-cultural and the within-cultural dimensions. On “cross-cultural variation” Kövecses states that variation is found in different form such as congruence, which is found between generic level metaphor and specific level. He argues that in another culture it uses a set of different source domains for a particular target domain contrary to a situation where a culture uses a particular source domain for conceptualizing a set of target domains. Concerning “congruent metaphors” Kövecses states that metaphors can function at an extremely general level. Instead metaphors constitute a generic scheme which is filled out by each culture that has the metaphor. In order to prove this Kövecses discusses different special cases. In the first case he explains that all the English metaphors of anger can also be found in both Japanese and Hungarian languages. He also gives an example from Zulu which shares many conceptual metaphors with English. On the notion of “alternative metaphor” Kövecses shows that though there is universality in conceptual metaphors there are some differences in some of the metaphors. He cites an example of a Chinese metaphor of “HAPPINESS IS FLOWERS IN THE HEART” which English does not have. Regarding the “social dimension” he states that this is one of the elements of the concept within-culture variation. Kövecses maintains that the differences between men and women, young and old, middle class and work class also determine the components of conceptual metaphors. He considers an example of the way how men and women talk about each other and versa visa talk about and the

way men and women talk about women and the way how both of them talk about things in the world. As a result he mentions that social life influences their talk and their thinking. As regards the concept of “regional dimension” Kövecses considers the effect that region may have of the influence of metaphors in a language. He states that such differences may result from the development of one language from one region to the other. He considers an example of Afrikaans and Dutch, which due to the change of environment they develop, different metaphors from each other. Most Afrikaans metaphors show a big influence of mountains.

Concerning the issue of “metaphor variation” Kövecses explains which aspects are involved in the formation of metaphors. He argues that there are many components of metaphors. He mentions source domain, target domain, basis of metaphor, neural structures which relate to source and target, relationship between source and target, metaphorical linguistic expressions, mappings, entailments, aspects of source and target, blends, nonlinguistic realizations and cultural models. As regards “causes of metaphor variation” Kövecses considers the reason for the differences in metaphors. He identifies differential experience and differential cognitive preferences or style as the cause of variation in metaphors.

2.2.14 Kövecses (2007)

2.2.14.1 Aspects of Metaphors

Regarding the question of “metaphor and the issue of universality” Kövecses (2007:1) considers the relationship between metaphors and culture. He states that metaphor and culture are connected or related to each other in many ways, which he does not specify them. Kövecses states that the view that metaphor and culture are connected **in our minds** arises from what we have learned about metaphor in school: Creative writers and poets commonly use metaphors and because literature is a part of culture, metaphor and culture can be seen as intimately linked. Kövecses cites Lakoff and Johnson (1980) who state that metaphor does not occur primarily in language but **in thought**. They argue that we actually understand the world with metaphors and do not just speak with them. Kövecses suggests that the combination of primary metaphors in particular languages and cultures to form complex metaphors can help to make them function as conceptual correspondences or mappings between the source domain and the target domains. He suggests that the combination of primary metaphors may be language-specific, that is, depend on specific language.

Kövecses (op.cit:4) argues that culture greatly influences what complex conceptual metaphors emerge from the primary metaphors. It is part of the explanation but it does not satisfy the linguistic view of metaphor as a more comprehensive and sophisticated account on both the universality and the variation of metaphor. In considering all aspects in metaphor research Kövecses makes the following suggestions;

- Universal experiences do not necessarily lead to universal metaphors;
- Bodily experience may be selectively used in the creation of metaphors;
- Bodily experience may be overridden by both culture and cognitive processes;
- Primary metaphors are not necessarily universal;
- Complex metaphors may be potentially or partially universal;
- Metaphors are not necessarily based on bodily experience – many are based on cultural considerations and cognitive processes of various kinds.

In solving the problem of universality and variation in metaphor Kövecses gives a brief characterization of the cognitive linguistic view of metaphor. He states that in this theory metaphors are composed by several of components that interact with each other. For these components see Kövecses (2002 and 2006 above).

Kövecses (op.cit:8) differentiates between metaphoric language and linguistic metaphor. The cognitive linguistic view metaphor is only derivatively a linguistic phenomenon. He argues it exists in language only because it exists in thought. Linguistic metaphors (that is, metaphors in language) are expressions of metaphorical concepts in the brain's conceptual system. On the other hand, metaphorical linguistic expressions make conceptual metaphors manifest which can be used to arrive at metaphors in thought by means of hypothetically assuming links between two domains that be put to the test in psychological experiments.

In discussing the issue of “what kind of thing is metaphor” Kövecses argues that metaphor, on the cognitive linguistic view belongs to a language, thought, social-cultural practice, brain and body – with metaphor in thought being essential. He suggests that metaphor is a linguistic, conceptual, socio-cultural, neural, and bodily phenomenon, and that it exists on all these different levels at the same time. He posits that metaphor is a many-sided phenomenon that involves not only language but the conceptual system, as well as social-cultural structure and neural and bodily activity. He

also states that metaphorical thought is embodied. He cites Graddy (1987a and 1987b) who assume that abstract thought, largely defined by metaphor, is the result of the way the human body constrains the way we think about abstractions such as time, emotion, morality and politics.

2.2.14.2 Metaphor in the Brain

Kövecses asserts that one can draw a line between metaphors in the body and metaphor in the brain but in a peacefully manner. He states that it is the brain that runs the body, and if metaphor is in the body it must also be in the brain. He cites Gallese and Lakoff (2003) who maintain that when we understand abstract concepts metaphorically, there are two groups of neurons in the brain that are activated at the same time, and when one group of neurons (the source) fires, another group of neurons (the target) also fires.

Kövecses also discusses the notion of the “metaphor in thought”. He explains that the idea that metaphor is in thought and not just in language is a main demand made in the cognitive linguistic view of metaphor. In terms of this idea the conceptual system with the conceptual metaphor is based on the body and the brain. He argues that abstract thought is based on correlations in bodily experience that the result in well-established neuronal connections in the brain. He argues further by citing Lakoff and Johnson (1980) and Kövecses (2002) that in cognitive linguistics, metaphor is a set of conceptual correspondences, or more technically, mappings, between two conceptual domains, a source and a target.

In discussing the issue of universality he states that some conceptual metaphors can be and are found in many languages. He argues that if some metaphors are based on embodied experience that is universal, these metaphors occur, mainly in, many languages and cultures around the world. Regarding the universality on metaphors Kövecses (op.cit:35) explores the case of emotions as one of general universal elements in several languages of the world. He states that emotions are generally understood as confidential and heavily culturally dependent experiences that are inaccessible to others. He argues that the language and original conceptualization of emotional experience are expected to be highly culture-specific.

In discussing the universality of emotions Kövecses considers an example of the emotion happiness. He states that it seems that there are various unrelated languages which share

conceptual metaphors for particular emotion concepts. He considers only three conceptual metaphors of happiness which are; HAPPY IS UP (“I `m feeling up”), HAPPY IS LIGHT (“She brightened up”), and HAPPINESS IS A FLUID IN A CONTAINER (“He's bursting with joy”). Kövecses discovers that all these three metaphors are found in all the three languages, namely, English, Chinese and Hungarian. He concludes that it is because of universality that all these three different languages spoken far away from each other that they have similar conceptual metaphors.

2.2.15 Kövecses (2010)

2.2.15.1 Aspects of Metaphors

Kövecses (2010) investigates the emotion concept of HAPPINESS which he views is one of the emotional concepts. Kövecses maintains that emotion concepts are made up of four different conceptual constituents, namely, conceptual metaphors, conceptual metonymies, related concepts and cognitive models. He suggests that the first three constituents make up or compose cognitive models. He explains that it is these cognitive models which stand as the concept emotions such as anger, love, fear and happiness.

In discussing “conceptual metaphors” Kövecses gives some the following examples which portray conceptual metaphor emotions.

EMOTION IS A FLUID IN A CONTAINER

EMOTION IS HEAT / FIRE

EMOTION IS A NATURAL FORCE

EMOTION IS A PHYSICAL FORCE

EMOTION IS A SOCIAL SUPERIOR

EMOTION IS AN OPPONENT

EMOTION IS A CAPTIVE ANIMAL

EMOTION IS A FORCE DISLOCATING THE SELF.

EMOTION IS BURDEN

Kövecses states that these conceptual metaphors stand for a particular general force dynamic pattern.

Regarding the concept of “conceptual metonymies” Kövecses gives a definition of what conceptual metonymy is. “... conceptual metonymy is a situation in which a part of a domain (concept) is used to indicate another part within the same domain or the whole domain (concept) of which it is a part, or the other way round”. He explains that there are two general types of conceptual metonymies which are; CAUSE OF EMOTION FOR THE EMOTION and EFFECT OF EMOTION FOR THE EMOTION.

Kövecses considers the following examples to represent the **specific-level** case of general metonymy of; EFFECT OF EMOTION FOR THE EMOTION:

BODY HEAT FOR ANGER

DROP IN BODY TEMPERATURE FOR FEAR

CHEST OUT FOR PRIDE

RUNNING AWAY FOR FEAR

WAYS OF LOOKING FOR LOVE

FACIAL EXPRESSION FOR SADNESS

Concerning the view of “concept of happiness” Kövecses asserts the fact that emotion is identified by a wide number and different kinds of conceptual metaphors. He gives only three such types which are general emotion metaphors, metaphors which provide evaluation of the concept of happiness, and metaphors which bestow the phenomenological nature of happiness or character of happiness. He discusses the following conceptual metaphors each with a linguistic example;

HAPPINESS IS A FLUID IN A CONTAINER: She was bursting with joy.

HAPPINESS IS HEAT /FIRE: Fires of joy were kindled by the birth of her son.

HAPPINESS IS A NATURAL FORCE: I was overwhelmed by joy.

HAPPINESS IS A PHYSICAL FORCE: He was hit by happiness.

HAPPINESS IS ASOCIAL SUPERIOR: They live a life ruled by happiness.

HAPPINESS IS AN OPPONENT: She was seized by joy.

HAPPINESS IS A CAPTIVE ANIMAL: All joy broke loose as the kids opened their presents.

HAPPINESS IS INSANITY: The crowd went crazy with joy.

HAPPINESS IS A FORCE DISLOCATING THE SELF: He was beside himself with joy.

HAPPINESS IS A DISEASE: Her good mood was contagious.

Kövecses refers to the above-mentioned conceptual metaphors as “general emotion” metaphors for they can apply to some if not all concepts of emotions. He also gives “metaphors which provide an evaluation of happiness” which are;

HAPPINESS IS LIGHT: He was beaming with joy.

HAPPINESS IS FEELING LIGHT (not HEAVY): I was floating.

HAPPINESS IS UP: I`m feeling up today.

HAPPINESS IS BEING IN HEAVEN: I was in seventh heaven.

In discussing these metaphors of happiness Kövecses maintains that they offer a highly positive evaluation for this concept of emotion. He indicates that there are some conceptual metaphors which depict the nature of human experiences and the nature of their behavior. He gives the following examples;

HAPPINESS IS AN ANIMAL THAT LIVES WELL: I was purring with delight.

HAPPINESS IS A PLEASURABLE PHYSICAL SENSATION: I was tickled pink.

HAPPINESS IS BEING DRUNK: It was an intoxicating experience.

HAPPINESS IS VITALITY: He was full of pep.

HAPPINESS IS WARMTH: What she said made me feel warm all over.

According to Kövecses these metaphors are giving out the feeling tone of happiness, which is to portray the manner in which happiness is felt by the people (self) who are experiencing it. He regards the last two as metaphors which relate to warmth normally a positive experience.

2.2.15.2 Context-Induced

Kövecses explores the entire discourses and the study of their several creative aspects. His focus is what he calls “context-induced” metaphors. He discusses metaphors which are provoked by the context in which they are used, hence he calls them “context-induced” metaphors which also may be called contextual metaphors. In considering the “metaphorical coherence in discourse” Kövecses states that scholars who work on metaphor in real discourse will agree that a major function of the metaphors in discourse is to supply **consistency** in discourse. He argues that coherence or consistency metaphors can either be inter-textual or intra-textual, that is, it can make numerous different texts coherent with each other or lend coherence to a single piece of discourse. Concerning the question of “inter-textuality coherence” case Kövecses states that it is attained through inheriting and using a particular conceptual metaphor at different historical periods. He

gives an example of some biblical metaphors which were used time and again for ages. Kövecses points out that the basic concept metaphor of the prayer is the one in which the shepherd is Jesus, the lost sheep are the people who no longer follow God's teachings, the fold of the sheep is people's home with God. He then makes the following mappings or correspondences;

Source		Target
the shepherd	⇒	Jesus
the lost sheep	⇒	the people who do not follow God
the fold of the sheep	⇒	the state of people following God
the shepherd bringing back the sheep	⇒	Jesus saving the people

Kövecses states that this metaphor was reused later on when God called a simple man called Cuthbert to leave his job and become a shepherd.

In discussing issues of “metaphorical creativity in discourse” Kovecses points out that one of the criticism of the conceptual metaphor theory, which he calls CMT is that it thinks of metaphors as highly conventional, static conceptual structures, which comprised of the mappings or the correspondences between a source and a target domain. He argues that metaphors manifest themselves in the form of highly conventional metaphorical linguistic expressions such as in dictionaries, and also across novel metaphorical expressions in real discourse.

In considering “context-induced creativity” Kovecses discusses another source of creativity in the formation of metaphors in a real discourse. He argues that it is due to the influence of some aspects of discourse. Such contextual factors or aspects produce unconventional and novel metaphors which are (1) linguistic context itself, (2) major entities participating in the discourse, (3) the physical setting, (4) the social setting, (5) and the cultural context.

In discussing “metaphor use in face-to-face discourse” Kovecses cites Cameron and her colleagues (2007, 2008) who focus their attention on the use of metaphors in the face-to-face conversations. He maintains that they use a dynamic model of talk in their discourses. He argues that these researchers see what happens metaphorically in face-to-face conversation at a particular time as it was influenced by what has already happened in the discourse and as influencing what happens later. He maintains that these researchers do not handle the examples of

metaphors as isolated events of certain conceptual metaphors but they take them in their discourses. He states that researchers think of the talking as dialogic, since some metaphors are influenced by partner's ideas, emotions, perspective and other things.

In discussing “conceptual metaphor theory and conceptual integration theory” Kövecses compare the linkage which subsists amid the CMT and the CIT. He claims that it is because some scholars are stating they are complementary to each other while others maintain they are contradictory to each other. Kövecses suggests that many of the metaphorical blends are invented as a result of the influence of what he calls “immediate cultural context”. He asserts that blending partially results from the effect of context on the use of metaphors and blends: which is from the effect of the immediate linguistic context and from the immediate cultural context.

Kövecses argues further that in conceptual metaphors which form a large system the source domains have either wide or narrow scope. He states that in this wide or narrow scope there is a set of mappings which features a source or a target which belongs to its scope. He argues that some of the mappings comprise simple, or primary, metaphors. He states that the primary metaphors that are found in a particular language form large systems, with two systems that are large, namely, the Great Chain metaphor, which characterize “**things**” and the Event Structure metaphor, which characterize “**relations**”.

Kövecses asserts that the source domains come with or imply a great deal of knowledge which metaphor researcher always explore. That is, the source domain gives rise to metaphorical entailments which also structure target domains. In his discussion Kövecses distinguishes the following three types of requirements from the entailments:

- Only those conceptual materials are mapped from the source that is consistent with the image-schematic structure of the target.
- What gets mapped depends on the primary metaphors that make up a complex one, the primary metaphor determine entailments.
- Each source is associated with a main meaning focus (or *forci*), and it is this which determine what gets mapped from the source; items outside the main meaning focus do not get mapped onto the target.

With regard to the “individual level” he states that it is the level at which metaphors exist in the heads of individual speakers, as given by psycholinguists in different experimental environments. Metaphors in the individual level are the metaphors in the heads of individual speakers of the language. Kövecses invokes Gibb's work on psycholinguistics on metaphors. In this work he explains that conceptual metaphors exist in the heads of individual speakers. In his discussion Kövecses cites Gibb's work where people were asked to form mental images related to *anger idioms* such as blow one's stack, flip one's lid, and hit the ceiling. He demonstrates that the result of this research proves that the people's images were similar and consistent about what they imagined. These results cemented and strengthen the notion that cognitive metaphors really or practically exist in the heads of the speakers of the language. He contrasts the individual level and the supra-individual level and demonstrates that they are at equal footing or related levels or overlapping levels and at the level of supra-individual is where selection of metaphors for communication sake takes place.

Kövecses points out that individuals and the social groups differ in the type of metaphors they use as they always invent new conceptual metaphors, which Kövecses calls “**within culture**” variation in metaphors. He maintains that people blend in both language and thought through the online thinking and communication. This incident integrates the blending properties of the source with the properties of the target. On the third and the last level, the “sub-individual level”, Kövecses states that it is the one at which we find universal sensorimotor experiences which causes and motivates conceptual metaphors. He states that “individual” level is that level in which the conceptualization of a concept domain (the target) by means of another conceptual domain (the source) is made natural and motivated for speakers. He claims that this level corresponds to the universal aspects of metaphor.

2.2.15.3 Metaphor and Context

Kovecses (op.cit:311) states that “Metaphor is a widely distributed phenomenon that encompasses all our cultural reality – including material cultural and physical events. Making sense of our world cannot take place without metaphor. But metaphor can also be found in the body. Metaphorical embodiment is especially important when it provides motivation for the emergence of particular conceptual metaphors.” Kovecses argues further that the brain runs the body, and what the body experiences is registered by the brain and it is in the brain's neurons where metaphors reside and

where we produce metaphorical thought. He posits the structure or the sequence of metaphors in human beings as follows:

Language → Thought → Culture → Body → Brain.

According to Kövecses this is the kingdom or the domain where metaphors resides or exists while the latest one is the brain.

Concerning the question “How does metaphor interact with context?” Kövecses explores the nature and the extent in which metaphor influences context on the selection of metaphors. He states that human metaphorical competence goes beyond the use of fixed sets of mappings between a concrete source and an abstract target. He considers an example of a face-to-face conversation and written discourse research which indicate contextual factors which play a role in the choice of metaphors. About such contextual factors he states that they indicate immediate and non-immediate linguistic, cultural, social, and physical contexts. He argues further by stating many metaphors we produce arise from these contextual factors which he calls “context-induced metaphors”.

Kövecses addresses the question of when standard conceptual metaphor theory becomes insufficient how to handle cases of metaphorical conceptualization. He states that it can be suggested that this happens when there is some incompatibility between compatible source and target domain. He further argues that the compatibility of the source and the target domains is determined by the appropriateness or validity of the mappings that apply. He considers an example of a KINGDOM concept, which is a general term. This generic space occurs as the source domain derived from the Bible; THE HEAVENLY KINGDOM IS A WORLDLY KINGDOM. regarding this metaphor Kövecses posits various mappings which exist between the concept of (WORLDLY) KINGDOM and JESUS REALM:

the worldly kingdom	⇒ the heavenly kingdom
the king	⇒ Jesus
the subjects	⇒ all people
the king rules (by authority) over his subjects	⇒ Jesus rules (by love) over all people

According to Kövecses these well matching event of the source and the target is due to the appropriateness of the mappings. He explains how this comes into being through the following clarification:

The world kingdom is related to the heavenly kingdom, the role of the king in the source is equated with Jesus in the target, and the role of the subject is similar to all people. He shows an element which does not match well, that is, the king rules with authority but Jesus rules by love.

In summary, Kövecses invokes the following approaches; the theory of metaphor as categorization, “standard” conceptual metaphor theory, blending theory, the neural theory of metaphor, and conceptual metaphor theory.

As regards the categorization view of metaphor Kövecses argues that an entity is assigned to a category that is shown by or typical of another entity which belongs to that category. He states that metaphor is a class-inclusion statement. In explaining the metaphor, “this surgeon is a butcher” Kövecses states that he assigns some metaphoric features towards a particular surgeon. He maintains that the elements he gives to the surgeon are attributive categories. He can assign the surgeon to the attributive category of incompetence because of the entity of “BUTCHER” which shows incompetence.

Kövecses states that under the “standard conceptual metaphor theory” there would be a source domain which is evoked by *butcher* and a target domain evoked by the word *surgeon*. In order to prove this Kövecses posits a set of relations between them:

the butcher	⇒	the surgeon
the tool used: the cleaver	⇒	the tool used: the scalpel
the animal (carcass)	⇒	the human being
the commodity	⇒	the patient
the abattoir	⇒	the operating room
the goal of severing meat	⇒	the goal of healing
the means of butchery	⇒	the means of surgery
the sloppiness, carelessness of the surgeon	⇒	the sloppiness, carelessness of the butcher

Kövecses suggests that the last mapping could be appropriate if it is mapped up as sloppy and careless other than to be mapped up as incompetent.

Concerning the concept of “blending” Kövecses shows that the theorists in blending disapprove the mapping of butchery as being incompetent. They state it must be explained why butchery is regarded as being incompetent. They promote a new way of analyzing the meaning of the metaphorical sentence along the lines of conceptual integration theory. He states in this view there is a generic space in which there is a person who employs a sharp tool to a body for a purpose and there is also a blended space. He argues that this space inherits from the source input the butchery and the means of butchery and from the target input the surgeon, the patient, some tool, the operating room and the goal of healing. As a result in the blending there is a surgeon in the role of butchery who uses a tool and the means of butchery for the purpose of healing a patient. The blend which is set up in this manner direct us to the interpretation of the surgeon as being ineffective, nonprofessional, and, incompetent.

CHAPTER THREE

METAPHORS ON NATURAL OBJECTS AND PHENOMENA

3.1 INTRODUCTION

This chapter is concerned with the properties of metaphoric frames and the inherently cultural nature of the conceptual metaphors in Tshivenda relating to natural objects and phenomena. In particular, the nature of conceptual metaphors in Tshivenda as cultural constructs and products is examined through the analysis of the basic frame mappings and entailments of a range of metaphors in which a noun denotes a natural object or phenomenon, as source domain and as target domain. Thus, the metaphoric frame analysis presented in this chapter explores how frames with a source domain with natural object or phenomenon represent the knowledge that Tshivenda speakers have about the world to talk about their experiences. The metaphoric frame analysis of conceptual metaphors with a noun denoting a natural object or phenomenon as source and as target domain, respectively, aims to show how the understanding of particular sentences with metaphors in Tshivenda requires knowledge of the full frame by speakers of the language. Recall that particular target concepts are framed by particular source concepts, which can also be seen as cultural symbols because cultural symbols can be understood by virtue of the conceptual metaphors evoked by them. In this way, the metaphors presented and analyzed aim to make explicit all the information that the Tshivenda speakers have in connection with concepts relating to natural phenomena, given that frames display the conceptual connections between the features that concepts comprise of, including spatial temporal, causal and other connections (cf. Pustejovsky 1996).

The metaphoric frame analysis of conceptual metaphors presented in this chapter make explicit the structure of the conceptual information that the Tshivenda speakers possess in connection with concepts relating to natural objects and phenomena and demonstrate how frames represent the nature of the attribute-value relationships between the elements in the frames and concepts. The frame-analysis provided for conceptual metaphors in this chapter thus explores the linguistic and inherently cultural nature of frames with nouns denoting natural objects and phenomena as source and as target domains as structured mental representations of these nouns as conceptual categories. Therefore the analysis will show how these metaphors can be conceived of a

structured representation of natural objects and phenomena and reflect conceptual categories and as cultural constructs in Tshivenda. This is done in particularly through the entailments provided for the various metaphors. Thus, the mappings will display the elements of mappings that the richly structured frames comprise of, indicating the elements of the source and target domain that are utilized, (that is, source utilization) and the elements of the target that are highlighted. The scope of the source domain, that is, the number of target domains that it applies to, will be exemplified by the various metaphors involving natural objects and phenomena. Similarly, the range of the target domain, that is, the number of the source domains to which the target can attach, will be exhibited in the metaphors.

Section 3.2 presents and examines metaphors with **mavu** (soil), with sub-section 3.2.1.1 examining metaphors with **mavu** (soil) as source domain in (1) to (4). Section 3.3.1.2 investigates metaphors with **mavu** (soil) occurring as target domain in (5) to (9). Section 3.2.2 explores metaphors with **buse** (dust) as source domain in (10) to (11). Section 3.2.3 examines **dinga** (clod) as source domain in (12) to (13). Section 3.2.4 presents and examines noun **vumba** (clay), with sub-section 3.2.4.1 examining metaphors with **vumba** (clay) appearing as source domain in (14) to (23) and sub-section 3.2.4.2 with **vumba** (clay) occurring as target domain in (24) to (28). Section 3.2.5 explores metaphors with the noun **tombo** (stone), with sub-section 3.2.5.1 exploring metaphors with **tombo** (stone) as source domain in (29) to (51). Section 3.2.6 presents and explores metaphors with the noun **thavha** (mountain), with sub-section 3.2.6.1 exploring metaphors with **thavha** occurring as source domain in (52) to (62) and sub-section 3.2.6.2 metaphors with the noun **thavha** appearing as target domain in (63) to (64). Section 3.2.7 presents and investigates metaphors with the noun **dumbu** (thunderstorm), with sub-section 3.2.7.1 exploring metaphors in which the noun **dumbu** appears as source domain in (65) to (68) and sub-section 3.2.7.2 with the noun **dumbu** occurring as target domain in (69) to (70). Section 3.2.8 investigates metaphors with the noun **gole** (cloud), with sub-section 3.2.8.1 exploring metaphors with **gole** appearing as target domain in (71) to (74), and sub-section 3.2.8.2 with the noun **gole** appearing as metaphoric linguistic expressions in (75) to (76). Section 3.2.9 presents and investigates metaphors with **duvha** (sun) occurring as target domain in (77) to (81). Section 3.2.10 presents and examines metaphors with the noun **swiswi** (darkness) appearing as source domain in (82) to (84). Section 3.2.11 examines metaphors with the noun **shango** (country) occurring as target domain in (85) to (86). Section 3.3 presents and explores metaphors on liquid-related objects, with sub-section 3.3.1 investigating metaphors with water-like nouns. Sub-section 3.3.1.1 presents and analyzes

metaphors with the noun **tshisima** (fountain) appearing as source domain in (87) to (97). Sub-section 3.3.1.2 presents and examines the noun **maḡi** (water) occurring as source domain in (98) to (112). Sub-section 3.3.1.3 explores the noun **mulambo** (river) occurring as source domain in (113) to (119). Sub-section 3.3.1.4 presents and examines metaphors with the noun **tivha** (pool), under which 3.3.1.4.1 explores the noun **tivha** appearing as source domain in (120) to (122) and 3.3.1.4.2 explores **tivha** occurring as target domain in (123) to (125). Sub-section 3.3.1.5 presents and examines the noun **thophe** (mud) occurring as source domain in (126) to (128). Section 3.4 investigates metaphors on plants, with sub-section 3.4.1 exploring metaphors with the noun **miri** (trees), under which sub-section 3.4.1.1 explores the noun **miri** (trees) as target domain in (129) to (130). Sub-section 3.4.1.2 examines the noun **davhi** (branch) occurring as source domain in (131) to (132).

The metaphoric frame analysis presented in this chapter aims at exploring the nature of frames as representations of the underlying knowledge that the Tshivenda speakers have of natural objects and phenomena as concepts, and the conceptual connections between the features that these concepts comprise of. The metaphoric frame analysis aims to show how these frames constitute a complex system of knowledge about the world view of Tshivenda speakers and how these frames represent the shared knowledge of the Tshivenda society (cf. Kövecses 2006). The frames presented will exemplify how the large network of frames reflect the knowledge that speakers of Tshivenda have about natural objects and phenomena in producing and comprehending meaning in the frames. The analysis will give evidence of how the frames in metaphors used by Tshivenda speakers, are not only cognitive in nature but also cultural constructs in that the target concepts in Tshivenda conceptual metaphors are framed by particular source concepts. Therefore the source domains associated with target domains can be seen as Tshivenda cultural symbols (cf. Kövecses 2006:136).

3.2 METAPHORS ON NATURAL OBJECTS

3.2.1 Mavu (soil)

3.2.1.1 Mavu (soil) as source domain

1. Muthu ndi mavu u humela mavuni.

Lit: Human being is soil he/she returns to soil.

Meaning: A human being is bound to die even if he /she lives for a long time

Mappings

Target: muthu (person)		Source: mavu (soil)
Target frames:		Source frame:
humankind as a person	←	soil as earth in nature
human as having deteriorating body	←	soil as composed of decomposed objects
living beings end in death	←	dead living things become soil
mortality of living beings	←	formation of soil by decaying things
portrayal of man as a Biblical reference	←	soil as portrayal of the grave of humans of dust to dust (Ecclesiastes 12:7)

This is a metaphoric linguistic expression because the phrase “human child is soil” expresses the concept of human beings as soil is not synthetically true. Here a human being is taken as soil or is compared with soil due to some frames/ qualities or elements in them which are similar. This metaphor is a derivation from the Bible, in the book of Creation, Genesis 12:7, as indicated above (in the mappings). This book contains a statement which narrates how human beings were made out of soil (clay) and later on return to the soil after his/her death. As a result after death the human body is decomposed and becomes soil again. Therefore dust has returned to its original form as dust. This same expression overlaps with metonymy, a concept in which “part stands for whole” and “whole stands for part” or “part stands for part”.

This metaphor is used in a context in which people talk about great people who have passed away. The people who discuss this matter end up saying “**mavu a ja vhana vha vhathu**” literally translated as “soil eats children of human beings”, denoting the meaning that even great and well-known people die. In consoling the mourners another people remark, “**nwana wa muthu ndi mavu**” which also has a close relationship with the metaphor is used in the Bible, “dust to dust”.

2. Muroho waṅu u tou vha mavu

Lit: Your vegetable is soil

Meaning: Your vegetable is full of soil

Mappings

Target: muroho (vegetable)		Source: mavu (soil)
Target frame:		Source frame:
vegetable as plant for food	←	soil as natural object

vegetables chatter with soil	←	soil is rough and coarse hence it chatters decayed
plants turned into soil	←	decayed organic materials form soil

This metaphor is used in a situation where vegetables were cooked without being properly washed and still contains soil, hence chatters with soil. The mapping is based on the element of coarseness in vegetable is mapped onto that of the source domain, mavu (soil). The only highlighted element between these two domains is coarseness or texture (in them), hence vegetable is called with the name of soil.

3. Tsimbi iyi i tou vha mavu

Lit: This steel is soil

Meaning: This steel decayed in the soil

Mappings

Target: tsimbi (steel)

Source: mavu (soil)

Target frame:

Source frame:

strong hard metal made of iron/carbon	←	soil as natural object
corrosion turns steel into soil	←	soil as composed of decomposed things
decayed steel turned into soil	←	decayed organic materials form soil

This metaphor is used in a context in which steel decayed became rusty rust and turned into soil.

In this case the speaker sees that what is left on the steel is more of soil than steel.

4. Zwiambaro izwi zwi tou vha mavu

Lit: These clothes are soil

Meaning: These clothes are mixed with soil

Mappings

Target: thundu (clothes)

Source: mavu (soil)

Target frame:

Source frame:

articles you wear as trousers/pants/dresses	←	soil as natural object
weaving/knitting cotton, wool/silk materials	←	soil as composed of decomposed things
decomposed clothes are turned into soil	←	decayed organic materials form soil

This metaphor is twofold, it may mean that clothes are mixed with soil in such a way that one cannot identify them from the soil and can also be used in a situation where clothes have decayed and turned into soil.

Mavu [Soil] as source domain		
Target domains	Number of metaphor	Attribute
Muthu (person)	1	death / mortality
Muroho (vegetable)	2	roughness/ chatter
Tsimbi (steel)	3	decay
Zwiambaro (clothes)	4	dirtyness

From the metaphors in (1) to (4), and the table above, it is evident that the central cultural frames associated with soil as source domain in Tshivenda are those of death/ mortality, roughness/ chatter, decay and dirtiness. The scope of **mavu** (soil) as a source domain includes human beings, food, artifacts and clothing.

3.2.1.2 Mavu (soil) as *target domain*

5. Mavu ndi zwiḽiwa zwashu

Lit: Soil is our food

Meaning: Food are found in soil

Mappings

Target: mavu (soil)

Source: zwiḽiwa (foods)

Target frame:

Source frame:

soil as natural object

← foods as things that people or animals eat

soil as source or origin of food

← food as coming from soil

weathering/decaying organic material

← some are produced, some are processed

soil as the source of everything

← dependence of people on foods for survival

Soil is a natural phenomenon which cannot become food in the real sense of the word food. But the direct comparison of soil with food enables mapping the target domain, **mavu** (soil) onto the elements of the source domain, **zwiḽiwa** (food) because of their components/elements which correspond with one another.

6. Mavu ndi vhutshilo hashu

Lit: Soil is our life

Meaning: We depend on soil for our lives

Mappings**Target:** mavu (soil)**Source:** vhutshilo (life)**Target frame:****Source frame:**

soil as natural object	←	people leading life
soil as composed of fine and coarse soil	←	life has good and bad times
soil has some diseases	←	life has several problems / difficulties
edible /inedible plants grow in the soil	←	good and bad things occur in life
dependence of plants on soil	←	dependence of people on life

The mappings and entailment shown above display the similarities which exist between the two entities, the target domain and the source domain. In this case the comparison is motivated by some embodied experience of human beings such that a non-living object mavu (soil) can be compared with the state of living.

7. Mavu ndi lupfumo lwashu

Lit: Soil is our wealth

Meaning: We depend on soil for our wealth

Mappings**Target:** mavu (soil)**Source:** lupfumo (wealth)**Target frame:****Source frame:**

soil as natural object	←	wealth as fortune
soil has minerals, water, plants/ animals	←	wealth has money, minerals/ property
importance of soil in life	←	importance of wealth to human beings
accrual of minerals/ resources in soils	←	accrual of wealth by people

8. Mavu ndi ifa lashu

Lit: Soil is our inheritance

Meaning: Land/ earth is created for people /given to the people

Mappings**Target:** mavu (soil)**Source:** ifa (inheritance)**Target frame:****Source frame:**

soil as natural object given by God	←	inheritance as property left by owner
soil has minerals, water, plants/ animals	←	inheritance has money and property
accumulation of minerals by miners	←	accumulation of heritage by owner

9. Mavu ndi hone haya hashu

Lit: Soil is the homestead of ours

Meaning: No person can live for ever

Mappings**Target:** mavu (soil)**Source:** haya (home)**Target frame:****Source frame:**

soil as natural object	←	child as young person
everything which dies changes into soil	←	every child who dies changes into soil
soil as a portrayal to mortality	←	every person born dies after a time
soil as a portrayal of grave of humans	←	person as mortality of humans

(Biblical reference of dust to dust (Ecclesiastes 12:7))

This metaphor is used in a situation in which a person is reminded that human beings are not expected to live forever, but will die and be buried in the soil. When people use this metaphor they are targeting “mavu” in mapping up the source domain of “haya hashu”, as our home. As a result this is a metaphoric saying since “human child is soil” expresses the concept of human beings as soil is not synthetically true. Here a human being taken as soil or is compared of soil due to some elements in them which are similar. This metaphor is derived from the Bible in the book of Creation, Genesis 12:7 as indicated above in the mappings. This book narrates that human beings are made out of soil (clay) and must return to the soil after death. The human body decomposes and it becomes soil again. Thus dust returns to its original forms, namely, dust.

Mavu [Soil] as target domain		
Source domains	Number of metaphor	Attribute
Zwiḽiwa (Foods)	5	dependence (for nutrition)reliance (for living)
Vhutshilo (Life)	6	existence
Lupfumo (Wealth)	7	property, importance
Ifa (Inheritance)	8	property, succession
Haya (Homestead)	9	destination / death

From the metaphors in (5) to (9), and the table above, it is evident that the central cultural frames associated with soil as target domain in Tshivenḽa is that of dependence, reliance, importance, succession, destination and death. The scope of mavu (soil) as a target domain includes foods and residence.

3.2.2 Buse (dust)

10. Mafhungo aḽu ndi buse fhedzi.

Lit: Your news is dust only.

Meaning: What you are saying is non-sense.

Mappings

Target: mafhungo (news)

Source: buse (dust)

Target frame:

Source frame:

news as information

←

dust as small dry particles of earth/soil/dirt

uselessness of news spoken

←

dust as useless small dry particles

news as insignificant information

←

dust as insignificant particle on soil

senselessness of news

←

senselessness /nonsense dust

In this context the word “buse” (dust) is used metaphorically to refer to nonsense or uselessness things since dust has no use except causing disease like flu. It drifts for a short while and then disappears in the atmosphere (or to nowhere). The comparison here is between (buse) dust and (mafhungo) news. As a result, dust is something which cannot last for a long time but just disappears to nowhere, while non-sense is something which does not have a sense while useless things have no use.

11. Mvelele dzaṅu dzi tou vha buse

Lit: Your products are dust

Meaning: Your results are bad

Mappings

Target: mvelele (results)

Source: buse (dust)

Target frame:

Source frame:

result as things caused/produced

← dust as small dry particle of earth/soil/dirt

badness of results produced

← uselessness of dust as small dry particles

results as fruitless to the owner

← dust as insignificant particles or soil

uselessness of the results

← senselessness /death of dust

The noun **buse** (dust) in this metaphor, as indicated in the introduction as well as in the mappings, is used to depict the uselessness or senselessness of dust mapped onto the target domain, **mvelele** (result). The comparison made in this metaphor is based on the attribute of uselessness or senselessness of the two domains, source or B and target or A, since fruitless results have nothing good in them.

Buse [Dust] as source domain		
Target domains	Number of metaphor	Attribute
Mafhungo (News)	10	uselessness, nonsense
Mvelele (Result)	11	uselessness

From the metaphors in (10) to (11), and the table above, it is evident that the central cultural frames associated with dust as source domain in Tshivenda is that of nonsense and uselessness. The scope of mavu (dust) as a source domain includes information and products.

3.2.3. Dinga (clod) as source domain

12. Musidzana uyu u tou vha dinga.

Lit: This girl is a clod.

Meaning: This girl is strong.

Mappings

Target: musidzana (a girl)		Source: d̩inga (clod)
Target frame:		Source frame:
girl as young female person	←	clod as soil
faithfulness /solidity of a girl	←	solidity/oneness and hardness of a clod
flexibility of a girl in certain situations	←	humidity of clod in particular situations

In this metaphor **musidzana** (girl), is compared with **d̩inga**, (clod). A clod is something very strong compared to ordinary soil because a clod is moulded soil. So “musidzana” is compared with a clod because of her solid character. She is more than an ordinary girl, because she has good manners, or is well-behaved and at the same time she should be treated with respect. The meaning expressed here is that although the clod is hardened soil it is not as strong as stone, it needs soft treatment or care.

13. Goloji ndi d̩inga ɿa mbilu yanga

Lit: This car is a clod of my heart

Meaning: I love this car

Mappings

Target: goloji (car)		Source: d̩inga (clod)
Target frame:		Source frame:
car as vehicle / means of transport	←	clod as soil
solidity/unity of different parts of car	←	solidity/oneness and hardness of clod
reliability of car at times	←	humidity of clod in particular situations
passion / love of person for his car	←	quality of love on particular object

D̩inga [Clod] as source domain		
Target domains	Number of metaphor	Attribute
Musidzana (Girl)	12	solidity/ humidity
Goloji (Car)	13	unity , inseparability, love

From the metaphors in (12) to (13), and the table above, it is evident that the central cultural frames associated with clod as source domain in Tshivenḁa is that of solidity, humidity, unity and inseparability. The scope of d̩inga (clod) as a source domain includes human beings and vehicles.

3.2.4 Vumba (clay)

3.2.4.1 Vumba (clay) as source domain

It is noteworthy that the noun **vumba** (clay) in these metaphors is used as source domain to which several target domains are attached. The noun **vumba** displays either the low quality or well taken care of, of target domains or entities. The similarities or elements that the noun has as source domain are mapped onto the target domains, hence all target domains are of the same quality as clay. Note that not all elements that the source domain has are mapped onto the target domains but only relevant attributes are **highlighted** ones while other attributes are **hidden** (cf. Kövecses 2006:124)..

14. Musadzi uyu u tou vha vumba.

Lit: This woman is clay.

Meaning: This woman is treated like a fragile object.

Mappings

Target: musadzi (a woman)

Source: vumba (clay)

Target frame:

Source frame:

girl as young female person

←

clay as soil

fragility/weakness /lack of strength of woman ←

breakability/fragility of clay

low quality of a woman

←

low quality of clay products

In this metaphor a woman is compared with clay because of some of her characteristics which are similar to those of clay object, that of **fragility**. A clay object is treated with great care because it is fragile. So in this expression the word “**vumba**”, (clay), is used in the context in which “**musadzi**” is compared to an object that is not very strong but is fragile.

15. Baisigira iyi i tou vha vumba

Lit: This bicycle is clay

Meaning: This bicycle is not strong or is of a poor quality.

Mappings

Target: baisigira (bicycle)

Source: vumba (clay)

Target frame:

Source frame:

bicycle as racing cycle

←

clay as soil

breakability of a bicycle ← fragility of clay/ clay products

This metaphor is used in the context where a bicycle is not of good quality because it does not last long after it has been repaired.

16. Piki iyi ndi vumba

Lit: This pick is clay

Meaning: This pick is made up of breakable material

Mappings

Target: piki (pick)

Source: vumba (clay)

Target frame:

Source frame:

pick as large heavy tool with sharp ends ←

clay as heavy sticky moulding soil

breakability/ low quality of a pick ←

breakability/ low quality of clay

plans for manufacture of pick ←

plans made for moulding clay

purpose made ←

purpose made

progress made in manufacturing pick ←

progress made in moulding clay

achievement made ←

achievement made

pick manufactured ←

clay products

This metaphor is used in the context in which a pick is made up of poor materials and is easily broken.

17. Mbaḍo iyi i tou vha vumba

Lit: This axe is clay

Meaning: This axe is not of a good quality

Mappings

Target: mbaḍo (axe)

Source: vumba (clay)

Target frame:

Source frame:

axe as a chopping tool ←

clay as heavy sticky moulding soil

breakability/low quality of an axe ←

fragility/ low quality of clay

plans made for manufacture of an axe ←

plans made for moulding of clay

purpose made ←

purpose made

progress made in manufacturing axe ←

progress made in manufacturing pot

achievement made	←	achievement made
pot manufactured	←	clay products

This metaphor is used in the context in which an axe is easily broken when used to chop an object such as a piece of wood. See metaphors with clay as source above.

18. Forogo iyi ndi vumba

Lit: This fork is clay

Meaning: This fork is not hard and durable

Mappings

Target: forogo (fork)

Source: vumba (clay)

Target frame:

Source frame:

fork as strong metal eating tool	←	clay as heavy sticky moulding soil
good quality/breakability of fork	←	low quality/breakability of caly
plans for manufacturing of fork	←	plans made for moulding clay
purpose made	←	purpose made
progress made in manufacturing	←	progress made in moulding clay
achievement made	←	achievement made
fork manufactured	←	clay products

This metaphor is used in the context in which a fork is easily broken because it is of poor quality.

Most of the objects that are made of clay are easily broken, hence the metaphor “this fork is clay”.

19. Bodo iyi i tou vha vumba

Lit: This pot is clay

Meaning: This pot is not strong, or is easily broken.

Mappings

Target: bodo (pot)

Source: vumba (clay)

Target frame:

Source frame:

pot as deep round container for cooking	←	clay as heavy sticky moulding soil
breakability / low quality of a pot	←	breakability /fragility / low quality of clay
plans made for manufacturing of pot	←	plans made for moulding clay
purpose of pot made	←	purpose of clay made

progress made in manufacturing pot	←	progress made in moulding clay
achievement made	←	achievement made
pot manufactured	←	clay product/s

This metaphor is used to refer to a pot which is not strong and is characterized by elements of poor quality found in clayey things. The meaning here is that most of the articles made of clayey materials are not that durable. They break, or crack easily. Hence such a pot ends up being compared with clay materials.

20. Pfumo iyi ndi vumba

Lit: His spear is clay

Meaning: He uses his clay for fighting purpose

Mappings

Target: pfumo (spear)

Source: vumba (clay)

Target frame:

Source frame:

spear as weapon in war	←	clay as heavy sticky moulding soil
spear as made of good quality	←	low quality/breakability of clay
manufacturing of spear	←	plans made for moulding clay
purpose made for spear	←	purpose for clay
achievement made	←	achievement made
spear produced	←	clay products made

This metaphor is used in the context in which a person supports himself through working with clay. This very same statement can be used to refer to a situation in which a person uses clay as his or her weapon. See sentences with clay as source above.

21. Araga iyi ndi vumba

Lit: This rake is clay

Meaning: This rake is easily breakable

Mappings

Target: araga (rake)

Source: vumba (clay)

Target frame:

Source frame:

garden tool with row of metal points at end	←	clay as heavy sticky moulding soil
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breakability /low quality of a rake	←	breakability /low quality of clay
plans made for manufacturing of a rake	←	plans made for moulding of clay
purpose made	←	purpose made
progress made in manufacturing of rake	←	progress made in moulding of clay
achievement attained	←	achievement attained
manufacture of pick	←	moulding of clay

This metaphor is used in the context in which a rake can easily get broken. The material that is mainly used in making a rake is steel. When someone says this rake is clay it shows that there is something hidden (or there is a motive behind) that phrase. This metaphor illustrates the quality of fragility of the rake.

22. Lufo ulu lu tou vha vumba

Lit: This cooking spoon is clay

Meaning: This cooking spoon is easily broken

Mappings

Target: lufo (cooking stick/ spoon)

Source: vumba (clay)

Target frame:

Source frame:

wooden for stirring/dishing porridge	←	clay as heavy sticky moulding soil
breakability/ low quality of cooking stick	←	breakability/low quality of clay
plans made for carving of cooking stick	←	plans made for moulding of clay
purpose made for cooking spoon	←	purpose made for moulding clay
progress made in carving	←	progress made in moulding
cooking spoon	←	clay products

This metaphor is used in a situation where a cooking spoon is not strong but can easily be broken. The evaluation is made by invoking the quality of fragility of these two items.

23. Gariki iyi i tou vha vumba

Lit: This animal cart is clay

Meaning: This animal cart is not strong

Mappings**Target:** gariki (wagon)**Source:** vumba (clay)**Target frame:****Source frame:**

wagon as animal cart

←

clay as soil

fragility of a wagon

←

fragility of clay/ clay products

This metaphor is used in the context in which an animal cart is made of material of a poor quality.

Vumba [Clay] as source domain		
Target domains	Number of metaphor	Attribute
Musadzi (woman)	14	Weakness
Baisigira (bicycle)	15	breakability
Piki (pick)	16	low quality / fragility
mbaḡo (axe)	17	low quality / fragility
Forogo (fork)	18	low quality / fragility
Bodo (pot)	19	low quality / breakability
Pfumo (spear)	20	low quality
Araga (rake)	21	low quality
Lufo (cooking stick)	22	breakability
Gariki (animal cart)	23	low quality

From the metaphors in (14) to (23), and the table above, it is evident that the central cultural frames associated with clay as source domain in Tshivenda is that of weakness, breakability, low quality and fragility. The scope of **vumba** (clay) as a source domain includes human beings, vehicles, garden tools and utensils.

3.2.4.2 Vumba (clay) as target domain

Note that when the noun **vumba** (clay) occupies the B position, that is, source domain, as in the previous section, it depicts the low quality, breakability and fragility but when it occupies the A position, that is, as target domain, it denotes the good quality of the source domain onto which it is mapped. Recall the elements on the source domains are shared, spread, profiled or mapped onto the target domain, **vumba** (clay).

24. Vumba il̥i li̥ tou vha vhulimbo

Lit: This clay is birdlime

Meaning: This clay traps

Mappings**Target:** vumba (clay)**Source:** vhulimbo (birdlime)**Target frame:****Source frame:**

clay as heavy sticky moulding soil ←

birdlime as a sticky substance

clay traps cars and animals ←

birdlime traps various kinds of birds

strength of clay in trapping cars/animals ←

strength of birdlime in trapping birds

high quality/ goodness of clay soil ←

high quality/ goodness of birdlime

25. Vumba il̥i li̥ tou vha tshilibana

Lit: This clay is steel spring trap

Meaning: This clay is very strong

Mappings**Target:** vumba (clay)**Source:****Target frame:****Source frame:**

clay as heavy sticky moulding soil ←

steel spring trap as instrument

clay used for moulding objects ←

steel trap used for catching animals

strength of clay in trapping things ←

strength of steel trap in trapping animals

26. Vumba il̥i li̥ tou vha tsimbi

Lit: This clay is steel

Meaning: This clay is very strong/ does not break

Mappings**Target:** vumba (clay)**Source:** tsimbi (steel)**Target frame:****Source frame:**

clay as heavy sticky moulding soil ←

strong hard metal object made of iron/ carbon

strength /hardness of clay when dry ←

strength / hardness of steel by nature

importance of clay to mould things ←

importance of steel in making things

27. Vumba il̥i li̥ tou vha tombo

Lit: This clay is stone

Meaning: This clay is very hard/ heavy

Mappings

Target: vumba (clay)

Source: tombo (steel)

Target frame:

Source frame:

clay as heavy sticky moulding soil	←	stone as found in soil
strength/hardness of clay when dry	←	strength/hardness of stone
solidity of clay when dry	←	solidity of stone by nature
heaviness of clay	←	heaviness of stone

28. Vumba il̩i̩ li̩ tou vha ngweṅa

Lit: This clay is a crocodile

Meaning: This clay is the best substance

Mappings

Target: vumba (clay)

Source: ngweṅa (crocodile)

Target frame:

Source frame:

clay as heavy sticky moulding soil	←	crocodile as reptile in pool
strength/hardness of clay when dry	←	strength/ power of crocodile inside water

Vumba [Clay] as target domain		
Source domains	Number of metaphor	Attribute
Vhulimbo (Birdlime)	24	strength, high quality
Tshilibana (Steel spring trap)	25	strength
Tsimbi (Steel)	26	hardness, strength, importance
Tombo (Stone)	27	strength, hardness, solidity, heaviness
Ngweṅa (Crocodile)	28	strength, power

From the metaphors in (24) to (28), and the table above, it is evident that the central cultural frames associated with clay as source domain in Tshivenda is that of strength, high quality, hardness, power, heaviness and importance. The scope of vumba (clay) as a source domain includes sticky substances, artifacts, natural phenomenon and amphibian qualities.

3.2.5 Tombo (stone)

3.2.5.1 Tombo (stone) *as source domain*

In the following metaphors **tombo** (stone) is used as a source domain onto which several target domains are attached. Mainly stone has intrinsic qualities such as heaviness, strength, lasting long, hardness and others. As a result of all these qualities the target domains also share the similar qualities of stone. Although not all these qualities are all shared by individual target domain, since some attributes are **hidden** while some are **highlighted**, most of them are mapped onto the target from the source domain, which is stone.

29. Araga iyi ndi tombo

Lit: This rake is a stone

Meaning: This rake is very hard and durable

Mappings

Target: araga (rake)

Source: tombo (stone)

Target frame:

Source frame:

tool with row of metal points at end

←

stone in soil

strength/hardness of rake

←

strength/hardness of stone

heaviness of a rake

←

heaviness of stone

durability of a rake

←

durability of stone

This metaphor is used in the context in which a rake is viewed as very hard and durable. It is true that different stones are not made of the same quality as some are strong while others are of poor quality. Some stones are of good quality and can last long, hence this metaphor indicates the quality of strength and durability.

30. Mbaḍo yawe i tou vha tombo

Lit: This axe is stone

Meaning: This axe is very hard and durable

Mappings

Target: mbaḍo (axe)		Source: tombo (stone)
Target frame:		Source frame:
axe as a chopping tool	←	stone as in soil
strength/hardness of an axe	←	strength/hardness of stone
heaviness/importance of an axe	←	heaviness/importance of stone
durability of an axe	←	durability of stone

This metaphor is used in the context in which an axe is viewed as of a very good quality. Also see metaphors with stone as source above.

31. Banga ḷi ḷi tou vha tombo

Lit: This dagger is a stone

Meaning: This dagger is very hard

Mappings

Target: banga (dagger)		Source: tombo (stone)
Target frame:		Source frame:
dagger as a weapon or tool	←	stone as in soil
toughness of a dagger	←	strength/hardness of stone
importance of a dagger	←	importance/ heaviness of stone
durability of a dagger	←	durability of stone

This metaphor is used to refer to a dagger that is durable, hard, and strong and cannot easily be broken. There are stones that are not strong and can easily be broken. In that case such stones are compared to clay or any other thing which can easily be broken. But in this metaphor a dagger is compared with a hard and strong stone because of its quality.

32. Mbilu yawe ndi tombo

Lit: His heart is a stone

Meaning: He is very difficult to understand other people`s advice.

Mappings

Target: mbilu (heart)		Source: tombo (stone)
Target frame:		Source frame:
heart as body part	←	stone in soil
strength /toughness of heart	←	strength/ hardness of stone
heaviness of heart	←	heaviness / importance of stone

33. Forogo iyi ndi tombo

Lit: This fork is a stone

Meaning: This fork is very hard and durable

Mappings

Target: forogo (fork)		Source: tombo (stone)
Target frame:		Source frame:
fork as strong metal eating tool	←	stone in soil
good quality/breakability of fork	←	strength / hardness of stone
importance of fork as a tool	←	heaviness/ importance of stone in nature
durability of fork	←	durability of stone
solidity of fork	←	solidity of stone

This metaphor is used in the context in which a fork is viewed as an artifact that cannot easily be broken.

34. Bodo iyi i tou vha tombo

Lit: This pot is a stone

Meaning: This pot is of the best quality

Mappings

Target: bodo (pot)		Source: tombo (stone)
Target frame:		Source frame:
pot as deep round container for cooking	←	stone in soil
strength/hardness of a pot	←	strength/ hardness of stone
heaviness / importance of a pot	←	heaviness / importance of stone
durability of a pot	←	durability of stone

This metaphor is used in the context in which a pot is of the best quality and cannot easily be broken.

35. Pfumo ili li tou vha tombo

Lit: This spear is a stone

Meaning: This spear is made of material of good quality

Mappings

Target: pfumo (spear)

Source: tombo (stone)

Target frame:

Source frame:

spear as weapon in war

←

stone as in soil

strength/hardness of spear in war

←

strength/hardness of stone in soil

heaviness of spear used by warriors

←

heaviness of stone in soil

importance of spear to warriors at war

←

importance of stone in soil

See sentences with spear and stone above

This metaphor is used to refer to the hardness and durability of the spear because of its quality.

36. Naṭi iyi i tou vha tombo

Lit: This nut is a stone

Meaning: This nut is very strong and hard

Mappings

Target: naṭi (nut)

Source: tombo (stone)

Target frame:

Source frame:

small piece of metal with hole

←

stone as in soil

strength/hardness of a nut

←

strength/hardness of stone

importance of nut to people

←

importance of stone in nature

This metaphor is used in a situation in which a nut is viewed as very hard and durable.

37. Dzembe ili li tou vha tombo

Lit: This hoe is a stone

Meaning: This hoe is very strong

Mappings

Target: dzembe (hoe)		Source: tombo (stone)
Target frame:		Source frame:
hoe as garden tool with long handle	←	stone as in soil
strength/ hardness of hoe in garden	←	strength/ hardness of stone
durability of hoe in the garden	←	durability of stone in soil
heaviness of hoe in the garden	←	heaviness of stone in soil

This metaphor is used in the context in which a hoe is viewed as very strong and durable.

38. Piki iyi i tou vha tombo

Lit: This pick is a stone

Meaning: This pick is very strong

Mappings

Target: piki (pick)		Source: tombo (stone)
Target frame:		Source frame:
pick as large heavy tool with sharp ends	←	stone in soil
strength/hardness of pick in hard work	←	strength/hardness of stone
heaviness of a pick	←	heaviness of stone
importance of pick in hard/difficult work	←	importance of stone to people
durability of a pick	←	durability of stone in nature

This metaphor is used to refer to a pick which is very strong because it has been used for a long period and is of a good quality.

39. Luimbo ulu lu tou vha tombo

Lit: This song is a stone

Meaning: This song is very strong

Mappings

Target: luimbo (song)		Source: tombo (stone)
Target frame:		Source frame:
song as piece of music with words sung	←	stone as in soil
strength/ harshness of song	←	strength /hardness of stone

importance of song to people	←	importance/ heaviness of stone
good quality of a song	←	good quality of stone

This metaphor is used in a situation where the song is viewed to have a strong message to the nation of a country. The comparison is based on the strength and durability of these two entities.

40. Hemmbe yawe ndi tombo

Lit: His shirt is a stone

Meaning: His shirt is very strong

Mappings

Target: hemmbe (shirt)		Source: tombo (stone)
Target frame:		Source frame:
shirt as piece of clothing for upper part	←	stone in soil
strength of shirt to owner	←	strength/hardness of stone
bright and good elements in shirt	←	stone with crystal shining
good quality /importance of shirt	←	heaviness/importance of stone

This metaphor is used in the context where a shirt lasts for a long time without getting worn out.

41. Tshienda tshawe tshi tou vha tombo

Lit: His shoe is a stone

Meaning: His shoe is very strong

Mappings

Target: tshienda (shoes)		Source: tombo (stone)
Target frame:		Source frame:
shoe as outer covering of feet	←	stone in soil
strength/ toughness of a shoe	←	strength/hardness of stone
durability of shoe with a person	←	durability of stone in nature

This metaphor is used to refer to a pair of shoes which is very hard and durable because of the good quality.

42. *Legere idzi ndi tombo*

Lit: This catapult is a stone

Meaning: This catapult is hard and durable

Mappings

Target: *legere* (catapult)

Source: tombo (stone)

Target frame:

Source frame:

made of two thin long rubber strings

←

stone as in soil

strength/danger of catapult to people←

←

strength/hardness of stone

importance of catapult for defence

←

importance of stone in nature

durability of catapult to owner

←

durability of stone in general

This metaphor is used in a situation where the catapult is hard when pulled. It also has a long lifespan.

43. *Goloi yawe ndi tombo*

Lit: His car is a stone

Meaning: His car is very strong

Mappings

Target: *goloi* (car)

Source: tombo (stone)

Target Frame:

Source Frame:

car as vehicle

←

stone /iron ore as soil

car as lasting for longer period

←

strength and hardness of stone/iron ore

shining colour of a car

←

iron ore /stone with crystal shining

hardness of body of a car

←

solidity of iron ore/stone

This metaphor is used in the context in which a car is viewed to be made of good material and can last for many years.

44. *Tshikepe tshawe tshi tou vha tombo*

Lit: His ship is a stone

Meaning: His ship is very strong (or is unbreakable)

Mappings

Target: tshikepe (ship)		Source: tombo (stone)
Target frame:		Source frame:
ship as water transport	←	stone as in soil
quality of strength of a ship	←	quality of strength of stone
ship as long lasting transport	←	durability of stone
ship as stable inside the water	←	unshakable /stable position of stone

This metaphor is used in the context in which a ship is viewed as very strong and hard.

45. Thuthuthu yawe i tou vha tombo

Lit: His motorbike is a stone

Meaning: His motorbike is very strong

Mappings

Target: thuthuthu (motorbike)		Source: tombo (stone)
Target frame:		Source frame:
motorbike as a bike	←	stone as an in soil
long lasting lifespan of motorbike	←	durability of stone
strength of a motorbike	←	hardness of stone as an indicator

This metaphor is used in the context in which a motorbike is viewed as very strong.

46. Baisigira yawe i tou vha tombo

Lit: His bicycle is a stone

Meaning: His bicycle is very strong

Mappings

Target: baisigira (bicycle)		Source: tombo (stone)
Target frame:		Source frame:
bicycle as a cycle	←	stone as in soil
strength of a bicycle	←	strength/ hardness of stone
long lasting period of bicycle	←	durability of stone

This metaphor is used to refer to a bicycle which is made of materials of good quality that last for a long time.

47. Gariki iyi i tou vha tombo

Lit: This animal cart is a stone

Meaning: This animal cart is very strong

Mappings

Target: gariki (wagon)

Source: tombo (stone)

Target frame:

Source frame:

wagon as animal transport

←

stone as in soil

strength of wagon as transport

←

strength and hardness of stone

wagon last for longer period

←

durability of stone

This metaphor is used to depict the good quality of the animal cart.

48. Ṫhoho iyi i tou vha tombo

Lit: This head is a stone

Meaning: This person is stubborn

Mappings

Target: Ṫhoho (head)

Source: tombo (stone)

Target frame:

Source frame:

head as body part

←

stone as in soil

hardness of head of human body

←

hardness of a stone

stubborn head as not changing opinion

←

stubborn stone does not change

49. Tshanda tshawe tshi tou vha tombo

Lit: His hand is a stone

Meaning: He has a hard or rough hand

Mappings

Target: tshanda (hand)

Source: tombo (stone)

Target frame:

Source frame:

hand as body part

←

stone in soil

hardness of a hand

←

hardness of stone

toughness of hand ← strength of stone
 hand as a rough part of body ← roughness of the texture of stone

50. Lwayo lwawe lu tou vha tombo

Lit: His foot is a stone

Meaning: His foot is very strong

Mappings

Target: lwayo (foot) **Source:** tombo (stone)

Target frame: **Source frame:**

foot as body part ← stone in soil
 hardness of foot ← hardness of a stone
 rough texture of a foot ← rough texture stone

This metaphor is used in a situation where a person can walk bare-feet on thorns without getting pricked or hurt.

51. Vhuswa uvhu vhu tou vha tombo

Lit: This porridge is a stone

Meaning: This porridge is very hard

Mappings

Target: vhuswa (porridge) **Source:** tombo (stone)

Target frame: **Source frame:**

porridge as soft thick white food ← stone as in soil
 porridge is cooked by people ← stone is found in nature
 stiffness of porridge to eaters ← solidity/hardness of stone
 importance/heaviness of porridge ← importance/heaviness of stone

Tombo (Stone) as source domain		
Target domain	Number of metaphor	Attributes
Araga (Rake)	29	strength
Mbađo (Axe)	30	strength
Banga (Dagger)	31	strength
Mbilu (Heart)	32	stubbornness

Forogo (Fork)	33	strength / hardness
Bodo (Pot)	34	strength / hardness
Pfumo (Spear)	35	strength / hardness
Naṭi (Nut)	36	strength / hardness
Dzembe (Hoe)	37	strength / hardness
Piki (Pick)	38	strength / hardness
Luimbo (Song)	39	good quality
Hemmbe (Shirt)	40	good quality / durability
Tshienda (Shoe)	41	good quality / durability
Legere (Catapult)	42	strength / power
Goloi (Car)	43	strength / durability
Tshikepe (Ship)	44	strength / heaviness
Thuthuthu (Motorbike)	45	heaviness / strength
Baisigira (Bicycle)	46	strength
Gariki (Cart wagon)	47	strength
Ṭhoho (Head)	48	stubbornness
Tshanda (Hand)	49	roughness
Lwayo (Foot)	50	roughness
Vhuswa (Porridge)	51	stiffness

From the metaphors in (29) to (51), and the table above, it is evident that the central cultural frames associated with stone as source domain in Tshivenda is that of strength, stubbornness, hardness, good quality, durability, power, heaviness, roughness and stiffness. The scope of **tombo** (stone) as a source domain includes garden tools, human body parts, utensils, spare parts, clothing, music, rubber products, vehicles and foods.

3.2.6 Thavha (mountain)

3.2.6.1 Thavha (mountain) as source

The metaphors analysed in this sub-section depict some qualities which are found in a mountain such as the size or bigness, difficulty of things, slippery and others. These are the attributes that are framed between the two domains compared.

52. Musadzi uyu u tou vha thavha.

Lit: This woman is a mountain.

Meaning: This woman is big.

Mappings

Target: musadzi

Source: thavha

Target frame:

Source frame:

woman as a female person

←

mountain as big natural phenomenon

bigness of a woman as person

←

bigness of a mountain in nature

difficulty of a woman to walk

←

difficulty of mountain to climbers

A mountain is a big object and cannot be compared to a person in any way. But in this expression, a woman is compared to a mountain because of her big size. This woman is so big that nothing else can be compared to her, except a mountain, which is regarded by speakers of Tshivenda as the biggest object created by God.

53. Munna uyu ndi thavha ya tswavhelele.

Lit: This man is a flat mountain (or a mountain of flatness).

Meaning: This man does not have large buttocks.

Mappings

Target: munna (man)

Source: tswavhelele (flat mountain)

Target frame:

Source frame:

man as a male person

←

flat mountain as big natural phenomenon

man with flat buttocks

←

flat mountain showing slipperiness of mountain

trouser has place to stay to man

←

flat mountain has no place to grip in walking

This metaphor is used in a context in which a man who has flat buttocks is portrayed as a “flatness” mountain of “thavha tswavhelele”. This mountain is flat and slippery and has nothing to grip on. Normally a mountain has rough stones, trees and many other objects which allow objects to grip on. But this particular man is the opposite, hence of “thavha ya tswavhelele”, a flat mountain.

54. Mafhungo aṅu a tou vha thavha ya Luvhola.

Lit: Your news is Mount Luvhola.

Meaning: What you are saying is too big and tiresome.

Mappings

Target: mafhungo (news)

Source: thavha ya Luvhola (Mount Luvhola)

Target frame:

Source frame:

news as new information occurrences	←	mountain as big natural phenomenon
news as difficult thing to person	←	difficulty of mount Luvhola to climb
news as a big problem to experiencer	←	big problem to climb mount Luvhola to climbers
bigness news occurred / happened	←	bigness of mount Luvhola to climbers

This metaphor refers to an exceptional case of news in which the rate and range of difficulty is so big that it needs something bigger than an ordinary thing. Luvhola is a big mountain which is steep and difficult to climb or (descend). If one tries to climb this mountain, one finds it difficult to do so. Such a person may end up going back without being successful, hence thavha ya Luvhola is used to refer to a big problem.

55. Vhutshilo vhu tou vha thavha ano maḍuvha

Lit: Life is a mountain these days

Meaning: Life is difficult these days

Mappings

Target: vhutshilo (life)

Source: thavha (mountain)

Target frame:

Source frame:

life as precious thing to humans	←	mountain as big natural phenomenon
people leading good life	←	mountain climbers as character
life has problems to people	←	mountain as difficult entity to climb to people
life is depicted by various levels	←	mountain has difficult ascending stages
life has some good/ easy times	←	mountain has difficult stretches/ resting places life has
purpose to achieve	←	mountain climbing as goal to achieve
life has progress to be made	←	goal of reaching the top of mountain
has different ways/manners to live	←	plans to climb mountain

This metaphor is normally used when life is viewed as difficult, especially when everything is very expensive because of the economic meltdown. This phrase is made to compare daily life with going up the mountain which is not an easy task.

56. Nḡou iyi i tou vha thavha

Lit: This elephant is a mountain

Meaning: This elephant is big

Mappings

Target: nḡou (elephant)

Source: thavha

Target frames:

Source frames:

elephant as an animal

←

mountain as natural phenomenon

bigness of an elephant as animal

←

bigness of a mountain in nature

57. Bodo iyi i tou vha thavha

Lit: This pot is a mountain

Meaning: This pot is very big

Mappings

Target: bodo (pot)

Source: thavha (mountain)

Target frame:

Source frame:

pot as deep round container for cooking

←

mountain as big natural phenomenon

pot as difficult to cook by lazy people

←

difficulty of mountain to climb by people

cooking has different stages to follow

←

mountain has difficult ascending stages

cooking with pot has good /easy times

←

mountain has some difficult stretches/
resting places on the way to the peak

pot has purpose to achieve

←

mountain climbing as goal to achieve

pot has progress to be made

←

goal of reaching the top of mountain

wide choices

←

wide choices

This metaphor is used in the context where a pot looks very big and cannot be compared to all other pots except a mountain.

58. Dzembe ḡi tou vha thavha kha vhabva

Lit: A hoe is a mountain to the lazy people

Meaning: Working with a hoe is disliked by some people

Mappings

Target: dzembe (hoe)

Source: thavha (mountain)

Target frame:

Source frame:

hoe as garden tool with long handle	←	mountain as natural phenomenon
hoe as portrayal of problem to laziness	←	mountain as difficult entity to climb
hoe has some good and easy times	←	mountain has difficult stretches/ resting places on the way to the peak
hoe has purpose to achieve	←	mountain climbing as goal to achieve
hoe has progress to be made	←	goal of reaching the top of mountain
wide choices	←	plans to climb mountain

This metaphor is used in contexts in which a person finds it difficult to do hard work.

59. Vivho ndi thavha i konḁaho

Lit: Jealousy is a difficult mountain

Meaning: Jealousy makes life very difficult to the people

Mappings

Target: vivho (jealousy)

Source: thavha (mountain)

Target frame:

Source frame:

jealous life	←	mountain as a natural phenomenon
jealousy as a problem in life	←	mountain as difficulty entity to climb
difficult problems to address in jealousy	←	difficult ascending stages in a mountain
jealousy has no easy stages in it	←	difficult stretches and resting places toward the peak

This metaphor is used to refer to jealousy which makes life difficult to other people.

60. Goloī yawē i tou vha thavha

Lit: His car is a mountain

Meaning: His car is high or has a raised body

Mappings

Target: golo (car)		Source: thavha (mountain)
Target frame:		Source frame:
car as automobile	←	mountain as an entity
car as difficult to board by people	←	mountain as difficult entity to climb by people
some cars have excallators some have excallators	←	mountain has difficult stretches and resting do not ← places on the way to the peak
boarding a car as goal to achieve	←	mountain climbing as a goal to achieve
achievement of boarding a car	←	achievement of climbing mountain attained

These two metaphors are used in contexts in which a car is viewed to be very big.

61. Tshikepe tshawe tshi tou vha thavha

Lit: His ship is a mountain

Meaning: His ship is very big

Mappings

Target: tshikepe (ship)		Source: thavha (mountain)
Target frame:		Source frame:
ship as water transport	←	mountain as a natural phenomenon
gigantic size of a ship	←	mountain as a gigantic natural phenomenon
trip by ship has some problems	←	mountain has difficult ascending stages

This metaphor is used to refer to a boat which travels in the water.

62. Gariki iyi i tou vha thavha

Lit: This animal cart is a mountain

Meaning: This animal cart is high

Mappings

Target: gariki (wagon)		Source: thavha (mountain)
Target frame:		Source frame:
wagon as an animal cart	←	mountain as a natural phenomenon
bigness of a wagon	←	bigness of a mountain
big wagon as difficult to climb	←	mountain as difficult entity to climb

climbing a wagon as a problem	←	mountain has difficult ascending stages
steps made to climb a wagon	←	mountain has some difficult stretches and resting places on the way to the peak
wagon has a purpose to achieve	←	mountain climbing as a goal to achieve
progress to climb attained	←	goal of reaching the top of a mountain

Thavha (Mountain) as source domain		
Target domains	Number of metaphor	Attributes
Musadzi (Woman)	52	bigness
Munna (Man)	53	bigness
Mafhungo (News)	54	difficulty / problem
Vhutshilo (Life)	55	problem
Nḡdou (Elephant)	56	bigness
Bodo (Pot)	57	bigness
Dzembe (Hoe)	58	laziness / problem
Vivho (Jealousy)	59	problem / difficulty
Goloi (Car)	60	height
Tshikepe (Ship)	61	bigness
Gariki (Cart wagon)	62	bigness

From the metaphors in (52) to (62), and the table above, it is evident that the central cultural frames associated with mountain as a source domain in Tshivenda is that of greatness, bigness, difficulty, problem, laziness and height. The scope of **thavha** (mountain) as a source domain includes human beings and character traits, information, life, animals, utensils, garden tools and vehicles.

3.2.6.2 Thavha (mountain) as target

Culturally, a human head is perceived as a mountain for its visibility and its topmost position on human body. A mountain is visible from a distance and is a topmost natural phenomenon among other things, hence human head. These two qualities tempt speakers of Tshivenda to portray the human head as a mountain. This is a linguistic metaphor which leads to the creation of the conceptual metaphor $\text{ṰHOHO YAWE I TOU VHA THAVHA NGA HUSILI}$ literally means HIS HEAD IS A MOUNTAIN IN REALITY.

63. Thavha yo swa

Lit: The Mountain is burnt

Meaning: Someboy`s hair has been shaved

Mappings

Target: †hoho and vheulwa

Source: thavha and swa

Target frame:

Source frame:

1. metaphor is based on two contrasting arguments / entities, †hoho and thavha

head as part of human body	←	mountain as natural phenomenon
as top most part of human body	←	mountain as top most part in nature contains four of
five human senses	←	mountain has many components

2. metaphor is based on two contrasting activities / actions, vheulwa and swa

shaved as shows clearness of a head	←	burnt area shows plainness of a mountain
shaved shows bareness of a head	←	burnt shows no plants/trees on mountain

This expression is a metaphorical linguistic expression which refers to somebody who has shaved his hair. A shaved head remains without hair and thus has properties (or elements) which are similar to those properties which are found on a burnt mountain as grass and bushes have been destroyed by fire. It is noteworthy that the comparison made is not a direct one as it is with other metaphors; instead it is submerged (or hidden) in the linguistic expression, but surfaces when the target domain is mentioned.

64. Thavha yo zwa mazwiwa

Lit: The Mountain has belched its belch

Meaning: The chief has spoken his message (speech)

Mappings

Target: chief spoken

Source: thavha yo zwa

Target frame:

Source frame:

chief as leader of community	←	mountain as natural phenomenon
chief as topmost in the community	←	mountain as topmost phenomenon
importance of chief in area/ country	←	importance of mountain in life
difficulty for one to befriend with chief	←	difficulty for travellers to climb the mountain

chief has problem with disobedience ← difficult stages of mountain to ascend

This metaphor depicts a case where the chief is called by the noun **thavha** as if he is an actual mountain that people/mountain climbers can climb. In this way an implicit argument /noun **khosi** as target domain, is identified by using a natural phenomenon, **thavha**. This leads to the metaphorisation of a linguistic expression into a metaphor such as “Vho-Netshipise ndi vhone thavha ya fhano” literally, Mr Netshipise is the mountain of here” meaning Mr Netshipise is the king of this place.

See the following sections which are dealing with metaphors on human beings.

Thavha (Mountain) as source domain		
Target domains	Number of metaphor	Attributes
Thoho	63	baldness
Chief / king	64	greatness / difficulty

From the metaphors in (63) to (64), and the table above, it is evident that the central cultural frames associated with stone as source domain in Tshivenda, is that of baldness, greatness and difficulty. The scope of **thoho** (mountain) as a source domain includes human beings.

3.2.7 Muya / Dumbu (storm or thunderstorm)

3.2.7.1 Muya / Dumbu (storm of thunderstorm) as source domain

In these metaphors the scope of the source domain, that is, the number of the target domains to which it applies, include the target domains with the attribute of destruction and quickness. It is interesting that the source domain of **dumbu** (thunderstorm) is a natural phenomenon but has a spatial relationship with human emotions. Someone who has anger is compared with a thunderstorm. The mapping is based on the destructive behaviour of both the source domain and that of the target domain.

65. Mbiti dzawe dzi tou vha dumbu

Lit: His anger is a thunderstorm

Meaning: His anger is destructive

Mappings**Target:** mbiti (anger)**Source:** ɔ̣dumbu (thunderstorm)**Target frame:****Source frame:**

anger as state about something	←	storm as a natural phenomenon
strong feeling emotion about things that occurred	←	storm with thunder/lightning and heavy rain
anger destroys nearest objects	←	storm destroys structures, people and animals
angry person is a cruel being	←	thunderstorm is cruel to objects

66. Goloi iyi i tou vha ɔ̣dumbu

Lit: This car is a thunderstorm

Meaning: This car is speeding

Mappings**Target:** goloi (car)**Source:** ɔ̣dumbu (thunderstorm)**Target frame:****Source frame:**

car as vehicle/means of transport	←	storm as a natural phenomenon
car driven at high speed	←	storm with thunder/lightning and heavy rain
car involved in accident with others	←	storm destroys structures, people and animals
car driven without mercy	←	thunderstorm is cruel to anything
quick spinning moving car	←	quick spinning thunderstorm

67. Bufho ili li tou vha ɔ̣dumbu

Lit: This aeroplane is a thunderstorm

Meaning: This aeroplane is very fast

Mappings**Target:** bufho (aeroplane)**Source:** ɔ̣dumbu (thunderstorm)**Target frame:****Source frame:**

aeroplane as means of transport	←	storm as a natural phenomenon
aeroplane travelling at high speed	←	storm with thunder/lightning and heavy rain
aeroplane crush/ kills people	←	storm destroys structures, people and animals

68. Muṭhannga uyu u tou vha ḡumbu

Lit: This boy is a thunderstorm

Meaning: This boy runs very fast

Mappings

Target: muṭhannga (boy)

Source: ḡumbu (thunderstorm)

Target frame:

Source frame:

boy as young male person

←

storm as a natural phenomenon

running carelessly at high speed

←

storm with thunder/lightning and heavy rain

ḡumbu (Thunderstorm) as source domain		
Target domains	Number of metaphor	Attributes
Mbiti (Anger)	65	destruction
Goloi (Car)	66	fastness
Bufho (Aeroplane)	67	fastness
Muṭhannga (Boy)	68	fastness

From the metaphors in (65) to (68), and the table above, it is evident that the central cultural frames associated with thunderstorm as source domain in Tshivenda is that of destruction and speed. The scope of ḡumbu (thunderstorm) as a source domain includes human emotions, vehicles and human beings.

3.2.7.2 ḡumbu (thunderstorm) as target domain

In this analysis the target domain is mapped onto the source domain based on the similarities they have, that is, speed, and destruction.

69. ḡumbu ili ḡi tou vha tshihwilili

Lit: This thunderstorm is a small bull-roarer

Meaning: This thunderstorm is moving at a very high speed

Mappings

Target: ḡumbu (thunderstorm)

Source: tshihwilili (bull-roarer)

Target frame:

Source frame:

storm as a natural phenomenon

←

beer/drink cap with two holes and string

thunderstorm spins fast clock wise ← bull-roarer spins fast forward/backward
 speediness of spinning thunderstorm ← speediness of spinning bull-roarer
 destruction by spinning thunderstorm ← amusement by spinning bull-roarer

70. Ḍumbu ḡli ḡli tou vha tsunami

Lit: This thunderstorm is a tsunami

Meaning: This thunderstorm is disastrous

Mappings

Target: ḍumbu (thunderstorm)

Source: tsunami

Target frame:

Source frame:

storm as a natural phenomenon ← tsunami as extremely large waves in the sea
 thunderstorm spins fast clockwise ← big moving waves caused by earthquake
 fast moving thunderstorm ← fast moving big wave from the sea

Ḍumbu (Thunderstorm) as target domain		
Source domains	Number of metaphor	Attributes
Tshihwilili (Bull-roarer)	69	fastness
Tsunami	70	speed, destruction

From the metaphors in (69) to (70), and the table above, it is evident that the central cultural frames associated with thunderstorm as target domain in Tshivenḡa is that of fastness, speed and destruction. The range of ḍumbu (thunderstorm) as target domain includes playing tools and natural phenomenon.

3.2.8 Gole (cloud)

3.2.8.1 Gole (cloud) as target

In these metaphors the word **gole** is used to depict rain (or coolness and shade) which can provide the light clouds which are moving and giving hope of rain.

71. Gole ḡli ḡli tou vha murunzi

Lit: This cloud is shade

Meaning: This cloud provides shade

Mappings**Target:** gole (cloud)**Source:** murunzi (shade)**Target frame:****Source frame:**

cloud as dark grey/white mass in the sky	←	shade as depicting darkness in a place
protection of cloud from the burning sun	←	protection of shade from heat of sun
clouds as revealing frightening lightning	←	shade as revealing fright
provision of coolness from the cloud/s	←	provision of coolness from the shade

72. Gole ḷi ḷi tou vha khuli

Lit: This cloud is a mist

Meaning: This cloud is very thin

Mappings**Target:** gole (cloud)**Source:** khuli (mist)**Target frame:****Source frame:**

lightness of clouds showing no harm	←	mist as showing little rain
light clouds little rain drizzling	←	mist as moving smoke in a situation
light clouds provide protection from sun	←	mist as a protection from the sun

73. Gole ḷi ḷi tou vha vhutsi

Lit: This cloud is smoke

Meaning: This cloud is not stable

Mappings**Target:** gole (cloud)**Source:** vhutsi (smoke)**Target frame:****Source frame:**

cloud as dark grey/white mass in the sky	←	smoke as black/grey/white gas
evaporation /condensed water form clouds	←	smoke formed from burning objects
fast moving clouds in the sky	←	smoke moves from burning spot to sky
unreliable moving cloud in the sky	←	unreliability of moving smoke to the sky
instability of the moving cloud to the sky	←	instability of moving smoke to the sky

In metaphors (71) to (73) clouds are compared to all those four entities, which are source domains above because of the similarities they share with each other. The contrast is based on the quality of clouds. If clouds are light, we can say they are mist or smoke, hence these metaphors.

74. Gole iji ji tou vha mutshidzi

Lit: This cloud is a saviour

Meaning: This cloud will provide rain

Mappings

Target: gole (cloud)

Source: mutshidzi (saviour)

Target frame:

Source frame:

cloud as a grey/white mass in the sky	←	saviour as a humankind
cloud as mass of small drops of water	←	saviour as made of various body parts
cloud as rain maker	←	saviour as rescuer of human life
clouds come together to bring rain	←	saviour is trained to save human lives
clouds bring rain in difficulty/drought times	←	saviour saves in dangerous/difficult situations

In this metaphor rain is viewed as a good thing through which people will be able to get a good harvest and abundant food. Thus, rain is seen as a symbol of prosperity and everything good in life, because when there is rain, there is good harvest for the community.

Gole(Cloud) as target domain		
Source domains	Number of metaphor	Attributes
Murunzi (Shade)	71	coolness
Khuli (Mist)	72	lightness
Vhutsi (Smoke)	73	movement
Mutshidzi (Saviour)	74	safety

From the metaphors in (71) to (74), and the table above, it is evident that the central cultural frames associated with cloud as source domain in Tshivenḡa is that of coolness, lightness, movement, wholeness / completeness and safety. The scope of gole (cloud) as a source domain includes natural phenomenon, periods and safety.

3.2.8.2. Gole (cloud) as linguistic expression

The metaphorical linguistic expression is metonymic in nature but be investigated in terms of metaphoric analysis. Recall metonymy, unlike metaphor, is a “stand for” where the whole can stand for the part or the part can stand for the whole. In this case the noun **gole** (cloud) stands for

the whole twelve months known as a year. Literally, **gole** (cloud) cannot be in a singular form when looked into its component parts. As a result, **gole** is one mass but representing many components (or parts) as one. Metaphorically, the whole year is named using the word **gole** (cloud). The vehicle frame is **gole** (cloud) while the target frame is *nwaha* (year) in the metaphor to show that the year has come to an end. It is also interesting to note that in the target frame, (year), it is one thing which **stands for** twelve months, while in the source frame, the cloud also stands for many different types of clouds.

75. Gole *la nanwaha lo fhela*

Lit: This year`s cloud is finished

Meaning: This year has come to an end

Mappings

Target: *nwaha* (year)

Vehicle: *gole* (cloud)

Target frame:

Vehicle frame:

year as depicting twelve months

← cloud depicting smoke as black/grey/white gas

year shows oneness of months

← cloud as showing unity of different clouds

year portraying wholeness of months
(days, weeks, months, quarters, semesters
and a trimester, hence a year)

← cloud portraying wholeness of different
clouds (cloud as showing Cumulus
cumulonimbus) stratus)

76. Gole *lo dzama*

Lit: The cloud has hibernated

Meaning: The chief is dead

Mappings

Target: *khosi* (chief) *fa* (death)

Source: *gole* (cloud) *dzama* (vanish)

Target frame:

Source frame:

1. **first framing map up the two entities, namely, the king and the cloud**

king as portrayal of a high status

← cloud as being above all other things

king as showing the great personality

← cloud as being rainmaker, shade etc

king as portrayal of royalty /sacredness

← cloud as being holy /heavenly

2. **second framing map up the activities, namely death and vanish**

death as portrayal of mortality

← vanish as portal of not known by anybody

death as showing loss of life

← vanish as showing disappearance for ever

death as a passing away

←

vanish as displaying evaporation

This is also a linguistic metaphor derived from a linguistic expression. There are two metaphors in this expression; the first one on the word “**gole**” cloud and the second one in the word “**dzama**” death. This expression is metonymic in nature in the sense that there is an **active vehicle** gole (cloud) while the target is *nwaha* (a year). See also the following mappings;

Mappings

Target: *lufu lwa khosi*

Vehicle: *gole ǀo dzama* (cloud)

Target frame:

Vehicle frame:

A symbol of mortality

←

an indicator of greatness, ownership, land etc

Gole (Cloud) as source domain		
Target domains	Number of metaphor	Attributes
Gole (Cloud)	75	year
Gole (King)	76	greatness

From the metaphors in (75) to (76), and the table above, it is evident that the central cultural frames associated with cloud as source domain in Tshivenda is that of year and greatness. The scope of **gole** (cloud) as a source domain includes natural phenomenon and human being.

3.2.9 *ǀuvha* (sun)

3.2.9.1. *ǀuvha* (sun) as target domain

The comparison in metaphors with the noun *ǀuvha* (sun) is based on entailments or elements which are found between the target and the source domains mapped onto the source domain to the target domain as indicated in the table, and on the summaries underneath. In Tshivenda culture **ǀuvha** (sun) is associated with terrible heat and drought unlike in the Chinese culture where a dangerous element of the sun is associated with woman. As a result, in Chinese culture, a woman is regarded as the most dangerous person in life.

77. *ǀuvha ǀi tou vha mulilo*

Lit: The sun is fire

Meaning: It is very hot

Mappings

Target: ḍuvha (sun)		Source: mulilo (fire)
Target frame:		Source frame:
sun as source of energy	←	fire as flames, light and heat
sun was made by God	←	fire is prepared by humankind
danger of sun with its heat	←	danger of fire with its heat
sun is round in shape	←	fire has flame with oval shape
sun has various gases causing heat	←	fire has oxygen gas which causes heat

78. Ḍuvha ḷi tou vha ṅaṅḍo

Lit: The sun is a furnace

Meaning: The sun is very hot

Mappings

Target: ḍuvha (sun)		Source: ṅaṅḍo (furnace)
Target frame:		Source frame:
sun as source of energy	←	furnace as place to heat metal/glass/clay
sun has a high temperatures	←	furnace has a high temperature
sun as natural thing made by God	←	furnace is a man made thing
God created the sun	←	preparation of furnace by humankind
sun causing drought and rain	←	crushing/ destruction of iron articles by furnace
provision of sunlight to people	←	furnace as portrayal of mercilessness
		(A Biblical reference, Daniel 3:15, 19-22, The Holy Bible, King James Version)

The metaphors in sentences 77 and 78 are used in a context in which the sun is compared with fire and smeltery or furnace due to the fact that it is very hot like the two entities. Therefore the comparisons in these two sentences are based on the heat of the sun and fire and on the sun and the smeltery / furnace.

79. Ḍuvha ḷi tou vha oveni

Lit: The sun is an oven

Meaning: The sun is very hot

Mappings

Target: ɖuvha (sun)		Source: oveni (oven)
Target frame:		Source frame:
sun as source of energy	←	oven as cooker
sun heat animates/inanimate	←	oven as cooker which roasts/cooks /heats food
sun as a natural object	←	oven as an artificial object
sun as created by God	←	oven as manmade object

80. ɖuvha li tou vha tshivhaso/ ɖuvha ili lo vhaswa

Lit: The sun is a fireplace / this sun made fire

Meaning: It is a very hot day / it is terribly hot

Mappings

Target: ɖuvha (sun)		Source: tshivhaso (fireplace)
Target frame:		Source frame:
sun as source of energy	←	fire-place as origin/cause/source of fire
sun as a big round natural star	←	fire-place as an open space for fire
sun heat animates/inanimate	←	fire-place cooks /roasts /heats food
sun is a natural object	←	fire-place as manmade locality

This metaphor is also metonymic in nature due to the fact that the feature of “**stand for**” exists here as in the case of **tshivhaso** (fireplace) which “**stands for**” the whole fireplace, which include firewood, burnt-out cinder and the fire itself. Thus the mappings are as follows;

Mappings

Target: ɖuvha (sun)		Vehicle: tshivhaso (fireplace)
Target frame:		Vehicle frame:
sun as source/origin of energy	←	fire-place as origin/cause/source of fire
sun as portrayal of terrible heat	←	fire-place as vehicle of terrible heat destructive heat
from the sun	←	fire-place as vehicle of destructive fire or heat

81. ɖuvha ili li tou vha “hele”

Lit: This sun is a hell

Meaning: It is a very hot day

Mappings**Target:** *duvha* (sun)**Source:** *hele* (hell)**Target frame:****Source frame:**

sun as source of energy	←	hell as home of the Devil (and wicked people)
sun as a big round natural star	←	hell as a natural home for wrong-doers
danger of sun with its heat	←	hell as place with lake/consuming fire
strength of the heat of the sun	←	strength of the heat of lake of fire
sun portrays the endless heat	←	hell portrays endless suffering of people
sun shows terrible heat	←	hell shows gnashing of teeth

The metaphors from sentence (77) to (81) are expressed in situations where the sun is terribly hot. When people make these expressions they are comparing the sun with the oven-heat of the fireplace, the furnace-heat and of hell-heat. As a result of all these the comparison is based on the heat that these entities have. The very same expression is also metonymic in nature as shown in the following mappings;

Mappings**Target:** *duvha* (sun)**Vehicle:** *hele* (hell)**Target frame:****Vehicle frame:**

sun as source of energy	←	hell as home of Devil and wicked people
sun as a big round natural star	←	hell as a natural home for wrong-doers
danger of sun with its heat	←	hell as place with lake/consuming fire
strength of the heat of the sun	←	strength of the heat of lake of fire
sun portrays the endless heat	←	hell portrays endless suffering of people
sun shows terrible heat	←	hell shows gnashing of teeth

<i>Duvha</i> (Sun) as target domain		
Source domains	Number of metaphor	Attributes
Mulilo (Fire)	77	heat
<i>N</i> ando (Furnace)	78	extreme heat
Oveni (Oven)	79	extreme heat
Tshivhaso (Fireplace)	80	source / origin
Hele (Hell)	81	gnashing of teeth

From the metaphors in (77) to (81), and the table above, it is evident that the central cultural frames associated with sun as target domain in Tshivenda is that of heat, extreme heat, source / origin and gnashing of teeth. The range of **ɖuvha** (sun) as target domain includes burning.

3.2.10. Swiswi (darkness) as source

82. Tivha iji li tou vha swiswi

Lit: This pool is darkness

Meaning: One cannot see through the water in the pool

Mappings

Target: tivha (pool)

Source: swiswi (darkness)

Target frame:

Source frame:

pool as a small/large area of still water	←	state of being dark
badness of a pool showing evil things	←	badness of darkness showing evil things
darkness of a pool as showing fright	←	darkness as instilling fright to people
no breakthrough inside the dark pool	←	no breakthrough in darkness

This metaphor is used in the context in which a person cannot see anything inside the pool of water. The comparison is based on the darkness which exists between the source domain, **swiswi** and the target domain, **pool**. During darkness no one can see as it is the case with a deep dark pool.

83. Gole iji li tou vha swiswi

Lit: This cloud is darkness

Meaning: This cloud is very dark (or is black)

Mappings

Target: gole (cloud)

Source: swiswi (darkness)

Target frame:

Source frame:

cloud is dark grey/white mass in the sky	←	state of being dark/without light
cloud as portrayal of lightning	←	darkness as evil
clouds as portrayal of fright/ frightening entity	←	darkness as fright/ frightening entity
cloud as showing rain coming	←	darkness denoting lack of break through
cloud as revealing death (figuratively)	←	darkness as depicting death (figurative)

84. ǀaka ǀi ǀi tou vha swiswi

Lit: This bush is darkness

Meaning: This bush is frightening

Mappings

Target: ǀaka (bush)

Source: swiswi (darkness)

Target frame:

Source frame:

large area thickly covered with trees	←	state of being dark/without light
bush as frightening with big/thick trees	←	darkness as showing fright/ frightening
thickly covered with no break through	←	darkness as showing no break through
bush as depicting gnome/ death	←	darkness as depicting death (figurative)

Swiwi (Darkness) as source domain		
Target domains	Number of metaphor	Attributes
Tivha (Pool)	82	invisibility
Gole (Cloud)	83	fright
ǀaka (Bush / forest)	84	fright

From the metaphors in (82) to (84), and the table above, it is evident that the central cultural frames associated with darkness as source domain in Tshivenda, is that of invisibility and fright. The scope of **swiswi** (darkness) as a source domain includes nouns like liquid and natural phenomena.

3.2.11. Shango (land, country) as source

85. Tivha ǀi ǀi tou vha shango

Lit: This pool is a country

Meaning: This pool is very big

Mappings

Target: tivha (pool)

Source: shango (country)

Target frame:

Source frame:

pool as a small/large area of still water	←	country as a wide area of land
bigness of a pool in a river	←	country as showing bigness of area

- pool has big and small animals inside ← country has governments/ provincial/local and national Government
- container of large amount of water ← country contains a lot of people

This metaphor is used in a situation where a pool is viewed as wide open. People can hardly see things on the other side of that wide pool. This is the case with the size of a land where people cannot see objects at the edge of a land. This expression is based on the size of pool compared to the size of a land.

86. Tsimu yawe i tou vha shango

Lit: His field is a country

Meaning: His field is very big

Mappings

Target: tsimu (field)

Source: shango (country)

Target frame:

Source frame:

- field as piece in land for growing crops ← country as an area of land
- bigness of the field ← bigness of the land
- field as part of land ← land as part of country

Shango (Country) as source domain		
Target domains	Number of metaphor	Attributes
Tivha (Pool)	85	bigness, width
Tsimu (Field)	86	bigness, width

From the metaphors in (85) to (86), and the table above, it is evident that the central cultural frames associated with country as source domain in Tshivenḁa is that of bigness. The scope of as source domain **shango** (country) includes natural phenomena.

3.3 METAPHORS ON LIQUID - RELATED OBJECTS

3.3.1 Water – like nouns

3.3.1.1 Tshisima (fountain) *as source domain*

In this case all metaphors with the source domains **tshisima** (fountain) depict source, cause or origin of something. The target domain is mapped onto the source domain through their entailments which are similar.

87. Munna uyu u tou vha tshisima tsha tshelede.

Lit: This man is a fountain of money.

Meaning: This man has a lot of money.

Mappings

Target: munna (man)

Source: tshisima (fountain)

Target frame:

Source frame:

man as a humankind

←

fountain as natural spring of water

man's pocket as origin/source of money

←

fountain as source/origin/cause of water

money comes from man's coffer

←

water springs from the underground

purpose for money made

←

purpose for water made

good plans to invest money made

←

plans made to produce good quality water

protection of money by bank

←

protection provided by natural plants

man supports family, community/church

←

fountain supplies water to people, animals

man invest money in financial institutions

←

water from fountain bottled

A fountain is a source of water except the sea water. So a man who has a lot of money is referred to as a source of money. This metaphor is used to compare two different sources or entities, namely, the source of money, which is a man and the source of water, which is a fountain. The mappings above show the wide knowledge people have on the two entities or domains, namely, the fountain as entity and the man as entity.

88. Maṭodzi u tou vha tshisima tsha mafhungo.

Lit: Maṭodzi is the fountain of information

Meaning: Maṭodzi knows very much of news, especially gossip about other people.

Mappings

Target: Maṭodzi

Source: tshisima (fountain)

Target frame:

Source frame:

Maṭodzi portrays a person with knowledge	←	fountain as a source of water
Maṭodzi as showing the origin of news	←	fountain as showing origin of water
Maṭodzi as depicting the cause of news	←	fountain as depicting the cause of water

The same metaphor in sentence (87) can be used with the object “**mafhungo**” (news) to refer to the source of news, which in this case Maṭodzi is the source of news. **Tshisima**, (fountain), is the source of water in the same way in which Maṭodzi provides information to people. The contrast here is based on the abundance of commodities which are found in these two entities, news and water.

89. Maṭo awe a tou vha tshisima tsha miṭodzi

Lit: His eyes are the fountain of tears

Meaning: He is always crying

Mappings

Target: maṭo (eyes)

Source: tshisima (fountain)

Target frame:

Source frame:

eyes as sense of sight	←	fountain as natural spring of water
eyes as source/origin/cause of sight	←	fountain as source/origin/cause of water
sight of eyes comes from the brains	←	water springs from the underground
tears come from eyes of a person	←	water come from the underground

This metaphor is used to refer to a person who is always crying. When this person cries, there are abundant tears coming out of his/her eyes, hence his eyes are the source of tears. The comparison is based on two entities, quantity of tears from the eyes and quantity of water from the fountain. The similarity is on the elements coming out of these two entities.

90. Ifa ḷawe ḷi tou vha tshisima tsha thundu

Lit: His inheritance is a fountain of property

Meaning: Inheritance is a source of property

Mappings**Target:** ifa (inheritance)**Source:** tshisima (fountain)**Target frame:****Source frame:**

inheritance as property left	←	fountain as natural spring of water
inheritance as source of livelihood	←	fountain as source/origin of spring water
inheritance comes from parents	←	water comes from the underground
purpose of inheritance	←	purpose of fountain
good plans made for inheritance	←	plans made for good/clean water
protection of inheritance through will	←	natural plants provide protection to water
inheritance shared amongst children	←	water supply to people, animals/birds
property inherited well taken care of	←	water from fountain bottled

91. Buse ndi tshisima tsha vhulwadze

Lit: Dust is the fountain of sickness

Meaning: Dust is the source/cause of sickness

Mappings**Target:** buse (dust)**Source:** tshisima (fountain)**Target frame:****Source frame:**

dust as small dry particles of soil/dirt	←	fountain as natural spring of water
dust as origin/source/origin of flu	←	fountain as source/origin of spring water
dust drifts from dry/loose soil	←	water springs from the underground

92. Zwidzizivhadzi ndi tshisima tsha tshipengo

Lit: Drugs are the fountain of madness

Meaning: Drugs are the cause of madness

Mappings**Target:** zwidzizivhadzi (drugs)**Source:** tshisima (fountain)**Target frame:****Source frame:**

drugs as illegal substance	←	fountain as natural spring of water
application of drugs stimulates performance	←	fountain supplies water to people/animals
prohibition of drugs/ drug abuse by law	←	natural trees provide protection of water

93. Mugo uyu ndi tshisima tsha mafhungo

Lit: This walking stick is the fountain of news

Meaing: This fountain is the source of everything

Mappings

Target: mugo (walking stick)

Source: tshisima (fountain)

Target frame:

Source frame:

walking stick used by people	←	fountain as natural spring of water
walking stick as support in walking	←	fountain as main supplier of water
walking stick as pillar in walking	←	fountain as a pillar/origin/source of water
walking stick users depend on it	←	users of water depend on water

94. Mushonga uyu ndi tshisima tsha vhulwadze

Lit: This medicine is the fountain of sickness

Meaning: This medicine is the cause of sickness

Mappings

Target: mushonga (medicine)

Source: tshisima (fountain)

Target frame:

Source frame:

remedy as substance	←	fountain as natural spring of water
remedy as substance used by sick people	←	water springs out from the underground
remedy as answer/solution to sickness	←	supply of water to people/ animals/birds
requirement for good plans of remedy	←	requirement for good plans for water
purpose of healing set affront	←	purpose of clean water set affront
effective healing of people attained	←	achievement of purpose attained

95. Lupfumo ulu ndi tshisima tsha muṭa

Lit: This wealth is a fountain of a family

Meaning: This wealth is the source of a family

Mappings

Target: lupfumo (wealth)

Source: tshisima (fountain)

Target frame:

Source frame:

wealth as fortune	←	fountain as natural spring of water
wealth as money, children, food property	←	fountain as source/origin of spring water

accumulation of wealth by people	←	fountain water springs from underground
purpose of wealth by people	←	purpose of fountain water
strategies/budget done for good result	←	plans made to produce quality water
importance of wealth to people	←	importance of water to people/animals
progress made in wealth	←	progress made in fountain
wealth sponsor families, poor, church, tax	←	fountain supplies water to people/animals
achievement attained	←	achievement attained
wealth invested	←	fountain water bottled

In the metaphoric mappings above, wealth as target domain is mapped onto the source domain due to the elements found on it which are also found on the source domain, tshisima. The attribute of abundance is found between the two entities and the commodities in abundance are money, children and property on the side of wealth while commodities on the side of fountain are water and aquatic living things.

96. Ngweṅa iyi ndi tshisima tsha duda

Lit: This crocodile is the fountain of flu

Meaning: This crocodile is the cause of flu

Mappings

Target: ngweṅa (crocodile)

Source: tshisima (fountain)

Target frame:

Source frame:

crocodile in a pool	←	fountain as natural spring of water
crocodile performing best inside water	←	fountain provides best quality water
food requirement of crocodile	←	requirement of protection of fountain
purpose to achieve goals	←	purpose to achieve goals
plans made to await the prey	←	plans to supply clean water to people
prey caught by crocodile	←	supply of clean water to people/animals

According to Tshivenda culture, a dead crocodile which is exposed to the people causes a serious flu disease which is not easily cured. When the community sees people suffering from flu, it makes such statement as “ngweṅa ndi tshisima tsha vhulwadze/ duda, literally meaning crocodile is the fountain of disease / flu.

97. Mutoli uyu ndi tshisima tsha dzhamu

Lit: This honey is the fountain of jam

Meaning: This honey is the origin/source of jam

Mappings

Target: mutoli (honey)

Source: tshisima (fountain)

Target frame:

Source frame:

honey as sweet yellow substance

←

fountain as natural spring of water

honey as source/cause/origin of jam

←

fountain as source/cause of water

acquisition of honey through biting bees

←

acquisition of water from the fountain

burning tyres/grass done to stinging bees

←

plans made to produce quality water

progress made by scooping out honey

←

progress made in supplying clean water

Tshisima (Fountain) as source domain		
Target domains	Number of metaphor	Attributes
Munna (Man)	87	source / origin
Maṭodzi	88	source / origin
Maṭo (Eyes)	89	source / origin
Ifa (Inheritance)	90	source / origin
Buse (Dust)	91	cause / origin
Zwidzizivhadzi (Drugs)	92	source / cause
Mugo (Walking stick)	93	source / cause
Mushonga (Remedy)	94	cause
Lupfumo (Wealth)	95	source
Ngweṅa (Crocodile)	96	cause / origin
Mutoli (Honey)	97	source, acquisition

From the metaphors in (87) to (97), and the table above, it is evident that the central cultural frames associated with fountain as source domain in Tshivenda, is that of source, origin and acquisition. The scope of **tshisima** (fountain) as a source domain includes human beings and body parts, property, natural phenomena, drugs, artifacts, reptiles and foods.

3.3.1.2. Maḡi (water) as source domain

The following are metaphors are used to refer to other entities which look more like water in one way or the other. Here water is used as a source domain while the other entities are taken as target domains.

98. Mafhi aya a tou vha maḡi

Lit: Milk is water

Meaning: Milk is tasteless

Mappings

Target: mafhi (milk)

Source: maḡi (water)

Target frame:

Source frame:

milk as white liquid substance	←	water as colourless liquid substance
milk comes from cow, goat, etc	←	water comes from river and fountain
(mammals produce milk for their young)	←	(wells /rain provide water for use)
milk has many nutrients	←	water has many nutrients except fat
milk is used as food /drink by human	←	water is used for drinking, washing etc.
purpose made for good maintenance	←	purpose made for good maintenance
good plans made for maintenance	←	good plans made for maintenance
preservation of milk in bottles/plastics	←	preservation of water in bottles/plastics
wide choices	←	wide choices
healthy milk preserved	←	healthy water preserved

99. Mushonga uyu u tou vha maḡi

Lit: This medicine is water

Meaning: This medicine does not work/heal / has too much water

Mappings

Target: mushonga (medicine)

Source: maḡi (water)

Target frames:

Source frames:

medicine as drug liquid substance	←	water as colourless liquid substance
medicine as answer/solution to sickness	←	water as answer /solution to thirst
medicine has flavour / different tastes	←	water has no flavour/ taste but tasteless
medicine comes from drug substances	←	water comes from river, fountain, etc

requirement for good plans for curing	←	requirement for plans to quench thirst
medicine cools down illness in people	←	water cools down heat in people
purpose of healing be set affront	←	purposes of water be set affront
effective healing of people attained	←	effective supply of water attained

100. Tshiliwa itshi tshi tou vha maḓi

Lit: This food is water

Meaning: This food is tasteless

Mappings

Target: tshiliwa (food)

Source: maḓi (water)

Target frame:

Source frame:

food is anything that people/animal eat	←	water is liquid that animate beings use/drink
food as answer/solution of hunger	←	water as answer /solution to thirst
food has good taste/ flavour	←	natural water has no taste / flavour
preparation of food made by people	←	purification /cleaning of water done by people
food has many nutrients including fats	←	water has many nutrients except fats
purpose made for food	←	purpose made for water
plans for maintenance of food made	←	acquisition of plans for maintenance of water
preservation of food in bottles/plastic	←	preservation of water in bottles/plastic
food is organic in nature	←	water is inorganic by nature

Water is a liquid substance which does not have a taste unless it is mixed with other substances.

So, food which is tasteless can be regarded as water due to the fact that the food does not have a good taste. On the other hand, water can be used to mean that a person does not eat food in most cases, but prefers water to food.

101. Malofha aya a tou vha maḓi

Lit: This blood is water

Meaning: This blood has a lot of water content

Mappings**Target:** malofha (blood)**Source:** maḡi (water)**Target frame:****Source frame:**

red liquid flows in human/animal body ←

water is liquid used by animates

blood comes from human/animals body ←

water comes from various sources

blood is thicker liquid oozing from body ←

water is lighter liquid springing from a well

contains a lot of water than its contents ←

water has many nutrients except fats

102. Goloji yawe i kha ḡi tou vha maḡi.

Lit: His car is still water.

Meaning: His car is still new.

Mappings**Target:** goloji (car)**Source:** maḡi (water)**Target frame:****Source frame:**

car as means of transport/vehicle ←

water is liquid used by animates

freshness of a new car to owner ←

freshness of water all the time

good condition of the car ←

good quality of water all the times

car is manufactured from factories ←

water comes from river, fountain, sea

good plans made for car ←

good plans for water

wide choices ←

wide choices

achievement attained ←

healthy water supply

Water always looks clean and new if not tampered with. Therefore a new car can be referred to water because of its cleanliness and its purity. A new car may be compared to water due to the fact that when you start driving it water falls from the exhaust pipe. This may tempt people to say that this car is water instead of saying it releases water after started.

103. Vhulungu he a ambara vhu tou vha maḡi.

Lit: She wears a bead which is water.

Meaning: She has fitted a colourless bead.

Mappings**Target:** vhulungu (bead)**Source:** maḍi (water)**Target frame:****Source frame:**

bead as small pieces of glass /wood	←	water is liquid used by animates
bead is made of colourless objects	←	water is colourless and transparent
bead is a precious ornament	←	water is precious to all animates

Clean water does not have colour. Objects which have the same colour like that of water; may be regarded as having water colour. This expression is used to refer to colourless beads.

104. Masofa awe a kha ḍi tou vha maḍi

Lit: His lounge suite is still water

Meaning: His lounge suite is still brand new

Mappings**Target:** masofa (lounge suite)**Source:** maḍi (water)**Target frame:****Source frame:**

lounge suite as furniture	←	water is liquid used by animates
lounge suite comes from the factory	←	water comes from river, sea/ fountain
lounge suites come in various colours	←	water is colourless unless coloured
plans made to manufacture lounge suite	←	plans made to purify water
lounge suite is used by humankind	←	water is used by animate beings
dusting/polishing of lounge suite	←	water is bottled
wide choices	←	wide choices

This metaphor is used in a context in which someone's lounge suite looks new is still in good condition, and is very soft. Water is not hard and is still soft and tender all the time.

105. Vhuswa uvhu vhu tou vha maḍi

Lit: This porridge is water

Meaning: This porridge is tasteless

Mappings**Target:** vhuswa (porridge)**Source:** maḡi (water)**Target frame:****Source frame:**

porridge as edible food	←	water is liquid used by animates
porridge comes from mealie meal	←	water comes from river, sea/fountain
porridge has good/appetizing taste	←	water is tasteless
preparation of food by people	←	purification and treatment of water
plans made for good porridge	←	plans made for quality water
purpose for achievement	←	purpose for achievement
wide choices for making porridge	←	wide choices for water
achievement attained	←	achievement attained
porridge is ready	←	clean water and bottling

106. Ṇama iyi ndi maḡi

Lit: This meat is watery

Meaning: This meat is tasteless

Mappings**Target:** Ṇama (meat)**Source:** maḡi (water)**Target frame:****Source frame:**

flesh of animal /bird eaten as food	←	water is liquid used by animates
meat has good flavour/appetizing taste	←	water is tasteless and has no flavour
preparation of meat	←	purification and treatment of water
purpose for meat made	←	purpose for water made
good plans for taste meat	←	good plans for water
achievement of purpose	←	achievement of purpose
wide choices	←	wide choices

107. Mutuku uyu u tou vha maḡi

Lit: This sour porridge is water

Meaning: This tartaric/sour porridge is tasteless

Mappings**Target:** mutuku (sour porridge)**Source:** maḡi (water)**Target frame:****Source frame:**

sour porridge as fermented substance	←	water is liquid used by animate beings
sour porridge has a maize sour taste	←	natural water is tasteless
steep maize cobs into water for stamping	←	purification and treatment of water
purpose for sour porridge	←	purpose for water
good plans for tasty sour porridge	←	good plans for quality/clean water
achievement of purpose	←	achievement of purpose
tasteless sour porridge cooked	←	quality/ clean water supplied

108. Tie iyi i tou vha maḡi

Lit: This tea is water

Meaning: This tea is either cold or tasteless

Mappings**Target:** tie (tea)**Source:** maḡi (water)**Target frame:****Source frame:**

tea as a hot drink made by boiled water	←	water is liquid used by animate beings
tea has different flavours of various things	←	natural water has no artificial flavour
preparation of tea	←	purification/treatment of water
purpose of tea made	←	purpose fo water made
plans made for good tea	←	plans made for good water
achievement of purpose	←	achievement of purpose
tasteless cold tea made	←	quality clean water supplied

The expressions from sentences (105) to (108) are metaphors which are used in environments where the target domains are diluted with water, or are full of water. In these cases the target domains do not produce the flavours which are intended from them since the source domain shows lack of such flavour.

109. Khomphwutha iyi i tou vha maḡi

Lit: This computer is water

Meaning: This computer is still new

Mappings**Target:** khomphwutha**Source:** maḡi (water)**Target frame:****Source frame:**

computer as a solid electric device	←	water is liquid used by animates
newness of a computer	←	freshness of water
softness of computer keyboard	←	softness of water
manufacturing of computer	←	purification/treatment of water
purpose for computer made	←	purpose for water made
plans for quality computer	←	plans for quality clean water
achievement reached	←	achievement reached

110. Halwa uvhu vhu tou vha maḡi

Lit: This beer is water

Meaning: This beer is tasteless

Mappings**Target:** halwa (beer)**Source:** maḡi (water)**Target frame:****Source frame:**

beer as flavoured alcoholic or malt	←	drink water is liquid used by animates
beer has different flavours of unique things	←	natural water has no artificial flavour
different beers are brewed in companies	←	water comes from river, sea, fountain
purpose for beer made	←	purpose for water made
plans for good production of beer made	←	plans for purification/treatment made
beer preserved in cans and bottles	←	water preserved in bottles and plastics
purpose achieved	←	purpose achieved

See the metaphors (105) to (108) above for related explanations.

111. Banga iḡi ḡi kha ḡi tou vha maḡi

Lit: This dagger is still water

Meaning: This dagger is still new

Mappings**Target:** banga (dagger)**Source:** maḡi (water)**Target frame:****Source frame:**

dagger as solid weapon or tool	←	water as colourless liquid substance
dagger is manufactured by firms	←	water comes from river, sea, fountain, etc
dagger is used for protection	←	water used to drink, wash, watering, etc
newness of a dagger	←	freshness of water
purpose for dagger made	←	purpose for water used
plans for manufacturing dagger	←	plans for purification/treatment of water
achievement attained	←	achievement attained

This metaphor is used to refer to a knife which is still brand new. Normally a dagger and water are absolutely incomparable because a dagger is solid while water is liquid. Therefore the comparison is based on the neatness or newness of a dagger.

112. Mubete wawe u tou vha maḡi

Lit: His bed is water

Meaning: His bed is still new

Mappings**Target:** mubete (bed)**Source:** maḡi (water)**Target frame:****Source frame:**

bed as piece of furniture to sleep on	←	water as colourless drinking liquid
bed is manufactured in factory	←	water comes from river, sea/ fountain
softness of a sleeping bed	←	softness of drinking water
newness of a sleeping bed	←	freshness of drinking water
manufacturing of bed in a factory	←	purification / treatment of water
purpose of sleeping bed made	←	purpose of drinking water made
achievement of purpose	←	achievement of purpose
bed bought	←	clean water purified

This metaphor is used in a situation where a person has bought a brand new bed.

Maḍi (Water) as source domain		
Target domains	Number of metaphor	Attributes
Mafhi (Milk)	98	tastelessness
Mushonga (Remedy)	99	tastelessness / uselessness
Tshiliwa (Food)	100	tastelessness
Malofha (Blood)	101	lightness
Goloi (Car)	102	newness
Vhulungu (Bead)	103	transparency
Masofa (Lounge suite)	104	newness
Vhuswa (Porridge)	105	tastelessness
Ṇama (Meat)	106	tastelessness
Mutuku (Sour Porridge)	107	tastelessness
Tie (Tea)	108	coldness
Khomphwutha (Computer)	109	newness
Halwa (Beer)	110	tastelessness
Banga (Dagger)	111	newness
Mubete (Bed)	112	newness

From the metaphors in (98) to (112), and the table above, it is evident that the central cultural frames associated with water as source domain in Tshivenda, is that of tastelessness, uselessness, lightness, newness, transparency and coldness. The scope of **maḍi** (water) as a source domain include liquid substances, medical terms, vehicle, ornaments, foods, artifacts, garden tools and furniture.

3.3.1.3. Mulambo (river) as source domain

113. Mafhungo awe a tou vha mulambo

Lit: His news is a river

Meaning: He is narrating a long story

Mappings

Target: mafhungo (news)

Source: mulambo (river)

Target frame:

Source frame:

news as source of information

←

river as a source/origin of water

narration of story is made without stop

←

river flows day/night without stopping

difficulty for people to stop narration	←	difficulty for people to close river
news has good and problem to solve	←	river has pools and water falls
news supplies information to consumers	←	river supplies water to animate entities

114. Miṭodzi yawe i tou vha mulambo

Lit: His tears are a river

Meaning: He shed large quantities of tears

Mappings

Target: miṭodzi (tears)

Source: mulambo (river)

Target frame:

Source frame:

drops of liquid coming from eyes	←	water as liquid substance found in river
eyes are the source/origin of tears	←	river as a source/origin of water
tears flowing day and night without a stop	←	river flows day/night without a stop
difficulty for people to console him	←	difficulty for people to close river
no stopping of the shedding of tears	←	no stopping of flowing of river

115. Maḍuvha awe a tou vha mulambo

Lit: Her days are a river

Meaning: Her menstruation periods/dates take a long time

Mappings

Target: maḍuvha (days)

Source: mulambo (river)

Target frame:

Source frame:

period as liquid/blood sustance	←	water as liquid substance in a river
menstruation as periods in females	←	river as a source/origin of water
flowing of blood from women body	←	river flows day/night without stopping
some periods are painful /painless	←	blockage of river by people
no stoppage in normal time expected	←	no stoppage of flow of river

116. Lupfumo lwawe lu tou vha mulambo

Lit: His wealth is a river

Meaning: He is very rich

Mappings**Target:** lupfumo (wealth)**Source:** mulambo (river)**Target frame:****Source frame:**

money, children, food and property	←	river as natural flowing of water in long line
hardwork as source/cause of wealth	←	river as a source/origin of water
importance of wealth to people	←	importance of river to animate entities
hiccups/flourishing time in finding wealth	←	river blockage/ dams made by people
achievement of purpose	←	achievement of purpose
accrual of components of wealth	←	river has dams and waterfalls
good strategies and budget made	←	plans for clean water from river made
wide choices in possessing wealth	←	achievement of clean water supply

117. Mukumbela uyu u tou vha mulambo

Lit: This flood/ storm water is a river

Meaing: This flood/storm water has a lot of water

Mappings**Target:** mukumbela (flood/storm water)**Source:** mulambo (river)**Target frame:****Source frame:**

flood as large amount of water covering area	←	river as natural flowing water in line
flood as water of rain passing by	←	river as a source/origin of water
flood has small dams or pools	←	river has big dams and pools
flood flows towards the river and donga	←	river flows towards the sea/ocean

118. Pfunzo ya hone i tou vha mulambo

Lit: The sermon is a river

Meaning: The sermon is very long

Mappings**Target:** pfunzo (sermon)**Source:** mulambo (river)**Target frame:****Source frame:**

long talk on moral/religious subject	←	river as natural flowing water in long line
sermon as long talk about moral advice	←	river as a source/origin of water
sermon has emphasis and questions	←	river has some dams and pools
advice towards good morals/behaviour	←	river flows towards the sea/ocean

119. Lunane lwawe ndi mulambo

Lit: His grumbling is a river

Meaning: He does not stop complaining

Mappings

Target: lunane (grumbling)

Source: mulambo (river)

Target frame:

Source frame:

act of complaining on something

←

river as natural flowing water in long line

grumbling that is endless

←

river as flowing without stopping

matters solved grumble continues

←

river blocked for dams but continues to flow

Mulambo (River) as source domain		
Target domains	Number of metaphor	Attributes
Mafhungo (News)	113	length
Miṭodzi (Tears)	114	flow
Maḡuvha (Dates)	115	flow
Lupfumo (Wealth)	116	abundance
Mukumbela (Flood)	117	flow
Pfunzo (Eduction)	118	high qualification
Lunane (Grumbling)	119	flow

From the metaphors in (113) to (119), and the table above, it is evident that the central cultural frames associated with river as source domain in Tshivenda, is that of length, flow, abundance and high qualification. The scope of **mulambo** (river) as a source domain includes information, liquid substances, periods, property, qualification and protest.

3.3.2. Tivha (pool)

3.3.2.1 Tivha (pool) as *source domain*

120. Musadzi uyu u na mbilu ya tivha.

Lit: This woman has a pool heart.

Meaning: This woman keeps the secret in her heart.

Mappings

Target: mbilu (heart)

Source: tivha (pool)

Target frame:

Source frame:

heart as part of a body	←	pool as large area of still water
heart as container of many problems	←	pool as container of abundant water
bigness of heart space in body	←	big size of pool in a river
unpredictability of a heart	←	unpredictability of a pool
heart has good and bad thing in it	←	pool contains water, dead and living things
depth / width of tolerance by heart	←	depth and width of water of a pool

A big pool, “**tivha**” in Tshivenda, has many creatures inside which cannot be seen from outside because it is dark. Everything inside the pool is “known” by the pool itself and nobody knows that. So a woman with this type of heart has the potential of keeping everything deep in herself without telling anyone. The similarities between these two entities, **a pool** and **a woman's heart**, are based on the qualities of keeping things inside without exposing them to the people. Things which are deep seated inside the pool are not know to the people like those that are in the heart of a woman.

121. Mavhele aya a tou vha tivha.

Lit: This maize is a pool.

Meaning: This maize is dark in colour and covers a big space.

Mappings

Target: mavhele (maize)

Source: tivha (pool)

Target frame:

Source frame:

maize as tall plant	←	pool as large area of still water
maize covers a big space in field	←	pool covers a big space in a river
field containing abundant maize plants	←	pool as container of abundant water
fields contain maize with different weeds	←	pool contains water, dead/living organisms
big size of field covered by maize plants	←	big size of a pool in the river

Maize cannot become a pool in actuality, but if we look into a pool we will find that a big pool is mainly characterized by darkness and width. In this case when one looks at a big space covered by maize, one is tempted to compare that with a large pool of water. The main characteristics here are width and darkness that they share.

122. Muthotho wa hone ǀi tou vha tivha

Lit: The soup is a pool.

Meaning: The soup is more than the meat.

Mappings

Target: muthotho (soup)

Source: tivha (pool)

Target frame:

Source frame:

soup as gravy

←

pool as large area of still water

bulkiness of soup in a plate

←

pool as container of abundant water

plate contains pieces of meat and soup

←

pool contains water, dead/living organisms

depth and width of water in a plate

←

depth and width of water of a pool

A pool is not just a pool without water. It is a big pool containing a lot of water. So, if one pours too much soup in a plate, one may be compelled to compare this with a pool seeing that the soup is more than pieces of meat.

Tivha (Pool) as source domain		
Target domains	Number of metaphor	Attributes
Mbilu (Heart)	120	container
Mavhele (Maize)	121	quantity
Muthotho (Soup)	122	quantity

From the metaphors in (120) to (122), and the table above, it is evident that the central cultural frames associated with pool as source domain in Tshivenda, is that of container and quantity. The scope of **tivha** (pool) as a source domain includes body parts, plants and food.

3.3.2.2. Tivha (pool) as target

123. Tivha ǀi ǀi tou vha ntangiwakugala

Lit: This pool is a person who stayed first

Meaning: This pool was originally there

Mappings

Target: tivha (pool)		Source: ntangiwakugala (person who stayed first)
Target frame:		Source frame:
pool as a small/large area of still water	←	person who stayed there first
originality of a pool in a river	←	originality of a person who stayed first
immemoriality of a pool in a river	←	immemoriality of a person who stayed first
beginning of a pool in a river	←	beginning a person who stayed first

124. Tivha il̩i li̩ tou vha ngwaniwapo

Lit: This pool is a person of there

Meaning: This pool was originally there

Mappings

Target: tivha (pool)		Source: ngwaniwapo (person found there)
Target frame:		Source frame:
pool as a small/large area of still water	←	person found there as humankind
originality of a pool in a river	←	originality of a person found there
immemoriality of a pool in a river	←	immemoriality of a person found there
beginning of a pool in a river	←	beginning a person found there

Traditionally, this metaphor is used in an atmosphere where a pool is compared with someone who was found in a particular land. According to the Vhavenda, that person is the one who was found there and is believed to have settled there before anyone had settled there.

125. Tivha il̩i li̩ tou vha tshidzatshapo

Lit: This pool is the grave of (place) there

Meaning: This pool will never dry up / will exist forever

Mappings

Target: tivha (pool)		Source: tshidzatshapo (legendary personality)
Target frame:		Source frame:
pool as a small/large area of still water	←	legendary personality as a person
legendary pool in a river/ place	←	originality of a legendary personality
starting point of a pool in a river	←	starting point of legendary personality
beginning of a pool in a river	←	beginning of a legendary personality

basis / foundation of a pool in a river ←basis/ foundation of legendary personality

This metaphor is used in a setting where a pool is directly compared with a grave which was found there. Nobody can claim that he knows how that grave came into being at that place because it was there long before people came to that area. Thus, a pool which is not known its origin is denoted as **tshidzatshapo**, a grave of that place.

Tivha (Pool) as target domain		
Source domains	Number of metaphor	Attributes
Ntangiwakugala (Person stayed first)	123	origin
Ngwaniwapo (Person found there)	124	origin
Tshidzatshapo (Legendary personage)	125	origin

From the metaphors in (123) to (125), and the table given above, it is evident that the central cultural frames associated with pool as target domain in Tshivenda is that of originality. The scope of **tivha** (pool) as target domain includes humankind.

3.3.2.3. Thophe (muddy) as *source domain*

Metaphors used in this section depict the dirtiness, softness of the target domains which are mapped onto the source domain, **thophe**. The mappings are based on entailments or the elements found on the two domains.

126. Maḡi aya a tou vha thophe

Lit: This water is mud

Meaning: This water is dirty

Mappings

Target: maḡi (water)

Source: thophe (mud)

Target frame:

Source frame:

water as colourless liquid substance

←

mud as dirt liquid substance

river, sea/fountain as source of water

←

mud as product of water and soil

comfort of water as substance

←

comfort of mud

softness of water

←

softness of mud

127. Masofa awe a tou vha vhutope.

Lit: His lounge suites are muddy.

Meaning: His lounge suites are soft and comfortable.

Mappings

Target: masofa (lounge suite)

Source: vhutope (muddy)

Target frame:

Source frame:

lounge suite is furniture

←

muddy is dirt liquid substance

lounge suite is comfortable

←

comfort of muddy substance

softness of the lounge suite

←

softness of the mud

Vhutope is an expression used to show softness or comfort. It is so because a muddy place is soft and one's feet can sink in it. So the same applies to the lounge suite that is comfortable, hence the metaphor.

128. Mubete uyu ndi vhutope.

Lit: This bed is muddy

Meaning: This bed is very much comfortable.

Mappings

Target: mubete (bed)

Source: vhutope (muddy)

Target frame:

Source frame:

bed as piece of furniture to sleep on

←

muddy as dirt liquid substance

comfortability of a sleeping bed

←

comfortability of muddy substance

softness of a sleeping bed

←

softness of muddy

This metaphor is used in a situation in which a bed is viewed as soft and very comfortable.

Thophe (Muddy) as source domain		
Target domains		Attributes
Maḡi (Water)	126	dirtyness
Masofa (Lounge suite)	127	softness
Mubete (Bed)	128	softness

From the metaphors in (126) to (128), and the table above, it is evident that the central cultural frames associated with mud as source domain in Tshivenda, is that of dirtiness and softness. The scope of **thophe** (mud) as a source domain includes liquid substances and furniture.

3.4 METAPHORS ON PLANTS

3.4.1 Miri (trees) as *target domain*

129. Ano maḁuvha miri ndi vhathu.

Lit: These day's trees are human beings.

Meaning: Nothing can be hidden even in the bush.

Mappings

Target: miri (trees)

Source: vhathu (people)

Target frame:

Source frame:

trees as tall plant that live for a long time	←	people as human being
trees have branches/ trunk and leaves	←	people have different parts / five senses
different trees have different purposes	←	different people work in different sections
different trees with various types of fruits	←	different people performing different work
trees have different functions	←	people work in different departments
trees shield hidden informants	←	people knowing the secret occurring
good trees and bad trees	←	good and bad people

This metaphor is used in a situation where something takes place when it is believed that there is no one witnessing it. When such a thing is exposed, then people believe that trees saw it when it happens. As a result nothing can be done and ends unseen.

130. Ano maḁuvha miri ndi tsevhi.

Lit: Nowadays trees are spies

Meaning: Anything done wherever there is someone seeing it.

Mappings

Target: miri (trees)

Source: tsevhi (spies)

Target frame:

Source frame:

trees as tall plant that live for a long time	←	persons get secret information about others
trees have branches/ trunk and leaves	←	people have different parts / five senses

different trees have different purposes	←	different people work in different sections
different trees with various types of fruits	←	different people performing different types of work
trees have different functions	←	people work in different departments
trees shield hidden informants	←	people knowing the secret that has occurred
good trees and bad trees	←	good and bad people

This expression is used in the context in which people speak about things in a hidden place, but end up being known by other people or the public.

Miri (Trees) as target domain		
Source domains	Number of metaphor	Attributes
Vhathu (People)	129	hidden person
Tsevhi (Spy)	130	informer

From the metaphors in (129) to (130), and the table above, it is evident that the central cultural frames associated with trees as target domain in Tshivenda, is that of hidden person and informer. The scope of **miri** (trees) as a target domain, includes human beings.

3.4.1.2. Davhi (branch) as source domain

131. *Liṅwe davhi ḷashu ḷi Shakadza.*

Lit: One of our branches is at Shakadza.

Meaning: One of our small offices is at Shakadza.

Mappings

Target: davhi (branch)

Source: ofisi (office)

Target frame:

Source frame:

of tree grows out from the trunk	←	local office belonging to large company
branch grows sideways / upward	←	offices of company stretch to various places
branch has small branches/ leaves	←	offices have rules/regulations and workers
branches attached to main trunk	←	offices attached to large company
oneness of branches and main tree	←	relationship of offices with large company

This metaphor is both metaphoric and metonymic in nature, and is made when one is referring to a small office. This is said to be a branch because there are headquarters which is the main office.

Mappings**Target:** ofisi (office)**Vehicle:** davhi (branch)**Target frame:****Vehicle frame:**

office as showing relationship

←

branch as being part of whole

office as portraying linkage

←

branch as portraying twig as part of main trunk

The comparison between a branch of a tree and a branch of an office is made due to the fact that a tree has a stem, which is the main part with branches spreading sideways while the main office is situated at a different place. Smaller offices are likened to branches coming out of a stem, the main office, and spreading to different sides of a tree, that is, living or scattered in different areas.

132. Khakhu ndi davhi ja Netshipise.

Lit: Khakhu is the branch of Netshipise.

Meaning: Khakhu is a member of the Netshipise clan or family.

Mappings**Target:** Khakhu**Source:** davhi (branch)**Target frame:****Source frame:**

Khakhu as member of clan

←

branch shows part of the whole tree

relationship of Khakhu with Netshipise

←

oneness of branch with the main trunk membership

shows growth of Netshipise

←

branch shows projection/extension of a tree

This metaphor is used with regard to a person who is coming from a certain family and starts to have his own family. This person may make use of a different surname from his former one as in the example given above in which Khakhu is said to be a branch of Netshipise. Khakhu originated from Netshipise, the original surname.

Davhi [Branch) as source domain		
Target domain	Number of metaphor	Attributes
Ofisi (Office)	131	sub-office
Khakhu	132	membership

From the metaphors in (131) to (132), and the table above, it is evident that the central cultural frames associated with a branch as source domain in Tshivenda, is that of sub-office and membership. The scope of **davhi** (branch) as a source domain includes offices and human beings.

3.5 SUMMARY

The metaphors presented and analysed in chapter three depict the love of nature, the culture, and the experience of Tshivenda speakers of natural objects. This chapter presented and analyzed conceptual metaphors in Tshivenda relating to natural objects and phenomena which demonstrate the inherently cultural nature of metaphorical frames or domains, also referred to as Idealized Cognitive Models (ICM). The metaphors presented and investigated in this chapter give evidence of how Tshivenda speakers commonly view and comprehend concepts of natural objects and phenomena occurring either as source domain (or frame) or as target domain through the perspective of other concepts. The metaphors illustrate how Tshivenda speakers observe systematic correspondences displayed in the basic mappings, that is, the essential conceptual correspondences between the source and the target domains. The metaphors also display, in addition, the mapping of systematic correspondences between the source and target domains beyond the basic correspondences, that is entailments, rich knowledge speakers of Tshivenda have about the source domains on natural objects and phenomena, which result in a big number of entailments that can be carried over to the target (cf. Kovecses 2006: 23). Take note that when the mappings are done, not all aspects of concepts participate in the metaphors. There are certain aspects of either target or source domains which are focused on while others are not, through the process of utilization, namely, highlighting and hiding (cf. Kovecses 2006:124). The metaphors exemplify how concepts relating to natural objects and phenomena occur as unifying concepts that underly different ways of talking (or writing) about objects and expressing world views in the Tshivenda language and culture. The metaphorical frames, mappings or models postulated for the metaphors in this chapter represent the structure of conceptual information that the Tshivenda speakers possess in connection with concepts relating to natural objects and phenomena. The attribute–value relationships between elements of concepts of many frames analyzed are richly structured by the elements they contain.

The frames as representations of the underlying knowledge of Tshivenda speakers, illustrate the inherently cultural nature of frames in the metaphorisation of natural objects and phenomena. The

metaphorical analysis on natural objects and phenomena presented in this chapter therefore show how these frames function as shared products of Tshivenda language and culture, thereby supporting the view of culture as a set of shared understandings captured in cultural and cognitive models (cf. Kovecses: 2006). This makes it explicit how Tshivenda culture is distinctive through the cognitive or cultural frames employed in conceptual metaphors on natural objects and phenomena.

The metaphors on natural objects and phenomena presented and analyzed have been dealt with in terms of the occurrence of nouns denoting natural objects and phenomena occurring as source and target, respectively. These metaphors illustrate that the source domain on natural objects and phenomena may apply to several targets, referred to as the scope of the source. The target noun may attach to several source nouns, referred to as the range of the target. For each of the conceptual metaphors containing either a source or target domain, or both, denoting a natural object or phenomena, there is a frame analysis showing the basic mapping and entailments representing the structured mental representations Tshivenda speakers use to talk about their world views and experiences involving natural objects and phenomena. The scope of the source domain (or frame) that is, the number of target domains to which a particular source domain denoting a natural object or phenomena applies, is evident from the metaphors examined. The range or the array of the target, that is, the number of source domains to which a target may attach is examined for targets denoting natural objects and phenomena.

Section 3.2.1 investigated the noun **mavu** (soil) as source domain in 3.2.1.1 (1) to (4) and as target domain in 3.2.1.2 in (5) to (9) through their associated mappings and entities. It was shown that **mavu** (soil) as source domain applies to the target domains of **muthu** (person), **muroho** (vegetable), **tsimbi** (steel) and **zwiambaro** (clothes). The central conceptual correspondences that Tshivenda speakers have associated with **mavu** (soil) as source domain include humans, vegetables, steel and clothing. It was also shown in (1) to (4) that **mavu** (soil) as target can attach to a range of source domain, including food/s, existence, property and homestead. The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with soil as concept, include dependence, reliance, existence, importance, succession, property and destination.

Section 3.2.2 explored **buse** (dust) in conceptual metaphors, as source domain in (10) to (11). The central conceptual correspondences that the Tshivenda speakers have associated **buse** (dust) as

source domain, include news and results. The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with buse (dust) as concept, include uselessness and senselessness. The concept of **buse** (dust) as target is not shown here but will be discussed under section 3.3.1.1 namely, **tshisima** (fountain) as a causer.

Section 3.2.3 analyzed **dinga** (clod) in conceptual metaphors, as a source domain in (12) to (13) while the target domain was not explored. The central conceptual correspondences that the Tshivenda speakers have associated with **dinga** (clod) as source domain include human beings and vehicles. The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in relation to clod as concept, include solidity, humidity, unity, inseparability and love.

Section 3.2.4 investigated the noun **vumba** (clay) as source domain in 3.2.4.1 from sentence (14) to (23) and as target domain in 3.2.4.2 from sentence (24) to (28) through their associated mappings and entailments. It was shown that vumba (clay) as source domain applies to target domains of musadzi (woman), baisigira (bicycle), piki (pick), mbaḍo (axe), forogo (fork), bodo (pot), pfumo (spear), araga (rake), lufo (cooking stick) and gariki (animal cart). The central conceptual correspondences that Tshivenda speakers have associated with **vumba** (clay) as source domain include humans, vehicles, garden tools, artifacts and utensils. It was also shown that vumba (clay) as target can attach to an array of source domain, including birdlime, steel spring trap, steel, stone and crocodile. The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with clay as concept include strength, high quality, hardness, importance, solidity, heaviness and power.

Section 3.2.5 investigated the noun **tombo** (stone) as source domain in 3.2.5.1 from sentence (29) to (51) through their associated mappings and entailments but no investigation was made on **tombo** (stone) as target domain. It was illustrated that tombo (stone) as source domain applies to target domains of araga (rake), mbaḍo (axe), banga (dagger), mbilu (heart), forogo (fork), bodo (pot), pfumo (spear), naṭi (nut), dzembe (hoe), piki (pick), luimbo (song), hemmbe (shirt), tshienda (shoe), legere (catapult), golo (car), tshikepe (ship), thuthuthu (motorbike), baisigira (bicycle), gariki (cart wagon), ṭhoho (head), tshanda (hand), lwayo (foot) and vhuswa (porridge). The central conceptual correspondences that Tshivenda speakers have associated with tombo (stone) as

source domain include garden tools, body parts, artifacts, spare parts, music, clothing, vehicles and food/s. The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with *tombo* (stone) as concept, include strength, stubbornness, hardness, good quality, durability, power, heaviness, roughness and stiffness.

Section 3.2.6 investigated the noun **thavha** (mountain) as source domain in 3.2.6.2 from sentence (52) to (62) and as target domain in 3.2.6.1 from sentence (63) to (64) their associated mappings and entailments. It was demonstrated that *thavha* (mountain) as source domain applies to the target domains of *thoho* (head), *khosi* (chief/king), *munna* (man), *musadzi* (woman), *mafhungo* (news), *vhutshilo* (life), *ndou* (elephant), *bodo* (pot), *dzembe* (hoe), *vivho* (jealousy), *gloi* (car) and *gariki* (cart wagon). The central conceptual correspondences that the Tshivenda speakers have associated with *thavha* (mountain) as source domain include humans, body parts, information, wild animals, utensils, misfortune and vehicles. It was shown that *thavha* (mountain) as target can attach to a range of source domain, including *thoho* (head) and *khosi* (chief /king). The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with *thavha* as concept, include greatness, bigness, difficulty, problem, laziness and height.

Section 3.2.7 investigated the noun **qumbu** (thunderstorm) as source domain in 3.2.7.1 from sentence (65) to (68) through their associated mappings and entailments. It was demonstrated that *qumbu* (thunderstorm) as source domain applies to the target of *mbiti* (anger), *gloi* (car), *bufho* (aeroplane) and *muṭhannga* (boy). The central conceptual correspondences that the Tshivenda speakers have associated with *qumbu* (thunderstorm) as source domain include emotions, vehicles and humans. It was also exposed that in 3.2.7.1 from sentence (69) to (70) that **qumbu** (thunderstorm) target can attach to an array of source domain, including *tshihwilili* (bull-roarer) and *Tsunami*. The correspondences (attribute-value relationship) representing the structure of conceptual information Tshivenda speakers possess with respect to soil as concept, include destruction and fastness.

Section 3.2.8 examined the noun **gole** (cloud) as target domain in 3.2.8.1 from sentence (71) to (74) and as linguistic expression in 3.2.8.2 from sentence (75) to (76) through their associated mappings and entailments. It was shown that *gole* (cloud) as target domain applies to source

domains of murunzi (shadow), khuli (mist), vhutsi (smoke), n̄anwaha (this year) and mutshidzi (saviour). The central conceptual correspondences that Tshivend̄a speakers have associated with gole (cloud) as target domain include dimness, existence, period and humans. It was also shown that linguistic expression can attach to an array of target domain, including n̄anwaha (year) and khosi (king). The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivend̄a speakers possess in relation with gole (cloud) as concept of coolness, lightness, motion, wholeness, completeness and safety.

Section 3.2.9 investigated the noun **ɖuvha** (sun) as the target domain in 3.2.9.1 from sentence (77) to (81) through their relevant mappings and entailments. It was demonstrated that ɖuvha (sun) as target domain applies to the source domains of mulilo (fire), n̄ando (smelter / furnace), oveni (oven), tshivhaso (fireplace) and hele (hell). The central conceptual correspondences that Tshivend̄a speakers have with ɖuvha (sun) as target domain include source. The correspondences (attribute-value relationships) representing the structure of conceptual information that the Tshivend̄a speakers possess in relation to **ɖuvha** (sun) as concept, include heat, extreme heat, source, origin and gnashing of teeth.

Section 3.2.10 investigated the noun **swiswi** (darkness) as source domain in (82) to (84) through their associated mappings and entailments. It was shown that swiswi (darkness) as source domain applies to the target domains of tivha (pool), gole (cloud) and ɖaka (bush). The central conceptual correspondences that Tshivend̄a speakers have associated with swiswi (darkness) as source domain include source and vegetation. The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivend̄a speakers possess in relation with swiswi as concept include invisibility and fright.

Section 3.2.11 investigated the noun **shango** (land/ country) as source domain in (85) to (86) through their associated mappings and entailments. It was demonstrated that shango (land / country) as source domain applies to target domains of tivha (pool) and tsimu (field). The central conceptual relationship that the Tshivend̄a speakers have associated with shango (field) as source domain include source. The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivend̄a speakers possess in connection with land / country as concept, include bigness and width.

Section 3.3 investigated metaphors on liquid related nouns in sub-section 3.3.1 with sub-section 3.3.1.1 which explored the noun **tshisima** (fountain) as source domain in (87) to (97) without sub-section of target domain, through their associated mappings and entailments. It was shown that tshisima (fountain) as source domain applies to the target domains of munna (man), Maṭodzi, maṭo (eyes), ifa (inheritance), buse (dust), zwidzizivhadzi (drugs), mugo (walking stick), mushonga (remedy), lupfumo (wealth), ngweṅa (crocodile) and mutoli (honey). The central correspondences that Tshivenda speakers have associated with tshisima (fountain) as source domain include humans, property, natural phenomena, drugs, artifacts, amphibians and food/s. The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with tshisima (fountain) as concept, include source, origin and cause.

Sub-section 3.3.1.2 examined the noun **maḍi** (water) as source domain in (98) to (112) and (with no target domain given) through their associated mappings and entailments. It was exemplified that maḍi (water) as source domain applies to the target domains of mafhi (milk), mushonga (remedy), tshiliwa (food), malofha (blood), goloi (car), vhulungu (bead), masofa (lounge suite), vhuswa (porridge), ṅama (meat), mutuku (sour porridge), tie (tea), khomphwutha (computer), halwa (beer), banga (dagger) and mubete (bed). The central conceptual correspondences that Tshivenda speakers have associated with maḍi (water) as source domain include tastelessness, uselessness, lightness, newness, transparency and coldness.

Sub-section 3.3.1.3 explored the noun **mulambo** (river) as source domain in (113) to (119) and (without target domain) through their associated mappings and entailments. It was shown that mulambo (river) as source domain applies to the target domains of mafhungo (news), miṭodzi (tears), maḍuvha (dates), lupfumo (wealth), mukumbela (flood), pfunzo (education) and lunane (grumble). The central conceptual correspondences that Tshivenda speakers have associated with mulambo (river) as source domain include information, period, property, conflicts, disaster, protest and school. The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with river as concept, include length, flow, abundance and high quality.

Sub-section 3.3.1.4 explored the noun **tivha** (pool) as source domain in 3.3.1.4.1 sentence (120) to (122), and target domain in sub-section 3.3.1.4.2 sentence (123) to (125) through their associated

mappings and entailments. It was shown that *tivha* (pool) as source domain applies to the target domains of *mbilu* (heart), *mavhele* (maize) and *muthotho* (soup). The central conceptual correspondences that the Tshivenda speakers have associated with *tivha* (pool) as source domain include body parts, vegetations and food/s. It was shown in (120) to (122) that *tivha* (pool) as attach to a range of source domain, including *ntangiwakugala* (person stayed first), *ngwaniwapo* (person found there) and *tshidzatshapo* (original person). The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with pool as concept, include originality.

Sub-section 3.3.1.5 examined the noun **thophe** (muddy) as source domain in (126) to (128) through its associated mappings and entailments. It was demonstrated that *thophe* (muddy) as source domain applies to target domains of dirtiness and softness. The central conceptual relationship that Tshivenda speakers have associated with *thophe* (muddy) as source domain, include liquid drinks and furniture. The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with muddy as concept, include dirtiness and softness.

Section 3.4 investigated metaphors on plants-related nouns with sub-section 3.4.1 with the the sub-section 3.4.1.1 which explored the noun **miri** (trees) in (129) to (130) as target domain through its associated mappings and entailments. It was shown that *miri* (trees) as target domain applies to the source domains of people. The central conceptual correspondences that Tshivenda speakers have associated with **miri** (trees) as target domain include human beings. The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with trees as target domain, include spy and hidden persons.

Sub-section 3.4.1.2 investigated metaphors with the **davhi** (branch) as source domain in (131) to (132) through their associated mappings and entailments. It was demonstrated that *davhi* as source domain applies to the target domains of **ofisi** (office) and *Khakhu*. The central conceptual correspondences that Tshivenda speakers have associated with **davhi** (branch) as source domain include administration and human relationships. The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with branch as concept, include sub-office and membership.

CHAPTER FOUR

METAPHORS ON HUMAN BEINGS

4.1 INTRODUCTION

This chapter presents an analysis of the properties of metaphoric frames and the inherently cultural nature of conceptual metaphors in Tshivenda involving **human beings and animals**. In particular, the nature of conceptual metaphors in Tshivenda as cultural constructs and products is scrutinized through the analysis of the basic frame mappings and entailments of a range of metaphors in which a noun denotes **human beings and animals**, as source domain and as target domain respectively. The metaphoric frame analysis presented in this chapter therefore explores how frames with a source domain with **human beings and animals** represent the knowledge that Tshivenda speakers have about the world and how they talk about their experiences. The metaphoric frame analysis of conceptual metaphors with a noun denoting **human beings and animals** as source and as target domain, respectively, aims to show how the understanding of particular sentences with metaphors in Tshivenda requires knowledge of the full frame by speakers of the language. Recall that particular target concepts are framed by particular source concepts, which can also be seen as cultural symbols because those cultural symbols can be understood through the conceptual metaphors induced by them. In this way the metaphors presented and analyzed aim at making explicit the information that Tshivenda speakers have in relation to concepts, given the fact that frames display the conceptual connections between the features that concepts comprise of, including spatial temporal, causal and other connections (cf. Kövecses 2006). The metaphoric frame analysis of conceptual metaphors presented in this chapter makes explicit the structure of conceptual information Tshivenda speakers possess in connection with the nature of the attribute-value relationships between the elements in the frames and concepts. The frame-analysis provided for conceptual metaphors in this chapter therefore explores the linguistic and inherently cultural nature of frames with nouns denoting **human beings and animals** as source and as target domain, as structured mental representations of these nouns as conceptual categories. Hence the analysis will show how these metaphors can be conceived of a structured representation of **human beings and animals** as conceptual categories and as cultural constructs. This is done specifically through the mappings and entailments provided for the various metaphors. The mappings will therefore display the elements of the mappings that the richly structured frames

comprise of, thereby showing the elements of source and target domain that are utilized, (that is, source utilization) and the elements of the target that are highlighted. The scope of the source domain, that is, the number of target domains that it applies to, will be exemplified by various metaphors involving **human beings and animals**. Similarly, the range of the target domain, that is, the number of the source domains to which the target can attach, will be exhibited in the metaphors.

Section 4.2 presents and examines metaphors about human beings and animals, with sub-section 4.2.1 that examines the noun **khosi** (king) which occurs as target domain in (133) to (135). Section 4.2.2 presents and examines the noun **boswo** (boss) which appears as source domain in (136) to (138). Section 4.2.3 investigates the noun **mukonazwothe** (master of everything) which occurs as source domain in (139) to (140). Section 4.2.4 presents and explores the noun **ndele** (neat man) occurring as source domain in (141) to (153). Section 4.2.5 presents and examines the noun **mulamuleli** (defender) occurring as source domain in (154). Section 4.2.6 investigates the noun **ñwana** (child) appearing as target domain in (155) to (158). Section 4.2.7 explores the noun **muthannga** (boy) occurring as source domain in (159). Section 4.2.8 investigates the noun **munna** (man) appearing as target domain in (160) to (172). Section 4.2.9 presents and explores the noun **musadzi** (woman) occurring as target domain in (173) to (174).

Section 4.3 investigates metaphors on games or activities, with sub-section 4.3.1 which investigates the noun **dembe** (miracle) occurring as source domain in (175) to (176). Section 4.4 examines metaphors on animals, with sub-section 4.4.1 which presents and explores the noun **ngweña** (crocodile) occurring as source domain in (177) to (199). Section 4.4.2 presents and examines the noun **khwara** (pangolin) occurring as source domain in (200) to (206). Section 4.5 presents and examines metaphors in which domain positions are exchanged with sub-section 4.5.1 presenting and examining the noun **vhathu** (human beings) appearing as source domain in (207) to (210). Section 4.5.2 presents and examines the noun **vhathu** (human beings) occurring as target domain in (211) to (214). Section 4.6 analyses metaphors on non-humans behaving like human beings, with sub-section 4.6.1 presenting and examining the noun **lufu** (death), and sub-section 4.6.1.1 examining the noun **lufu** (death) occurring as source domain in (215) to (219). Sub-section 4.6.2.2 presents and examines the noun **lufu** (death) as target domain in (220) to (226). Section 4.6.2 presents and explores the noun **tshifhinga** (time) appearing as target domain in (227) to (230).

The metaphoric frames presented in this chapter aim to explore the character of frames as representations of the underlying knowledge that the Tshivenda speakers have of human beings and animals as concepts and conceptual connections between the features that these concepts comprise of. The metaphoric frame analysis aims to establish how these frames constitute a complex system of knowledge about the world of Tshivenda speakers and how these frames represent the extensive amount of shared knowledge of Tshivenda society (cf. Kövecses 2006). The frames presented will exemplify how the large network of frames reflects the knowledge that the Tshivenda speakers have about human beings and animals in producing and comprehending meaning about the frame analysis of metaphors, which will give evidence of how the frames Tshivenda speakers use are not only cognitive in nature but also cultural constructs. Thus, the target concepts in Tshivenda conceptual metaphors are framed by particular source concepts, in that the source domains associated with target domains can be seen as Tshivenda cultural symbols (cf. Kövecses 2006:136).

4.2. METAPHORS ON HUMAN BEINGS

4.2.1 Khosi (chief / king)

4.2.1.1. Khosi (chief / king) as target

133. Khosi Vho-Netshipise ndi vhone thavha ya Tshipise

Lit: The chief Mr Netshipise is the Mountain of Tshipise

Meaning: Chief Netshipise is the chief of Tshipise

Mappings

Target: khosi (chief)

Source: thavha (mountain)

Target frame:

Source frame:

chief as human being	←	mountain as natural phenomenon
chief as owner of place called Tshipise	←	bigness of a mountain as a natural phenomenon
chiefs`kraal as difficult place to go to alone	←	mountain as difficult entity to climb by people
chiefs` place needs sub-headman to lead	←	mountain has difficult ascending stages
protocol to be followed to see the chief	←	mountain has difficult stretches/resting places on the way to the peak
going to chiefs` kraal has purpose	←	mountain climbing as goal to achieve
progress to be made	←	goal of reaching the top of mountain

wide choices	←	plans to climb mountain
meeting the chief	←	climbing the mountain

This metaphor is used in the context in which the chief is portrayed as “**thavha**”, (a mountain), meaning that the chief is the owner of a piece of land. The reason is that the chief is an outstanding person in a society (as the owner of a piece of land) in which he has been installed. The mappings are based on both the similarities and the knowledge speakers of Tshivenda have about these two entities or domains.

134. Khosi Vho-Ṁeshakadza ndi vhone mavu a fhanu Shakadza.

Lit: Chief Mr Ṁeshakadza is the soil of here at Shakadza

Meaning: Mr Ṁeshakadza is the chief of Shakadza.

Mappings

Target: khosi (chief)		Source: mavu (soil)
Target frame:		Source frame:
chief as great person in an area	←	soil as earth in nature
chief as leader of important social,	←	soil as showing possession of land political, traditional position
chief as controller of place or land	←	land as showing chief's property, prosperity and importance.

This metaphor is used only in relation to a person who is a chief, who is regarded as soil, in the sense that a chief is a person who owns land “or a piece of land”. In this case a piece of land that Chief Ṁeshakadza owns is known as Shakadza, hence Chief Ṁeshakadza. Traditionally, the chief has the right to give inhabitants sites for development because he owns the land. This metaphor is twofold, namely, it is both metaphoric and metonymic, due to the fact that one entity can stand for another entity in metony, while metaphorically, a source domain maps onto the target domain as happens between the chief and the soil. This shows that a relationship exists between the two entities, namely, the chief (Vho-Ṁeshakadza) and the soil (mavu). In this case the soil (mavu) is an **active vehicle** which stands for the whole, the chief, Mr Ṁeshakadza, who is the whole for part, the **target**. This can be clarified in this manner; soil stands for the chief, the chief is the whole for part of the land. The soil stands for the chief while the chief stands for the whole of his land; his land stands for part of the whole planet earth. The mappings of this metaphor are as follows;

Mappings**Target:** khosi (chief)**Source:** mavu (soil)**Target frame:****Vehicle frame:**

chief as great owner of an area

←

soil as a natural entity

chief as owner of piece of land/area

←

soil as making up area or piece of land

chief as owner of land/ everything on it

←

rivers, mountains, hills, trees etc which stem from soil

135. Musanda ndi vhone philiphili ya fhanu

Lit: Chief is the heap of here

Meaning: The chief is the great person at this place

Mappings**Target:** musanda (chief)**Source:** philiphili (heap)**Target frame:****Source frame:**

chief as topmost person at home

←

heap as a top most part of a bank

chief is difficult to befriend with

←

heap is a dangerous sloping side

This metaphor is used to refer to a great person like a chief who is commonly regarded as the heap. This expression displays the position of bigness or of greatness.

Khosi (Chief) as target domain		
Source domains	Number of metaphor	Attributes
Thavha (Chief)	133	greatness / highness
Mavu (Soil)	134	ownership
Philiphili (Heap)	135	highness

From the metaphors in (133) to (135), and the table given above, it is evident that the central cultural frames associated with chief as source domain in Tshivenda is that of highness, greatness and ownership. The scope of **khosi** (chief) as source domain includes soil, mountain and heap.

4.2.2 Boswo (boss) as source domain

136. Tivha il̩i li̩ tou vha boswo

Lit: This pool is a boss

Meaning: This pool is very strong (and does not dry up)

Mappings

Target: tivha (pool)

Source: boswo (boss)

Target frame:

Source frame:

pool as large area of still water	←	boss in a company
depth/ width of pool in a river	←	boss as a master /owner of business/company
requirement of pool for bulk water	←	requirement of master in company
plans made to maintain pool	←	plans made by boss to maintain company
purpose achieved in pool	←	goals achieved by master/boss
progress accomplished by pool	←	progress attained by boss
wide choices regarding use of pool	←	wide choices to boss

Sentence (136) is a metaphor which is used in situations where a pool has the quality of strength and mastery. That is, it does not get dry even when there is a drought - it keeps on providing water to the people.

137. Masofa awe ndi boswo

Lit: His lounge suite is the boss

Meaning: His lounge suite is the best

Mappings

Target: masofa (lounge suite)

Source: boswo (boss)

Target frame:

Source frame:

lounge suite as furniture	←	boss in a company/ business
strength of lounge suite	←	strength of boss in company/ business
durability of lounge suite	←	durability of boss in company / business

This metaphor is used in situations in which a person has bought the best lounge suite. The lounge suite is best in quality, strength and durability.

138. Vhuswa uvhu vhu tou vha boswo

Lit: This porridge is the boss

Meaning: This porridge “overcomes” hunger

Mappings

Target: vhuswa (porridge)

Source: boswo (boss)

Target frame:

Source frame:

porridge as soft thick white food	←	boss in a business/ company
porridge as staple food to people	←	boss as a master of a place/company
purpose for porridge made	←	purpose for company made by boss
good plans for good porridge made	←	good plans to develop company made
achievement of plans	←	achievement of developmental plans
wide choices	←	wide choices to develop

Boswo (Boss) as source domain		
Target domains	Number of metaphor	Attributes
Tivha (Pool)	136	durability
Masofa (Lounge suite)	137	strength
Vhuswa (Porridge)	138	solution

From the metaphors in (136) to (138), and the table given above, it is evident that the central cultural frames associated with boss as source domain in Tshivenda is that of durability, strength and solution. The scope of **boswo** (boss) as source domain includes container, furniture and food.

4.2.3 Mukonazwoṭhe (master of everything) as source domain

139. Tivha ili li tou vha mukonazwoṭhe

Lit: This pool is a master of everything

Meaning: This pool “helps people” with many things,

Mappings

Target: tivha (pool)

Source: mukonazwoṭhe (master of everything)

Target frame:

Source frame:

pool as large area of still water	←	master of everything as person
multi-purpose supply of a pool	←	good quality of master of everything

This metaphor is used in a situation in which a pool has the following qualities; water for consumption, water for bathing, water for swimming and water for fishing, or water for washing purposes.

140. Banga ili li tou vha mukonazwothe

Lit: This dagger is a master of everything

Meaning: This dagger helps people in many ways

Mappings

Target: banga (dagger)

Source: mukonazwothe (master of everything)

Target frame:

Source frame:

dagger as garden weapon or tool	←	master of everything as person
good quality of a dagger as tool	←	good quality of master of everything
multi-functionality of a dagger	←	person who is master of everything

Mukonazwothe (Master of everything) as source domain		
Target domain	Number of metaphor	Attributes
Tivha (Pool)	139	durability
Banga (Dagger)	140	multi-funtionality, mastery

From the metaphors in (139) to (140), and the table given above, it is evident that the central cultural frames associated with master of everything as source domain in Tshivenda is that of durability, multi-functionality and mastery. The scope of **mukonazwothe** (master of everything) as source domain includes source/ container and artifact.

4.2.4 Ndele (neat / smart man) as source domain

Metaphors with the word ndele (neat/smart man) show that everything that is compared with it has the quality of ability, goodness and good quality. They show the qualities of goodness, toughness, strength, thorough work, discipline and quality provision.

141. Tivha iji ji tou vha ndele

Lit: This pool is a smart man

Meaning: This pool is good for usage, for example, water for drinking, bathing, and fishing or for washing purposes.

Mappings

Target: tivha (pool)

Source: ndele (smart man)

Target frame:

Source frame:

pool as large area of still water

← smart man as person

good quality of a pool in a river

← good quality of smart man

pool being best in carrying clean water

← smart man as being best in his life

The metaphor in sentence 141 is a metaphor in which a pool is seen as a supplier of water for drinking, bathing, watering, fishing and for washing purposes to the people. In such an environment people are tempted to say this pool is a master or smart to the community.

142. Banga iji ji tou vha ndele

Lit: This dagger is a neat man

Meaning: This dagger is very useful to people

Mappings

Target: banga (dagger)

Source: ndele (neat man)

Target frame:

Source frame:

dagger as a weapon or tool

← neat man as a skilful person

good quality of dagger

← good quality of neat man

excellent work done with a dagger

← thorough work done by neat man

toughness of a dagger

← strength of a neat man

This metaphor can be used in situations where a dagger is used for a good job. It can be used fruitfully in cutting things without a failing because it is very sharp, and can also be used to skin a slaughtered animal.

143. Forogo iyi ndi ndele

Lit: This fork is a neat man

Meaning: This fork is very good and usable

Mappings

Target: forogo (fork)		Source: ndele (neat man)
Target frame:		Source frame:
good work done by a fork	←	goodness of neat man
usability of a fork	←	usability of neat man

This metaphor is used in the context where a fork is useful for eating purpose.

144. Bodo iyi ndi ndele

Lit: This pot is a neat man

Meaning: This pot is very good (or useful)

Mappings

Target: bodo (pot)		Source: ndele (neat man)
Target frame:		Source frame:
pot as container for cooking	←	neat man as skilful / clean person
good quality of pot	←	goodness of neat man in life
work well-done by pot in a place	←	work well-done by neat man

This metaphor is used in a situation where a person praises a pot for the way it has been useful to him. For example, if it was used to cook good food which was eaten by many people.

145. Pfumo ili li tou vha ndele

Lit: This spear is a neat man

Meaning: This spear is regarded as a very useful tool

Mappings

Target: pfumo (spear)		Source: ndele (neat man)
Target frame:		Source frame:
spear as weapon in war	←	neat man as skilful person
goodness/ strength of spear	←	good quality of skilful person
usefulness of spear in war	←	helpfulness of neat man

This metaphor is used to refer to a spear which is very useful to the owner. See metaphors with **pfumo** (spear) and **ndele** (neat man) as mappings above.

146. N̄aṭi iyi i tou vha ndele

Lit: This nut is a neat man

Meaning: This nut is very useful in its job

Mappings

Target: naṭi (nut)

Source: ndele (neat man)

Target frame:

Source frame:

small piece of metal with hole

←

neat man as skilful person

goodness/ strength of nut to bolt

←

good quality of skilful person

cleanliness to its work

←

cleanliness of neat man

This metaphor is used in the context in which a nut is useful for the job of locking without any problem.

147. Dzembe ṭi ṭi tou vha ndele

Lit: This hoe is a smart man

Meaning: This hoe is good for usage, especially hoeing in the field or garden.

Mappings

Target: dzembe (hoe)

Source: ndele (neat man)

Target frame:

Source frame:

hoe as garden tool with long handle

←

neat man as skilful person

goodness/ strength of hoe in garden

←

good quality of skilful person

cleanliness of hoe in the garden

←

cleanliness of neat man

This expression is used to refer and appreciate the usefulness of a hoe which is good in doing many other things added to its normal duties of hoeing.

148. Piki yawe i tou vha ndele

Lit: His pick is a smart man

Meaning: His pick can do what is expected of it

Mappings

Target: piki (pick)

Source: ndele (neat man)

Target frame:

Source frame:

pick as large heavy tool with sharp ends ← neat man as a skilful person
 good quality of a pick ← good quality of a neat man

This metaphor is used to refer to a situation in which a pick is useful in digging up the soil. See also metaphors with the noun **ndele** (smart man) above.

149. Luimbo ulu lu tou vha ndele

Lit: This song is a smart man

Meaning: This song is very good and melodious

Mappings

Target: luimbo (song)

Source: ndele (neat man)

Target frame:

Source frame:

song as piece of music whose words are sung ← neat man as skillful person

good quality of song ← good quality of skillful person

This metaphor is made in the situation where a song is used to unify people who are at loggerheads with one another. When this song is sung, enemies reconcile with one another and ultimately become friends and begin to love one another. The example is the South African National Anthem which is sung in IsiZulu, Afrikaans and English. The message in this song reconciles the different racial groups who were polarized during the apartheid era. Today they can freely talk to one another as equals because the new era had brought reconciliation to the different racial groups.

150. Lufo ulu lu tou vha ndele

Lit: This cooking spoon is a neat man

Meaning: This cooking spoon is the best for cooking purpose

Mappings

Target: lufo (cooking spoon)

Source: ndele (neat man)

Target frame:

Source frame:

wooden spoon for stirring/dishing porridge ← neat man and skillful person

goodness of cooking spoon in porridge ← good quality of skillful person in life preparation

This metaphor is used in a situation in which a cooking spoon is seen as the best of all other cooking spoons because it gives good service while the owner cooks the porridge during the cooking times and processes.

151. ǀegere idzi ndi ndele

Lit: This catapult is a neat man

Meaning: This catapult is good in its job

Mappings

Target: ǀegere (catapult)

Source: ndele (neat man)

Target frame:

Source frame:

made of two thin long rubber strings

← neat man as a skillful person

good work done with catapult

← good work done by skillful person

catapult disciplines thieves

← neat man disciplines unbecoming child

This metaphor is used after this catapult has proved itself to be the best in what it is used for.

152. Tshikepe tshawe tshi tou vha ndele

Lit: His ship is a neat man

Meaning: His ship is helpful to the community

Mappings

Target: tshikepe (ship)

Source: ndele (neat man)

Target frame:

Source frame:

ship as water transport

← neat man as of good quality

ship as doing its work properly

← neat man as cleanliness in life

This expression is used in the context in which a boat was used to rescue people when they were stranded or when they did not know what to do.

153. Gariki iyi i tou vha ndele

Lit: This animal cart is a smart man

Meaning: This animal cart is the best for the work

Mappings

Target: gariki (wagon)

Source: ndele (neat man)

Target frame:

Source frame:

wagon as means of transport

←

neat man as human being

wagon as best transportation

←

cleanliness/ goodness of human being

This metaphor is used to indicate that this animal cart is the best for work.

Ndele (neat /smart man) as source domain		
Target domains	Number of metaphor	Attributes
Tivha (Pool)	141	ability, good quality
Banga (Dagger)	142	ability, good quality
Forogo (Fork)	143	ability, good quality
Bodo (Pot)	144	ability, good quality
Pfumo (Spear)	145	ability, good quality
Naṭi (Nut)	146	ability, good quality
Dzembe (Hoe)	147	ability, good quality
Piki (Pick)	148	ability, good quality
Luimbo (Song)	149	ability, good quality
Lufo (Cooking stick)	150	ability, good quality
ḽegere (Cutter pult)	151	ability, good quality
Tshikepe (Ship)	152	ability, good quality
Gariki (Cart wagon)	153	ability, good quality

From the metaphors in (141) to (153), and the table given above it is evident that the central cultural frames associated with neat, smart man as source domain in Tshivenda is that of ability. The scope of **ndele** (neat, smart man) as source domain includes container, utensils, artifacts, garden tools, music and vehicles.

4.2.5 Mulamuleli (defender) as source domain

154. Thavha i tou vha mulamuleli

Lit: A mountain is a protector

Meaning: A mountain can be used as a place where one can hide.

Mappings**Target:** thavha (mountain)**Source:** mulamuleli (defender)**Target frame:****Source frame:**

mountain as big natural phenomenon	←	defender as a human being
protection given by mountain to person	←	defender as one who saves another's` life
mountain as a hiding place by someone	←	defender as one who covers someone

This metaphor is used in the context where a mountain has helped a person either in hiding or with throwing stones at enemies. In that incident people are forced to say that this mountain is a protector. This expression is a metaphor which is influenced by a personification in that a mountain is given human properties, that of protection by using ammunition or weapons.

Mulamuleli (Defender) as source domain		
Target domain	Number of metaphor	Attributes
Thavha (Mountain)	154	defence / highness

From the metaphors in (154) and the table given above, it is evident that the central cultural frames associated with defender as source domain in Tshivenda is that of defence and highness. The scope of mulamuleli (defender) as source domain includes a natural phenomenon.

4.2.6 Nwana (child) as target domain

In this case the target domain is nwana (child) which is mapped onto various source domains due to the elements it shares with such domains. A child is compared with both living and non-living things.

155. Nwana uyu ndi tshigidi

Lit: This child is s gun

Meaning: This child is very strong / powerful

Mappings**Target:** nwana (child)**Source:** tshigidi (gun)**Target frame:****Source frame:**

child as young person in life	←	gun as weapon used for firing bullets
strength of a child in doing things	←	strength of a gun in firing things

power a child has in doing things ← power produced by a gun when firing
 child as brilliance/ intelligence ← fastness/quickness of a gun in shooting

156. Nwana uyu ndi ntsamavhuvhu

Lit: This child is a buck which stays in low-lying shrubby areas

Meaning: This child runs faster than other children

Mappings

Target: nwana (child)

Source: ntsamavhuvhu (buck)

Target frame:

Source frame:

child as young person in life ←

buck as animal eating grass and leaves

child as fast runner in athletics ←

fastness of a buck in running

157. Nwana uyu ndi gatho.

Lit: This child is a sling.

Meaning: This child is very strong.

Mappings

Target: nwana (child)

Source: gatho (sling)

Target frame:

Source frame:

child as young person in life ←

sling as tool used when crop watching

strength/ power the child has ←

strength/ power a sling has

This metaphor is used in a situation in which the action done by a particular person is excellent. If this metaphor is used to refer to a soccer player, this would mean that he is a very strong and powerful player. In Tshivenda culture a sling is a powerful instrument used to fight enemies. This is also the case from the biblical point of view in relation to David and Goliath.

158. Nwana uyu u tou vha thatha

Lit: This child is a flea

Meaning: This child is very clever

Mappings

Target: ñwana (child)		Source: thatha (flea)
Target frame:		Source frame:
child as young person	←	flea as insect
unsettled behaviour of a child	←	jumpy behaviour of a flea

This metaphor is used in a situation where a child is intelligent and fast in doing things.

Ñwana (Child) as target domain		
Source domains	Number of metaphor	Attributes
Tshigidi (Gun)	155	fastness / strength
Ntsamavhuvhu (Buck)	156	speediness
Gatho (Sling)	157	power / strength
Thatha (Flea)	158	jumpy behaviour

From the metaphors in (155) to (158), and the table given above, it is evident that the central cultural frames associated with child as target domain in Tshivenda is that of fastness, strength, speediness, power and jumpy behaviour. The range of ñwana (child) as target domain includes weapons, wild animals, artifacts and insects.

4.2.7 Muṭhannga (boy) as source domain

159. Muṭhannga uyu ndi tshikirepe.

Lit: This boy is a scrap.

Meaning: The boy looks old and broken.

Mappings

Target: muṭhannga (boy)		Source: tshikirepe (scrap)
Target frame:		Source frame:
boy as young man	←	scrap as something that is in small pieces
boy as a symbol of being old	←	scrap as an indicator of fragment/ oldness

This metaphor is used in a situation in which a young person looks older than his age. This may happen either through over drinking of beer or misuse of drugs. In this situation a young person is portrayed as an old car which is no longer useful or roadworthy.

Muṭhannga (Boy) as source domain		
Target domain	Number of metaphor	Attributes
Tshikirepe (Scrap)	159	old

From the metaphors in (159) and the table given above, it is evident that the central cultural frames associated with scrap as source domain in Tshivenda is that of old age. The scope of muṭhannga (boy) as target domain includes vehicle.

4.2.8 Munna (man) as target domain

In this section the metaphors which are investigated depict the qualities and the characteristics that a man has. The qualities which characterize a man may be good or bad, or depict a big or small size, depending on the source domains onto which the target domain **munna** (man) is mapped.

160. Munna uyu ndi ndau

Lit: This man is a lion

Meaning: This man is brave/strong/ powerful

Mappings

Target: munna (man)

Source: ndau (lion)

Target frame:

Source frame:

man as mature male person

←

lion as wild animal

bravery of man as human being

←

bravery of lion in the jungle

power / strength of man at work

←

power/strength of lion in killing animals

161. Munna uyu ndi phele

Lit: This man is a hyena

Meaning: This man is evil

Mappings**Target:** munna (man)**Source:** phele (hyena)**Target frame:****Source frame:**

man as mature male person

←

hyena as a wild animal

cruelty of man as male person

←

hyena as evil animal used to bewitch an enemy

man as showing mercilessness

←

hyena as a merciless /evil animal

162. Munna uyu ndi tholo

Lit: This man is a kudu

Meaning: This man can run a long race / marathon

Mappings**Target:** munna (man)**Source:** tholo (kudu)**Target frame:****Source frame:**

man as mature male person

←

kudu as large animal with twisted horns

strength of man running long distance

←

strength of kudu to run long distances

man who misbehave in life

←

kudu as a misbehaving animal

163. Munna uyu u tou vha ndou

Lit: This man is an elephant

Meaning: This man is too big

Mappings**Target:** munna (man)**Source:** ndou (elephant)**Target frame:****Source frame:**

man as mature male person

←

elephant as large animal with thick grey skin

bigness of a man as person

←

bigness of an elephant as an animal

strength /power of man at work

←

strength/power of elephant compare to other animals

164. Munna uyu ndi ndunduma

Lit: This man is a heap

Meaning: This man is big

Mappings

Target: munna (man)		Source: ndunduma (heap)
Target frame:		Source frame:
man as a mature male person	←	heap as peak surface of high ground
high status of a man as in life	←	heap as the highest point of the ground
bigness of a man in life	←	mountain/bigness of a heap

165. Munna uyu u tou vha metse wa vhañwe.

Lit: This man is other people`s mat.

Meaning: This man is a steppingstone

Mappings

Target: munna (man)		Source: metse (mat)
Target frame:		Source frame:
man as a mature male person	←	mat as small piece of thick carpet
man as a male human being	←	carpet used inside/door entrance of a room
stupid man who is used by others	←	mat as used to wipe dirt by people entering house
uselessness of man to the public	←	mat as doing its natural/daily work
people trample on man for promotion	←	people trample/ stomp on mats getting into a house

This statement is used to refer to a person who is used by other people for their promotion while he is not getting any promotion.

166. Munna uyu u tou vha guyo.

Lit: This man is a grinding stone.

Meaning: This man is a powerful fighter.

Mappings

Target: munna (man)		Source: guyo (grinding stone)
Target frame:		Source frame:
man as a mature male person	←	grinding stone as stone to crush mealie meal
strength of man in fighting	←	strength of grinding stone to crush mealie meal

This metaphor is used to refer to a person who is a very powerful fighter who defeats other fighters.

167. Munna uyu ndi ɔuxwane.

Lit: This man is a zombie

Meaning: This man works non-stop.

Mappings

Target: munna (man)

Source: ɔuxwane (zombie)

Target frame:

Source frame:

man as a mature male person	←	zombie as dead person working for someone
hardworking man in daily work	←	zombie as person working without payment
man working without complaining	←	zombie as working without thinking/ feeling

This metaphor is mainly used to refer to a person who is a hard worker. In the Tshivenda culture, it is believed that a person can “kill” another person whose “corpse” is drugged and then turned into “dumb human being” whom he intends to use for ploughing in his own field/s. These deceased people are known as “zombies” who are believed to work day and night without a rest and payment. So, anyone who works hard without complaints or payment is referred to be a zombie, hence this metaphor.

168. Munna uyu ndi gandakanda nga eṭhe

Lit: This man is a tractor on his own

Meaning: This man is very strong

Mappings

Target: munna (man)

Source: gandakanda (tractor)

Target frame:

Source frame:

man as a mature male person	←	powerful machine pulling farm machinery
strength/roughness of man in work	←	power of tractor at work
toughness of man at work	←	hardness of tractor as indicator
man can live longer /shorter period	←	durability of a tractor at work

This metaphor is expressed in situations where one works harder than expected without becoming tired. People turn to call such a person a tractor as if he/she works harder in similar way with the tractor.

169. Munna uyu u tou vha talingwana.

Lit: This man is a hare.

Meaning: This man is very intelligent.

Mappings

Target: munna (man)

Source: talingwana (hare)

Target frame:

Source frame:

man as person

←

hare as animal

man with big ears

←

hare has two big ears

man as a clever person

←

cleverness of a hare

man as intelligent person

←

witty behaviour of hare

brainpower of man

←

cheat skill of a hare as an indicator of a wisdom

This metaphor is used in the context in which a person is very sly and intelligent, in a situation where he can cheat others, especially those who are older than him.

170. Munna uyu u tou vha tshigidi.

Lit: This man is a gun.

Meaning: This man is very intelligent.

Mappings

Target: munna (child)

Source: tshigidi (gun)

Target frame:

Source frame:

man as person

←

gun as weapon

man as person born in life

←

gun as a manufactured weapon

brainpower / intelligence of man

←

strength of a gun

man as person who thinks fast

←

gun as a fast machine

man preparing by reading books

←

gun as machine loaded with bullets

This metaphor is used in the context in which a boy is intelligent and passes his subjects or courses with distinctions and surpasses all his class mates.

171. Munna uyu u tou vha mukhuwa

Lit: This man is a white person

Meaning: This man is very rich

Mappings

Target: munna (man)		Source: mukhuwa (white person)
Target frame:		Source frame:
man as human being	←	white person as race
man as a rich person in life	←	white person as a wealthy person

This expression is used to refer to a person who is rich. It can also be used to refer to a person who looks after himself by staying clean and well-dressed.

172. Munna uyu ndi jivhuru

Lit: This man is a boer

Meaning: This man is a farmer who is rich

Mappings

Target: munna (man)		Source: jivhuru (boer)
Target frame:		Source frame:
man as human being	←	boer as human race
man as a hard working person	←	boer as a hard working somebody
man as a well established farmer	←	boer as a wealthy farmer
man as a rough person in life	←	boer as a person with rough behaviour
man as light in complexion	←	boer as a person with light complexion

This metaphor can be used in three different expressions. It can be used to refer to a person who lives or behaves like an Afrikaner-man (boer-man), that is, who likes working hard, or who is rough and cruel to his workers. Secondly, it can be used to refer to a person who is a farmer and has a lot of cattle, goats, sheep and wild animals on his farm. Thirdly, this metaphor can be used to refer to a person who is light in complexion.

Munna(Man) as target domain		
Source domains	Number of metaphors	Attributes
Ndau (Lion)	160	bravery, power, strength
Phele (Hyena)	161	evilness / cruelty
Tholo (Kudu)	162	misbehaviour
Nḁou (Elephant)	163	bigness

Ndunduma (Heap)	164	bigness
Metse (Mat)	165	uselessness / trample on
Guyo (Grinding stone)	166	fighter / strength
Ḑuxwane (Zombie)	167	strength / hardworker
Gandakanda (Tractor)	168	strength / power
Ṭalingwana (Hare)	169	intellince
Tshigidi (Gun)	170	brilliance
Mukhuwa (White man)	171	wealth
Ḑivhuru (Boer man)	172	farmer / roughness

From the metaphors in (160) to (172), and the table given above, it is evident that the central cultural frames associated with man as target domain in Tshivenda is that of evilness, cruelty, misbehaviour, bigness, uselessness, trample / stap on fighter, strength, hardworker, power, intelligence, brilliance, wealth, bravery, cleanness, wittiness, farmer and roughness. The range of munna (man) as target domain includes wild animals, artifacts, natural phenomena, supernatural beings, natural objects, vehicles, weapons and human beings.

4.2.9 Musadzi (woman) as target

In Tshivenda culture a woman is compared with the sun when it comes out early in the morning. At this time of the day, the sun looks tender, beautiful and innocent, hence a comparison is made between a woman and the sun. In this case the Vhavana chose only good elements from the sun and mapped them onto the woman unlike in the Chinese case where a woman is compared with dangerous elements mapped from the sun as indicated by Kovecses (2000, 2002 and 2006).

173. Musadzi uyu u tou vha ḑuvha

Lit: This woman is the sun

Meaning: This woman is very beautiful

Mappings

Target: musadzi (woman)

Source: ḑuvha (sun)

Target frames:

Source frames:

woman as humankind

← sun as source of heat

woman who shines with beauty

← sun as a star which shines in the sky

warmth and brightness of a woman

← sun as a source of heat and light

woman shines with respect in life ← sun shines in the sky during the day

174. Musadzi ndi dzuvha li penyaho

Lit: Woman is a flower which shines

Meaning: Woman is very beautiful

Mappings

Target: musadzi (woman)

Source: dzuvha (flower)

Target frames:

Source frames:

woman as humankind

←

coloured part of plant that develops seeds/ fruits

woman who shines with beauty

←

coloured part beautifies the flower

brightens /shines with makeup

←

coloured part of flower shines

woman lasts for a longer/shorter time

←

flower last only a shorter time

Musadzi (Woman) as target domain		
Source domain	Number of metaphor	Attributes
Duvha (Sun)	173	shining
Luvha (Flower)	174	beauty

From the metaphors in (173) to (174), and the table given above, it is evident that the central cultural frames associated with woman as target domain in Tshivenda is that of beauty and shining. The range of musadzi (woman) as target domain includes natural phenomena and plants.

4.3 METAPHORS ON GAMES / ACTIVITIES

4.3.1 Dembe (miracle) as source

175. Tivha ili li tou vha dembe

Lit: This pool is a magic one

Meaning: This pool is wonderful in that, it does not dry up

Mappings

Target: tivha (pool)

Source: dembe (magic one)

Target frame:

Source frame:

pool as large area of still water

←

miracle maker and audience as performers

pool not drying up even during droughts

←

magic one as doing incredible things

supernaturalness of a pool in a river	←	magic one as performing supernatural things
purpose of a pool made	←	purpose of the magic-maker
plans to contain more clean water	←	good plans to perform good miracles
achievement of purpose attained	←	achievement of miracle performance
abundant/clean water attained	←	good miracles performed

This metaphor is used in a situation where a pool is seen as “magic” because it does not dry up even when there is drought. As a result, people turn to compare it with magic as there are unbelievable things in magic.

176. Banga ḷi ḷi tou vha ḍembe

Lit: This dagger is a magic thing

Meaning: This dagger can “do” wonderful things

Mappings

Target: banga (dagger)

Source: ḍembe (miracle)

Target frame:

Source frame:

dagger as a weapon or tool	←	miracle-maker and audience as players
incredible toughness of dagger	←	magic as doing incredible things
using dagger requires good training	←	performance of miracle requires training
plans for manufacturing of dagger	←	plans for good performance of miracles
purpose achieved	←	purpose of miracle achieved

This metaphor is used in the context in which a knife can be used in various ways. It is very sharp especially in skinning slaughtered animals and has been skillfully designed.

ḍembe (Miracle) as source domain		
Source domain	Number of metaphor	Attributes
Tivha (Pool)	175	incredibility/ strength
Banga (Dagger)	176	incredibility / strength

From the metaphors in (175) to (176), and the table given above it is evident that the central cultural frames associated with miracle as source domain in Tshivenda is that of strength and incredibility. The scope of ḍembe (miracle) as source domain includes container and utensil.

4.4 METAPHORS ON ANIMAMLS

4.4.1 Ngweṅa (crocodile) as source domain

In metaphors with the noun crocodile as source domain, the range of target domains is wider, following the mappings or entailments attached to it. The central cultural frames exhibited include durability of target domain, strength of target, the best of the target on particular issues, good quality, hardness and many other elements or framings. According to the Tshivenda culture, anything that is strong, durable, of good quality, best in quality or in sports or games, champion and many more, is said to be literally a crocodile. Thus, a comprehensive range of target domains attaches to the source domain of crocodile. The following are the few examples of metaphors with crocodile in Tshivenda;

177. Tivha ili li tou vha ngweṅa

Lit: This pool is a crocodile

Meaning: This pool is very “strong” (or it does not dry up)

Mappings

Target: tivha (pool)

Source: ngweṅa (crocodile)

Target frame:

Source frame:

pool as large area of still water	←	crocodile as a reptile
pool as best in carrying bulk water	←	crocodile as best creature inside water
durability of pool in an area	←	durability of crocodile in pool/ water
requirement of big space by pool	←	food requirement by crocodile
plans made to contain bulk water	←	plans made by crocodile to catch prey
progress achieved	←	achievement of catching prey by crocodile
pool contains bulk/clean water	←	prey caught by crocodile

178. Tshisima itshi ndi ngweṅa

Lit: This fountain is a crocodile

Meaning: This fountain does not dry up.

Mappings

Target: tshisima (fountain)

Source: ngweṅa (crocodile)

Target frame:

Source frame:

fountain as natural spring of water	←	crocodile in a pool
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fountain as source/cause/origin of water	←	crocodile as source/cause of flu
fountain provide best quality water	←	crocodile performing best inside water
requirement of protection of fountain	←	food requirement of crocodile
purpose to achieve goals	←	purpose to achieve goals
plans to supply clean water to people	←	plans made to await the prey
supply of clean water to people/ animals	←	prey caught by crocodile

This metaphor is used in the context where a fountain always retains water while others dry up. The qualities which influence this comparison are those of strength and survival. When there is drought this particular fountain does not dry up but survives the drought in the same way the crocodile survives the difficulties inside the river.

179. Banga iji li tou vha ngweṅa

Lit: This dagger is a crocodile

Meaning: This dagger is strong and of good quality

Mappings

Target: banga (dagger)

Source: ngweṅa (crocodile)

Target frame:

Source frame:

dagger as solid weapon or tool	←	crocodile as a reptile in a pool
dagger performs well when new	←	crocodile performing best inside water
danger of sharpened dagger	←	danger of crocodile inside water/pool
requirement of good training	←	food requirement of crocodile
purpose of dagger	←	purpose of crocodile
achievement of good plans	←	plans made to await the prey
progress accomplished with dagger	←	prey caught by crocodile

This metaphor is used to refer to a dagger which is very sharp and durable because it is of good quality.

180. Bodo iyi i tou vha ngweṅa

Lit: This pot is a crocodile

Meaning: This pot is bigger than all other pots that are available

Mappings

Target: bodo (pot)		Source: ngweṅa (crocodile)
Target frame:		Source frame:
pot as deep round container for cooking	←	crocodile in a pool
pot very useful for cooking purpose	←	crocodile performing best inside water
requirement for training for cooking	←	food requirement of crocodile in pool
purpose made for pot	←	purpose made for crocodile
achievement of plans	←	plans made to await prey
progress accomplished by pot	←	prey caught by crocodile

This metaphor is used in a context in which a pot is the biggest of them all, or is of the best quality of them all.

181. Forogo iyi ndi ngweṅa

Lit: This fork is a crocodile

Meaning: This fork is of a good quality

Mappings

Target: forogo (fork)		Source: ngweṅa (crocodile)
Target frame:		Source frame:
fork as strong metal eating tool	←	crocodile in pool
good quality/strength of a fork	←	crocodile performing best inside water
requirement of fork	←	food requirement of crocodile
progress achieved	←	progress achieved
achievement of good plans	←	plans made to await prey
progress accomplished	←	prey caught by crocodile

This metaphor is used to refer to a strong fork because it is made of material of good quality. A crocodile is very strong when it is inside the water. Also see other sentences with crocodile mappings above.

182. Mbaḡo yawei i tou vha ngweṅa

Lit: His axe is a crocodile

Meaning: His axe is very useful

Mappings**Target:** mbaḁo (axe)**Source:** ngweḁa (crocodile)**Target frame:****Source frame:**

axe as a chopping tool	←	crocodile as reptile in water / pool
axe works best when sharpened	←	crocodile performing best inside water
danger of sharpened axe	←	cruelty of a crocodile in a pool
durability of an axe	←	durability of crocodile
requirement for training	←	food requirement of crocodile
purpose for an axe made	←	purpose for a crocodile made
progress achieved	←	progress achieved
achievement of good plans	←	plans made to await prey
progress accomplished	←	prey caught by crocodile

This metaphor is used in the context where an axe is used for chopping or many things, and therefore people prefer an axe to any other tool. Also see metaphors with crocodile above.

183. Pfumo ḁi ḁi tou vha ngweḁa

Lit: This spear is a crocodile

Meaning: This spear is the boss

Mappings**Target:** pfumo (spear)**Source:** ngweḁa (crocodile)**Target frame:****Source frame:**

spear as weapon in war	←	crocodile as reptile in water
strength of spear in war	←	strength of crocodile inside pool
requirement of spear by warriors	←	food requirement by crocodile
achievement of goals	←	achievement of goals
achievement of good plans	←	plans made to await prey
spear manufactured	←	prey caught by crocodile

This metaphor is used in a situation in which a spear is useful to an individual more than any other tool. Also see sentences with crocodile above.

184. Ḃaḁi iyi i tou vha ngweḁa

Lit: This nut is a crocodile

Meaning: This nut is of the best quality.

Mappings

Target: naṭi (nut)

Source: ngweṅa (crocodile)

Target frame:

Source frame:

small piece of metal with hole	←	crocodile as reptile in water
strength/tightness of nut on bolt	←	strength of crocodile inside water
nut as a symbol of durability	←	durability of crocodile inside a pool

This metaphor is used in a situation in which a nut is seen a very strong and reliable tool. Also see sentences with crocodile above.

185. Dzembe ṭi ṭi tou vha ngweṅa

Lit: This hoe is a crocodile

Meaning: This hoe is the best tool

Mappings

Target: dzembe (hoe)

Source: ngweṅa (crocodile)

Target frame:

Source frame:

hoe as garden tool with long handle	←	crocodile as reptile in water
strength/tightness of hoe in the garden	←	strength of crocodile inside water
hoe as a symbol of durability	←	durability of crocodile inside a pool
victory of hoe over weeds in the garden	←	victory of crocodile over its prey
requirement of hoe in the garden	←	food requirement of crocodile
purpose of hoe	←	purpose of crocodile
achievement of plans	←	plans made to await prey
progress accomplished by hoe	←	prey caught by crocodile

This metaphor is used in the context in which a hoe is used for many other purposes not related to its normal functions.

186. Piki yawe i tou vha ngweṅa

Lit: His pick is a crocodile

Meaning: His pick is the best tool

Mappings

Target: piki (pick)		Source: ngweṅa (crocodile)
Target frame:		Source frame:
pick as large heavy tool with sharp ends	←	crocodile as reptile inside water
strength/hardness of pick in hard work	←	crocodile performing best inside pool
requirement for strong pick	←	food requirement by crocodile
plans made to buy strong pick	←	plans made by crocodile to catch prey
progress made in buying pick	←	achievement to catch prey by crocodile
strong pick obtained	←	prey caught by crocodile

This metaphor is used to refer to a situation in which a pick is used in many ways, for example used to solve some problems. Also see mappings on sentences above with the word crocodile.

187. Luimbo ulu ndi ngweṅa

Lit: This song is a crocodile

Meaning: This song is the best of all other songs

Mappings

Target: luimbo (song)		Source: ngweṅa (crocodile)
Target frame:		Source frame:
song as piece of music with words sung	←	crocodile as reptile in pool
good quality of a song	←	crocodile performing best inside water
requirement of song by people	←	food requirement of crocodile
purpose of song made	←	purpose of crocodile made
achievement of good plans	←	plans made to await prey
progress attained by people	←	prey caught by crocodile

This metaphor is used in the context in which a song is the only one to be sung in order to reconcile people with different backgrounds. This song has a strong message to the people.

188. Kaṭara yawe ndi ngweṅa

Lit: His guitar is a crocodile

Meaning: His guitar is the best.

Mappings

Target: kaṭara (guitar)		Source: ngweṅa (crocodile)
Target frame:		Source frame:
musical instrument with strings	←	crocodile in pool
good quality of guitar	←	crocodile best inside water
requirement for guitar by singers	←	food requirement of crocodile
purpose achieved in guitar	←	purpose achieved by crocodile
achievement of good plans	←	plans made to await prey
progress attained by singers	←	prey caught by crocodile

This metaphor is used in a situation where the guitar proves to be the best of all other guitars that are being played. The comparison seems incredulous in the sense that it is made between non-living instrument and a living animal. However, the comparison is not based on the physical appearance of these entities but on the qualities they have, both of them are “strong”. When the guitar supersedes all other guitars, on the other hand the crocodile overcomes all its opponents and preys inside the pool, hence, these two entities are compared as equals.

189. Hemmbe yawe ndi ngweṅa

Lit: His shirt is a crocodile

Meaning: His shirt is the best

Mappings

Target: hemmbe (shirt)		Source: ngweṅa (crocodile)
Target frame:		Source frame:
shirt as piece of clothing for upper part	←	crocodile in pool
goodness/importance of shirt as clothing	←	crocodile performing best inside water
durability of shirt	←	durability of a crocodile
requirement of shirt to human beings	←	food requirement of crocodile
purpose of shirt	←	purpose of crocodile
plans made for good shirt	←	plans made to await prey
progress achieved by people	←	prey caught by crocodile

This metaphor is used in a situation in which someone`s shirt is seen as the best, or the most beautiful of all shirts worn by different men.

190. Tshienda tshawe tshi tou vha ngweṅa

Lit: His shoe is a crocodile

Meaning: His shoe is made of very strong material.

Mappings

Target: tshienda (shoes)

Source: ngweṅa (crocodile)

Target frame:

Source frame:

shoe as outer covering of feet	←	crocodile in pool
shoe is strong when made from leather	←	crocodile performing best inside water
strength/ durability of a shoe	←	strength/ durability of crocodile in pool
requirement of polish to shoe	←	food requirement of crocodile
purpose of shoe made	←	purpose of crocodile
achievement of good plans	←	plans made to await prey
progress attained	←	prey caught by crocodile

This metaphor is used in the context in which someone's shoe is very strong, or is made up of crocodile skin. A crocodile is believed to be very strong inside the water. Its skin is known to be one of the toughest hides. Consequently the comparison is twofold; it refers to the strength of a pair of shoes and the crocodile inside water, or to the skin of crocodile used in making this pair of shoe and the physical appearance of a crocodile.

191. Lufo ulu lu tou vha ngweṅa

Lit: This cooking spoon is a crocodile

Meaning: This cooking spoon is very strong

Mappings

Target: lufo (cooking spoon)

Source: ngweṅa (crocodile)

Target frame:

Source frame:

wooden for stirring/dishing porridge	←	crocodile in pool
cooking spoon cooks porridge better	←	crocodile performing best inside water
strength of cooking spoon in porridge	←	strength of crocodile inside water
requirement of cooking spoon in kitchen	←	food requirement of crocodile
purpose for cooking spoon	←	purpose of crocodile
achievement of good plans	←	plans made to await for prey

progress made ← prey caught by crocodile

This metaphor is used to refer to a cooking spoon which is made of a type of hard wood. These two entities cannot be literally compared because they are not the same, for two things to be compared they must be similar one way or the other. But when a metaphor is applied to them they are supposed to become similar one way or the other. The comparison made is based on the quality of strength and undefeatable / invincible.

192. ǀegere idzi ndi ngweᵑa

Lit: This catapult is a crocodile

Meaning: This catapult is the best of them all

Mappings

Target: ǀegere (catapult)

Source: ngweᵑa (crocodile)

Target frame:

Source frame:

made of two thin long rubber strings	←	crocodile in pool
strength of catapult to hunters	←	crocodile performing best inside water
requirement of catapult to hunters	←	food requirement of crocodile
purpose of catapult made	←	purpose of crocodile made
plans made by hunters	←	plans made to await prey
progress attained by hunters	←	prey caught by crocodile

This metaphor is used in environments where a catapult is compared to other tools but remains the best to them all.

193. ǀafula iyi ndi ngweᵑa

Lit: This table is a crocodile

Meaning: This table is the best of all other tables

Mappings

Target: ǀafula (table)

Source: ngweᵑa (crocodile)

Target frame:

Source frame:

table as piece of furniture with flat top	←	crocodile in pool
strength of table in the kitchen	←	crocodile performing best inside pool
requirement of table in the kitchen	←	food requirement of crocodile

purpose achieved	←	achievement of goals
good plans made	←	plans made to await prey
plans accomplished by people	←	prey caught by crocodile

This metaphor is made in the context in which the table is viewed as the best of all the tables available.

194. Vhuswa uvhu vhu tou vha ngweṅa

Lit: This porridge is a crocodile

Meaning: This porridge overcomes hunger

Mappings

Target: vhuswa (porridge)

Source: ngweṅa (crocodile)

Target frame:

Source frame:

porridge as soft thick white food	←	crocodile in pool/ water
porridge is good for human body	←	crocodile performing best inside water
requirement of porridge to people	←	food requirement for crocodile
purpose of porridge	←	purpose of crocodile
plans for preparation of porridge	←	plans made to await prey
progress accomplished by crocodile	←	prey caught by crocodile

195. Nwana uyu ndi ngweṅa

Lit: This child is a crocodile

Meaning: This child is the winner

Mappings

Target: nwana (child)

Source: ngweṅa (crocodile)

Target frame:

Source frame:

child as young person in life	←	crocodile in pool
child as best fighter amongst others	←	crocodile performing best inside water
requirement of child in family	←	food requirement of crocodile
purpose of child	←	purpose of crocodile
good plans made	←	plans made to await prey
progress accomplished by people	←	prey caught by crocodile

This metaphor is used in a situation in which the child is the best fighter of all the fighters around.

196. Goloji yawe i tou vha ngweṅa kha dzoṯhe

Lit: His car is the crocodile of all of them

Meaning: His car is the best of all of them

Mappings

Target: goloji (car)

Source: ngweṅa (crocodile)

Target Frame:

Source Frame:

car as vehicle	←	crocodile in pool
car as best vehicle to others	←	crocodile as best inside water
requirement of fuel by a car	←	food requirement of crocodile

This metaphor is used in the context of where one`s car is strong and durable among other cars.

197. Tshikepe tshawe tshi tou vha ngweṅa

Lit: His ship is a crocodile

Meaning: His ship is strong and is trusted and relied on

Mappings

Target: tshikepe (ship)

Source: ngweṅa (crocodile)

Target frame:

Source frame:

ship as water transport	←	crocodile in pool /river
ship operates inside water	←	crocodile lives inside water
ship perform best inside water	←	crocodile perform best inside water
power requirement of ship	←	food requirement of crocodile
achievement of goals	←	achievement of goals
plans made to undertake trip	←	plans made to await prey
destination reached by ship	←	prey caught by crocodile

This metaphor is used in the context in which a boat is seen as the best among other boats presented for a show.

198. Baisigira iyi i tou vha ngweṅa

Lit: This bicycle is a crocodile

Meaning: This bicycle is the best of all other bicycles

Mappings

Target: baisigira (bicycle)

Source: ngweṅa (crocodile)

Target frame:

Source frame:

bicycle as a racing bike

←

crocodile in pool or river

bicycle perform best on road

←

crocodile performing best inside water

strength of a bicycle

←

strength of a crocodile

This metaphor is used in a situation in which a bicycle has won first position in a competition (or it shows some better qualities when compared with other bicycles).

199. Gariki iyi i tou vha ngweṅa

Lit: This animal cart is a crocodile

Meaning: This animal cart is boss (or very strong)

Mappings

Target: gariki (wagon)

Source: ngweṅa (crocodile)

Target frame:

Source frame:

wagon as means of transport

←

crocodile as animal inside water

strength wagon as transportation

←

strength of crocodile inside water

oil/ grease requirement on wagon

←

food requirement of crocodile

This metaphor is used to show that this animal cart is the best among all other animal carts brought for sale or for competition.

Ngweṅa (Crocodile) as source domain		
Target domains	Number of metaphor	Attributes
Tivha (Pool)	177	strength
Tshisima (Fountain)	178	strength / durability
Banga (Dagger)	179	durability
Bodo (Pot)	180	strength / durability
Forogo (Fork)	181	strength

Mbaḁo (Axe)	182	usefulness
Pfummo (Spear)	183	strength
Naḁi (Nut)	184	good quality
Dzembe (Hoe)	185	good quality
Piki (Pick)	186	strength
Luimbo (Song)	187	best
Kaḁara (Guitar)	188	best
Hemmbe (Shirt)	189	durability / good quality
Tshienda (Shoe)	190	good quality / strength
Lufo (Cooking spoon)	191	strength
Ḵegere (Catapult)	192	power / strength
Ḵafula (Table)	193	good quality
Vhuswa (Porridge)	194	good quality
Ḵwana (Child)	195	champion
Goloi (Car)	196	strength
Tshikepe (Ship)	197	strength
Baisigira (Bicycle)	198	strength
Gariki (Cart wagon)	199	strength

From the metaphors in (177) to (199), and the table given above, it is evident that the central cultural frames associated with crocodile as source domain in Tshivenda is that of strength, durability, usefulness, good quality, best, power and champion. The scope of ngwenḁa (crocodile) as source domain includes container, natural phenomena, garden tools, utensils, spare parts, music, clothing, rubber products, furniture, foods, human beings and vehicles.

4.4.2 Khwara (pangolin) as source domain

Metaphors used with the noun khwara (pangolin) here depict the attributes of difficulty and problem due to the fact that the source domain, khwara (pangolin) depicts or symbolizes difficulty or a shortage of rain fall. Traditionally if the blood of a pangolin touches the ground it is an indication that there is no rain in that particular area unless khosi (the chief) calls the traditional doctor to doctor the place where the blood was shed, hence the pangolin is seen as portraying difficulty or rain shortage. After the doctoring of the place, the rain may start to fall again like in other years.

200. N̄aṭi iyi i tou vha khwara

Lit: This nut is a pangolin

Meaning: This nut is a problem

Mappings

Target: naṭi (nut)

Source: khwara (pangolin)

Target frame:

Source frame:

nut as small piece of metal with hole	←	pangolin as an animal
nut as portrayal of problem of untying	←	pangolin as problem of lack of rain
difficulty of people to untie the nut	←	difficulty of pangolin to allow rain fall

This metaphor is used in a situation in which a nut is seen as a problem because of its poor quality which makes it last for a short period.

201. Bodo iyi i tou vha khwara

Lit: This pot is a pangolin

Meaning: This pot is a problem

Mappings

Target: bodo (pot)

Source: khwara (pangolin/scaly anteater)

Target frame:

Source frame:

pot as container for cooking	←	pangolin as animal
pot as a problem to lazy people	←	pangolin as a problem of lack of rain
difficult for lazy people to use pot	←	difficult for rain if pangolin killed
using pot for cooking as burden	←	shedding of pangolin blood as burden to rain

This metaphor is used in a situation where a pot is disliked because of its big size.

202. Pfumo iḷi ḷi tou vha khwara

Lit: This spear is a pangolin

Meaning: This spear is a problem

Mappings

Target: pfumo (spear)

Source: khwara (pangolin/scaly anteater)

Target frame:

Source frame:

spear as weapon in war	←	pangolin as an animal
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spear as portrayal of problem of peace	←	pangolin as problem of lack of rain
difficulty of warriors to fight with spears	←	difficulty of pangolin to allow rain fall
spears showing cruelty of warriors	←	pangolin showing cruelty of drought

This metaphor is used in the context in which a spear is seen as a problem to the owner because of the poor quality of the material of which it was made, for example, it breaks with ease whenever it is used by the owner. Also see sentences with pfumo (spear) and khwara (pangolin) above.

203. Dzembe ndi khwara kha vhabva

Lit: A hoe is a pangolin of lazy persons

Meaning: Working with a hoe is a problem to lazy people

Mappings

Target: dzembe (hoe)

Source: khwara (pangolin/scaly anteater)

Target frame:

Source frame:

hoe as garden tool with long handle	←	pangolin as an animal
hoe as portrayal of problem to laziness	←	pangolin as problem of lack of rain
difficulty of people to use hoe	←	difficulty of pangolin to allow rain fall

This metaphor is used in a context in which a person does not like to work with a hoe, or to do any hard work.

204. Luimbo ulu lu tou vha khwara

Lit: This song is a pangolin

Meaning: This song is a problem

Mappings

Target: luimbo (song)

Source: khwara (pangolin/ scaly anteater)

Target frame:

Source frame:

song as piece of music with words sung	←	pangolin as animal
song showing problem of lack of peace	←	pangolin as a problem of lack of rain
difficulty of song to be sung by singers	←	difficulty of pangolin to allow rain fall

This metaphor is used in the context in which a song when sung creates some problems to the people of a country some of whom do not like the song, whilst others do enjoy it.

205. Kaṭara yawe ndi khwara

Lit: His guitar is a pangolin

Meaning: His guitar is a problem

Mappings

Target: kaṭara (guitar)

Source: khwara (pangolin/scaly anteater)

Target frame:

Source frame:

musical instrument with strings

←

pangolin as animal

oldness of a guitar as a problem

←

pangolin as a problem of lack of rain

difficulty for guitar to play well

←

difficulty of pangolin to allow rain to fall

This metaphor is used in the context where one's guitar is becoming a problem because it may be too old and therefore does not give melodious music. It may have been repaired several times, but still renders poor music because it easily gets out of order.

206. Baisigira iyi i tou vha khwara ya muṭa

Lit: This bicycle is a pangolin to the family

Meaning: This bicycle is creating some problems in the family

Mappings

Target: baisigira (bicycle)

Source: khwara (pangolin/scaly anteater)

Target frame:

Source frame:

bicycle as a cycle

←

pangolin as an animal

bicycle as a problem to family

←

pangolin as a problem

This metaphor is used in the context in which a bicycle has become a problem in the family.

Khwara (Pangolin) as source domain		
Target domains	Number of metaphor	Attributes
Naṭi (Nut)	200	problem
Bodo (Pot)	201	difficulty
Pfumo (Spear)	202	problem
Dzembe (Hoe)	203	problem
Luimbo (Song)	204	problem
Kaṭara (Guitar)	205	difficulty
Baisigira (Bicycle)	206	problem

From the metaphors in (200) to (206), and the table given above, it is evident that the central cultural frames associated with pangolin as source domain in Tshivenda is that of problem and difficulty. The scope of khwara (pangolin) as source domain includes spare parts, utensils, artifacts, music, music instrument and vehicle.

4.5 METAPHORS WHICH CAN EXCHANGE THEIR DOMAIN POSITIONS

It is very important to note that most of the metaphors examined above cannot exchange the positions of their domains and remain meaningful. Instead, they are meaningful only when the source domain occupies the second position or position B in a sentence. But there some are cases where both the source and the target domains can exchange their positions without any problem. That is, the target domain can occupy the position of the source domain, namely, position B, while the source domain can also occupy the position of the target domain, namely, position A, without any problem when it comes to meanings but yields different meanings from the former ones. The following few examples illustrate this;

4.5.1 Muthu (human being) as source

207. Mmbwa iyi i tou vha muthu

Lit: This dog is a person

Meaning: This dog behaves like a person

Mappings

Target: mmbwa (dog)

Source: muthu (person)

Target frame:

Source frame:

dog as pet

←

person as a humankind

dog which behaves good like man

←

person with good behavior

(it listen, shy, respect, cry etc)

(person listen, shy, respect, cry etc)

The metaphor is used in the context in which a dog has some human qualities or qualities which are found in a person. As an example, if a dog shies away, it has good behaviour, or if it takes instructions, or it obeys what is being said, the dog can be regarded “as a person”. This metaphor is **personification**. But in real sense some animals behave in a manner that makes people to

compare them with humans, not that they are imitating humans, but behaving in a normal way they are expected to.

208. Muvhuyu uyu u tou vha muthu

Lit: This baobab tree is a human being

Meaning: This baobab tree has human futures

Mappings

Target: muvhuyu (baobab tree)

Source: muthu (person)

Target frame:

Source frame:

baobab tree as plant	←	person as humankind
curve/ shape under of the baobab branch	←	person has armpit on arm
baobab with knob as breast/udder on trunk	←	female person has breast on chest
baobab tree has roots/seeds as its origin	←	person has ancestors as origin /roots
baobab has branches as tree projection	←	person has branches as family/relatives
baobab bears fruits	←	person bears children as offspring

This metaphor is used in the context where a person has some features which look more like those which are found on a baobab tree. It might be the branch of a baobab which has a curve which looks like an armpit or any other natural artistic looking found on the baobab tree.

209. Khovhe-ya-vhimbi i tou vha muthu

Lit: Whale is a person

Meaning: Whale behaves like a human being

Mappings

Target: khovhe-ya-vhimbi (Whale)

Source: muthu (person)

Target frame:

Source frame:

large animal like fish lives in the sea	←	person as humankind
kindness / politeness of a whale	←	kindness / politeness of a person
good behavior of a whale	←	good behaviour of a person

210. N̄ari iyi i tou vha muthu

Lit: This buffalo is a person

Meaning: This buffalo behaves like a man

Mappings

Target: ṅari (buffalo)		Source: muthu (person)
Target frame:		Source frame:
buffalo as wild animal	←	man as humankind
human-like behaviour of buffalo	←	human behaviour of man

This metaphor is used in an environment where a buffalo behaves like a person. As an example, if it fights a man, if a man falls down and pretends to be dead it stands next to him to certify whether he is dead or not. It may go a little bit far just to check if he shows any sign life or not. If he shows that he is still alive the buffalo comes back and presses him on the ground to make sure that he dies. After that it goes and stands far away from him to verify again. Thereafter the buffalo will kick him with its front legs and then goes if he pretends to be dead. As a result, this buffalo behaves like a human being but this behaviour is not only found on humans but also in animals as we can see it in a buffalo. In another instance, an injured buffalo will **ambush** and fight a person who shot it and injured it in a manner a human being makes an ambush. It may not go away until that person comes along. Then it starts fighting him. In such a case a buffalo is said to behave like a human being, hence the above given metaphor. This is not personification.

There are also metaphors which come from other linguistic expressions such as metonymy, idioms, proverbs, personifications and others.

Muthu (Person) as source domain		
Target domains		Attributes
Mmbwa (Dog)	207	behaviours
Muvhuyu (Baobab)	208	features
Khovhe-ya-vhimbi (Whale)	209	good behavior, politeness
ṅari (Buffalo)	210	behaviours

From the metaphors in (207) to (210), and the table given above, it is evident that the central cultural frames associated with person as source domain in Tshivenda is that of behaviours, good behaviours, politeness and feature. The scope of muthu (person) as source domain includes domestic animals, vegetation, wild animal and aquatic animals.

4.5.2 Muthu (human being) as target

211. Muthu uyu u tou vha mmbwa

Lit: This person is a dog

Meaning: This person behaves like a dog

Mappings

Target: muthu (person)

Source: mmbwa (dog)

Target frame:

Source frame:

person as humankind	←	dog as pet
person as a living human being	←	dog as a living domestic animal
misconduct/ bad behaviour of a person	←	misconduct/ bad behaviour of a dog
poor person depends on other people	←	dog depends on people to survive for survival

This metaphor is used to express the bad behaviours of a person. For example, if a man sleeps with his daughter, he is given a very bad name by the community where he stays. He therefore qualifies to be called a dog.

212. Muthu uyu u tou vha muvhuyu

Lit: This person is a baobab tree

Meaning: This person person is big and gaint-like.

Mappings

Target: muthu (person)

Source: muvhuyu (baobab tree)

Target frame:

Source frame:

person as humankind	←	baobab tree as a plant
big size of a person	←	big size of a baobab tree
ancestors as roots/origin of person	←	baobab tree has roots/seeds as origin
person has branches as family/relatives	←	baobab has branches as tree projection
person bears children as achievement	←	baobab bears fruits as achievement

This metaphor is used in the context in which a person has some features which look similar to those found on a baobab tree.

213. Muthu uyu ndi ṅari

Lit: This person is a buffalo

Meaning: This man is short tempered, strong and mischievous

Mappings

Target: muthu (person)

Source: ṅari (buffalo)

Target frame:

Source frame:

person as humankind

←

buffalo as wild animal

strength of human being

←

strength of a buffalo

man is both kind and mischievous

←

mischief behaviour of buffalo

angry man as a wild buffalo

←

angry buffalo as a mad animal

This metaphor is used in a context where a man is so strong, so mischievous and short tempered.

214. Muthu uyu u tou vha khovhe-ya-vhimbi

Lit: This person is a whale

Meaning: This person is very big

Mappings

Target: muthu (person)

Source: khovhe-ya-vhimbi (whale)

Target frame:

Source frame:

person as humankind

←

whale as large animal like fish lives in the sea

person with humanity / kindness

←

kindness / politeness of a whale

bigness of human being

←

bigness of a whale

This metaphor is used in a context in which man is a giant or is gigantic by nature.

Muthu (Person) as target domain		
Source domains		Attributes
Mmbwa (Dog)	211	poverty / misbehaviour
Muvhuyu (Baobab)	212	bigness
ṅari (Buffalo)	213	anger / behaviour
Khovhe-ya-vhimbi (Whale)	214	bigness / kindness

From the metaphors in (211) to (214), and the table given above it is evident that the central cultural frames associated with person as target domain in Tshivenda is that of poverty, misbehaviour, bigness, anger, behaviour and kindness. The choice of muthu (person) as target domain includes domestic animals, vegetations, wild animals and aquatic animals.

4.6 METAPHORS ON NON-HUMANS BEHAVING LIKE HUMAN BEINGS

Metaphors occur in which non-living things are given behaviour characteristic of human beings.

4.6.1 Lufu (death)

4.6.1.1. Lufu (death) as source

215. Khofhe ndi lufu

Lit: Sleeping is death

Meaning: When you are asleep you do not feel/ hear anything

Mappings:

Target: khofhe (sleep)

Source: lufu (death)

Target frame:

Source frame:

sleep as resting of the body	←	death as end of life on earth
eyes closed, mind/body inactive	←	eyes closed, no think, no action
preparations of the bed	←	people take policies/repent to God
all feelings/hearing suspended	←	no feeling/hearing of anything
tired/resting cause people asleep	←	accident, suicide, sickness cause death
purpose of sleeping	←	purpose of death
people get sleep	←	achievement of purpose

This metaphor is used in a context in which sleep is compared with death due to the fact that a person who is asleep does not feel or hear anything the same way how dead thing/s do not feel or hear anything happening.

216. Thekhisi dzashu ndi lufu

Lit: Our taxis are death

Meaning: There is no safety in our taxis

Mappings:

Target:		Source: lufu (death)
Target frame:		Source frame:
taxi as vehicle or means of transport	←	death as end of life on earth
taxi takes people from place to another	←	takes people from physical to spiritual life
no safety in travelling in scrap taxi	←	no safety in people dying non-believers

This metaphor is derived from the former President of South Africa, Mr Thabo Mbeki's speech in which he showed how dreadful taxis are. In this speech he argued that travelling with South African taxis is not safe, hence recapitalization of the taxi industry took place.

217. Nyofho ndi lufu

Lit: Fear is death

Meaning: People who are afraid die before their honourable death

Mappings:

Target: nyofho (fear)		Source: lufu (death)
Target frame:		Source frame:
fear as bad feeling when in danger	←	death as end of life on earth
blood runs cold in fear	←	blood runs cold/ no running blood
senses stop/ faint in fear	←	senses cease to function in death

This metaphor is expressed in a context in which fear is compared with death due to the mappings and the entailments which were considered above.

218. Vhushai ndi lufu

Lit: Poverty is death

Meaning: No good life in poverty/ poverty kills

Mappings:

Target: vhushai (poverty)		Source: lufu (death)
Target frame:		Source frame:
poverty as state of lack of basic needs	←	death as end of life on earth
poor people suffer from lack of property	←	dead people suffer from lack of life
no enjoyment to poor people	←	no more enjoyment of life to the dead
poor people sleep with empty stomach	←	dead people do not eat any more

In this metaphor the comparison is expressed between two absolutely different entities, **lufu** (death) as source domain and **vhushai** (poverty) as target domain. Looking into the mappings presented above, it is clear that the two domains are similar through the elements that are highlighted or profiled.

219. Thekhisi dzashu ndi mabogisi a tshimbilaho

Lit: Our taxis are moving coffins

Meaning: Our taxis are killing many people

Mappings

Target: thekhisi (taxis)

Source: mabogisi (coffins)

Target frame:

Source frame:

taxis as means of vehicle/ transport	←	coffins as boxes to burry dead bodies
taxis are manufactured in factories	←	coffins are manufactured in factories
taxis are made of metal/steel material	←	coffins are made of fibre, wood/metal
purpose of taxis made	←	purposen of taxis made
plans for taxis made	←	plans for coffins made
achievement of purpose	←	achievement of purpose
taxis carry travelling people	←	coffins burry dead people

This metaphor was used by former president of South Africa, Thabo Mbeki when refering to taxi industry. In his speech he was refering to the scrapping of taxis and replacement by the new ones.

Lufu (Death) as source domain		
Target domains	Number of metaphor	Attributes
Khofhe (Sleep)	215	senselessness
Thekhisi (Taxi)	216	scrap
Nyofho (Fear)	217	coward
Vhushai (Poverty)	218	suffering
Mabogisi (Coffins)	219	cause

From the metaphors in (215) to (219), and the table given above it is evident that the central cultural frames associated with death as source domain in Tshivenda is that of scrap,

senselessness, coward, suffering and cause. The scope of lufu (death) as source domain includes activities, vehicles, emotions, misfortune and artifacts.

4.6.1.2 Lufu (death) as target

In the following metaphors the noun **lufu** (death) is used as a target domain and is mapped onto various source domains. It must be noted that when comparison of two entities is made, we must consider two things, the similarities between the two entities and also the embodied experience of human beings.

220. Lufu ndi lwendo

Lit: Death is a journey

Meaning: Death is moving from one state to another

Mappings:

Target: lufu (death)

Source: lwendo (journey)

Target frame:

Source frame:

death as end of life on earth	←	travelling from one place to another
people take policies/repent to God	←	good preparations made before journey
accident, suicide, sickness cause death	←	travellers use car, bus, flight to take trip
purpose of death	←	purpose of trip made
people get sick / treated by doctors	←	travelers are invited/explore places
problems sick people are facing	←	breakdown of travellers` transportation
purpose achieved/ death	←	arrival at destination

In the above example, the comparison is not only made from ordinary similarities, but through the experience that is embodied on human beings.

221. Lufu ndi khofhe

Lit: Death is sleep

Meaning: A dead person is asleep

Mappings:**Target:** lufu (death)**Source:** khofhe (sleep)**Target frame:****Source frame:**

death as end of life on earth	←	sleep as resting of the body
eyes closed, no think, no action	←	eyes closed, mind/body not active
no feeling/hearing of anything	←	feelings/ hearing suspended for while
accident, suicide, sickness cause death	←	tired/ resting cause people to sleep
purpose of death	←	purpose of sleeping
achievement of purpose	←	people get sleep

222. Lufu ndi mbava

Lit: Death is a thief

Meaning: Death comes unexpectedly

Mappings**Target:** lufu (death)**Source:** mbava (thief)**Target frame:****Source frame:**

death as mortality	←	thief as a person
death takes away human life	←	thief steals property of other people
take human life as purpose of death	←	stealing as purpose of thief
death unpredictably ends human life	←	thief plans secretly to rob people
death quickly takes away life of people	←	thief quickly steals property of people end of
life caused/brought by death	←	stolen goods of people brought/caused by thief

This metaphor is used in the context where a person dies unexpectedly. This could have been after a short illness, or without any sign or symptom of illness. When people see this they express themselves through such a metaphor (or metaphor). It will be remembered that in conceptual metaphor theory, it is maintained that the two entities that are found in a metaphor, namely, the target and the source domains, the entity which occupies the position of the target is abstract, while the source domain is concrete. It is also true here because the target domain is **lufu** (death), which is an abstract entity occupying the state of target which is normally abstract and the source domain is **mbava** (thief), which is concrete, occupying the state of concrete. This proves to us that what Kövecses (2006: 117) says under the source and target domain has some sense.

223. Lufu ndi khosi a lu ofhi muthu

Lit: Death is a king it does not fear any person

Meaning: Death is above everything, it does not respect

Mappings

Target: lufu (death)

Source: khosi (king)

Target frame:

Source frame:

death as mortality

←

king as a human being

death as being there since then

←

king as a traditional leader in life

respect / fear of death by people

←

king as a respected and feared person in life

the greatness of death over life

←

the greatness of king in a community

This metaphor is used in the context where death kills or rules over every person without discrimination. As a result it is regarded as a king because it does not discriminate people according to their sex, age, race, religion, and others, but it takes everyone. The highlighted elements here are those of greatness. There are also certain elements which are hidden, such as cowardness, resurrection of dead and many others. In order to prove this there is a contradictory metaphor to this which goes as follow;

224. Lufu ndi goswi

Lit: Death is coward

Meaning: Death takes only the body or weaklings

Mappings

Target: lufu (death)

Source: goswi (coward)

Target frame:

Source frame:

death as mortality

←

coward as human being

death not frightens non-believers

←

coward as one who has fear / timid heart

fearful of death

←

fearful of coward

This metaphor is used in a situation where someone who is believer of a Christian religion has died and when the pastor preaches the word of God he /she indicates that the diseased will resurrect on the resurrection day.

225. Lufu ndi muluṭanyi

Lit: Death is a tritagonist

Meaning: Death make people fight

Mappings:

Target: lufu (death)

Source: muluṭanyi (tritagonist)

Target frame:

Source frame:

death as end of life on earth	←	tritagonist causes fight between two people
two sides fight over dead person	←	tritagonist stands in-between to cause fight
two sides fight over property/dead	←	tritagonist seeks fortune from a winner
purpose made	←	purpose made
plans made to cover life	←	plans made to stir fight between two sides
victory of one side	←	victory of one side

This metaphor is mainly used in the context of either by two groups of people who are fighting over the cause of death of a person. One of the members from one of the two groups can make this metaphor or statement.

226. Lufu ndi saṭhane

Lit: Death is a satan

Meaning: Death is evil

Mappings

Target: lufu (death)

Source: saṭhane (satan)

Target frame:

Source frame:

death as mortality	←	satan as a devil
disrespect of death to people	←	disrespect satan to people
purpose of death to cheat people	←	purpose of satan to deceive people
cruelty of death to the deceased	←	cruelty of satan to humankind

This metaphor is used in the context where people do not accept death and they see it as bad and evil. This might be so because of one member of the family who has just passed away after a short illness.

Lufu (Death) as target domain		
Source domains	Number of metaphor	Attributes
Lwendo (Journey)	220	destination
Khofhe (Sleep)	221	senselessness
Mbava (Thief)	222	robbery
Khosi (King / Chief)	223	greatness
Goswi (Coward)	224	fearful
Muluṭanyi (Tritagonist)	225	cause
Saṭhane (Satan)	226	evilness / badness

From the metaphors in (220) to (226), and the table given above, it is evident that the central cultural frames associated with death as target domain in Tshivenda is that of destination, senselessness, robbery, greatness, cause, evilness and badness. The choice of lufu (death) as target domain includes activities, humankind and Devil.

4.6.2 Tshifhinga (time) as target

In this section metaphors are examined with the noun tshifhinga (time) is used as a target domain which displays the behaviour of human beings and of an animal. In these metaphors tshifhinga (time) is attached to the source domains which are animates due to its similarities with them.

227. Tshifhinga ndi mbava

Lit: Time is a thief

Meaning: Time waits for no one

Mappings

Target: tshifhinga (time)

Source: mbava (thief)

Target frame:

Source frame:

time as period

← thief as someone who steals

time has no mercy to people

← thief has no mercy to people

time comes at its unknown time

← thief comes at his / her own time

time steals our opportunities/ chances

← thief steals our properties

opportunities gone

← goods/ properties stolen

228. Tshifhinga ndi tshigevhenga

Lit: Time is a criminal

Meaning: Time is cruel

Mappings**Target:** tshifhinga (time)**Source:** tshigevhenga (criminal)**Target frame:****Source frame:**

time as period	←	criminal as involved in crime
time has no mercy to people	←	cruelty criminal to people
time comes at its unknown time	←	criminal plans secretly his/her mission alone
purpose of time to achieve in life	←	purpose of criminal to achieve
time comes unexpectedly to people	←	robbing bank, people as achievement
people do things on time	←	criminal is arrested and put in jail

This metaphor is used in a situation where time set aside for a purpose seems to be too short to the people and comes to an end whilst people are still busy.

229. Tshifhinga ndi ngweṅa a tshi ṭaluli muthu

Lit: Time is a crocodile it does not discriminate any person

Meaning: Time is the master of everything we do

Mappings**Target:** tshifhinga (time)**Source:** ngweṅa (crocodile)**Target frame:****Source frame:**

time as a given period	←	crocodile in pool /water
time is best at human existence	←	crocodile is best/strong inside water
requirement of existence by time	←	food requirement by crocodile
time does not respect anything	←	cruelty of a crocodile its prey
people behind time as prey	←	prey caught by crocodile

230. Tshifhinga ndi boswo a tshi ofhi muthu

Lit: Time is the boss it does not fear a person

Meaning: Time is above everything in life and is respected

Mappings

Target: tshifhinga (time)		Source: boswo (boss)
Target frame:		Source frame:
time as period	←	boss as master
time as uncontrollable era of time	←	boss as a master of a place
improvement of plans to keep time	←	good plans to develop a place/company
some plans failed some achieved	←	achievement of developmental plans
choices of good plans	←	choices of good plans

The two metaphors above are used in the context where time is respected because it does not do a favour to any person. Instead people respect it because when it comes no one can stop it.

Tshifhinga (Time) as target domain		
Source domains	Number of metaphor	Attributes
Mbava (Thief)	227	steal
Tshigevhenga (Criminal)	228	cruelty
Ngweṅa (Crocodile)	229	strength
Boswo (Boss)	230	strength

From the metaphors in (227) to (230), and the table given above it is evident that the central cultural frames associated with time as source domain in Tshivenda is that of steal, cruelty and strength. The scope of **tshifhinga** (time) as source domain, include human beings and amphibian.

4.7 SUMMARY

It is important to note that the high status that human beings attains in life, the qualities that man has, the activities that humans perform, the animals and plants that humans live with or by, or comes across, the state of death and the period/s in every day life play great role in the generation of metaphors. Chapter four presented and analysed conceptual metaphors in Tshivenda relating to the status of human beings, their qualities, their activities, the animals they live with or by, different states and periods in life which illustrate the essentially cultural nature of metaphorical frames, models or domains also known as Idealized Cognitive Models or ICM. The metaphors presented and examined in this chapter give a picture of how Tshivenda speakers usually picture and

understand the notions of human beings, their activities and animals occurring, as either source domain or models, frames or as target domain (or A position) in the viewpoint of other concepts. Metaphors illustrate how the Tshivend̩a speakers view systematic relationships shown in the basic mappings, namely, the essential conceptual relationship between the source and the target domains. The metaphors also exhibit the mappings of systematic relationships between the source and the target domains beyond the basic correspondences, that is entailments, because of their rich knowledge about the source domains on human beings, their activities and animals, which results in numerous entailments that can be carried over to the target (cf. Kovecses 2006:23). As a result, the metaphorical frames or mappings hypothesized in this chapter represent the structure of conceptual information that the Tshivend̩a speakers possess in relation to concepts corresponding to humans, activities and animals, and the attribute-value relationships between element of concepts as shown by the property of many frames analysed which are richly structured by the elements they contain. The frames or frame-net as representations of the underlying knowledge of Tshivend̩a speakers, illustrate the inherently nature of frames in the metaphorisation of humans, behaviours and animals. As such the metaphorical frame analysis on humans, activities and animals presented in this chapter show how these frames function as shared products of Tshivend̩a language and culture, thereby supporting the view of culture as a set of shared understandings captured in cultural and cognitive models (cf. Kovecses: 2006:78), and making explicit how Tshivend̩a culture is distinctive through the cognitive or cultural frames employed in conceptual metaphors of humans, activities and animals.

The metaphors on human beings, activities and animals presented and analysed as regard their cognitive/ cultural frames have been dealt with in terms of the occurrence of nouns denoting humans, activities and animals occurring as source and target, respectively. These metaphors demonstrate that the source domain on humans, activities may apply to several targets and a target may attach to several sources. Recall that, the former is referred to as the scope of the source, and the latter as the range of the target domain. For each of the conceptual metaphors holding either a source or target domain or both, denoting a human being, activities or animals a frame analysis showing the basic mappings and entailments representing the structured mental representations Tshivend̩a speakers use to talk about their world views and experiences involving human beings, activities and animals. The scope of the source domain (or frame / model), namely, the number of target domains to which the particular source domain denoting human beings, activities and animals, applies, is evident from the metaphors examined. The range of target, that

is, the number of source domains to which a target may attach, is examined for target denoting human beings, activities and animals.

Section 4.2 examined metaphors on human beings with the sub-section 4.2.1 and explored the noun **khosi** (chief /king) as target domain in (133) to (135) (without source domain) through its associated mappings and entailments. It was demonstrated that khosi (chief) as target domain applies to the source domains of thavha (mountain), mavu (soil) and philiphili (heap). The central correspondences that the Tshivenda speakers have associated with khosi (chief) as target domain include natural phenomena. The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in relation with **khosi** (chief) as concept, include greatness, highness and ownership.

Section 4.2.2 explored metaphors with the noun **boswo** (boss) as source domain in (136) to (138) (without sub-section on target domain) through its associated mappings and entailments. It was illustrated that boswo (boss) as source domain applies to the target domains of tivha (pool) masofa (lounge suite) and vhuswa (porridge). The central conceptual correspondences that Tshivenda speakers have associated with boswo (boss) as source domain include source, furniture and food. The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with boss as concept, include durability, strength and solution.

Section 4.2.3 examined metaphors with the noun **mukonazwothe** (master of everything) as source domain in (139) to (140) (but without target domain) through its associated mappings and entailments. It was demonstrated that mukonazwothe (master of everything) as source domain applies to the target domains of tivha (pool) and banga (dagger). The central conceptual correspondences that Tshivenda speakers have associated with mukonazwothe (master of everything) as source domain include source garden tool. The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with mukonazwothe (master of everything) durability, multi-functional and mastery.

Section 4.2.4 analysed metaphors with the noun **ndele** (neat man) as source domain in (141) to (153) (without target domain) through its associated mappings and entailments. It was shown that ndele (neat man) as source domain applies to the target domains of tivha (pool), banga (dagger),

forogo (fork), bodo (pot), pfumo (spear), naṭi (nut), dzembe (hoe), piki (pick), luimbo (song), lufo (cooking stick), legere (catapult), tshikepe (ship) and gariki (cart wagon). The central conceptual correspondences that Tshivenda speakers have associated with ndele (neat man) as source domain include source, garden tools, utensils, artifacts, spare parts, music and vehicle. The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers concept, include ability.

Section 4.2.5 explored metaphors with the noun **mulamuleli** (defender) as source domain in (154), (but without the target domain) through its associated mappings and entailments. It was demonstrated that mulamuleli (defender) as source domain applies to the target domain of thavha (mountain). The central conceptual relationship that Tshivenda speakers have linked with mulamuleli (defender) as source domain include natural phenomenon. The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in relation with defender as concept, include defence and highness.

Section 4.2.6 examined metaphors with the noun **ṛwana** (child) as target domain in (155) to (158), (without concentrating on source domain) through its associated mappings and entailments. It was demonstrated that ṛwana (child) as target domain applies to source domains of tshigidi (gun), ntsamavhuvhu (buck), gatho (sling) and thatha (flea). The central conceptual correspondences that Tshivenda speakers have associated with ṛwana (child) as target domain include weapon, wild animal, artifact and insect. The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in relation to ṛwana (child) as concept, include fastness, strength, speediness, power and jumpy behaviour.

Section 4.2.7 investigated metaphors with the noun **muṭhannga** (boy) as source domain in (159), (but without target domain) through its associated mappings and entailments. It was shown that muṭhannga (boy) as source domain applies to the target domains of tshiki-repe (scrap). The central conceptual correspondences that Tshivenda speakers have linked with muṭhannga (boy) as source domain include vehicle. The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with boy as concept, include old.

Section 4.2.8 examined metaphors with the noun **munna** (man) as target domain in (160) to (172) (without considering the source domain) through its linked mappings and entailments. It was revealed that **munna** (man) as target domain applies to the target domains of **ndau** (lion), **phele** (hyena), **tholo** (kudu), **ndou** (elephant), **ndunduma** (heap), **metse** (mat), **guyo** (grinding stone), **duxwane** (zombie), **gandakanda** (tractor), **ṭalingwana** (hare), **tshigidi** (gun), **mukhuwa** (white man) and **livhuru** (boer). The central conceptual correspondences that Tshivenda speakers have linked with **munna** (man) as target domain include wild animals, natural phenomena, human beings and weapon. The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with man as concept, include bravery, power, strength, evilness, cruelty, misbehaviour, bigness, farmer, uselessness, trample on, fighter, hard worker, intelligence, brilliance, wealth and roughness.

Section 4.2.9 examined the noun **musadzi** (woman) as target domain in (173) to (174) (without source domain) through its associated mappings and entailments. It was shown that **musadzi** (woman) as target domain applies to the source domains of **ḍuvha** (sun) and **luvha** (flower). The central conceptual correspondences that Tshivenda speakers have linked with **musadzi** (woman) as target domain include natural phenomenon and vegetation. The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with woman as concept, include shininess and beauty.

Section 4.3 examined metaphors on games or activities with sub-section 4.3.1 with the noun **ḍembe** (miracle) as source domain in (175) to (176) (without target domain) through its associated mappings and entailments. It was revealed that **ḍembe** (miracle) as source domain applies to the target domains of **tivha** (pool) and **banga** (dagger). The central conceptual associations that the Tshivenda speakers have connected with **ḍembe** (miracle) as source domain include source and garden tool. The connections thereof (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers hold in connection with **ḍembe** (miracle) as concept, include strength and incredibility.

Section 4.4 investigated metaphors on animals, with sub-section 4.4.1 which examined the noun **ngweṅa** (crocodile) as source domain in (177) to (199) (but without target domain) through its linked mappings and entailments. It was publicized that **ngweṅa** (crocodile) as source domain relates to target domains of **tivha** (pool), **tshisima** (fountain), **banga** (dagger), **bodo** (pot), **forogo**

(fork), mbaḁo (axe), pfumo (spear), naṭi (nut), dzembe (hoe), piki (pick), luimbo (song), kaṭara (guitar), hemmbe (shirt), tshienda (shoe), lufo (cooking stick), legere (catapult), ṭafula (table), vhuswa (porridge), ṅwana (child), goloṭi (car), tshikepe (ship), baisigira (bicycle) and gariki (cart wagon). The central conceptual connections that speakers of Tshivenda have linked with ngweṅa (crocodile) as source domain include source, natural phenomena, garden tools, utensils, artifacts, spare parts, music and instruments, clothing, furniture, food, humankind and vehicles. The connections thereof (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers hold in connection with ngweṅa (crocodile) as concept, include strength, durability, usefulness, good quality, best, power and championship.

Sub-section 4.4.2 examined metaphors with the noun **khwara** (pangolin) as source domain in (200) to (206) (without target domain) through its related mappings and entailments. It was demonstrated that khwara (pangolin) as source domain pertains to the target domains of naṭi (nut), bodo (pot), pfumo (spear), dzembe (hoe), luimbo (song), kaṭara (guitar) and baisigira (bicycle). The central conceptual frame that Tshivenda speakers have related to khwara (pangolin) as source domain include spare parts, utensils, artifacts, garden tool, music and vehicle. The connections thereof (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers hold in relation with pangolin as concept, include problem and difficulty.

Section 4.5 investigated metaphors in which domain positions are exchanged. Sub-section 4.5.1 examined noun **muthu** (human being) as source domain in (207) to (210) and 4.5.2 examined the noun **muthu** (human being) as target domain in (211) to (214) (with through their linked mappings and entailments). It was revealed that muthu (human being) as source domain applies to the target domain of mmbwa (dog), muvhuyu, khovhe-ya-vhimbi (whale) and ṅari (buffalo). The central conceptual correspondences that Tshivenda speakers have associated with muthu (human being) as source domain include domestic animal, vegetation, aquatic and wild animal. It was shown that muthu (human being) as target can attach to a range of source domain, including mmbwa (dog), muvhuyu (baobab tree), ṅari (buffalo) and khovhe-ya-vhimbi (whale). The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers hold in relation to human being as concept, include poverty, misbehaviour, bigness, anger, behaviour, kindness, features and politeness.

Section 4.6 examined metaphors on non-humans behaving like human beings in sub-section 4.6.1, and sub-section 4.6.1.1 which investigated the noun **lufu** (death) as source domain in (215) to (219) and target domain in sub-section 4.6.1.2 in (220) to (226) through their mappings and entailments. It was shown that lufu (death) as source domain applies to the target domains of khofhe (sleep), thekhisi (taxi), nyofho (fear), vhushai (poverty) and mabogisi (coffins). The central conceptual correspondences that Tshivenda speakers associate with lufu (death) as source domain include vehicle, emotions, misfortune, state and artifact. It was shown that lufu (death) as target can attach to a range of source domains, including lwendo (journey), khofhe (sleep), mbava (thief), khosi (king), muluḽanyi (tritagolist) and saḽhane (Devil). The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers hold in connection with death as concept, include destination, robbery senselessness, greatness, cause, evilness, badness, scrap, coward and suffering.

Section 4.6.2 dealt with the noun **tshifhinga** (time) as target domain in (227) to (230) (with no source domain) through its associated mappings and entailments. It was demonstrated that tshifhinga (time) as target domain applies to the source domains of mbava (thief), tshigevhenga (criminal), ngweḽa (crocodile) and boswo (boss). It emerged that tshifhinga (time) as target domain can attach to a range of source domain, including human beings and amphibian. The correlations thereof (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers in connection with time as concept, include steal, cruel and strength.

CHAPTER FIVE

METAPHORS ON HUMAN SHAPE, COLOUR AND BODY PARTS

5.1 INTRODUCTION

This chapter is concerned with the properties of metaphoric frames and the inherently cultural nature of conceptual metaphors in Tshivenda involving human body shape, colour and body parts. Questions addressed include the nature of spatial relationships, and the nouns that function as target domains. Spatial relations are viewed as fairly abstract and, as Heine argues, derive from even more basic human experience. The basic human experience that leads to the conceptualization of spatial relations in many languages is the human body itself. The body commonly serves as the source domain of spatial relations (cf. Kövecses 2005:79). In particular, the nature of conceptual metaphors in Tshivenda as cultural constructs and products is scrutinized through the analysis of the basic frame mappings and entailments of a range of metaphors in which a noun denotes human body shape, colour and body parts, as source domain and as target domain. Therefore, the metaphoric frame analysis presented in this chapter explores how frames with a source domain with human body shape, colour and body parts represent the knowledge that Tshivenda speakers have about the world to talk about their experiences. The metaphoric frame analysis of conceptual metaphors with a noun denoting human body shape, colour and body parts as source and as target domain, respectively, aims to show how the understanding of particular sentences with metaphors in Tshivenda requires knowledge of the full frame by speakers of the language. Recall that particular target concepts are framed by particular source concepts, which can be seen as cultural symbols because those cultural symbols can be understood by virtue of the conceptual metaphors that invoke them. In this chapter, the metaphors presented and analyzed aim at making explicit the information that the Tshivenda speakers have in relation to concepts, given that frames display the conceptual connections between the features that concepts comprise of, including spatial temporal, causal and other connections (cf. Pustejovsky 1996). The metaphoric frame analysis of conceptual metaphors presented in this chapter make explicit the structure of the conceptual information Tshivenda speakers possess in connection with the nature of the attribute-value relationships between the elements in the frames and concepts. The frame-analysis provided for conceptual metaphors in this chapter therefore explores the linguistic and inherently cultural nature of frames with nouns denoting human body shape, colour

and body parts as source and as target domain as structured mental representations of these nouns as conceptual categories. Hence the analysis will show how these metaphors can be conceived of as a structured representation of human body shape, colour and parts as conceptual categories and as cultural constructs. This is done specifically through the mappings and entailments provided for the various metaphors. Thus, the mappings will display the elements of the mappings that the richly structured frames comprise of, making explicit the elements of source and target domain that are utilized, (that is, source utilization) and the elements of the target that are highlighted (but not displaying the hidden elements). The scope of the source domain will be exemplified by various metaphors involving human body shape, colour and parts and the range of the target domain, the number of the source domains to which the target can attach, will be exhibited in the metaphors.

Section 5.2 presents and examines metaphors on body shape with sub-section 5.2.1 investigating the noun **vhulapfu** (tallness) occurring as source domain in (231) to (236). Sub-section 5.2.2 presents and explores the noun **vhupfufhi** (shortness) appearing as source domain in (237) to (243). Sub-section 5.2.3 proposes and explores the noun **vhudenyā** (obesity) occurring as source domain in (244) to (248). Sub-section 5.2.4 proposes and examines the noun **vhusekene** (slenderness) occurring as source domain in (249) to (251). Section 5.3 presents and investigates metaphors on colour with sub-section 5.3.1 presenting and exploring the noun **vhutswu** (blackness) occurring as source domain in (252) to (261). Sub-section 5.3.2 presents and investigates the noun **vhutswuku** (light complexion) occurring as source domain in (262) to (264).

Section 5.4 examines metaphors on body parts with sub-section 5.4.1 presenting and investigating the noun **thoho** (head), where sub-section 5.4.1.1 presents and investigates the noun **thoho** (head) appearing as source domain in (265). Sub-section 5.4.1.2 examines the noun **thoho** (head) appearing as target domain in (266) to (274). Sub-section 5.4.2 investigates the noun **lito** (eye), with sub-section 5.4.2.1 which explores the noun **lito** (eye) appearing as source domain in (275). Sub-section 5.4.2.2 presents and examines the noun **lito** (eye) occurring as target domain in (276) to (279). Sub-section 5.4.3 presents and investigates the noun **mano** (teeth) occurring as target domain in (280) to (281). Sub-section 5.4.4 examines the noun **tshanda** (hand), with sub-section 5.4.4.1 which presents and investigates the noun **tshanda** (hand) occurring as source domain in (282). Sub-section 5.4.4.2 investigates the noun **tshanda** (hand) occurring as target domain in (283) to (289). Sub-section 5.4.5 presents and examines the noun **lwayo** (foot) appearing as target

domain in (290) to (291). Sub-section 5.4.6 presents and examines the noun **ndevehe** (ears) occurring as target domain in (292) to (293). Sub-section 5.4.7 investigates the noun **mbilu** (heart) appearing as target domain in (294).

The metaphoric frame analysis presented in this chapter aims to explore the nature of frames as representations of the underlying knowledge that Tshivenḁa speakers have of human body shape, colour and body parts as concepts, and the conceptual connections between the features that these concepts comprise of. The metaphoric frame analysis aims to show how these frames constitute a complex system of knowledge about the world of Tshivenḁa speakers and how these frames represent the amount of shared knowledge of Tshivenḁa society (cf. Kövecses 2006). The frames presented will exemplify how the network of frames reflects the knowledge that Tshivenḁa speakers possess about human body shape, colour and body parts in producing and comprehending meaning about the frame analysis. It will give evidence of how the Tshivenḁa speakers' use of metaphors are not only cognitive in nature but also cultural constructs in that the target concepts in Tshivenḁa conceptual metaphors are framed by particular source concepts. Thus the source domains associated with target domains can be seen as Tshivenḁa cultural symbols (cf. Kövecses 2006:136). It is also noteworthy that conceptualization of “spatial reference points” is rooted on human understanding of human body (cf. Kövecses 2005:79).

5.2 METAPHORS ON BODY SHAPE

5.2.1 **Vhulapfu** (tallness) as source domain

In the metaphors examined in this section, **vhulapfu** (tallness) is represented by objects which depict tallness in the source domain and the entities of the target frame invoke tallness because they take the elements of tallness from the source domain. In most of the following metaphors, the noun **muḁhannga** (boy) is used as target domain which is mapped onto various source domains. The mappings are based on the physical appearance between the boy as target domain and various source domains in different metaphors, to which Kövecses refers as embodied experience, rather than ordinary similarities.

231. **Muḁhannga uyu ndi mupapawe**

Lit: This boy is a pawpaw tree

Meaning: This boy is very tall

Mappings

Target: mutukana (boy)		Source: mupapawe (pawpaw)
Target frame:		Source frame:
boy as a young person	←	pawpaw as fruit tree
boy as tall young person	←	pawpaw as a tall fruit tree
tall and weak young person	←	pawpaw as an flexible and breakable tall tree

This metaphor is used to refer to a boy whose height is compared to the height of a pawpaw plant. The comparison is based on the tallness and the softness/ tenderness of the boy and the pawpaw tree.

232. Muṭhannga uyu ndi muthambi

Lit: This boy is a pole stuck into a hut.

Meaning: This boy is tall / spacely-built person.

Mappings

Target: muṭhannga (man)		Source: muthambi (pole stuck)
Target frame:		Source frame:
boy as young person	←	ole stuck as drying string
boy as a young taller human	←	pole stuck as greater than average height
boy who hangs things at highest point	←	pole stuck as object for hanging things
tallness of a boy	←	tallness of a pole stuck

This metaphor is used to refer to a man who is very tall and is likened to pole stuck into the hut wall.

233. Muṭhannga uyu u tou vha mulavhu

Lit: This boy is a bent sapling (type of a snare made of bending wood which does not easily break)

Meaning: This boy is tall and bent

Mappings

Target: muṭhannga (boy)		Source: mulavhu (bent sapling)
Target frame:		Source frame:
boy as young person	←	bent sapling as a trapping tool

boy as a bent tall young man ← bent sapling as a high bent trapping tool
 tall person to reach highest point ← pole sapling as high trapping tool catching birds

This metaphor is used to refer to a very tall boy.

234. Muṭhannga uyu u tou vha muthangala

Lit: This boy is a long tin of water

Meaning: This boy is very tall

Mappings

Target: muṭhannga (boy)

Source: muthangala (long tin)

Target frame:

Source frame:

man as young person

← long water tin as container

man as a tall humankind

← long tin as a tall water container

This metaphor is used to depict someone who is very tall.

235. Muṭhannga uyu ndi ṭhuḍwa

Lit: This boy is a giraffe

Meaning: This boy is very tall

Mappings

Target: muṭhannga (boy)

Source: ṭhuḍwa (giraffe)

Target frame:

Source frame:

boy as young person

← giraffe as an animal

tallness of a boy than normal

← giraffe as an indicator of tallness

boy with tall neck than normal one

← giraffe has tallest neck (of all animals)

legs of boy are extremely tall

← giraffe as an indicator of long legs

boy lacks dark marks on the body

← giraffe has dark marks on its skin

This metaphor is used in a situation in which a boy looks taller than the other boys in the group.

236. Muṭhannga uyu ndi mubomo

Lit: This boy is a bluegum tree

Meaning: This boy is very tall

Mappings

Target: muṭhannga (boy)		Source: mubomo (bluegum)
Target frame:		Source frame:
boy as young person	←	bluegum as a tree
boy as a tall young human being	←	tallness of bluegum with no big branches on it

This metaphor is made to refer to a boy who is tall and slender.

Muṭhannga (Boy) as target domain		
Source domains	Number of metaphor	Attributes
Mupapawe (Pawpaw tree)	231	tallness
Muthambi (Pole stuck)	232	tallness
Mulavhu (Bent sapling)	233	bent tallness
Muthangala (Long tin)	234	tallness
Ṭhuḍwa (Giraffe)	235	tallness
Mubomo (Bluegum tree)	236	tallness

From the metaphors in (231) to (236), and the table given above it is evident that the central cultural frames associated with boy as target domain in Tshivenda is that of tallness and bent tallness. The range of muṭhannga (boy) as target domain includes vegetation, artifacts and wild animals.

5.2.2 Vhupfufhi (shortness)

In these metaphors the short size is depicted by using different entities which by their nature are short, while others are small and tiny, short or small. In order to illustrate shortness of the noun **tshisadzi** (tiny woman) is used as target domain and mapped onto several short, small and tiny entities as source domains.

237. Tshisadzi itshi tshi tou vha fhasiasikule.

Lit: This woman is down is not far

Meaning: This woman is very short

Mappings**Target:** tshisadzi (woman)**Source:** fhasiasikule (down is not far)**Target frame:****Source frame:**

woman as humankind

←

dwarf as shortness of person

woman as a short female being

←

dwarf as a person who is very short/small

a mature female person not growing big

←

dwarf as a mature person not growing big

a female person not far from surface

←

dwarf person not far from surface ground

This metaphor is used in the context in which people use a derogatory language to refer to a woman who is abnormally short (dwarf-like or midget).

238. Tshisadzi ukwu ku tou vha tshinzemba

Lit: This woman is a chicken called tshinzemba

Meaning: This woman is very short

Mappings**Target:** kusadzi (small woman)**Source:** tshinzemba (undersized fowl)**Target frame:****Source frame:**

woman as humankind

←

undersized fowl as chicken

woman as short but thick person

←

undersized fowl as a short thick fowl

woman as short mature being

←

undersized as small but fully grown up chicken

not growing big to normal size

←

undersized fowl not growing big to normal size

This metaphor is used in a context in which a woman is very short.

239. Tshisadzi itshi tshi tou vha luṭiri.

Lit: This woman is a very tiny fowl

Meaning: This woman is thin and small

Mappings**Target:** tshisadzi (small woman)**Source:** luṭiri (very tiny fowl)**Target frame:****Source frame:**

woman as a human being

←

tiny fowl as a chicken

woman as shorter than normal

←

tiny fowl as a smaller fowl than normal

small mature woman not growing big

←

mature tiny fowl not growing big

This metaphor is used to refer to a woman who is short, thin and small in appearance.

240. Tshisadzi itshi tshi tou vha tshibushumeni.

Lit: This woman is a bushman

Meaning: This woman is very short

Mappings

Target: tshisadzi (small woman)

Source: tshibushumeni (bushman)

Target frame:

Source frame:

small woman as human being

←

bushman as human being

woman as tiny short human

←

bushman as a tiny short human being

small woman as tiny short person

←

tiny shorter person than normal person

This metaphor is used in the context in which a woman is very short but is of a medium size in appearance.

241. Tshisadzi itshi tshi tou vha tshidwafu.

Lit: This woman is a dwarf

Meaning: This woman is very short

Mappings

Target: tshisadzi (small woman)

Source: tshidwafu (dwarf)

Target frame:

Source frame:

small woman as human being

←

dwarf as short person

woman as tiny short person

←

dwarf as a tiny short person

This metaphor is used in the context in which a woman is slender and very short.

242. Tshisadzi itshi ndi luṭhweṭhwe.

Lit: This woman is a sunbird

Meaning: This woman is thin and very short

Mappings

Target: tshisadzi (small man)

Source: luṭhweṭhwe (sunbird)

Target frame:

Source frame:

small woman as tiny person

←

sunbird as a type of birds

small woman as tiny little man ← sunbird as a little/tiny bird
 miniature of a woman ← miniature of a sunbird

This metaphor is used in contexts where a man is both short and small in stature.

243. Tshisadzi itshi tshi tou vha Malingo

Lit: This woman is Malingo

Meaning: This woman is a very short person

Mappings

Target: tshisadzi (small woman)

Source: Malingo

Target frame:

Source frame:

woman as human being

←

Malingo as human being

woman as shorter than normal size

←

Malingo as shorter than normal size

This metaphor is used in the context in which a person is very short like Malingo. Malingo was originally the real name of a person who was very short and as a result every person who was short born after him was then called Malingo, although this type of name was used in a particular area. This expression became so popular that even if a Tshivenda speaker saw a short person, either a female or male, in some far remote areas, he or she would call that person Malingo. This concurs with what Kövecses calls the realization of metaphors in social and cultural reality.

Tshisadzi (Small woman) as target domain		
Source domains	Number of metaphor	Attributes
Fhasiasikule	237	shortness
Tshinzemba (Undersized fowl)	238	shortness
Luṭiri (Tiny fowl)	239	miniature
Tshibushumeni (Bushmen)	240	shortness
Tshidwafu (Dwarf)	241	shortness
Luṭhweṭhwe (Sunbird)	242	miniature
Malingo	243	shortness

From the metaphors in (237) to (243), and the table given above, it is evident that the central cultural frames associated with small as target domain in Tshivenda is that of shortness. The range

of the noun **tshisadzi** (small woman) as target domain includes nouns denoting sizes, fowls, human beings and birds.

5.2.3 Vhudenya ho vhifhaho (obesity)

Culturally the Vhavenḁa community does not consider physical appearance of males important, i.e. to be of good looking shape or beautiful, but rather the community considers as important his wealth and potency. Regarding females, the community considers as important beauty and good behaviour. As a result, several metaphors occur which are used to depict the beauty of females, or the lack of their beauty (ugliness).

244. **ḽisadzi ḽi ndi dilikinya**

Lit: This woman is a badly-made wooden mortar.

Meaning: This woman is fat and is without a figure (obese)

Mappings

Target: musadzi (woman)

Source: dilikinya (badly-made wooden mortar)

Target frame:

Source frame:

woman as female human being

←

mortar as a badly-made object

ugly disfigured woman

←

badly-made mortar as ugly mortar

bigness /heaviness of woman

←

badly-made mortar as bigness/ heaviness of mortar

big obese female person

←

badly-made mortar as uncrafted big mortar

This metaphor is used to refer to a woman who does not have a good-looking shape because she has accumulated quantities of fat and muscles. She is obese (or has a problem of obesity).

245. **Musadzi uyu ndi vhumbuḁu**

Lit: This woman is furrow made of mound

Meaning: This woman is without a shape.

Mappings

Target: musadzi (woman)

Source: vhumbuḁu (furrow made of mound)

Target frame:

Source frame:

woman as a human being

←

furrow made of mound

woman who is shapeless

←

furrow without proper shape

This metaphor is used to refer to a woman who does not have a good physical appearance.

246. Musidzana uyu u tou vha gonyongo

Lit: This girl is a half-filled sack (or bag)

Meaning: This girl is defamed

Mappings

Target: musadzi (woman)

Source: gonyongo (half-filled sack)

Target frame:

Source frame:

woman as female person

←

half-filled sack as object

woman as disfigured person

←

half-filled as shapeless object

disfigured woman from waist upward

←

half-filled sack as partly formless object

This metaphor is used to refer to a girl whose chest, waist and legs cannot be separated because they are squeezed together because of her deformed figure.

247. Musadzi uyu u tou vha guva

Lit: This woman is a shapeless wooden mortar

Meaning: This woman is big and shapeless

Mappings

Target: musadzi (woman)

Source: guva (shapeless wooden mortar)

Target frame:

Source frame:

woman as human being

←

shapeless wooden mortar as object

woman as shapeless individual

←

shapeless wooden mortar ill-crafted mortar

This metaphor is used in a context in which a woman is big and shapeless.

248. Musadzi uyu u tou vha ḍulu.

Lit: This woman is a grainbin.

Meaning: This woman does not have an attractive figure.

Mappings

Target: musadzi (woman)		Source: ɖulu (grainbin)
Target frame:		Source frame:
woman as a humankind	←	grainbin as a shelter
disfigured woman	←	grainbin has as shapeless

This metaphor is used in a situation where a woman does not have a good figure. A grainbin is a structure that is built straight up without anything in the middle, hence a figureless woman. The comparison is made between these two entities.

Musadzi (Woman) as target domain		
Source domains	Number of metaphor	Attributes
Dilikinya (Badly-made wooden mortar)	244	bigness
Vhumbuɖu (Mound furrow)	245	shapeless
Gonyongo (Half- full bag)	246	formless
Guva (Ill-crafted mortar)	247	shapeless
ɖulu (Grainbin)	248	shapeless

From the metaphors in (412) to (245), and the table given above it is evident that the central cultural frames associated with woman as target domain in Tshivenda is that of obesity, shapelessness and formlessness. The range of musadzi (woman) as target domain includes wood, furrows and food.

5.2.4 Vhusekene (slender)

In these metaphors the figure of a slender person is depicted by using **mutukana** (boy) as a target domain while the source domains take the position of the entity which maps up the figure of slender.

249. Mutukana uyu u tou vha luṭanga

Lit: This boy is a reed

Meaning: This boy is very thin

Mappings

Target: mutukana (boy)**Source:** luṭanga (reed)**Target Frame:****Source Frame:**

boy as male young person

←

reed as a tall plant

boy as a thin tall young person

←

reed as a thin tall plant

boy as thin tall with hole inside him

←

reed as a thin tall plant with a hole

boy has ancestors as his roots

←

reed has root as its starting point

human body is composed of 75% water

←

reed grows inside or near water

This metaphor is used in a context in which a boy looks very thin.

250. Mutukana uyu u tou vha ṭhamu

Lit: This boy is a stick

Meaning: This boy is very thin

Mappings :**Target :** mutukana (boy)**Source :** ṭhamu (stick)**Target frame:****Source frame:**

boy as male young person

←

stick is piece of twig as rod

boy as a thin tall young person

←

stick as thin twig broken off from tree

boy as part of male gender

←

stick as part of tree/ big trunk

251. Mutukana uyu u tou vha luṭongwe

Lit: This boy is a thin stalk of sugar cane

Meaning: This boy is very thin

Mappings :**Target :** mutukana (boy)**Source :** luṭhongwe (thin stalk)**Target frame:****Source frame:**

boy as male young person

←

thin stalk as sugar can plant

boy as a thin tall young person

←

thin stalk as thin sugar can plant

boy who does not grow big

←

which does not grow big

Mutukana (Boy) as target domain		
Source domains	Number of metaphor	Attributes
Luṭanga (Reed)	249	thinness
Ṭhamu (Stick)	250	thinness/ membership
Mutukana (Boy)	251	thinness

From the metaphors in (249) to (251), and the table given above it is evident that the central cultural frames associated with boy as target domain in Tshivenḡa is that of thinness and membership. The range of mutukana (boy) as target domain includes aquatic plants, membership and artifacts.

5.3 METAPHORS ON COLOURS

5.3.1 Muvhala mutswu (black in colour)

In the following metaphors the colour of black or pitch black is portrayed by the target domain which is mainly by either **munna** (man) or **musidzana** (girl) mapped onto the several source domains which depict the blackness of a particular entity.

252. Munna uyu u tou vha dinzwi

Lit: This man is antbear (animal)

Meaning: This man is pitch black.

Mappings

Target: munna (man)

Source: ḡinzwi (antbear animal)

Target frame:

Source frame:

man as a person

← antbear as animal

man as pitch black person

← antbear as a pitch black animal

man with two legs and two hands

← antbear as pitch black animal with four legs

This metaphor is used to refer to a man who is very dark in complexion (or who is pitch black).

253. Musadzi uyu u tou vha midziru

Lit: This woman is a powdered charcoal

Meaning: This woman is a pitch black.

Mappings

Target: musadzi (woman)		Source: midziru (charcoal)
Target frame:		Source frame:
woman as human	←	charcoal as substance
woman as pitch black person	←	charcoal as a black substance
woman as dark in complexion	←	charcoal as an indicator of darkness

This metaphor is used to refer to a woman who has a dark complexion (or who is without) a complexion.

254. Musidzana uyu u tou vha lasha

Lit: This girl is coal

Meaning: This girl is pitch-black

Mappings

Target: musidzana (girl)		Source: lasha (coal)
Target frame:		Source frame:
girl as young female person	←	coal as a mineral
girl as a young pitch black person	←	coal as a dark black mineral
pitch black colour of girl as result of heat	←	coal as a product of heat

This metaphor refers to a girl who is very dark in complexion.

255. Munna uyu u tou vha tshigonṭiri

Lit: This man is a tarred road

Meaning: This man is black in complexion

Mappings

Target: munna (man)		Source: tshigonṭiri (tar)
Target frame:		Source frame:
man as human being	←	tar as black liquid substance
man as pitch black in complexion	←	tar as thick black sticky liquid
man as shiny pitch black person	←	tar as shiny thick black liquid

This metaphor is used to a man who is very dark in complexion.

256. Musidzana uyu ndi ṭhonono

Lit: This girl is a cricket

Meaning: This girl has a dark and shiny skin

Mappings

Target: musidzana (girl)

Source: ṭhonono (cricket)

Target frame:

Source frame:

girl as young female person

←

cricket as insect

girl with pitch black shining complexion

←

cricket as black shining colour insect

This metaphor is used in the context in which a girl looks dark but shiny in complexion.

257. Mutukana uyu u tou vha gutswu

Lit: This boy is a goods train

Meaning: This boy is pitch-black

Mappings

Target: mutukana (boy)

Source: gutswu (goods train)

Target frame:

Source frame:

boy as young male being

←

goods train as transport

boy carrying goods from one point to other

←

goods train as a means of transportation

movement by boy from one point to another

←

goods train as a locomotion

boy with dark black complexion

←

goods train as dark black by coal smoke

This metaphor is used to refer to a boy who is black in complexion or is pitch-black.

258. Mutukana uyu u tou vha thaila nga husili

Lit: This boy is a real tyre

Meaning: This boy is pitch-black

Mappings

Target: mutukana (boy)

Source: thaila (tyre)

Target frame:

Source frame:

boy as a young male person

←

tyre as a thick rubber ring

boy as pitch black complexion ← tyre as black thick rubber ring on a wheel

This metaphor is used in a context in which a boy is pitch-black.

259. Musidzana uyu u tou vha tshikuni

Lit: This girl is burnt out firewood

Meaning: This girl is pitch-black

Mappings

Target: musidzana (girl)

Source: tshikuni (burnt out firewood)

Target frame:

Source frame:

girl as young female being

←

burnt out or extinguished firewood

girl as pitch black in complexion

←

burnt out firewood as pitch black in colour

girl with dark black burnt skin

←

firewood burnt with fire turn black in colour

This metaphor is used in a situation where a girl is pitch-black.

260. Musidzana uyu u tou vha dzinga

Lit: This girl is a black lizard

Meaning: This girl is pitch-black

Mappings

Target: musidzana (girl)

Source: dzinga (black lizard)

Target frame:

Source frame:

girl as young female person

←

black lizard as reptile

girl as symbol of humankind

←

black lizard as reptile with rough black skin

girl with two legs and two hands

←

black lizard as reptile with four short legs

girl with black shiny complexion

←

black lizard with black shiny colour

This metaphor is used in the context in which a girl is pitch-black but has a shiny skin.

261. Hoyu musidzana ndi swiswi

Lit: This girl is darkness

Meaning: This girl is pitch-black

Mappings

Target: musidzana (girl)

Source: swiswi (darkness)

Target frame:

Source frame:

girl as young female being

←

darkness as state of being dark

girl as state of being pitch black

←

darkness as a state of being without light

black complexion

←

frightening state of darkness

This metaphor is used in a situation where a girl is very dark in complexion.

Muvhala mutswu (Black colour) as source domain		
Target domains	Number of metaphor	Attributes
Dinzwi (Antbear)	252	pitch black, shiny black
Midziru (Charcoal)	253	blackness
Lasha (Coal)	254	blackness
Tshigonṭiri (Tar)	255	blackness
Ṭhonono (Cricket)	256	shiny-black
Gutswu (Goods train)	257	blackness
Thaila (Tyre)	258	blackness
Tshikuni (Burnt out firewood)	259	darkness
Dzinga (Black lizard)	260	blackness
Swiswi (Darkness)	261	pitch black

From the metaphors in (252) to (261), and the table given above it is evident that the central cultural frames associated with **vhutswu** (black colour) as source domain in Tshivenda is that of pitch black, blackness and shiny black. The scope of **vhutswu** (black colour) as source domain includes wild animals, mineral resources, coal products, insects, vehicle, wood and lack of light.

5.3.2 Muvhala mutswuku (light in complexion)

Metaphors which are analysed in this section relate to a comparison complexion of two different people/races, who through their natural complexions, are totally dissimilar. In order to make this comparison clear, the entities used on the target domain are from a different race group to the entities used in the source domains.

262. Musadzi uyu u tou vha *ḽixweḽe*

Lit: This woman is an albino

Meaning: This woman is light in complexion

Mappings

Target: musadzi (woman)

Source: *ḽixweḽe* (albino)

Target frame:

Source frame:

woman as female being

←

albino as person with no colour

woman as person with light complexion

←

albino as a person with light complexion

woman as female being without colour

←

albino as a human without colour

This metaphor is used to refer to a person whose complexion is light like that of whites.

263. Musadzi uyu u tou vha *ḽiboswumane*

Lit: This woman is a coloured

Meaning: This woman is very light in complexion

Mappings

Target: musadzi (woman)

Source: *ḽiboswumane* (coloured)

Target frame:

Source frame:

woman as female being

←

coloured as human race

woman as person with light complexion

←

coloured as person with light complexion

woman with parents from different races

←

coloured as person with parents from different
races

This metaphor is used to refer to a person who is very light in complexion.

264. Munna uyu u tou vha mukhuwa

Lit: This man is a white person

Meaning: This man is very light in complexion

Mappings

Target: munna (man)

Source: mukhuwa (white man)

Target frame:

Source frame:

man as human being

←

white as human race

man with light complexion

←

white man with light/milky/pale complexion

man as a rich person in life

←

white man as having wealth/ fortune

This metaphor is used to refer to a person who has a light complexion like white men.

Vhutswuku (light complexion) as source domain		
Target domains	Number of metaphor	Attributes
ḲixweḲe (Albino)	262	paleness
Ḳiboswumane (Coloured)	263	paleness
Mukhuwa (White Person)	264	paleness

From the metaphors in (262) to (264), and the table given above it is evident that the central cultural frames associated with light complexion as source domain in Tshivenda is that of paleness. The scope of vhwutswuku (light complexion) as source domain includes human beings.

5.4 METAPHORS ON BODY PARTS

5.4.1 Ḳhoho (head)

5.4.1.1 Ḳhoho (head) as source

265. Tshithukhe ndi Ḳhoho ya Tshivenda

Lit: Tshithukhe is the head of Tshivenda

Meaning: Tshithukhe is the top-most person in the section of Tshivenda

Mappings

Target: Tshithukhe

Source: Ḳhoho (head)

Target frame:

Source frame:

Tshithukhe as human being

←

head as part of human body

Tshithukhe as top most person in a section ←

head as top most person in a section

Tshithukhe as first person in a section ←

head as first part of human body

Tshithukhe as first person to be in place ←

head as first part of body to come out

This metaphor is used to refer to a leader of an institution or department.

Ḳhoho (Head) as source domain		
Target domain	Number of metaphor	Attributes
Tshithukhe	265	leadership

In the metaphor in (265) and the table given above, it is evident that the central cultural frames associated with head as source domain in Tshivenda is that of leadership. The scope of ṭhoho (head) as source domain includes human beings only.

5.4.1.2. ṭhoho (head) as target domain

Metaphors examined in this section denibstrate a relationship to space and position, size, and shape which Kövecses refers to as spatial metaphors. The comparison is based on the shape between the target domain and the source domains.

266. ṭhoho iyi i tou vha guyo

Lit: This head is a grinding stone

Meaning: The head has a hole on top

Mappings

Target: ṭhoho (head)

Source: guyo (grinding stone)

Target frame:

Source frame:

head as top part of human body

←

grinding stone in soil

head has a grinding stone shape

←

grinding where millet /sorghum is ground

head with hole interior

←

grinding stone has a hole to grind millet

267. ṭhoho yawe i tou vha mbaḍo.

Lit: His head is an axe.

Meaning: His head is flat from both sides.

Mappings

Target: ṭhoho (head)

Source: mbaḍo (axe)

Target frame:

Source frame:

head as top most part

←

axe as a chopping tool

head with axe shape

←

axe has big blade at the fore front

This metaphor is used in the context in which a person has a flat head. In this case people start to associate this head with an axe because of the shape of the head of a person resembles that of an axe.

268. Ṫhoho iyi i tou vha hamula

Lit: This head is a hammer

Meaning: This head has a hammer-like shape

Mappings

Target: Ṫhoho (head)

Source: hamula (hammer)

Target frame:

Source frame:

head as top part of human body

←

hammer as a working tool

head has neck as handle

←

hammer has a handle to hold on

head as four cornered-shape

←

hammer as a four cornered shape tool

269. Ṫhoho iyi i tou vha banga

Lit: This head is a dagger

Meaning: The head looks like a dagger

Mappings

Target: Ṫhoho (head)

Source: banga (dagger)

Target frame:

Source frame:

head as top most part of body

←

dagger as a knife

head as part of human body

←

dagger as a weapon

head with flat shape

←

dagger as flat shape weapon

270. Ṫhoho iyi i tou vha tshitemba

Lit: This head is a calabash

Meaning: This head looks like a calabash

Mappings

Target: Ṫhoho (head)

Source: tshitemba (calabash)

Target frame:

Source frame:

head as top most part of body

←

calabash as fruit /vegetable dried and hollow

medium sized round shape head

←

calabash as medium sized round fruit/ vegetable

head has wide or small mouth

←

calabash has a wide mouth on it

roundness of the head

←

roundness of the calabash

271. Ṱhoho iyi i tou vha tswia

Lit: This head is a three-footed stand

Meaning: His head has corners at the back

Mappings

Target: Ṱhoho (head)

Source: tswia (three-footed stand)

Target frame:

Source frame:

head as body part

←

three-footed stand as cooking tool

head as having three corner shape

←

three-footed stand as a triangle shape

272. Ṱhoho iyi i tou vha shamba

Lit: This head is a fruit of the muramba tree

Meaning: His head is round

Mappings

Target: Ṱhoho (head)

Source: ramba

Target frame:

Source frame:

head as body part

←

ramba as indigenous fruit

head as round in shape

←

ramba as a round shape fruit

roundness of the head

←

roundness of the fruit

273. Ṱhoho iyi i tou vha tshidina

Lit: This head is a brick

Meaning: He has a long head

Mappings

Target: Ṱhoho (head)

Source: tshidina (brick)

Target frame:

Source frame:

head as top most part

←

brick as baked clay

head has four corner shape

←

brick as a four corner/ brick shape

274. Ṱhoho iyi i tou vha lofo

Lit: This head is a loaf

Meaning: He has a long head

Mappings**Target:** ṭhoho (head)**Source:** lofo (loaf)**Target frame:****Source frame:**

head as body part

←

loaf as bread

long four corner shape head

←

loaf as long four corner shape bread

ṭhoho (head) as target domain		
Source domains	Number of metaphor	Attributes
Guyo (Grinding stone)	266	hole shape
Mbaḡo (Axe)	267	flat shape
Hamula	268	four corner shape
Banga (Dagger)	269	flat shape
Tshitemba (Calabash)	270	round shape
Matswia (Three-footed stand)	271	triangle shape
Ramba (Ramba)	272	roundness
Tshidina (Brick)	273	four corner shape
Lofo (Loaf)	274	long four corner shape

From the metaphors in (266) to (274), and the table given above, it is evident that the central cultural frames associated with head as target domain in Tshivenda is that of hollow shape, flat shape, four corner-shape, round shape, triangle shape, roundness and long four corner-shape. The range of ṭhoho (head) as target domain includes natural phenomena, artifacts, fruits and food.

5.4.2 ṭiṭo / Maṭo (eye/s)**5.4.2.1. ṭiṭo / Maṭo (eye/s) as source**

275. Pfarelo ndi ṭiṭo ṭa vhalanguli

Lit: Pfarelo is an eye of the management

Meaning: Pfarelo is a spy of the management

Mappings**Target:** Pfarelo**Source:** ṭiṭo (eye)**Target frame:****Source frame:**

Pfarelo as humankind

←

eye as sight organs

Pfarelo see on behalf of someone

←

provision of sight for the whole body

Pfarelo spy/detective of someone ← eyes detect light and other things for the body

This metaphor is used in the context in which someone is a supervisor of inspectors.

Pfarelo (Pfarelo) as source domain		
Target domain	Number of metaphor	Attributes
Pfarelo	275	spy

In the metaphor in (275) and the table given above, it is evident that the central cultural frames associated with eye as source domain in Tshivenda is that of spy. The scope of *liṭo* (eye) as source domain includes human beings.

5.4.2.2. *Liṭo* / *Maṭo* (eye/s) as target

Metaphors in this section depict the comparison which is basically framed in accordance with the shininess and brightness of the eye/s as target domain mapped onto several source domains.

276. *Maṭo awe a tou vha phenyo*

Lit: His eyes are lightning

Meaning: He has shining eyes

Mappings

Target: *maṭo* (eye)

Source: *phenyo* (lightning)

Target frame:

Source frame:

eyes as sight organs

← lightning as a disastrous entity

eyes making sparkling strike

← lightning as making sparkling strike

quickness of the eye sight

← quickness of striking lightning

brightness of the eye

← brightness of the lightning

This metaphor depicts that the eyes of a person are compared with things that are sparkling, brightening or moving fast. These qualities are portrayed in the table below.

277. Maṭo awe a tou vha ṅeledzi

Lit: His eyes are stars

Meaning: He has shining eyes

Mappings

Target: maṭo (eyes)

Source: ṅeledzi (stars)

Target frame:

Source frame:

eyes as sight organs

←

stars as a natural objects in space

eyes as shining organs

←

stars as shining objects in the sky

eyes are round in shape

←

stars as round objects in sky

278. Maṭo awe a tou vha maṭo a muvhuḍa

Lit: His eyes are the hare`s eyes

Meaning: He has big eyes

Mappings

Target: maṭo (eyes)

Source: maṭo a muvhuḍa (hare`s eyes)

Target frame:

Source frame:

eyes as symbol of body part

←

hare as animal

bigness of human eyes

←

bigness of eyes of the hare

279. Maṭo awe a tou vha maṭo a gwitha

Lit: His eyes are the owl`s eyes

Meaning: He has big eyes

Mappings

Target: maṭo (eyes)

Source: maṭo a gwitha (owl`s eyes)

Target frame:

Source frame:

eye as part of the body

←

eyes as part of body of an owls

bigness of eyes of humankind

←

bigness of the eyes of an owl

ugliness / redness of humans` eyes

←

ugliness/ redness of owls` eyes

Maṭo (Eyes) as target domain		
Source domains	Number of metaphor	Attributes
Phenyo (Lightning)	276	shininess/ brightness
Ṇeledzi (Stars)	277	shininess
Maṭo a muvhuda (Hares`eyes)	278	bigness
Maṭo a gwitha (Owls` eyes)	279	bigness

From the metaphors in (276) to (279), and the table given above it is evident that the central cultural frames associated with eyes as target domain in Tshivenda is that of shininess, brightness and bigness. The range of maṭo (eyes) as target domain includes natural phenomena, wild animal and wild bird.

5.4.3 Maṅo (teeth) as target

280. Maṅo awe a tou vha madzembe

Lit: His teeth are hoes

Meaning: He has big teeth

Mappings

Target: maṅo (teeth)

Source: madzembe (hoes)

Target frame:

Source frame:

teeth as white hard structures in mouth	←	hoe as garden tool with long handle
teeth used for biting and chewing food	←	hoe used to break soil/remove weeds
teeth are small white structure in mouth	←	hoe as big matel tool used in garden
teeth grow in mouth as a young grows	←	plans made to manufacture a hoe
purpose made for teeth	←	purpose made for a hoe
achievement attained	←	achievement attained

This metaphor is used to refer to a person`s teeth which are extra-ordinarily big. The comparison is based on the embodied experience people have about tools that they use in their day-to-day lives. In this case the source domain, which is **madzembe** (hoes) map the idea of bigness onto the target domain, which is **maṅo** (teeth) beyond the basic correspondences that ordinary people know of. These are entailments or inferences (see Kövecses 2006). Also see the following example;

281. Maṅo awe a tou vha misendo

Lit: His teeth are a chisel

Meaning: His teeth are very sharp

Mappings

Target: maṅo (teeth)

Source: misendo (chisel)

Target frame:

Source frame:

teeth as white hard structure in mouth

←

tool with sharp flat edge at the end

sharpness of teeth in the mouth

←

sharpness of chisel as a tool

Maṅo (Teeth) as target domain		
Source domains	Number of metaphor	Attributes
Madzembe (Hoes)	280	bigness
Misendo (Chisel)	281	sharpness

From the metaphors in (280) to (281), and the table given above, it is evident that the central cultural frames associated with teeth as target domain in Tshivenda is that of bigness and sharpness. The range of maṅo (teeth) as target domain includes artifacts.

5.4.4 Tshanda (hand)

5.4.4.1 Tshanda (hand) as source domain

This type of metaphor is based on the functions of two different entities to express both their similarities and embodied experiences.

282. Livhuwani ndi tshanda tsha muphuresidennde

Lit: Livhuwani is the hand of the president

Meaning: Livhuwani is the vice-president

Mappings

Target: muthusi (assistance)

Source: tshanda (hand)

Target frame:

Source frame:

Livhuwani as a person

←

hand as part of body

Livhuwani as assistant to someone

←

hand as a helper

Livhuwani assistant in doing work

←

hand assistant in holding and carrying objects

This metaphor is used to refer to a person whose position is lower than that of his supervisor.

Tshanda (Hand) as source domain		
Target domains	Number of metaphor	Attributes
Livhuwani	282	assistance

In the metaphor in (282) and the table given above it is evident that the central cultural frames associated with hand as source domain in Tshivenda is that of assistance. The scope of tshanda (hand) as source domain includes human beings.

5.4.4.2. Tshanda (hand) as target

The metaphors examined in this section are generated in order to depict the good quality, the size, length and the roughness of the several source domains mapped onto target domains, which in this case is **tshanda** (hand) and can be seen in the table below;

283. Tshanda tshawe tshi tou vha tshikupo

Lit: His hand is a carved wooden bat

Meaning: His hand is hard

Mappings

Target: tshanda (hand)

Source: tshikupo (carved wooden bat)

Target frame:

Source frame:

hand as part of body

←

carved wooden bat as a tool

roughness /toughness of a hand

←

roughness/ toughness of carved wooden bat

This metaphor is used to refer to a hand that is very hard through hard work.

284. Tshanda tshawe tshi tou vaisigiripi

Lit: His hand is a vice grip

Meaning: His hand holds tight

Mappings

Target: tshanda (hand)

Source: vaisigiripi (vice grip)

Target frame:

hand as part of the body
 strength of hand as body part
 roughness hand as part of body

Source frame:

← vice grip as mechanical tool
 ← strength of vice grip as tool
 ← roughness of vice grip as a tool

This metaphor is used to refer to a person whose hand can hold an object very tightly.

285. Tshanda tshawe tshi tou vha phuleithi

Lit: His hand is a plate

Meaning: His hand is big

Mappings

Target: tshanda (hand)

Source: phuleithi (plate)

Target frame:**Source frame:**

hand as body part ← plate as dish
 bigness of a hand ← big size of a plate
 hand has palm and outside ← plate has inner and outer sides
 hand is used for eating food ← plate is used to carry food

286. Tshanda tshawe tshi tou vha lwayo

Lit: His hand is a foot

Meaning: He has a big hand

Mappings

Target: tshanda (hand)

Source: lwayo (foot)

Target frame:**Source frame:**

hand as body part ← foot as body part
 bigness of a hand ← bigness of a foot
 roughness of a hand ← roughness of a foot

287. Tshanda tshawe tshi tou vha govho

Lit: His hand is a hook-ended stick

Meaning: He has a long hand

Mappings

Target: tshanḡa (hand)		Source: govho (hook-ended stick)
Target frame:		Source frame:
hand as body part	←	hook-ended stick as a tool
length of a hand	←	length of a hook-ended stick
hand with bent shape	←	hook-ended stick has bent shape

288. Tshanḡa tshawe tshi tou vha tshimebi

Lit: His hand is a whip

Meaning: He has a painful clap

Mappings

Target: tshanḡa (hand)		Source: tshimebi (a whip)
Target frame:		Source frame:
hand as body part	←	whip as piece of rope /leather
length of a hand	←	length of a whip
painful flapping of hand	←	painful whipping made by whip

289. Tshanḡa tshawe tshi tou vha lufhaho

Lit: His hand is a flour-scoop

Meaning: He uses his hand to take out mealie-meal

Mappings

Target: tshanḡa (hand)		Source: lufhaho (flour-scoop)
Target frame:		Source frame:
hand as body part	←	flour-scoop as a tool
hand as taking out an object	←	flour-scoop as taking out an object
big size of a hand	←	bigness of flour-scoop
toughness of a hand	←	hardness of a flour-scoop
hand is made of flesh	←	flour-scoop is made of wood/calabash
hand has an arm as handle	←	flour-scoop has a handle

Tshanda (Hand) as target domain		
Source domains	Number of metaphor	Attributes
Tshikupo (Carved wood bat)	283	roughness / toughness
Vaisigiripi (Vicegrip)	284	strength / roughness
Phuleithi (Plate)	285	bigness
Lwayo (Foot)	286	roughness
Govho (Hook-ended stick)	287	length
Tshimebi (Whip)	288	painfulness
Lufhaho (Flour-scoop)	289	bigness

From the metaphors in (283) to (289), and the table given above, it is evident that the central cultural frames associated with hand as target domain in Tshivenḡa is that of bigness, roughness, toughness, strength, length and painfulness. The range of tshanda (hand) as target domain includes artifacts and human body parts.

5.4.5 Lwayo (foot) as target domain

The following two metaphors are used to depict the bigness and the rough texture of the source domains mapped onto the target domains;

290. Lwayo lwawe lu tou vha shimba ḡa nḡou.

Lit: His foot is the paw of an elephant.

Meaning: He has a big foot.

Mappings

Target: lwayo (foot)

Source: shimba (paw)

Target frame:

Source frame:

foot as body part

←

paw as part of body

big size of foot

←

bigness of the paw

foot has five toes

←

paw has five toes

This metaphor is used to refer to someone whose foot print is too big.

291. Lwayo lwawe lu tou vha danda

Lit: His foot is a wood

Meaning: His foot is dirty or very hard

Mappings

Target: lwayo (foot)

Source: danda (wood)

Target frame:

Source frame:

foot as body part

←

wood of a tree

hardness /roughness of foot

←

hardness/ roughness of wood

dirtyness of the foot

←

dirtyness of the wood

This metaphor is used in a situation in which someone`s foot is whitish in colour due to untidiness.

Lwayo (Foot) as target domain		
Source domains	Number of metaphor	Attributes
Shimba (Paw)	290	bigness
Danda (Wood)	291	hardness / dirtiness

From the metaphors in (290) to (291), and the table given above, it is evident that the central cultural frames associated with foot as target domain in Tshivenda is that of bigness, hardness and dirtiness. The scope of lwayo (foot) as target domain includes animal body parts and wood/s.

5.4.6 Nḡevne (ears) as target domain

The two metaphors which follow show the physical appearance of the ears of a person. When this comparison is made the effect of the meaning becomes clear.

292. Nḡevhe dzawe dzi tou vha zwifhaho

Lit: His ears are the flour-scoops

Meaning: He has large ears

Mappings

Target: nḡevhe (ears)

Source: zwifhaho (flour-scoops)

Target frame:

Source frame:

ears as body part

←

flour-scoops as a tool

big ears not close to head

←

bigness of flour-scoop

stretch of ears from the head ← flour scoop has long handle

293. Nḁevhe dzawe ndi zwickwati

Lit: His ears are barks

Meaning: He has hard and small ears

Mappings

Target: nḁevhe (ears)

Source: zwickwati (barks)

Target frame:

Source frame:

ears as body parts

← hares` ears as body parts

hardness of his ears

← smallness / hardness of the bark

Nḁevhe (Ears) as target domain		
Source domains	Number of metaphor	Attributes
Zwifhaho (Flour-scoop)	292	stretch
Zwickwati (Barks)	293	smallness / hardness

From the metaphors in (292) to (293), and the table given above it is evident that the central cultural frames associated with ears as target domain in Tshivenda is that of stretch, smallness and hardness. The range of **nḁevhe** (ears) as target domain includes artifacts and natural phenomena.

5.4.7 Mbilu (heart)

The two entities which are compared in the metaphors analysed in this section are different in nature. The noun **mbilu** (heart), is a human body part, and is compared with the noun **tivha** (pool) that is a source of water. The contrast made is based on the characteristics and elements which are found on the source domain, **tivha** (pool) mapped onto the target domain **mbilu** (heart). A pool is deep, wide and keeps both dead and living creatures, as well as dirty and clean articles. As a result the human heart which can keep secrets, tolerate both good and bad things can be referred to as a pool. This type of metaphor is not necessarily based on the similarities, but on the embodied experiences.

294. Mbilu yawe i tou vha tivha

Lit: His heart is a pool

Meaning: He can tolerate other people`s bad behaviour

Mappings

Target: mbilu (heart)

Source: tivha (pool)

Target frame:

Source frame:

heart as body part

←

pool as in river

heart as container of problems

←

pool as container of abundant water

depth and width of problems in heart ←

depth and width of water in pool

heart contain good and bad things ←

pool as container of water, dead and living things

Mbilu (Heart) as target domain		
Source domains	Number of metaphor	Attributes
Tivha (Pool)	294	depth,width, coolness/ container / bigness

In the metaphor in (294) and the table given above, it is evident that the central cultural frames associated with heart as target domain in Tshivenda is that of depth, bigness, width, coolness and container. The range of **mbilu** (heart) as target domain includes source.

5.5 SUMMARY

As shown in the previous chapters, metaphors are our conceptions, intuitions or imaginations of natural things as well as the derivations from several things which have influence in our day-to-day lives of speakers of Tshivenda. They are also influenced by what human beings come across. The repetitions and experiences play great and vital role in the generation of metaphors. Processes used in the formation of metaphors are not only many but are also essential in the production of effective meanings thereof. This chapter presented and analyzed conceptual metaphors in Tshivenda relating to body shape, colour and body parts which demonstrate the original cultural nature of metaphorical inferences or domains.

The metaphors that are presented and examined in this chapter substantiate how Tshivenda speakers commonly view and comprehend concepts on body shape, colour and body parts occurring either as source domain (or frame) or as target domain through the perspective of other

concepts. The metaphors illustrate how Tshivenda speakers observe systematic correspondences displayed in the basic mappings. The metaphors mappings also demonstrate the mapping of systematic correspondences between the source domain and the target domain beyond the basic correspondences, that is entailments, because of their rich knowledge about the source domains on body shape, colour and body parts, which results in numerous entailments that can be carried over to the target (cf. Kovecses 2006:23). The metaphors exemplify how concepts relating to body shape, colour and body parts serve as unifying concepts that trigger different ways of talking (or writing) about human body and expressing world views in Tshivenda language and culture. Thus the metaphorical frames, inferences and mappings postulated for the metaphors in this chapter represent the structure of conceptual information that Tshivenda speakers hold in relation with notions connected to body parts, colour and body parts and the attribute-value relationships between elements of notions as shown by the property of many frames analysed which are richly structured by the elements they contain. The frames as representations of the underlying knowledge of Tshivenda speakers demonstrate the nature of frames in the metaphorisation of body shape, colour and body parts. Therefore, the metaphorical frame analysis on body shape, colour and body parts presented in this chapter show how these frames function as shared products of Tshivenda language and culture, thus supporting the view of culture, as a set of shared understanding captured in cultural and cognitive models (cf. Kovecses :2006: 78), and making explicit how Tshivenda culture is distinctive through the cognitive or cultural frames employed in conceptual metaphors on body shape, colour and body parts.

Section 5.2 dealt with metaphors on body shape with sub-section 5.2.1 which investigated the noun **vhulapfu** (tallness) as source domain in (231) to (236) through its associated mappings and entailments. It was shown that **vhulapfu** (tallness) as source domain applied to target domains of **muṭhannga** (boy). It must be noted that the source domain in this chapter does not apply as it does in the case of nouns in the other chapters. Here one target domain is mapped onto various source domains searching for relevant size/s that the target can be mapped onto, to show the target quality, tallness. As a result **muṭhannga** (boy) is a target mapped onto various entities as source domains to depict the size of tallness as framed. **Muṭhannga** (boy) as target is mapped onto various source domains (which are different entities), of tallness which include **mupapawe** (pawpaw tree), **muthambi** (pole stuck), **mulavhu** (bent sapling), **muthangala** (long tin) **ṭhūḍwa** (giraffe) and **mubomo** (bluegum tree). The central conceptual correspondes that the Tshivenda speakers have associated **muṭhannga** (boy) with **vhulapfu** (tallness) has the following source

domains vegetation, artifacts and wild animals. The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in relating to *mutʰannga* (boy) as concept, include tallness and bent tallness.

Section 5.2.2 investigated the noun **vhupfufhi** (shortness) as source domain in (237) to (243) which is depicted through *tshisadzi* (short woman) as target domain. That is, the size of shortness is mapped onto the target *tshisadzi* (short woman) but with several nouns used as source domains. It was then shown that *vhupfufhi* as source domain applies to the target domain of *tshisadzi* (short woman) with various source entities including *fhasiasikule* (down is not far), *tshinzemba* (undersized fowl), *luṭiri* (tiny fowl), *tshibushumeni* (bushmen), *tshidwafu* (dwarf), *luṭhwethwe* (sunbird) and Malingo. The central conceptual correspondences that Tshivenda speakers have associated with *vhupfufhi* as source domain include human beings and birds. The correspondences (attribute-value relationships) representing the structure of conceptual information which the Tshivenda speakers possess in relation with shortness as concept, including shortness and miniature.

Section 5.2.3 examined the noun **vhudenyā** (obesity) as source domain, with *ḷisadzi* (big woman) in the same manner as in 5.2.2 above, in (244) to (248) through their associated mappings and entailments. It was shown that *vhudenyā* (obesity) as source domain applies to the target of *musadzi* (woman indifferent sizes) sparking all the mappings of source domains such as *dilikinya* (badly-made wooden mortar), *vhumbuḍu* (mound furrow), *gonyongo* (half-full bag) and *guva* (ill-crafted mortar). The central conceptual correspondences that Tshivenda speakers have associated with obesity as source domain include artifacts. The correspondences (attribute-value relationships) representing the structure of conceptual information that speakers of Tshivenda hold in connection with obesity as concept, including bigness, shapeless and formless.

Section 5.2.4 examined the noun **vhusekene** (slenderness) as source domain in (249) to (251) through its associated mappings and entailments. It was shown that *vhusekene* (slenderness) as source domain applies on various forms mapped onto several target domains which include *mutukana* (boy) with the source shapes/ forms of *luṭanga* (reed), *ṭhamu* (stick) and *luṭongwe* (thin stalk). The central conceptual correspondences that the Tshivenda speakers have associated with *vhusekene* (slenderness) as source domain include aquatic plants, vegetation and artifacts. The

correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with slender as concept, include thinness.

Section 5.3 investigated the metaphors on colour with sub-section 5.3.1 in which the noun **mutswu/ vhutswu** (black colour /blackness) is a source domain in (252) to (261) through its associated mappings and entailments. It was shown that black colour as source domain applies to the target domains of *dinzwi* (ant bear), *midziru* (charcoal), *lasha* (coal), *tshigontjiri* (tar), *thonono* (cricket), *gutswu* (goods train), *thaila* (tyre), *tshikuni* (burnt out firewood), *dzinga* (black lizard) and *swiswi* (darkness). The central conceptual correspondences that the Tshivenda speakers have associated with black colour as source domain include wild animals, insects, vehicles, natural phenomena and artifacts. The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers hold in relation to black colour concept, including pitch black, shiny black and blackness.

Section 5.3.2 examined the noun **mutswuku** (light complexion) as source domain (the same way as in the other previous section) in (262) to (264) through its associated mappings and entailments. It was shown that *mutswuku* (light complexion) as source domain applies to the target of domains of *lixweje* (albino), *liboswumane* (coloured) and *livhuru* (white person). The central conceptual correspondences that the Tshivenda speakers possess associated with *mutswuku* (light complexion) as source domain include humans. The correspondences (attribute-value relationships) representing the structure of conceptual information speakers of Tshivenda hold with light completion concept, include paleness.

Section 5.4 dealt with metaphors of body parts with sub-section 5.4.1 investigated the noun **thoho** (head) as source domain in (265) and as target domain under sub-section 5.4.2 in (266) to (274) through their associated mappings and entailments. It was shown that *thoho* (head) as source domain applies to the target domains of Tshithukhe. The central conceptual correspondences that the Tshivenda speakers have associated with *thoho* (head) as source domain include human being. It was also shown that *thoho* (head) as target can attach to a range of source domains, including *guyo* (grinding stone), *mbaḁo* (axe), *hamula* (hammer), *banga* (dagger), *tshitemba* (calabash), *matswia* (three-footed stand), *ramba*, *tshidina* (brick) and *lofo* (loaf). The correspondences (attribute-value relationships) representing the structure of conceptual

information Tshivenda speakers hold in connection with *ṭhoho* (head) as concept, include hole shape, flat shape, four-corner shape, round shape, long four-corner shape and leadership.

Section 5.4.2 sub-section 5.4.1.1 examined the noun *ḷiṭo* (eye) as source domain in (275) and as target domain in sub-section 5.4.1.2 in (276) to (279) through their associated mappings and entailments. It was then shown that *ḷiṭo* (eye) as source domain applies to target domain of Pfarelo. The central correspondences that the Tshivenda speakers possess associated with *ḷiṭo* (eye) as source domain include humankind. It was also shown that *ḷiṭo* (eye) as target domain can attach to a range of source domain, including *phenyo* (lightning), *ṇeledzi* (stars), a *muvhuḍa* (hare's eyes) and a *gwitha* (owl's eyes). The correspondences (attribute-value relationships) representing the structure of conceptual information speakers of Tshivenda possess in connection with eyes as concept, include spy, shininess, brightness and bigness.

Section 5.4.3 explored the noun *maṇo* (teeth) in (280) to (281) that as target domain can attach to a range of source domain, including *madzembe* (hoes) and *misendo* (chisel). The correspondences (attribute-value relationships) representing the structure of conceptual information that the Tshivenda speakers hold in relation to teeth as concept, including bigness and sharpness.

Section 5.4.4 sub-section 5.4.4.1 explored the noun *tshanda* (hand) as source in (282) and as target domain in (283) to (289) through their associated mappings and entailments. It was revealed that *tshanda* (hand) as source domain applies to the target domains of Livhuwani. The central conceptual correspondences that the Tshivenda speakers hold associated with *tshanda* (hand) as source domain include human being. It was also shown that *tshanda* (hand) as target can attach to a range of source domain, including *tshikupo* (carved wood bat), *vaisigiripi* (vicegrip), *phuleithi* (plate), *lwayo* (foot), *govho* (hook-ended stick), *tshimebi* (whip) and *lufhaho* (flour-scoop). The correspondences (attribute-value relationships) representing the structure of conceptual information that the Tshivenda speakers hold in connection with hand as concept, include assistance, roughness, toughness, strength, bigness, length and painfulness.

Section 5.4.5 examined the noun *lwayo* (foot) as target domain in (290) to (291) through its mappings and entailments. It was shown that *lwayo* (foot) as target domain can attach to a range of source domains, including *shimba* (paw) and *danda* (wood). The correspondences (attribute-

value relationships) representing the structure of conceptual information that the Tshivenda speakers possess in relation to lwayo (foot) as concept, including bigness, hardness and dirtiness.

Section 5.4.6 explored the noun **nḁevhe** (ears) as target domain in (292) to (293) through its associated mappings and entailments. It was shown that nḁevhe (ears) as target domain can attach to a range of source domains, including zwifhaho (flour- scoop) and zwikwati (barks). The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with nḁevhe (ears) as concept, include stretch, smallness and hardness.

Section 5.4.7 explored the noun **mbilu** (heart) as target domain in (294) through its associated mappings and entailments. It was shown that mbilu (heart) as target can attach to a range of source domain, including tivha (pool). The correspondences (attribute-value relationships) representing the structure of conceptual information that the Tshivenda speakers hold in relation with mbilu (heart) as concept, include coolness, container and bigness.

CHAPTER SIX

METAPHORS ON MEDICINE, DISEASES AND FOOD RELATED NOUNS

6.1 INTRODUCTION

This chapter analyzes the properties of metaphoric frames and the intrinsically cultural nature of conceptual metaphors in Tshivenda, involving nouns denoting medicine/remedy, diseases and foods. In particular, the nature of conceptual metaphors in Tshivenda as cultural constructs and products is scrutinized through the analysis of the basic frame mappings and entailments of a range of metaphors in which a noun is denoting medicine/remedy, diseases and foods, as source domain and as target domain. Therefore, the metaphoric frame analysis presented in this chapter explores the ways in which frames with a source domain with nouns denoting medicine/remedy, diseases and foods represent the knowledge that Tshivenda speakers have about the world to talk about their experiences. The metaphoric frame analysis of conceptual metaphors with a noun denoting medicine/remedy, diseases and foods as source and as target domain, respectively, aims to clarify how the understanding of particular sentences with metaphors in Tshivenda requires knowledge of the full frame by speakers of the language. Recall that particular target concepts are framed by particular source concepts, which can also be seen as cultural symbols because those cultural symbols can be understood by virtue of the conceptual metaphors induced or stirred up by them. In this way, the metaphors presented and analyzed aim at making clear all the information that the Tshivenda speakers have in relation to concepts, given that frames display the conceptual connections between the features that concepts comprise of, including spatial temporal, causal and other connections (cf. Pustejovsky 1996).

The metaphoric frame analysis of conceptual metaphors presented in this chapter make clear the structure of the conceptual information Tshivenda speakers possess in connection with the nature of the attribute-value relationships between the elements in the frames and concepts. The frame-analysis provided for conceptual metaphors in this chapter therefore explores the linguistic and inherently cultural nature of frames with nouns denoting medicine/remedy, diseases and foods as source and as target domain. Hence the analysis will show how these metaphors can be conceived of a structured representation of medicine/remedy, foods as conceptual categories and as cultural constructs. This is done specifically through the mappings and entailments provided for

the various metaphors. The mappings display the elements of the mappings that the richly structured frames comprise of, showing the elements of source and target domain that are utilized, (that is, source utilization) and the elements of the target that are highlighted (not displaying the hidden elements). The scope of the source domain, namely, the number of target domains that it applies to, will be exemplified by various metaphors involving medicine /remedy, diseases and foods. The range of the target domain or the number of the source domains to which the target can attach, will be shown in the metaphors.

Section 6.2.1 presents and examines metaphors with **mushonga** (medicine) as source domain in (295) to (312). Section 6.2.2 presents and investigates metaphors with **dzilafho** (treatment) occurring as source domain in (313). Section 6.2.3 explores metaphors with **shothodzo** (coolant) appearing as source domain in (314) to (318). Section 6.3 investigates metaphors with **malwadze** (diseases), with sub-section 6.3.1 with the noun **tshilonda** (ulcer) occurring as source domain in (319) to (320). Sub-section 6.4 presents and explores metaphors on types of food, with sub-section 6.4.1 on metaphors on liquid foods, and sub-section 6.4.1.1 presents and examines the noun **mafhi** (milk) occurring as source domain in (321) to (324). Sub-section 6.4.1.2 explores the noun **mutoli** (honey) appearing as source domain in (325) to (327). Sub-section 6.4.2 presents and investigates metaphors on solid foods with sub-section 6.4.2.1 investigating the noun **vhuswa** (porridge) occurring as target domain in (328) to (330). Sub-section 6.4.2.2 presents and investigates the noun **makumba** (eggs) occurring as source domain in (331) to (339). Sub-section 6.4.2.3 investigates the noun **muladza** (left-over food) occurring as source domain in (340) to (343) and appearing as target domain in (344) to (345). Sub-section 6.4.2.4 explores the noun **vhurangane** (breakfast) appearing as target domain in (346). Sub-section 6.4.2.5 examines the noun **muño** (salt) occurring as source domain in (347) to (348). Section 6.5 presents and investigates metaphors on foods in general with the noun **zwiliwa** (foods) occurring as source domain in (349) to (355).

The metaphoric frame analysis presented in this chapter aims to explore the nature of frames as representations of the underlying knowledge that the Tshivenda speakers have on medicine/remedy, diseases and foods as concepts and the conceptual connections between the features that these concepts comprise of. The metaphoric frame analysis demonstrate how these frames constitute a complex system of knowledge about the world of Tshivenda speakers and how these frames represent the huge amount of shared knowledge of Tshivenda society (cf.

Kövecses:2006). The frames recommended will illustrate how the large network of frames reflects the knowledge that Tshivenda speakers have about medicine/remedy, diseases and foods in producing and comprehending meaning about the frame analysis which will give evidence on how the frames Tshivenda speakers use are not only cognitive in nature but also constructs in that the target concepts in Tshivenda conceptual metaphors are framed by particular source concepts, thus the source domains associated with target domains can be seen as Tshivenda cultural symbols (cf. Kövecses 2006:136).

6.2 MUSHONGA (MEDICINE)

6.2.1 Mushonga (medicine) as source domain

Metaphors explored in this section are expressed in a situation where a pool of water is given the elements of a medicine due to some elements it has when it is compared with a pool. Medicine is known for its elements of healing which solves the problem of illness, it cools the sick body. This is also the case with a pool of water which solves the problem of the shortage of water by providing an abundant quantity of water. The mappings are either based on the similarities or the embodied experiences (embodiment) that a person has.

295. Tivha ilji li tou vha mushonga

Lit: This pool is medicine

Meaning: This pool solves the problem of water (shortage)

Mappings

Target: tivha (pool)

Source: mushonga (medicine)

Target frame:

Source frame:

pool as large area of still water	←	remedy as substance
pool as container of bulk water	←	remedy as in sickness
pool as a solution to lack of water	←	medicine as a solution to sickness
requirement of good plans for pool	←	requirement of good plans for medicine
purpose of pool be set affront	←	purpose of healing be set affront
achievement of purpose attained	←	achievement of purpose attained
abundant/clean water got	←	effective healing of people

296. Tshisima itshi ndi mushonga wa ḍora

Lit: This fountain is the remedy of thirst

Meaning: This fountain is a solution of thirst /problems

Mappings

Target: tshisima (fountain)

Source: mushonga (medicine)

Target frame:

Source frame:

fountain as natural spring of water	←	remedy as substance
water springs out from the underground	←	remedy as substance used by sicklings
supply of water to people/animals/birds	←	remedy as answer/solution to sickness
requirement for good plans for water	←	requirement for good plans of remedy
purpose of clean water set affront	←	purpose of healing set affront
achievement of purpose attained	←	effective healing of people attained

This metaphor is used to refer to a situation in which a fountain is used to solve the problems of people who do not have enough water.

297. Maḍi aya ndi mushonga wa ḍora

Lit: This water is the medicine for thirst

Mean: This water quenches thirst

Mappings

Target: maḍi (water)

Source: mushonga (medicine)

Target frame:

Source frame:

water as colourless liquid substance	←	medicine as drug liquid substance
water as answer /solution to thirst	←	medicine as answer/solution to sickness
water has no flavour/ taste but tasteless	←	medicine has flavour / different tastes
water comes from river, fountain/sea etc	←	medicine comes from drug substances
requirement for plans to quench thirst	←	requirement for good plans for curing
water cools down heat on people	←	medicine cools down illness on people
purposes of water be set affront	←	purpose of healing be set affront
effective supply of water attained	←	effective healing of people attained

The metaphors in sentences (295) and (297) are used in settings in which water is viewed as medicine. It is due to the fact that medicine heals illness while water quenches thirst. Healing illnesses is compared with the quenching of thirst in figurative language.

298. Banga iji li tou vha mushonga

Lit: This dagger is a remedy

Meaning: This dagger can be used to solve problems

Mappings

Target: banga (dagger)

Source: mushonga (remedy)

Target frame:

Source frame:

dagger as a weapon or tool	←	remedy as substance in sickness
dagger cools/disciplines	←	remedy disciplines/ cools down sickness
dagger as answer/solution to a problem	←	remedy as answer/solution to illness
requirement of skill in using dagger	←	requirement of good plans for curing
purpose of dagger be set affront	←	purpose of healing be set affront
achievement of purpose attained	←	achievement of purpose attained

This metaphor is used in the context in which a knife is viewed to be used to solve certain problems. It solves problem of not having a knife.

299. Bodo iyi i tou vha mushonga

Lit: This pot is a medicine

Meaning: This pot can solve a problem (of the shortage of pots)

Mappings

Target: bodo (pot)

Source: mushonga (medicine)

Target frame:

Source frame:

pot as deep round container for cooking	←	remedy as substance used in sickness
pot as an answer/solution	←	remedy as an answer/solution to illness
requirement for training good cookers	←	requirement to train users of remedy
good plans for cooking made	←	good plans for curing illness made
purpose of pot made	←	purpose for remedy made
achievement of purpose attained	←	achievement of purpose attained

This metaphor is used in a situation where a pot has been used to solve the problem of a shortage of pots and when brought it solved the problem. Also see the mappings of the metaphors with medicine above.

300. Mbaḁo yawe i tou vha mushonga

Lit: His axe is a medicine

Meaning: His axe is useful for maintaining discipline

Mappings

Target: mbaḁo (axe)

Source: mushonga (medicine)

Target frame:

Source frame:

axe as a chopping tool	←	medicine as substance used in sickness
axe as answer/solution to problem	←	medicine as answer/solution to illness
requirement for training to use axe	←	requirement for good plans for curing
purpose of axe be set affront	←	purpose of healing be set affront
achievement of purpose	←	effective healing of people
		See medicine in sentences above

This metaphor is used to refer to an axe which is used to discipline stubborn people.

301. Pfumo ili li tou vha mushonga

Lit: This spear is a remedy

Meaning: This spear can be used to discipline or to solve certain problems

Mappings

Target: pfumo (spear)

Source: mushonga (medicine)

Target frame:

Source frame:

spear as weapon in war	←	medicine as substance in sickness
spear as answer/solution to warriors	←	medicine as answer/solution to sickness
good plans for manufacture of spear	←	good plans for manufacture of medicine
requirement for strong spear for war	←	requirement for strong medicine to cure
purpose of strong spear set affront	←	purpose of strong medicine set affront
achievement of purpose	←	effective healing of people

This metaphor is used to refer to a situation in which the spear is used to solve certain problems such as people who are fighting fear it and can resolve their problems automatically.

302. Dzembe ili li tou vha mushonga

Lit: This hoe is a medicine

Meaning: This hoe can be used to solve some problems

Mappings

Target: dzembe (hoe)

Source: mushonga (medicine)

Target frame:

Source frame:

hoe as garden tool with long handle	←	medicine substance in sickness
hoe as answer/solution in the garden	←	medicine as answer/solution to illness
requirement for good planning for hoe	←	requirement for good plans for medicine
purpose of hoe be set affront	←	purpose of healing be set affront
achievement of purpose	←	effective healing of people

This metaphor is used in a situation in which a hoe can be used in other works not related to the work it is used for. In this case it solves the problem of lacking other tools that may no longer be purchased by the owner of the hoe.

303. Piki yawe i tou vha mushonga

Lit: His pick is a remedy or medicine

Meaning: His pick can do more than what is expected out of it.

Mappings

Target: piki (pick)

Source: mushonga (medicine)

Target frame:

Source frame:

pick as large heavy tool with sharp ends	←	medicine as substance in sickness
pick as answer/solution to hard work	←	medicine as answer/solution to sickness
pick as a problem solver	←	medicine as a problem solver
requirement for strong pick for hard work	←	requirement for good plans for curing
purpose of strong pick be set affront	←	purpose of healing be set affront
achievement of purpose	←	effective healing of people

This metaphor is used in the context in which a pick can be used to dig out large trees or very big stones from the ground.

304. Luimbo ulu lu tou vha mushonga

Lit: This song is a remedy

Meaning: This song can solve all the problems

Mappings

Target: luimbo (song)

Source: mushonga (medicine/remedy)

Target frame:

Source frame:

song as piece of music with words sung	←	remedy as substance in sickness
song as answer/solution to a problem	←	remedy as answer/solution to sickness
requirement for good plans in song	←	requirement for good plans for curing
singers be trained notes /words in song	←	remedy users undergo training
purpose be set affront	←	purpose be set affront
achievement of purpose	←	effective healing of people

This metaphor is used in a context in which a song is used to bring people together like a national anthem as it heals all the problems encountered by certain people at a certain time. In South Africa, when the national anthem is sung, former enemies feel like reconciling with one another because that is what the song preaches. It reconciles Africans, Asians, Whites, Coloureds and others in the sense that it incorporates former Apartheid national anthem with African Liberation movement song and is also sung in various languages. It is sung in Afrikaans, English, Sotho and Nguni languages. This song serves as a reconciler or a uniter. Metaphorically this type of song is a medicine.

305. Kaṭara yawe i tou vha mushonga.

Lit: His guitar is a remedy

Meaning: He uses his guitar to solve problems.

Mappings

Target: kaṭara (guitar)

Source: mushonga (medicine/remedy)

Target frame:

Source frame:

musical instrument with strings	←	medicine as substance in sickness
guitar as answer/solution to problem	←	remedy as answer/solution to illness
requirement for good training/practice	←	requirement for good plans for curing
purpose of guitar be set affront	←	purpose of healing be set affront
achievement of purpose	←	effective healing of people

This metaphor is used to refer to a situation in which man always uses his guitar to solve his problems by listening to the music that comes from the guitar. Medicine is known for its power of healing. The song heals the scars made on people during struggle.

306. ǀegere idzi ndi mushonga

Lit: This catapult is a remedy

Meaning: This catapult is a discipliner

Mappings

Target: ǀegere (catapult)

Source: mushonga (medicine)

Target frame:

Source frame:

made of two thin long rubber strings ←

medicine in sickness situation

as answer/ solution to hunters ←

medicine as answer /solution to sickness

requirement for good planning ←

requirement for good plans for curing

purpose be set affront ←

purpose be set affront

achievement of purpose ←

effective healing of people

This metaphor is used in a situation where a person uses catapult to discipline a thief or a robber.

307. ǀafula iyi i tou vha mushonga

Lit: This table is a remedy

Meaning: This table solves the problem (of a shortage of tables)

Mappings

Target: ǀafula (table)

Source: mushonga (medicine)

Target frame:

Source frame:

table as piece of furniture with flat top ←

medicine as in sickness

table as answer/solution to a problem ←

medicine as answer/solution in illness

requirement for good plans ←

requirement for good plans for curing

purpose of table be set affront ←

purpose of healing be set affront

achievement made ←

effective healing of people

This metaphor is used in the context in which a table is used to solve a problem of table shortage.

308. Nwana uyu ndi mushonga

Lit: This child is a remedy

Meaning: This child is a problem-solver

Mappings

Target: nwana (child)

Source: mushonga (medicine)

Target frame:

Source frame:

child as young person in life

←

medicine as substance in sickness

child as answer/ solution to family

←

medicine as answer/ solution to sickness

requirement of a child in a family

←

requirement for good plans for curing

purpose made for child

←

purpose of healing be set affront

achievement of purpose

←

effective healing of people

This metaphor is used in the context in which a child can solve problems between his or her parents.

309. Tshikepe tshawe tshi tou vha mushonga

Lit: His ship is a remedy (or medicine)

Meaning: His ship can solve all the problems

Mappings

Target: tshikepe (ship)

Source: mushonga (remedy)

Target frame:

Source frame:

ship as water transportation

←

remedy as substance

ship as solution to transport problem

←

remedy as solution of illness problem

requirement of good plans for transport

←

requirement for good plans for curing

This metaphor is used in contexts where a boat solves problems, where it is used as a means of transport, and is also used for fishing in a dam of water.

310. Baisigira iyi i tou vha mushonga

Lit: This bicycle is a remedy (or medicine)

Meaning: This bicycle solves all the problems

Mappings

Target: baisigira (bicycle)		Source: mushonga (medicine)
Target frame:		Source frame:
bicycle as a bike	←	medicine as substance
bicycle as solution to transport problem	←	medicine as a solution
requirement for good means of transport	←	requirement for remedy for curing

This metaphor is used in a situation in which a bicycle can be used for travelling purpose from one place to another.

311. Gariki iyi i tou vha mushonga wa muṭa

Lit: This animal cart is a remedy of the family

Meaning: This animal cart solves the problem (of travelling from one place to another)

Mappings

Target: gariki (animal cart)		Source: mushonga (remedy)
Target frame:		Source frame:
animal cart as means of transport	←	remedy as a substance
answer to transport problem by wagon	←	remedy as a solution in life
requirement of plans for transportation	←	requirement for good plans for healing
plans made for good animal cart	←	good plans for healing medicine
achievement of purpose	←	effective healing of people

This metaphor is used in the context in which a person relies on the animal cart for travelling purposes.

312. Ṭhamu yawe i tou vha mushonga

Lit: His stick is medicine

Meaning: He disciplines with his stick

Mappings

Target: ṭhamu (stick)		Source: mushonga (remedy)
Target frame:		Source frame:
stick as twig of a plant	←	remedy as substance used in sickness
stick as used for punishment/ discipline	←	remedy as an answer /solution in life

purpose for stick made	←	purpose for medicine made
requirement for stick to keep disciple	←	requirement for good plans for healing
achievement of the purpose	←	achievement of the purpose
discipline attained	←	healing of people attained

Mushonga (medicine) as source domain		
Target domains	Number of metaphor	Attributes
Tivha (Pool)	295	answer / solution
Tshisima (Fountain)	296	answer / solution
Maḍi (Water)	297	answer / solution
Banga (Dagger)	299	answer / solution
Bodo (Pot)	300	answer / solution
Mbaḍo (Axe)	301	answer / solution
Pfumo (Spear)	302	answer / solution
Dzembe (Hoe)	303	discipline / solution
Piki (Pick)	304	answer / discipline
Luimbo (Song)	305	solution
Kaḷara (Guitar)	306	answer / solution
Ḳegere (Cutter pult)	307	discipline
Ṭafula (Table)	308	answer / solution
Ñwana (Child)	309	answer / solution
Tshikepe (Ship)	310	answer / solution
Baisigira (Bicycle)	311	answer / solution
Gariki (Cart wagon)	312	answer / solution

From the metaphors in (295) to (312), and the table above, it is evident that the central cultural frames associated with medicine/ remedy as source domain in Tshivenda is that of answer, discipline and solution. The scope of mushonga (medicine / remedy) as a source domain includes liquid like nouns, garden tools, artifacts, music and instruments, furniture, humankind and vehicles.

6.2.2 Dzilafo (treatment) as source

This metaphor is used in situations where water is used to solve the problem of thirst.

313. Maḍi aya a tou vha dzilafo

Lit: This water is treatment

Meaning: This water cures disease

Mappings

Target: maḡi (water)

Source: dzilafho (treatment)

Target frame:

Source frame:

water is liquid used by animates	←	treatment given to cure illness
purpose of treatment made	←	purpose of treatment made
purification of water	←	preparation of treatment
treatment of water with medicine	←	hospital/medical treatment
achievement in water attained	←	achievement of treatment attained
clean /drinkable water	←	illness is healed

Dzilafho (Treatment) as source domain		
Target domain	Number of metaphor	Attributes
Maḡi (Water)	313	cure

From the metaphors in (313) and the table above, it is evident that the central cultural frames associated with treatment as source domain in Tshivenda is that of cure. The scope of dzilafho (treatment) as source domain includes liquid substance.

6.2.3 Shothodzo (coolant) as source domain

This metaphor is used in contexts where shothodzo (coolant) can either be in the (abstract) form of words, water, medicine or any other thing which can cool down that environment. This is illustrated by the utilization of one source domain which is mapped onto several target domains.

314. Maḡi aya a tou vha shothodzo

Lit: This water is a coolant

Meaning: This water brings calmness

Mappings

Target: maḡi (water)

Source: shothodzo (coolant)

Target frame:

Source frame:

water as liquid substance	←	coolant as liquid substance which cools down
water quench/brings down thirst	←	coolant cools/ brings down illness/thirst

water cools down heat/anger	←	coolant cools down heat/anger
water as answer/solution to thirst	←	coolant as answer/solution to illness/thirst
purpose of water to achieve	←	purpose of coolant to achieve
purification/treatment of water	←	preparation of coolant by people
achievement attained	←	illness/ thirst/heat/anger cooled down

315. Mushonga uyu u tou shothodzo

Lit: This medicine is a coolant

Meaning: This medicine heals

Mappings**Target:** mushonga (medicine)**Source:** shothodzo (coolant)**Target frame:****Source frame:**

remedy as substance used in sickness	←	coolant as liquid substance to cool down
remedy as an answer /solution in life	←	coolant cools/ brings down illness/thirst
remedy heals illnesses / diseases	←	coolant clams down illnesses/ thirst

316. Mvula iyi i tou vha shothodzo

Lit: Rain is a coolant

Meaning: The rain cools down the hot water

Mappings**Target:** mvula (rain)**Source:** shothodzo (coolant)**Target frame:****Source frame:**

rain as water that falls from the sky	←	coolant as liquid substances
rain falls in separate drops from the sky	←	coolant as both water and medicine
rain cools down the extreme heat	←	coolant cools down hot body/illnesses
rain revives land and plants	←	coolant revives the sickly body

317. Muhumbulo waṅu u tou vha shothodzo

Lit: Your idea is a coolant

Meaning: Your idea is an answer/solution to a problem

Mappings

Target: muhumbulo (idea)		Source: shothodzo (coolant)
Target frame:		Source frame:
plan, thought /suggestion on what to do	←	coolant as liquid substances
idea as means of addressing situations	←	coolant as means to address situations
answer / solution of idea to problems	←	answer /solution of coolant to problems

318. Nānga iyi i tou vha shothodzo

Lit: This traditional doctor is a coolant

Meaning: This doctor is an answer/ solution to a problem

Mappings

Target: nānga (witch doctor)		Source: shothodzo (coolant)
Target frame:		Source frame:
person with magic powers to heal	←	coolant as liquid substances
doctoring place after serious disaster	←	cooling down human body in illness
answer/solution of witch doctor to place	←	answer /solution of coolant to illness

Shothodzo (Coolant) as source domain		
Target domains	Number of metaphor	Attributes
Maḡi (Water)	314	solution
Mushonga (Remedy)	315	solution
Mvula (Rain)	316	solution
Muhumbulo (Idea)	317	solution
Nānga (Witch doctor)	318	solution

From the metaphors in (314) to (318), and the table above, it is evident that the central cultural frames associated with coolant as source domain in Tshivenda is that of solution. The scope of **shothodzo** (coolant) as source domain includes liquid substances, thoughts and people.

6.3 METAPHORS ON DISEASES

6.3.1 Tshilonda (ulcer) as source domain

In the metaphors examined in this section show that the source domain **tshilonda** (ulcer) is mapped onto various target domains depicting the feeling or yielding the attribute of pain, problem and enmity amongst people.

319. ǀeḏa iyi i tou vha tshilonda kha maswina

Lit: This leather jacket is an ulcer to the enemy

Meaning: Enemies are jealous of this leather jacket

Mappings

Target: ǀeḏa (leather)

Source: tshilonda (ulcer)

Target frame:

Source frame:

leather jacket as made of animal skin	←	ulcer as a disease
leather jacket as expensive attire	←	ulcer as a painful disease
durability of leather jacket to its owner	←	sores in ulcer persist longer/shorter time
purpose for leather jacket made	←	purpose to treat ulcer made
achievement for leather jacket	←	achievement of healing ulcer
leather jacket product made	←	ulcer healed/ death of sick person

This metaphor is used in the context in which jealous people are worried when they see someone wearing a leather jacket because they may not afford to buy their own.

320. Baisigira iyi i tou vha tshilonda

Lit: This bicycle is an ulcer

Meaning: This bicycle is a problem

Mappings

Target: baisigira (bicycle)

Source: tshilonda (ulcer)

Target frame:

Source frame:

bicycle as a bike	←	ulcer as a disease
bicycle as problem in one's life	←	ulcer as a painful disease
bicycle last longer or shorter time	←	sores in ulcer persist for longer or shorter time

This metaphor is used in the context in which the bicycle owner has unnecessarily spent a lot of money in repairing that very same bicycle.

Tshilonda (Ulcer) as source domain		
Target domains	Number of metaphor	Attributes
Leḡa (Leather jacket)	319	problem, painful
Baisigira (Bicycle)	320	problem

From the metaphors in (319) to (320), and the table above, it is evident that the central cultural frames associated with ulcer as source domain in Tshivenda is that of problem. The scope of tshilonda (ulcer) as source domain includes leather products and vehicles.

6.4. METAPHORS ON TYPES OF FOOD

6.4.1 Metaphors on liquid food

6.4.1.1. Mafhi (milk) as source domain

The following metaphors analyzed in this sub-section demonstrate that the source domain maps ideas onto the target domains beyond the basic correspondences or relationships. These additional mappings are called entailments or inferences (cf. Kövecses: 123). The choice of the source domain to a specific target is not necessarily based on traditional norms of similarity, but is provided by the experience of individuals.

321. Maḡi aya a tou vha mafhi

Lit: This water is milk

Meaning: This water is white like milk

Mappings

Target: maḡi (water)

Source: mafhi (milk)

Target frame:

Source frame:

water as colourless liquid substance	←	milk as a white liquid substance
water comes from river and fountain (wells /rain /sea provide water for use)	←	milk comes from cow, goat and others (mammals produce milk for their young)
purification /treatment of water	←	processing/ bottling of milk
water is used for drinking, washing etc	←	milk is used as food /drink by human
purpose made for good maintenance	←	purpose made for good maintenance

good plans made for maintenance	←	good plans made for maintenance
preservation of water in bottles/plastics	←	preservation of milk in bottles/plastics
water as essential nutrients	←	milk has many nutrients
wide choices	←	wide choices
healthy water preserved	←	healthy milk preserved

This metaphor is used in the context in which water has unusual white colour which is known to be of milk. As a result, water is said to be milk or in cases where water tastes like milk. The evaluation on these two entities is based on both the colour and the taste of water and milk.

322. Musadzi uyu u tou vha mukhaha

Lit: This woman is milk

Meaning: This woman is white in complexion

Mappings

Target: musadzi (woman)

Source: mafhi (milk)

Target frame:

Source frame:

woman as female humankind	←	milk as white liquid substance
woman who is very light in complexion	←	milk as white liquid used as drink/ food
whiteness of a woman	←	whiteness of milk as product of cow

323. Goloi iyi i tou vha mukhaha

Lit: This car is milk

Meaning: This car is white in colour

Mappings

Target: goloi (car)

Source: mafhi (milk)

Target frame:

Source frame:

car as vehicle /means of transportation	←	milk as a white liquid substance
car is manufactured in factory	←	milk is produced by cow
car is milky white in colour	←	milk is white in colour

324. Muroho uyu u tou vha mafhi

Lit: This vegetable is milk

Meaning: This vegetables taste like milk

Mappings

Target: maḡi (water)

Source: mafhi (milk)

Target frame:

Source frame:

vegetable as part of plant eaten as food

←

milk as edible white liquid substance

vegetable which has milky taste

←

milk with its cream taste

vegetable with a lot of milk in it

←

milk with its natural taste

This metaphor is used in a situation where the cook has poured too much water on the vegetables he or she has cooked.

Mafhi (Milk) as source domain		
Target domains	Number of metaphor	Attributes
Maḡi (Water)	321	white / whiteness
Musidzana (Girl)	322	white / light complexion
Goloi (Car)	323	white colour
Muroho (Vegetable)	324	milky taste

From the metaphors in (321) to (324), and the table above, it is evident that the central cultural frames associated with milk as source domain in Tshivenda is that of whiteness, light complexion and milky taste. The scope of mafhi (milk) as source domain includes liquid things, humankind, vehicle and foods.

6.4.1.2 Mutoli (honey) as source domain

The metaphors analyzed in this sub-section demonstrates the occurrence of the noun **mutoli** (honey) in metaphors and make explicit the significance of this noun as cognitive linguistic item and cultural construct.

325. Maḡi aya a tou vha mutoli

Lit: This water is honey

Meaning: This water has a sweet taste

Mappings

Target: maḡi (water)

Source: mutoli (honey)

Target frame:

Source frame:

water as colourless liquid substance	←	honey in hive
water has no flavour/ taste but tasteless	←	honey has good taste/flavour
difficulties in getting quality/clean water	←	obtainment of honey through biting bees
planned for good quality/clean water	←	burn tyres and grass for stinging bees
progress made	←	progress made
quality and clean water obtained	←	scooping out honey

326. Tshisima itshi tshi tou vha mutoli

Lit: This fountain is honey

Meaning: This fountain has good tasting water

Mappings

Target: tshisima (fountain)

Source: mutoli (honey)

Target frame:

Source frame:

fountain as natural spring of water	←	honey as sweet yellow substance
fountain as source/cause of water	←	honey as source/cause/origin of jam
obtainment of water from the fountain	←	obtainment of honey through biting bees
plans made to produce quality water	←	burning tyres/grass done to stinging bees
progress made in supplying clean water	←	progress made by scooping out honey

This metaphor is made in the context in which the fountain is viewed as having cold and tasty water.

327. Luimbo ulu lu tou vha mutoli

Lit: This song is honey

Meaning: This song is melodious

Mappings

Target: luimbo (song)

Source: mutoli (honey)

Target frame:

Source frame:

song as piece of music with words sung	←	honey in hive
song as having melodious tune	←	honey as having good sweet flavour
trainer beats trainees when failing	←	obtainment of honey in biting bees
plans to reach good tune made	←	tyres/grass burnt to stinging bees
progress made	←	progress made by scooping out honey

This metaphor is used in the context in which a song is sung in a very good sweet and melodious way. A song comprises of words which are sung by an individual while honey is a sweet liquid. These two entities are compared based on the element of goodness and sweetness which they share.

Mutoli (Honey) as source domain		
Target domains	Number of metaphor	Attributes
Maḡi (Water)	325	goodness
Tshisima (Fountain)	326	good quality
Luimbo (Song)	327	good quality

From the metaphors in (325) to (327), and the table above, it is evident that the central cultural frames associated with honey as source domain in Tshivenda is that of goodness and sweetness. The scope of mutoli (honey) as source domain includes liquid-like nouns and music-denoting nouns.

6.4.2. Metaphors on solid foods

6.4.2.1. Vhuswa (porridge) as target domain

The metaphors examined in this section demonstrates that there are several source domains mapped onto the target domain which depend solely on the qualities found on the source domains. The contrast includes the knowledge and experience that speakers of Tshivenda have about the source and the target domains.

328. Vhuswa uvhu vhu tou vha mulimo

Lit: This porridge is a poison

Meaning: This porridge is rotten

Mappings

Target: vhuswa (porridge)

Source: mulimo (poison)

Target frame:

Source frame:

porridge as soft thick white food	←	poison as fatal substance
porridge as edible by people	←	poison as unedible / fatal substance
porridge is prepared by people	←	poison is manufactured by company
purpose of porridge made	←	purpose of poison made
plans for good porridge made	←	plans for dangerous poison made
achievement attained	←	achievement attained

329. Vhuswa uvhu vhu tou vha mutshidzi

Lit: This porridge is a saviour

Meaning: This porridge has saved people

Mappings

Target: vhuswa (porridge)

Source: mutshidzi (saviour)

Target frame:

Source frame:

porridge as soft thick white food	←	saviour as a humankind
porridge as edible by people	←	saviour as rescuer of human life
preparation of porridge made	←	training of saviour to save people
purpose of porridge made	←	purpose of porridge made
achievement of purpose	←	achievement of purpose
porridge is ready	←	saviour is well-trained

330. Vhuswa uvhu vhu tou vha pfunzo

Lit: This porridge is education

Meaning: This porridge taught us good things

Mappings**Target:** vhuswa (porridge)**Source:** pfunzo (education)**Target frame:****Source frame:**

porridge as soft thick white food	←	education as process of teaching/lecturing	porridge as staple food to people	←	education as source of wisdom/knowledge
different levels/stages of porridge	←	different levels/stages in education	purpose for porridge made	←	purpose of education made
plans made for porridge	←	plans made for education	preparation of porridge	←	training of people in education
purpose achieved	←	achievement of purpose	porridge is ready	←	education is ready

Vhuswa (Porridge) as target domain		
Source domains	Number of metaphor	Attributes
Mulimo (Poison)	328	death
Mutshidzi (Saviour)	329	safety
Pfunzo (Education)	330	lesson / experience

From the metaphors in (328) to (330), and the table above, it is evident that the central cultural frames associated with porridge as target domain in Tshivenda is that of death, safety and lesson or experience. The scope of the source domain includes medical nouns, safety and skills.

6.4.2.2 Makumba (egg/s) as source domain

The metaphors explored in this section demonstrate that when the source domain is mapped onto the target domain nouns which denote entities either of low quality or poor, breakable, fragile, or well taken care of. The source domain determines the quality of the target domain onto which it is mapped despite the fact that the target noun can denote entities made out of good quality materials.

331. Araga iyi ndi gumba

Lit: This rake is an egg

Meaning: This rake is fragile

Mappings**Target:** araga (rake)**Source:** gumba (egg)**Target frame:****Source frame:**

rake with row of metal points at end	←	egg as small oval edible object
rake as a non-edible garend tool	←	egg as edible food for humankind
rake made of handle and row of metal points	←	egg made of embryo and yolk
breakability/fragility of rake	←	breakability/fragility of egg

This metaphor is used in the context in which a person uses his rake in a very careful manner as if it can easily break like an egg which breaks with ease.

332. Banga iji li tou vha gumba

Lit: This dagger is an egg

Meaning: This dagger is handled with great care.

Mappings**Target:** banga (dagger)**Source:** gumba (egg)**Target frame:****Source frame:**

dagger as solid weapon or tool	←	egg as small oval edible food / object
using dagger requires training	←	requirement for preparation for egg
dagger composed of handle and blade	←	egg as composed of embryo and yolk
hardness / strength of a dagger	←	egg as having fragile/ thin hard shell
breakability of a dagger	←	breakability of egg

This metaphor is used to refer to a knife which is taken care of in an exaggerated manner. A dagger is compared with an egg because of its treatment by the owner. An egg is a fragile entity and is treated with care to avoid it from cracking. Likewise this dagger is also treated with care in the same way an egg is treated.

333. Bodo iyi i tou vha gumba

Lit: This pot is an egg

Meaning: This pot is well taken care of

Mappings**Target:** bodo (pot)**Source:** gumba (egg)**Target frame:****Source frame:**

pot as container for cooking

←

egg as small oval object

low quality/breakability of a pot

←

fragility/breakability of an egg

pot be handled with great care

←

egg be handled with great care

This metaphor is made to refer to a pot which is well looked after.

334. Dzembe il̩i li tou vha gumba

Lit: This hoe is an egg

Meaning: This hoe is handled with care

Mappings**Target:** dzembe (hoe)**Source:** gumba (egg)**Target frame:****Source frame:**

garden tool with long handle

←

egg as small oval food object

hoe as garden tool

←

egg as edible food by humankind

hoe made of handle and blade

←

egg made of embryo and yolk

breakability/fraility of a hoe

←

breakability/ fragility of an egg

This metaphor is used in a situation where one takes care of his or her hoe.

335. Nwana uyu u tou vha gumba.

Lit: This child is an egg.

Meaning: This child is spoilt.

Mappings**Target:** nwana (child)**Source:** gumba (egg)**Target frame:****Source frame:**

child as young person in life

←

egg as small oval edible object

child as young human being

←

egg as edible food by people

spoilt child by parents

←

fragility/ breakability of egg

child as well taken care of

←

carefulness of egg seller

This metaphor is used in an environment in which a child is treated with extra care, which ends up spoiling him or her. The treatment that eggs normally get goes to this child, hence he / she gets spoiled.

336. Goloi yawe i tou vha gumba.

Lit: His car is an egg.

Meaning: He takes care of his car.

Mappings

Target: goloi (car)

Source: gumba (egg)

Target frame:

Source frame:

car as vehicle	←	egg as small oval object
car as non-edible thing	←	egg as edible food by people
car as with engine and gearbox	←	egg as having embryo and yolk
car as a well taken care of	←	egg as a fragile object
car as having hard body	←	egg as having thin hard shell

This metaphor is used in an environment in which a person takes care of his own car. The care that he exercises when driving his car makes people associate his car with eggs that are fragile.

337. Baisigira yawe i tou vha gumba

Lit: His bicycle is an egg

Meaning: His bicycle is handled with great care

Mappings

Target: baisigira (bicycle)

Source: gumba (egg)

Target frame:

Source frame:

bicycle as a racing bike	←	egg as small oval shape
bicycle as vehicle for travel	←	egg as edible food for people
bicycle has chain wheel and gear	←	egg as having embryo and yolk
bicycle as well-taken care of	←	breakability / fragility of an egg

This metaphor is used to refer to a bicycle which is handled with great care.

338. Gariki iyi i tou vha gumba

Lit: This animal cart is an egg

Meaning: This animal cart is treated with care

Mappings

Target: gariki (wagon)

Source: gumba (egg)

Target frame:

Source frame:

wagon as animal cart

←

egg as an oval object

wagon as well taken of transport

←

egg as object held with care

fragility /weakness of animal cart

←

fragility /weakness of thin shell of egg

This phrase is used to refer to situations where an animal cart is treated with great care.

339. Rannḁavhula iyi i tou vha gumba.

Lit: This rondavel is an egg.

Meaning: This rondavel is oval in shape.

Mappings

Target: rannḁavhula (rondavel)

Source: gumba (egg)

Target frame:

Source frame:

rondavel as home

←

egg as edible food

oval shape of rondavel

←

oval shape an egg

This metaphor is used for a rondavel which has an oval shape. An egg is not round in shape but oval, hence a rondavel is associated with an egg.

Gumba (Egg) as source domain		
Target domains	Number of metaphor	Attributes
Araga (Rake)	331	excess care
Banga (Dagger)	332	excess care
Bodo (Pot)	333	excess care
Dzembe (Hoe)	334	excess care
Ńwana (Child)	335	excess care
Goloi (Car)	336	fragility, well-taken care of
Baisigira (Bicycle)	337	excess care
Gariki (Cart wagon)	338	fragility, breakability, well taken care of
Rannḁavhula (Rondavel)	339	oval shape

From the metaphors in (331) to (339), and the table above, it is evident that the central cultural frames associated with egg as source domain in Tshivenda is that of excess love, fragility, breakability and well taken care of. The scope of gumba (egg) as source domain includes garden tools, humankind, residence and vehicle.

6.4.2.3 Muladza (left over food) as source domain

The metaphors explored in this section demonstrate the state of weakness, easiness and uselessness in the source domains which are mapped onto various target domains. In Tshivenda culture anything that is weak, coward or useless can be compared with the left-over food. This is due to the fact that it is believed that left-over food does not stay a long period in ones` stomach, but vanishes after some few hours, unlike warm food. Therefore, Vhavana culture exhibits several metaphors which are derived from this quality. Wherever left-over food is used in the position of the source domain, the target obtains the frames or entailments of low quality.

340. Mutukana uyu u tou vha muladza

Lit: This boy is a left-over food

Meaning: This boy is coward /weak or powerless

Mappings

Target: mutukana (boy)

Source: muladza (left-over food)

Target frame:

Source frame:

boy as young male person

←

left-over food as edible thing

weakness of boy as person

←

weakness of left-over food in stomach

341. Mmbwa iyi i tou vha muladza

Lit: This dog is left-over food

Meaning: This dog is very weak/ uselessness/ does not bite

Mappings

Target: mmbwa (dog)

Source: muladza (left-over food)

Target frame:

Source frame:

dog as domestic animal

←

left-over food as edible thing

weakness /cowardness of a dog

←

weakness of left-over food in stomach

342. Mulingo uyu u tou vha muladza

Lit: This examination is left-over food

Meaning: This examination is easy/ not difficult

Mappings

Target: mulingo (examination)

Source: muladza (left-over food)

Target frame:

Source frame:

examination as knowledge testing ←

left-over food as edible thing

easiness/simple examination ←

easiness of left-over food in digestion

343. Mafhungo aṅu a tou vha muladza

Lit: Your news is left-over food

Meaning: Your news/discussion/ information is still continuing from where it was left

Mappings

Target: mafhungo (news)

Source: muladza (left-over food)

Target frame:

Source frame:

news as information about things ←

left-over food as edible thing

uselessness of news to people ←

uselessness of left-over food in stomach

Muladza (Left-over food) source as domain		
Target domains	Number of metaphor	Attributes
Mtukana (Boy)	340	weak, coward
Mmbwa (Dog)	341	weak, uselessness
Mulingo (Examination)	342	ease, not difficult
Mafhungo (News)	343	still to continue, uselessness

From the metaphors in (340) to (343), and the table above it is evident that the central cultural frames associated with left-over food as source domain in Tshivenda is that of coward, or weak and useless entity. The scope of muladza (left-over food) as source domain includes humans, pets, testing and information.

6.4.2.4 Muladza (left-over food) as target domain

Traditionally, in Tshivenda **muladza** (left-over food) is food that is preferred early in the morning in the place of modern breakfast. This type of food is eaten as a means of breaking the fast. In the metaphors examined in this section **muladza** (left-over food) depict different meanings, depending on the source domains onto which they are mapped, but the most obvious attribute is that of preference.

344. Muladza wawe ndi halwa.

Lit: His left-over food is beer.

Meaning: His first preference in the morning is to drink beer.

Mappings

Target: muladza (left-over food)

Source: halwa (beer)

Target frame:

Source frame:

left-over as food left previous day	←	beer as alcoholic drink made from malt
left-over as first food/breakfast	←	beer as the first thing to put in mouth
people are used to morning food	←	people are addicted to beer
purpose of left-over food made	←	purpose for beer made
left-over food is prepared by men	←	beer is manufactured in factory
plans for good left-over food made	←	plans for good beer made
achievement of purpose	←	achievement of purpose
left-over food is ready	←	beer is ready

Muladza, (left-over food) is the morning food, which people eat after spending a long night. A person who has the tendency of drinking beer early in the morning before he has eaten anything is grouped in the category of this type of expression.

345. Muladza wawe ndi mbanzhe

Lit: His left-over food is dagga

Meaning: His first thing to eat in the morning is smoking dagga

Mappings

Target: muladza (left-over food)

Source: mbanzhe (dagga)

Target frame:

Source frame:

left-over food as breakfast

←

dagga as drug made from dried leaves/flowers

left-over food eaten in the morning

←

dagga as used every morning

left-over food as likeness/ tendency

←

likeness/ tendency to use dagga every morning

This metaphor is used in the context in which a person prefers to smoke dagga every morning before he enjoys morning food such as breakfast.

Muladza (Left-over food) as target domain		
Source domains	Number of metaphor	Attributes
Halwa (Beer)	344	preference, breakfast
Mbanzhe (Dagga)	345	preference, breakfast

From the metaphors in (344) to (345), and the table above, it is evident that the central cultural frames associated with left-over food as target domain in Tshivenda is that of preference and breakfast. The range of muladza (left-over food) as target domain includes drugs and alcoholic drinks.

6.4.2.5 Vhuragane (breakfast) as target domain

In Tshivenda culture the meal of vhuragane (breakfast) does not exist at all. It is only after the arrival of the missionaries that the Venda community began to have this type of a meal.

346. Vhuragane hawe ndi halwa

Lit: His breakfast is beer

Meaning: He prefers beer in the morning to any other thing.

Mappings

Target: vhuragane (breakfast)

Source: halwa (beer)

Target frame:

Source frame:

breakfast as first meal of the day

←

beer as alcoholic drink made from malt

breakfast as preference to people

←

beer as showing preference by a person

This metaphor is used in the context in which a person's first thing to put in his mouth when he or she wakes up is beer in a place where there are other types of foods.

Vhuragane (Breakfast) as target domain		
Source domains	Number of metaphor	Attributes
Halwa (Beer)	346	preference, breakfast

From the metaphors in (346) and the table above, it is evident that the central cultural frames associated with breakfast as target domain in Tshivenda is that of preference and breakfast. The range of the noun **vhuragane** (breakfast) as target domain includes alcoholic drink.

6.4.2.6 Muᵛo (salt) as source domain

347. Maᵛi aya a tou vha muᵛo

Lit: This water is salt

Meaning: This water has a lot of salt (or is salty)

Mappings

Target: maᵛi (water)

Source: muᵛo (salt)

Target frame:

Source frame:

water is liquid used by animates	←	salt as powder and coarse substance
water as answer /solution to thirst	←	salt as answer/solution to tasteless food
natural water has no taste/flavour	←	salt has salty taste
purification /cleaning of water	←	salt refinement
purpose made for water	←	purpose made for salt
plans made for water	←	plans made for salt
water preserved in bottles/plastic	←	salt preserved in bottles/ plastics
achievement made	←	achievement made

This metaphor is used in a situation where the water (either from the borehole or from the sea) tastes salty. Therefore the comparison between water and salt is based on their flavour.

348. Zwiḽiwa izwi zwi tou vha muḽo

Lit: These foods are salt

Meaning: These foods taste salty

Mappings

Target: maḽi (water)

Source: muḽo (salt)

Target frame:

Source frame:

foods as edible things by animates	←	salt as powder and course substance
foods as in liquid/course / solid form	←	salt only in fine and course form
foods as with salty taste/ too much salt	←	salt with its natural flavour

Muḽo (Salt) as source domain		
Target domains	Number of metaphor	Attributes
Maḽi (Water)	347	salty
Zwiḽiwa (Foods)	348	salty

From the metaphors in (347) to (348), and the table above, it is evident that the central cultural frames associated with salt as source domain in Tshivenda is that of salty taste. The scope of muḽo (salt) as a source domain includes foods, both liquid and solid.

6.5 MATAPHORS ON FOODS IN GENERAL *AS SOURCE*

349. Maḽi aya a tou vha tshiḽiwa tshawe

Lit: This water is his / her food

Meaning: He or she always prefers to drink water

Mappings

Target: maḽi (water)

Source: tshiḽiwa (food)

Target frame:

Source frame:

water is liquid that animate use/drink	←	food is anything that people/ animal eat
water as answer /solution to thirst	←	food as answer/solution of hunger
water comes from various resources	←	food comes from various sources
purification /cleaning of water by people	←	preparation of food made by people water has
many nutrients except fats	←	food has many nutrients including fats
purpose made for water	←	purpose made for food

plans for maintenance of water made	←	plans for maintenance of food made
preservation of water in bottles/plastic	←	preservation of food in bottles/plastic
water make 75% of human body	←	food make 25% of human body
wide choices made in water	←	wide choices made in food

This metaphor is used in the context in which a person relies on drinking water for survival more than eating food. In this case people understand this person as one who depends on water for his survival. The metaphor is based on the element of dependency of a person.

350. Halwa ndi zwiḽiwa zwawe.

Lit: His food is beer.

Meaning: He prefers much beer to food.

Mappings

Target: halwa (beer)

Source: zwiḽiwa (food)

Target frame:

Source frame:

beer as alcoholic drink made from malt	←	food as things that people/animal eat
dependency of person on beer only	←	dependency of human /animals on food
beer is flavoured with hops	←	food has different types of flavours
daily usage of beer by a person	←	daily usage of food by animates
preference of beer than other thing	←	preference of food for survival

This metaphor is mainly used in a situation in which a person makes beer his staple food and therefore depends on beer in his life, hence “zwiḽiwa” meaning food, in Tshivenda refers to staple food.

351. Mabundu ndi zwiḽiwa zwawe

Lit: His food is mageu

Meaning: He likes (or prefers) mageu to food

Mappings

Target: mabundu (mageu)

Source: zwiḽiwa (food)

Target frame:

Source frame:

mageu as light non-intoxicating sour	←	beverage as thing people/animal eat
daily usage of mageu by a person	←	daily usage of food by people

mageu as most liked liquid food ← dependency on food as provision

This metaphor is used to refer to an individual who survives by drinking mageu rather than eating ordinary food or staple food.

352. Mbanzhe ndi zwiḽiwa zwawe

Lit: His food is dagga

Meaning: He depends on dagga instead of food

Mappings

Target: mbanzhe (dagga)

Source: zwiḽiwa (food)

Target frame:

Source frame:

dagga smoked as intoxicant by people ←

food as things that people/animal eat daily

usage of dagga by people ←

daily usage of food by people

dependency of people on dagga ←

dependency of people on food

This metaphor is used in the context in which an individual depends on smoking dagga without eating any other food.

353. Fola ndi zwiḽiwa zwawe

Lit: His food is cigarette

Meaning: He depends on cigarettes

Mappings

Target: fola (cigarette)

Source: zwiḽiwa (food)

Target frame:

Source frame:

cigarette as thin tube filled with tobacco ←

food as things that people/animal eat

cigarette as indicator of daily usage ←

daily usage of food by people

cigarette as indicator of liked most ←

food as something liked most

This metaphor is used to refer to a person who depends on smoking cigarette, or is always smoking cigarette in the place of eating food.

354. Vhasadzi ndi zwiḽiwa zwawe

Lit: His food is women

Meaning: He likes women better than food

Mappings

Target: vhasadzi (women)

Source: zwiḽiwa (food)

Target frame:

Source frame:

women as a female person

←

food as things that people/animal eat

daily likeness of woman by man

←

daily usage of food by people

women as something liked most

←

food as something liked most

This metaphor is used in the context in which a man likes women better than food and cannot survive without them.

355. Bugu ndi zwiḽiwa zwawe.

Lit: Her food is a book.

Meaning: She likes reading books.

Mappings

Target: bugu (books)

Source: zwiḽiwa (food)

Target frame:

Source frame:

books as reading /writing material

←

food as things that people/animal eat

books as liked by a person

←

daily usage of food by people

books as given first preference

←

food as something liked/ preferred most

This metaphor is used in a situation in which a woman enjoys reading books all the time. That tendency can be referred to food because the reading habit that the woman has, seems to be an enjoyment to her in the place of daily food.

Zwiḽiwa (Foods)as source domain		
Target domain	Number of metaphor	Attributes
Maḽi (Water)	349	daily usage
Halwa (Beer)	350	daily usage, preference
Mabundu (Mageu)	351	daily usage
Mbanzhe (Dagga)	352	daily usage

Fola (Cigarette)	353	daily usage
Vhasadzi (Woman)	354	adulterer
Bugu (Book)	355	liking

From the metaphors in (349) to (355), and the table given above, it is evident that the central cultural frames associated with foods as source domain in Tshivenda is that of daily usage, preference, adulterer and liking. The scope of *zwiliwa* (foods) as source domain includes liquid drinks and foods, drugs humankind and information.

6.6 SUMMARY

Medicine or remedy, food and other things prevent people from dying, that is, medicine and food play a vital role in human day to day life, without which there could be no life at all. The value and importance of these and other food entities make life possible. This chapter presented and analysed conceptual metaphors in Tshivenda relating to medicine, diseases and food which illustrates the original cultural nature of metaphorical frames or domains and related inferences, also referred to as Idealized Cognitive Models or ICM. The metaphors presented and investigated in this chapter provide evidence of how Tshivenda speakers perceive of concepts of medicine, food and diseases which occurs either as metaphoric source domain (or frame) or as target domain through the understanding of other concepts. The metaphors demonstrate how the Tshivenda speakers observe systematic correspondences displayed in the basic mappings, that is, the essential conceptual correspondences between the source and the target domains. The metaphors also display the mapping of systematic correspondences between the source and the target domains beyond the basic correspondences, namely, entailments, indicating their rich knowledge about the source domains on medicine, food and diseases (cf. Kovecses 2006:23). The metaphors exemplify how concepts relating to medicine, food and diseases occur as unifying concepts underlie different ways of talking (or writing) about food, remedy and diseases and express world views in Tshivenda language and culture. Thus, the metaphorical frames or mappings postulated for the metaphors in this chapter represent the structure of conceptual information that Tshivenda speakers have in relation to notions /concepts connected with food, remedy and diseases, and the attribute-value relationships thereof between elements of concepts, as shown by the property of frames analyzed, which are rich in the elements they contain. The frames, as representations of the underlying knowledge of Tshivenda speakers, illustrate the

inherently cultural nature of frames in the metaphorisation of food, medicine and diseases. As such the metaphorical frame analysis presented in this chapter show how these frames function as shared products of Tshivenda language and culture, thus supporting the view of culture as a set of shared understandings captured in cultural and cognitive models (cf. Kovecses :2006: 78), and making explicit how Tshivenda culture is distinctive through the cognitive or cultural frames employed in conceptual metaphors on food, medicine and diseases.

The metaphors on food, medicine and diseases presented and analyzed as regard their cognitive / cultural frames have been dealt with in terms of the occurrence of nouns denoting food, medicine and diseases as source and target domains, respectively. These metaphors illustrate that the source domain on food, medicine and diseases may apply to a number of targets and a target may attach to numerous sources. The metaphors demonstrate how Tshivenda speakers talk about their world views and experiences involving food/s, medicine and diseases. The scope of the source domain (or frames), namely, the number of target domains to which the particular source domain denoting food, medicine and diseases, applies, is evident from the metaphors examined. The range of the target, that is, the number of source domains to which a target may attach is examined for targets denoting food, medicine and diseases.

Section 6.2 dealt with metaphors on medicine, with sub-section 6.2.1 which investigated the noun **mushonga** (medicine/remedy) as source domain in (295) to (312) through its associated mappings and entailments. It was shown that **mushonga** (remedy) as source domain applies to the target domains of tivha (pool), tshisima (fountain), maḍi (water), banga (dagger), bodo (pot), mbaḍo (axe), pfumo (spear), dzembe (hoe), piki (pick), luimbo (song), kaṭara (guitar), ḷegere (catapult), ṭafula (table), nwana (child), tshikepe (ship), baisigira (bicycle) and gariki (cart wagon). The central conceptual correspondences that the Tshivenda speakers have associated with **mushonga** (medicine) as source domain include source, natural phenomena, liquid things, garden tools, artifacts, music and instrument, furniture and vehicles. The correspondences (attribute-value relationships) representing the structure and conceptual information that the Tshivenda speakers possess in connection with medicine as concept, include answer, solution and discipline.

Sub-section 6.2.2 investigated the noun **dzilafho** (treatment) as source domain in (313) through its associated mappings and entailments. It was shown that **dzilafho** (treatment) as source domain applies to the target domains of maḍi (water). The central correspondences that Tshivenda

speakers have associated with dzilafho (treatment) as source domain include liquid things. The correspondences (attribute-value relationships) that represent the structure of conceptual information that speakers of Tshivenda have in relation to treatment as concept, include cure.

Sub-section 6.2.3 investigated the noun **shothodzo** (coolant) as source domain in (314) to (318) through its mappings and entailments. It was shown that shothodzo (coolant) as source domain applies to the target domains of maḓi (water), mushonga (remedy), mvula (rain), muhumbulo (idea) and ṅanga (witch doctor). The central correspondences that the Tshivenda speakers have associated with shothodzo (coolant) as source domain include liquid substances, human being and abstract concept. The correspondences (attribute-value relationships) that represent the structure of conceptual information that the Tshivenda speakers hold in connection with coolant as concept, include nouns denoting solution.

Section 6.3 dealt with metaphors on diseases under which sub-section 6.3.1 investigated the noun **tshilonda** (ulcer) as source domain in (319) to (320) through its associated mappings and entailments. It was shown that tshilonda (ulcer) as source domain applies to the target domains of ḽeḽa (leather jacket) and baisigira (bicycle). The central conceptual correspondences that the Tshivenda speakers have associated with tshilonda (ulcer) as source domain include clothing and vehicle. The correspondences (attribute-value relationships) that represent the structure of conceptual information that the Tshivenda speakers possess in connection with ulcer as concept, include nouns denoting problems.

Section 6.4 metaphors on types of food under which sub-section 6.4.1 studied metaphors on liquid food with sub-section 6.4.1.1 which explored the noun **mafhi** (milk) as source domain in (321) to (324) through its associated mappings and entailments. It was shown that mafhi (milk) as source domain applies to the target domains of maḓi (water), musadzi (woman) goloji (car) and muroho (vegetable). The central correspondences that the Tshivenda speakers have associated with mafhi (milk) as source domain include liquid substance, human being, vehicle and food. The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers hold in connection with milk as concept include nouns denoting white, whiteness, light complexion and milky colour.

Sub-section 6.4.1.2 explored the noun **mutoli** (honey) as source domain in (325) to (327) through its connected mappings and entailments. It was shown that mutoli (honey) as source domain applies to the target domains of maḡi (water), tshisima (fountain) and luimbo (song). The central correspondences that the Tshivenda speakers have associated with mutoli (honey) as source domain include liquid substance, source and music. The correspondences (attribute-value relationships) representing the structure of conceptual information with honey as concept include nouns denoting goodness/good quality.

Section 6.4.2 dealt with metaphors on solid food with sub-section 6.4.2.1 which investigated the noun **vhuswa** (porridge) as source domain in (328) to (330) through associated mappings and entailments. It was shown that vhuswa (porridge) as source domain applies to the target domains of mulimo (poison), mutshidzi (saviour) and pfunzo (education). The central correspondences that the Tshivenda speakers have associated with vhuswa (porridge) as source domain include chemicals, human beings and knowledge. The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers hold in connection with porridge as concept, include nouns denoting death, safety, lesson and experience.

Sub-section 6.4.2.2 explored the noun **makumba** (eggs) as source domain in (331) to (339) through its associated mappings and entailments. It was revealed that makumba (eggs) as source domain applies to the target domains of araga (rake), banga (dagger), bodo (pot), dzembe (hoe), ṅwana (child), baisigira (bicycle), gariki (cart wagon) and ranḡavhula (rondavel). The central conceptual correspondences that the Tshivenda speakers have associated with makumba (eggs) as source domain include artifacts, utensils, human beings, vehicle and residence. The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with eggs as concept, include nouns denoting excess love, fragility, breakability and well taken care of.

Sub-section 6.4.2.3 examined the noun **muladza** (left-over food) as source domain in (340) to (343) and as target domain in (344) to (345) through their associated mappings and entailments. It was shown that the muladza as target can attach to a range of source domain, including halwa (beer) and mbanzhe (dagga). The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with muladza (left-over food) as concept include nouns denoting preference and breakfast.

Sub-section 6.4.2.4 examined the noun **vhuragane** (breakfast) as source domain in (346) through its associated mappings and entailments. It was exposed that *vhuragane* as target domain can attach to a range of source domain, including *halwa* (beer). The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with breakfast as concept, include preference.

Sub-section 6.4.2.5 explored the noun **muṅo** (salt) as source domain in (347) to (348) through its associated mappings and entailments. The central correspondences that the Tshivenda speakers have associated with *muṅo* (salt) as source domain include *maḍi* (water) and *zwiliwa* (food). The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with salt as concept, include salty.

Section 6.5 dealt with metaphors on food in general in which investigation was made on the noun **zwiliwa** (foods) as source domain in (349) to (355) through its associated mappings and entailments. It was shown that *zwiliwa* (foods) as source domain applies to the target domains of *maḍi* (water), *halwa* (beer), *mabundu* (mageu), *mбанzhe* (dagga), *fola* (cigarette), *vhasadzi* (woman) and *bugu* (book). The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with salt as concept, include daily usage, preference, linking and adulterer.

CHAPTER SEVEN

METAPHORS ON ARTIFACTS AND POSSESSION

7.1 INTRODUCTION

This chapter investigates the elements or properties of metaphoric frames and the basic cultural nature of conceptual metaphors in Tshivenda involving artifacts and possession. The nature of conceptual metaphors in Tshivenda as cultural constructs and products is scrutinized through the analysis of the basic frame mappings and entailments of a range of metaphors in which a noun denotes artifacts and possession, as source domain and as target domain, respectively. The metaphoric frame analysis presented in this chapter explores how frames with a source domain with artifacts and possession represent the knowledge that Tshivenda speakers have about the world to talk about their experiences. The metaphoric frame analysis of conceptual metaphors with nouns denoting artifacts and possession as source and as target domain, respectively, aims to demonstrate how the understanding of particular sentences with metaphors in Tshivenda requires knowledge of the full frame by speakers. Recall that, particular target concepts are framed by particular source concepts, which can also be seen as cultural symbols in that those cultural symbols can be understood by virtue of the conceptual metaphors that invoke them. Thus, the metaphors presented and analyzed aim at making explicit the information that speakers of Tshivenda have in relation to concepts, given that frames display the conceptual connections between the features that concepts comprise of, including spatial temporal, causal and other connections (cf. Kövecses 2006).

The metaphoric frame analysis of conceptual metaphors presented in this chapter makes explicit the structure of the conceptual information Tshivenda speakers possess in connection with the nature of the attribute-value relationships between the elements in the frames and concepts. The frame-analysis provided for conceptual metaphors thus explores the linguistic and inherently cultural nature of frames with nouns denoting artifacts and possession as source and as target domain, respectively, as structured mental representations of these nouns as conceptual categories. Hence the analysis will show how these metaphors can be conceived of as structured representations of noun denoting artifacts and possession as conceptual categories and as cultural constructs. This is done specifically through the mappings and entailments provided for the various

metaphors. Thus, the mappings posited display the elements of the mappings that the richly structured frames comprise of, that is, the elements of source and target domain that are utilized, (that is, source utilization) and the elements of the target that are highlighted (but not displaying the hidden elements). The scope of the source domain, that is, the number of target domains that it applies to, will be exemplified by various metaphors involving artifacts and possession. Similarly, the range of the target domain, that is, the number of the source domains to which the target can attach, will be exhibited in the metaphors.

Section 7.2 presents and investigates metaphors on artifacts made out of wood with sub-section 7.2.1 with the noun **mugo** (walking stick), where 7.2.1.1 presents and examines the noun **mugo** occurring as source domain in (356) to (360). Sub-section 7.2.1.2 explores the noun **mugo** appearing as target domain in (361) to (365). Sub-section 7.2.2 investigates the noun **thamu** (stick) occurring as source domain in (366) to (370). Section 7.3 presents and examines metaphors on artifacts made out of steel or metal under which sub-section 7.3.1 examines the noun **tshangu** (shield) occurring as source domain in (371) to (379). Sub-section 7.3.2 examines metaphors with the noun **pfumo** (spear), where sub-section 7.3.2.1 investigates the noun **pfumo** occurring as source domain in (380) to (382). Sub-section 7.3.2.2 presents and explores the noun **pfumo** appearing as target domain in (383) to (384).

Section 7.4 presents and investigates metaphors on utensils, with sub-section 7.4.1 which presents and examines metaphors on utensils made out of wood. Sub-section 7.4.1.1 investigates the noun **lufo** occurring as target domain in (385) to (387). Sub-section 7.4.1.2 examines the noun **lufhefo** (porridge stirrer) occurring as target domain in (388) to (391). Sub-section 7.4.1.3 investigates the noun **ndilo** (wooden dish) appearing as target domain in (392) to (394). Sub-section 7.4.1.4 presents and examines the noun **danga** (kraal) as source domain in (395). Sub-section 7.4.2 presents and investigates metaphors on utensils made out steel with sub-section 7.4.2.1 with the noun **banga** (dagger) in sub-section 7.4.1.1 examines the noun **banga** as source domain in (396) while 7.4.1.2 examines the noun **banga** (dagger) appearing as target domain in (397) to (398). Sub-section 7.4.2.2 investigates the noun **lebula** (spoon) occurring as target domain in (399) to (401) while 7.4.2.3 investigates the noun **forogo** (fork) occurring as target domain in (402) to (405). Sub-section 7.4.2.4 examines the noun **bodo** (pot) appearing as target domain in (406) to (409).

Section 7.5 presents and investigates metaphors on spare parts, with sub-section 7.5.1 which presents and examines the noun **naṭi** (nut) occurring as target domain in (410) to (413). Section 7.6 presents and investigates metaphors on garden utensils with sub-section 7.6.1 with the noun **dzembe** (hoe) appearing as target domain in (414) to (418). Sub-section 7.6.2 presents and investigates the noun **piki** (pick) occurring as target domain in (419) to (424). Section 7.6.3 examines the noun **araga** (rake) with the sub-section 7.6.3.1 which presents and investigates the noun **araga** occurring as source domain in (425) and sub-section 7.6.3.2 with the noun **araga** appearing as target domain in (426) to (427). Sub-section 7.6.4 presents and explores the noun **mbaḁo** occurring as target domain in (428) to (434). Section 7.7 presents and explores metaphors on music instruments and songs with sub-section 7.7.1 which examines the noun **kaṭara** (guitar) appearing as target domain in (435) to (437) with sub-section 7.7.2 examining the noun **luimbo** (song) occurring as target domain in (438) to (442).

Section 7.8 presents and examines metaphors on clothes with sub-section 7.8.1 exploring metaphors on fabric. Sub-section 7.8.1.1 presents and examines the noun **tshahaswa** (patch) occurring as target domain in (443) to (446). Sub-section 7.8.2 investigates metaphors on leather goods with sub-section 7.8.2.1 examining the noun **zwienda** (shoes) occurring as target domain in (447) to (451). Sub-section 7.8.2.2 examines the noun **luzwa** (rein) appearing as target domain in (452) to (454). Section 7.8.3 presents and investigates metaphors on artifacts made out of rope, with sub-section 7.8.3.1 which presents and examines **thambo** (rope) occurring as target domain in (455) to (460). Sub-section 7.8.3.2 presents the noun **tshimebi** (whip) appearing as target domain in (461) to (464). Section 7.8.4 presents and investigates metaphors on artifacts made out of rubber with sub-section 7.8.4.1 examining the noun **legere** (cuuter-pult) occurring as target domain in (465) to (468). Section 7.8.5 presents and investigates metaphors on furniture with sub-section 7.8.5.1 investigating the noun **masofa** (lounge suite) occurring as target domain in (469) to (471).

Sub-section 7.9 presents and examines metaphors on vehicles with sub-section 7.9.1 which examines the noun **goloji** (car) appearing as target domain in (472) to (499). Sub-section 7.9.2 examines the noun **tshikepe** (ship) occurring as target domain in (500) to (508). Sub-section 7.9.3 examines the noun **thuthuthu** (motorbike) appearing as target domain in (509) to (516). Sub-section 7.9.4 explores the noun **baisigira** (bicycle) occurring as target domain in (517) to (523). Sub-section 7.9.5 examines the noun **gariki** (cart wagon) appearing as target domain in (524) to (529). Section 7.10 presents and investigates metaphors on housing and building, with sub-section

7.10.1 which investigates the noun **nn̄du** (house) occurring as target domain in (530) to (543). Sub-section 7.10.2 explores the noun **ran̄ḡavhula** (rondavel) occurring as target domain in (544) to (54). Sub-section 7.10.3 examines the noun **mutheo** (foundation) occurring as source domain in (547) to (550). Sub-section 7.10.4 explores the noun **thikho** (support) appearing as source domain in (551) to (554). Section 7.11 examines metaphors with the noun **thundu/ndaka** (property) with the sub-section **ifa** (inheritance) occurring as source domain in (555) to (565). Sub-section 7.11 presents and examines the noun **lupfumo** (wealth) appearing as source domain in (566) to (569).

The metaphoric frame analysis presented in this chapter aims to explore the nature of frames as representations of the underlying knowledge that Tshivend̄a speakers have of artifacts and possession as concepts and the conceptual connections between the features that these concepts comprise of. The metaphoric frame analysis aims to show how these frames constitute a complex system of knowledge about the world of Tshivend̄a speakers and how these frames represent the extensive amount of shared knowledge of Tshivend̄a society (cf. Kövecses 2006). The frames presented exemplify how the large network of frames reflects the knowledge that Tshivend̄a speakers have about artifacts and possession in producing and comprehending meaning about the frame analysis. The frame analyses give evidence of how the frames speakers of Tshivend̄a use are not only cognitive in nature but also cultural constructs in that the target concepts in Tshivend̄a conceptual metaphors are framed by particular source concepts. Thus, the source domains associated with target domains can be seen as Tshivend̄a cultural symbols (cf. Kövecses 2006: 136).

7.2 METAPHORS ON ARTIFACTS MADE OUT OF WOOD

7.2.1 Mugo (walking stick)

7.2.1.1 Mugo (walking stick) as source domain

356. Tivha īlī lī tou vha mugo wa lushaka

Lit: This pool is a walking stick of the nation

Meaning: The nation (or community) depends on water from this pool

Mappings

Target: tivha (pool)

Source: mugo (walking stick)

Target frame:

Source frame:

pool as large area of still water

←

walking stick used by people

pool as support with abundant water	←	walking stick as support in walking
pool as a pillar of abundant water	←	walking stick as pillar in walking
people depend on a pool for water	←	walking stick users depend on it

This metaphor is used in the context in which a pool is used to supply water to the community even at times of water scarcity. If that pool does not dry up during drought but keeps on supplying water, people use this metaphor. The contrast is made on the basis of support given by both the pool and the walking stick.

357. Tshisima itshi ndi mugo wa lushaka

Lit: This fountain is the walking stick of the nation

Meaning: The nation relies on this fountain for its survival

Mappings

Target: tshisima (fountain)		Source: mugo (walking stick)
Target frame:		Source frame:
fountain as natural spring of water	←	walking stick used by people
fountain as main supplier of water	←	walking stick as support in walking
fountain as pillar/origin/source of water	←	walking stick as pillar in walking
depend of users water on water	←	dependence of users on walking stick

This metaphor is used in the context in which the nation solely relies on the fountain as their source of water. A walking stick is a tool which is used to support people who are either old or have some problems when they walk. So, a pool is said to be a walking stick because of the element of support it gives to the people.

358. Pfumo ʘi tou vha mugo

Lit: His spear is a walking stick

Meaning: He relies on (or he uses) his spear for walking

Mappings

Target: pfumo (spear)		Source: mugo (walking stick)
Target frame:		Source frame:
spear as weapon in war	←	walking stick as used by people
spear as main support to warriors	←	walking stick as support in walking

spear users depend on it ← walking stick users depend on it
 trustworthiness of spear to users ← trustworthiness of walking stick to users

This metaphor is used to refer to a situation in which a man uses his spear to support himself whilst walking, or a situation in which a person relies solely on his spear for other purposes. Also see sentences with spear as target above.

359. Kaṭara yawe i tou vha mugo

Lit: His guitar is a stone

Meaning: His guitar is very strong

Mappings

Target: kaṭara (guitar)		Source: mugo (walking stick)
Target frame:		Source frame:
musical instrument with strings	←	walking stick used by people
guitar as support to singers	←	walking stick as support in walking
strength of guitar in music industry	←	strength of walking stick to users

This metaphor is used in a situation where someone's guitar is very strong and supportive. Such a person uses his guitar to support his family the same way a man uses his walking stick for support. The contrast is based on the property support which exists between the two entities.

360. Gariki iyi i tou vha mugo kha Lufuno

Lit: This animal cart is a walking stick to Lufuno

Meaning: Lufuno relies on this animal cart

Mappings

Target: gariki (animal cart)		Source: mugo (walking stick)
Target frame:		Source frame:
animal cart as means of transport	←	walking stick used by people
animal cart as pillar of transport	←	walking stick as support in walking
dependence of animal cart as transport	←	dependence of users on walking stick

Mugo (Walking stick) as source domain		
Target domains	Number of metaphor	Attributes
Tivha (Pool)	356	reliance
Tshisima (Fountain)	357	reliance
Pfumo (Spear)	358	dependence
Kaṭara (Guitar)	359	dependence, strength
Gariki (Cart wagon)	360	reliance, dependence

From the metaphors in (356) to (360), and the table given above, it is evident that the central cultural frames associated with walking stick as source domain in Tshivenda is that of reliance, strength and dependence. The scope of mugo (walking stick) as source domain includes nouns denoting container, natural phenomena, artifacts, music instrument and vehicle,

7.2.1.2 Mugo (walking stick) as target domain

Metaphors with the noun mugo (walking stick) as target domain has a range of source domains as demonstrated in the introduction. In these metaphors the contrasts are based on the both similarities and embodied experience.

361. Mugo wavho u tou vha danda.

Lit: His walking stick is a wood.

Meaning: His walking stick is very ugly.

Mappings

Target: mugo (walking stick)

Source: danda (wood)

Target frame:

Source frame:

walking stick used by people

←

wood as piece of dead plant

uncarved walking stick used

←

wood as uncarved piece of plant wood

ugliness of walking stick used

←

ugliness of uncarved piece of plant wood

bigness/thickness of walking stick

←

bigness / thickness of uncarved piece of wood

This expression is used in the context in which a person uses an ugly and ordinary walking stick. Such a stick has not been smoothened up or well carved and is ugly, big and thick in size.

362. Mugo wavho ndi maṭo avho

Lit: His walking stick is his eyes

Meaning: He uses a walking stick for guidance.

Mappings

Target: mugo (walking stick)

Source: maṭo (eyes)

Target frame:

Source frame:

walking stick used by people

←

eyes as sense of sight of most animates

walking stick used as guidance

←

eyes as showing vision /sight to animates

reliance on walking stick by users

←

reliance/dependence on eyes for sight

This metaphor is used in a situation in which a man uses his walking stick for guidance along the path he is walking on.

363. Mugo wawe u tou vha tombo

Lit: His walking stick is stone

Meaning: His walking stick is very strong/ heavy/ last longer

Mappings

Target: mugo (walking stick)

Source: tombo (stone)

Target frame:

Source frame:

walking stick used by people

←

stone as natural object in soil

strength/ hardness of walking stick

←

strength of stone as natural object

solidity / heaviness of walking stick

←

solidity / heaviness of stone

If we look into the comparison above we can see that though these two entities are different they look alike when compared. Elements which are found on the source domain are mapped onto the target mugo, hence it shares some features from the source domains.

364. Mugo wawe u tou vha ngweṅa

Lit: His walking stick is crocodile

Meaning: His walking stick is the best/ of good quality/ lasts longer

Mappings

Target: mugo (walking stick)		Source: ngweṅa (crocodile)
Target frame:		Source frame:
walking stick used by people	←	crocodile as reptile living in water
strength of walking stick to people	←	strength of crocodile inside pool
best quality of walking stick	←	crocodile best over its prey inside water

Traditionally a walking stick is made out of wood while crocodile is an amphibian reptile /animal which spends most of the time inside water. In this metaphor the crocodile as a source domain shares its qualities of strength and being best with a walking stick. The qualities that the crocodile shares with the walking stick are the only two elements highlighted while some other qualities are hidden, such as cruelty, leaving in and outside water, laying eggs for young crocodile and many others.

365. Mugo wawe u tou vha vumba

Lit: His walking stick is clay

Meaning: His walking stick is of low quality/ easily broken/ fragile

Mappings

Target: mugo (walking stick)		Source: vumba (clay)
Target frame:		Source frame:
walking stick used by people	←	clay as heavy sticky moulding soil
fragility/ breakability of walking stick	←	fragility/ breakability of clay products
low quality of walking stick	←	low quality of clay products

Mugo (Walking stick) as target domain		
Source domains	Number of metaphor	Attributes
Danda (Wood)	361	ugliness
Maṭo (Eyes)	362	guidance, reliance, dependence
Tombo (Stone)	363	strength, hardness, heaviness, durability
Ngweṅa (Crocodile)	364	strength, durability
Vumba (Clay)	365	fragility, breakability, low quality

From the metaphors in (361) to (365), and the table given above it is evident that the central cultural frames associated with walking stick as target domain in Tshivenda is that of ugliness, reliance, dependence and guidance. The scope of mugo (walking stick) as target domain includes nouns denoting natural phenomenon and body parts.

7.2.2 Ṱhamu (stick) as target domain

The metaphors examined in this section contain the noun stick as target or source domain. Most of the parents use stick to discipline or to punish the young ones if they have done something wrong. But this is not the only means used to discipline or punish a person; others use words or insult to punish a person who has wronged them. Some people are saying insult is more painful than to be literally beaten.

366. Ṱhamu yavho ndi maṭamba.

Lit: His stick is an insult.

Meaning: He does not use a cane or a stick, but insults instead.

Mappings

Target: Ṱhamu (stick)

Source: maṭamba (insult)

Target frame:

Source frame:

stick as thin piece of wood/plastic

←

insult as words or actions which offend

stick as discipline to misbehaviour child

←

insult disciplines misbehaving child

punishment /discipline of stick

←

punishment/discipline of insult used

This metaphor is used in a situation in which a person prefers to insult another one instead of using a stick or cane onto the wrong-doer.

367. Ṱhamu yawe ndi tshitondovhe

Lit: His stick is a stinging nettle creeper

Meaning: His uses nettle creeper to sting someone wrongly

Mappings

Target: Ṱhamu (stick)

Source: tshitondovhe (nettle creeper)

Target frame:

Source frame:

stick as thin piece of wood/plastic

←

nettle creeper as stinging natural plant

pains on wound made by stick ← pains on itch of stinging nettle creeper
 sores on beaten/ wounds of stick ← sores of wounds of stinging nettle creeper

368. Ṭhamu yavho ndi mushumo

Lit: His stick is work

Meaning: He gives work to someone who has wronged

Mappings

Target: ṭhamu (stick)

Source: mushumo (work)

Target frame:

Source frame:

stick as thin piece of wood/plastic ← work involves physical/mental effort as job
 stick as discipline/punishment ← work as discipline/punishment to wrong doer

369. Ṭhamu yawe ndi malapule

Lit: His stick is a doctor who has magic to kill a thief

Meaning: His uses his stick to punish a spoilt person well

Mappings

Target: ṭhamu (stick)

Source: malapule (doctor with magic to kill)

Target frame:

Source frame:

stick as thin piece of wood/plastic ← doctor with magic to kill a thief
 stick as discipline/ punishment to wrong ← discipline/ punishment of magic doctor
 excessive use of stick kills the culprit ← killing/elimination of thief by doctor with magic

370. Ṭhamu yawe ndi tshigwevho

Lit: His stick is sentence

Meaning: He was given sentenced as judgement

Mappings

Target: ṭhamu (stick)

Source: tshigwevho (sentence)

Target frame:

Source frame:

stick as thin piece of wood/plastic ← sentence as punishment given by court
 punishment of person on lashing ← punishment as sentence to wrong doer
 discipline through the use of stick ← discipline through the court of law

The metaphor above pertains to the view of punishment. In the court of law the judgment that is given to a culprit is taken as the punishment or a discipline to someone who is wrong. As a result judgment is more painful than a stick for the judgment could be longer than pains of stick which cannot last for the whole day.

Thamu (Stick) as source domain		
Target domains	Number of metaphor	Attributes
Maṭamba (Insult)	366	discipline, punishment, offence
Tshitondovhe (Nettle creeper)	367	discipline, punishment, pains
Mushumo (Work)	368	punishment, discipline
Malapule (Doctor with killing magic)	369	hurt, punishment, elimination, kill
Tshigwevho (Sentence)	370	punishment, discipline

From the metaphors in (366) to (370), and the table given above, it is evident that the central cultural frames associated with stick as source domain in Tshivenda is that of pains, punishment, discipline, offence, hurt, kill and elimination. The scope of thamu (stick) as source domain includes nouns denoting offence, career, justice and human beings.

7.3 MATAPHORS ON ARTIFACTS MADE OUT OF STEEL/ METAL

7.3.1 Tshiṭangu (shield) as source domain

In the analyses of the following metaphors the source domain of tshiṭangu (shield) is used to map onto various target domains sharing some qualities it has with them. The contrast is not necessarily based only on the similarities but also on the embodied experience of people.

371. Bodo iyi i tou vha tshiṭangu

Lit: This pot is a shield

Meaning: This pot is a protector

Mappings

Target: bodo (pot)

Source: tshiṭangu (shield)

Target frame:

Source frame:

pot as deep round container for cooking ←

shield as in war /battle situation

help people by cooking in big events ←

shield as protection to warriors in war

plans made for manufacture of pot	←	plans made for manufacture of shield
training of people for cooking	←	practice in using shield by people
achievement attained	←	achievement attained

This metaphor is used to refer to a situation in which people are running short of pots and when they do get this one, they feel relieved because they can use it. Also see sentences with shield above.

372. Mbaḁo iyi i tou vha tshiḁangu

Lit: His axe is a shield

Meaning: His axe is used to protect himself

Mappings

Target: mbaḁo (axe)

Source: tshiḁangu (shield)

Target frame:

Source frame:

axe as a chopping tool	←	shield in a war / battle situation
axe used for protection by people	←	shield as protection to warriors in war
axe used to defend people	←	shield used to defend people
plans to manufacture axe	←	plans to manufacture shield
training of people to use axe	←	practice in using shield by people

This metaphor is used to refer to an axe which is used to protect oneself. Also see sentences with shield above.

373. Tshahaswa tshawe tshi tou vha tshiḁangu

Lit: His patch is a shield

Meaning: His patch is big

Mappings

Target: tshahaswa (patch)

Source: tshiḁangu (shield)

Target frame:

Source frame:

small piece of material covering hole	←	shield in war situation
protection of patch on worn out hole	←	shield as protection to warriors in war
patch has oval and round shapes	←	shield generally has round shape
plans be made to cut patch	←	plans made for manufacture of spear

patch sewed on attire ← practice in using shield by people

This metaphor is made in a situation where one`s patch is too big. A shield is a big and wide article which can protect a person against a spear. Therefore the contrast is based on the size of these two items.

374. Tshienda tshawe tshi tou vha tshiṭangu

Lit: His shoe is a shield

Meaning: His shoe protects him

Mappings

Target: tshienda (shoes)

Source: tshiṭangu (shiled)

Target frame:

Source frame:

shoe as outer covering of feet	←	shield as a tool in war
shoe provide protection to feet	←	shield as protection to warriors in war
strength of pair of shoe worn	←	strength of shield to warriors in war
plans made to manufacture shoe	←	plans made for manufacture of shield
shoe product attained	←	practice in using shield by people

This metaphor is used in the context in which someone`s shoe protects him from object which may hurt him. In this case such shoe protect him like what shield could do to warriors.

375. Ƙeḍa yawe i tou vha tshiṭangu.

Lit: His leather jacket is a shield.

Meaning: His leather jacket protects him from cold.

Mappings

Target: Ƙeḍa (leather)

Source: tshiṭangu (shield)

Target frame:

Source frame:

leather jacket as made of animal skin	←	shield in war situation
leather jacket as protection of body	←	shield as to warriors in war/battle
leather jacket as defence against cold	←	shield as defence against rivals in war
plans made for good leather jacket	←	plans made for manufacture of spear
achievement of purpose	←	practice in using shield by people
leather jacket produced	←	victory attained

This metaphor is used in the context in which a person always wears a leather jacket to protect him from cold. A shield in Tshivenda is a tool used to protect oneself from spears, bullets and other harmful equipment. Thus, the function of a leather jacket for protecting one on a cold weather is associated with a spear for protection against attack.

376. *Legere idzi ndi tshiṭangu*

Lit: This catapult is a shield

Meaning: This catapult is a protector

Mappings

Target: *legere* (catapult)

Source: *tshiṭangu* (shield)

Target frame:

Source frame:

made of two thin long rubber strings

←

shield as in war situation

catapult as protection to hunters

←

shield as protection to warriors in war

plans made to assemble catapult

←

plans made for manufacture of shield

training of hunters to use catapult

←

practice in using shield by people

This metaphor is used in the context in which a catapult is used to protect oneself against attack by a person or any harmful creature.

377. *Goloi yawe i tou vha tshiṭangu tsha vhushai*

Lit: His car is the shield of poverty

Meaning: His car can last even in poverty

Mappings

Target: *goloi* (car)

Source: *tshiṭangu* (shield)

Target frame:

Source frame:

car as vehicle

←

shield in a war/ battle

car as transport of people

←

shield as protection of warriors in battle

This metaphor is used in a situation in which an old car is still roadworthy.

378. *Tshikepe tshawe tshi tou vha tshiṭangu*

Lit: His ship is a shield

Meaning: His ship protects people

Mappings**Target:** tshikepe (ship)**Source:** tshiṭangu (shield)**Target frame:****Source frame:**

ship as vessel

←

shield in a battle / war situation

ship as protection of crew and travellers

←

shield as protection to warriors in war

This metaphor is used to portray a boat as a protector against strong winds, dangerous big fishes like shark, whale and other sea creatures.

379. Banga iḷi ḷi tou vha tshiṭangu

Lit: This knife is a shield

Meaning: This knife is used for protection

Mappings**Target:** banga (dagger)**Source:** tshiṭangu (shield)**Target frame:****Source frame:**

dagger as solid weapon or tool

←

shield used in a war/battle situation

dagger as protection to its owner

←

shield as protection to warriors in war

dagger used for defence by owner

←

shield used for defence by warriors

purpose for dagger made

←

purpose for shield made

plans made for manufacture of dagger

←

plans made for manufacture of shield

training to use dagger be made

←

practice in using shield by people

achievement attained

←

achievement attained

This metaphor refers to a knife which is used to protect people. A shield is a tool used in protecting soldiers or warriors from being hurt. In this case a dagger is seen as a protector of a person who uses it during the fight. The argument here is based on the quality of protection provided by a dagger.

Tshiṭangu (Shield) as source domain		
Target domains	Number of metaphor	Attributes
Bodo (Pot)	371	protection
Mbaḍo (Axe)	372	protection
Tshahaswa (Patch)	373	protection

Tshienda (Shoe)	374	protection
Leḁa (Leather jacket)	375	warmth / protection
Legere (Cutter pult)	376	protection
Goloi (Car)	377	protection
Tshikepe (Ship)	378	protection
Banga (Dagger)	379	protection

From the metaphors in (371) to (379), and the table given above, it is evident that the central cultural frames associated with shield as source domain in Tshivenda is that of protection and warmth. The scope of tshiṅangu (shield) as source domain includes nouns denoting utensils, garden tools, clothing, rubber products and vehicles.

7.3.2 Pfumo (spear)

7.3.2.1 Pfumo (spear) as source domain

Traditionally pfumo (spear) was used by Vhavenda speaking people as weapon against enemies in war or battle. As a result any target domain used in these metaphors depicts the qualities of protection and defence yielded from the source domain. The comparison may be based on comparing similarities and embodied experience.

380. Legere idzi ndi pfumo

Lit: This catapult is a spear

Meaning: This catapult is a fighting tool

Mappings

Target: legere (catapult)

Source: pfumo (spear)

Target frame:

Source frame:

made of two thin long rubber strings	←	spear in battle situation
catapult used for protection by people	←	spear as protection to warriors in war
catapult used for defence by hunters	←	spear used for defence by warriors
plans made for catapult	←	plans made for manufacture of spear
training people to use catapult	←	practice in using spear by people

This metaphor is used in a situation where a person uses a catapult as a fighting tool instead of a gun or any other tools.

381. Banga ili ndi pfumo

Lit: This dagger is a spear

Meaning: This knife is an armament

Mappings

Target: banga (dagger)

Source: pfumo (spear)

Target frame:

Source frame:

dagger as solid weapon or tool	←	spear as in a war/battle situation
dagger as protection to its owner	←	spear as protection to warriors in war
dagger used for defence by owner	←	spear used for defence by warriors
purpose for dagger made	←	purpose of spear made
plans made for manufacture of dagger	←	plans made for manufacture of spear
training to use dagger be made	←	practice in using spear by people
achievement attained	←	achievement attained

This metaphor is used to refer to a knife that is used by people as a fighting tool.

382. Mushonga uyu ndi pfumo la zwivhanda

Lit: This remedy is spear of dangerous animals

Meaning: This remedy is meant to kill dangerous animals

Mappings

Target: mushonga (remedy)

Source: pfumo (spear)

Target frame:

Source frame:

remedy as chemical substance	←	spear as in a war/battle situation
protection of remedy to people	←	protection of spear to warriors in war
remedy used to defend people	←	spear used for defence by warriors

Pfumo (Spear) as source domain		
Target domains	Number of metaphor	Attributes
Legere (Catapult)	380	weapon / defence
Banga (Dagger)	381	weapon / protection
Mushonga (Medicine)	382	death, danger

From the metaphors in (380) to (382), and the table given above it is evident that the central cultural frames associated with spear as source domain in Tshivenda is that of weapon, protection, defence, death and danger. The scope of pfumo (spear) as source domain includes nouns denoting rubber products, utensil and chemical.

7.3.2.2 Pfumo (spear) as target domain

383. Pfumo laawe ndi buḽupheni.

Lit: His spear is a pen.

Meaning: He uses his pen for fighting.

Mappings

Target: pfumo (spear)

Source: buḽupheni (pen)

Target frame:

Source frame:

spear as in war/battle field

←

pen as a writing tool

spear showing work done by person

←

pen showing the work done by person

spear as a symbol of career

←

pen used in career of education

spear as depicting war/victory/ instability

←

pen as depicting knowledge/ intelligence

This metaphor is used in an context in which one uses one`s pen, knowledge or education to fight an enemy instead of using a real spear. The word spear here is used to depict the environment of war or crisis. Such person can use a pen, to fight his rivals instead of talking to them or physically fighting them.

384. Pfumo ilji ndi mulimo

Lit: This spear in a poison

Meaning: This spear is deadly

Mappings

Target: pfumo (spear)

Source: mulimo (poison)

Target frame:

Source frame:

spear as weapon in war

←

poison as a substance

danger of spear to weapon warriors

←

poison as dangerous substance to enemies

This metaphor is used in a context in which a spear is seen as something that is deadly when it is used by the owner to fight his enemies. Also see metaphors with spear and poison above.

Pfumo (Spear) as target domain		
Source domains	Number of metaphor	Attributes
Buḽupheni (Pen)	383	education / knowledge
Mulimo (Poison)	384	danger / death

From the metaphors in (383) to (384), and the table given above it is evident that the central cultural frames associated with spear as source domain in Tshivenda is that of danger, education, knowledge and death. The scope of pfumo (spear) as source domain includes nouns denoting stationery and medical objects.

7.4 METAPHORS ON UTENSILS

7.4.1 Metaphors on utensils made out of wood

7.4.1.1 Lufo (cooking spoon) as target domain

Metaphors analyzed below depict the quality of a cooking which is dependent on the source domains. If the source domains have good qualities it means the target domains also have good qualities. That is, since the source domains are mapped onto the target domain, the source domains are the determinants of similarities.

385. Lufo ulu lu tou vha puḽasiṽiki

Lit: This cooking spoon is a plastic

Meaning: This cooking spoon can easily be bent

Mappings

Target: lufo (cooking stick)

Source: puḽasiṽiki (plastic)

Target frame:

Source frame:

cooking stick for stirring/dishing porridge ←

plastic as light strong material

weakness/ fraility of cooking stick ←

weakness/fragility of plastic products

wooden spoon is carved by sculptor ←

plastic is processed in manufacturer

This metaphor is used in the context in which a cooking spoon can easily be bent. Plastic materials are easily breakable no matter how strong and stiff they might be. As a result the comparison is based on the strength and stiffness of these items.

386. Lufo ulu lu tou vha vumba

Lit: This cooking stick is clay

Meaning: This cooking stick is of low quality

Mappings

Target: lufo (cooking stick)

Source: vumba (clay)

Target frame:

Source frame:

cooking stick for stirring/dishing porridge	←	clay as heavy stick moulding soil
weakness / fraility of cooking stick	←	weakness / fragility of clay products
low quality of cooking stick	←	low quality of clay products

387. Lufo ulu lu tou vha tsimbi

Lit: This cooking stick is steel

Meaning: This cooking stick is very strong

Mappings

Target: lufo (cooking stick)

Source: tsimbi (steel)

Target frame:

Source frame:

cooking stick for stirring/dishing porridge	←	steel as strong hard material
good quality of cooking spoon	←	good quality of steel products
strength of the cooking spoon	←	strength of the steel products

Lufo (Cooking stick) as target domain		
Source domain	Number of metaphor	Attributes
Puļasiṭiki (Plastic)	385	fragility, bent easily, low quality
Vumba (Clay)	386	fragility, breakability
Tsimbi (Steel)	387	strength, hardness, good quality

From the metaphors in (385) to (387), and the table given above, it is evident that the central cultural frames associated with cooking stick as target domain in Tshivenda is that of fragility, bent

easily, low quality, breakability, strength, hardness and good quality. The scope of lufo (cooking stick) as target domain includes nouns denoting utensil.

7.4.1.2 Lufheṭo ([porridge stirrer] as target domain

The metaphors analyzed in this section describe the qualities of the target domains which are mapped by the qualities of the source domains. That is, the source domains are the determining factors of the qualities mapped onto the target domains.

388. Lufheṭo ulu lu tou vha vumba

Lit: This porridge stirrer is clay

Meaning: This porridge stirrer can easily break

Mappings

Target: lufheṭo (porridge stirrer)

Source: vumba (clay)

Target frame:

Source frame:

stirrer for stirring/dishing porridge	←	clay as heavy stick moulding soil
weakness/fragility of porridge stirrer	←	fragility / low quality of clay products
porridge stirrer is man made object	←	clay products are man made/ handmade

389. Lufheṭo ulu lu tou vha puḷasiṭiki

Lit: This porridge is plastic

Meaning: This porridge stirrer is light in weight

Mappings

Target: lufheṭo (porridge stirrer)

Source: puḷasiṭiki (plastic)

Target frame:

Source frame:

stirrer for stirring/dishing porridge	←	plastic as light strong material
weakness/fragility of porridge stirrer	←	weakness/fragility of plastic products
porridge stirrer carved by sculptor	←	plastic is processed in manufacturer/ factory
porridge stirrer can easily bend	←	plastic objects can be fold up easily

390. Lufheṭo ulu lu tou vha gumba

Lit: This porridge stirrer is egg

Meaning: This porridge stirrer can easily break

Mappings**Target:** lufheṭo (porridge stirrer)**Source:** gumba (egg)**Target frame:****Source frame:**

porridge stirrer for stirring/dishing porridge ←

egg as small oval edible object

weakness/fragility of porridge stirrer ←

egg as edible to humankind

porridge stirrer carved by sculptor ←

egg is laid by chicken

breakability of the porridge stirrer ←

breakability, thin hard layer of egg

391. Lufheṭo ulu lu tou vha tombo

Lit: This porridge stirrer is stone

Meaning: This porridge stirrer is very strong

Mappings**Target:** lufheṭo (porridge stirrer)**Source:** tombo (stone)**Target frame:****Source frame:**

porridge stirrer for stirring/dishing porridge ←

stone as in soil

porridge stirrer as an artifact ←

stone as a natural phenomenon

hardness/ good quality of porridge stirrer ←

solidity /hardness of stone

importance of porridge stirrer in kitchen ←

importance of stone in nature

Lufheṭo (porridge stirrer) as target domain		
Source domains	Number of metaphor	Attributes
Vumba (Clay)	388	breakability / fragility
Puḷasiṭiki (Plastick)	389	bent easily
Gumba (Egg)	390	excess love
Tombo (stone)	391	strength

From the metaphors in (388) to (391), and the table given above, it is evident that the central cultural frames associated with porridge stirrer as target domain in Tshivenḍa is that of breakability, fragility, bent easily, excess love and strength. The scope of lufheṭo (porridge) as source domain includes nouns denoting natural phenomenon artifacts and food.

7.4.1.3 Ndilo (wooden dish) as target domain

The metaphors analyzed in this section involve **ndilo** (wooden dish). Some highlighted qualities of the source domain are mapped onto different target domains while some elements or entailments are hidden.

392. Ndilo iyi i tou vha vumba

Lit: This wooden dish is clay

Meaning: This wooden dish can easily break

Mappings

Target: ndilo (wooden dish)

Source: vumba (clay)

Target frame:

Source frame:

wooden dish as round wooden platter	←	clay as heavy stick moulding soil
wooden dish is container of food	←	clay as object used in moulding things
weakness/ low quality of wooden dish	←	fragility / low quality of clay products
good plans made for wooden dish	←	good plans made for moulding clay
purpose made	←	purpose made
progress made in carving wooden dish	←	progress made in moulding clay product
achievement attained	←	achievement attained
wooden dish carved	←	clay products made

393. Ndilo iyi l tou vha tombo

Lit: This wooden dish is stone

Meaning: This wooden dish is hard

Mappings:

Target: ndilo (wooden dish)

Source: tombo (stone)

Target frame:

Source frame:

wooden dish as round wooden platter	←	stone as in soil
wooden dish is container of food	←	stone as a natural phenomenon
strength/ hardness of wooden dish	←	strength /hardness of stone
importance of wooden dish in kitchen	←	importance of stone in nature

394. Ndilo iyi i tou vha ngweṅa

Lit: This wooden dish is a crocodile

Meaning: This wooden dish is the best item amongst comparable items

Mappings

Target: ndilo (wooden dish)

Source: ngweṅa (crocodile)

Target frame:

Source frame:

wooden dish as round wooden platter	←	crocodile in pool
strength/ hardness of wooden dish	←	crocodile performing best inside water
requirement of wooden dish in kitchen	←	food requirement of crocodile
purpose made	←	goals for crocodile
good plans made for wooden dish	←	good plans made to await for prey
achievement of purpose	←	achievement of purpose
achievement attained	←	achievement attained
wooden dish carved	←	prey caught by crocodile

Ndilo (wooden dish) as target domain		
Source domains	Number of metaphor	Attributes
Vumba (Clay)	392	fragility / breakability
Tombo (Stone)	393	strength / durability
Ngweṅa (Crocodile)	394	strength

From the metaphors in (392) to (394), and the table given above, it is evident that the central cultural frames associated with wooden dish as source domain in Tshivenda is that of fragility, breakability and strength. The scope of ndilo (wooden) as source domain includes nouns denoting natural phenomena and reptiles.

7.4.1.4 Danga (kraal) as source domain

In Tshivenda culture the figure (physical appearance) and the beauty of man are not considered than as in the case of woman. That is, Tshivenda culture considers the figure and beauty of woman as something very important and most women get married because of their good looking figures and their beauty. This is contrary to man whose fortune is determined by his possessions, such as herd of cattle or wealth, which enables him to marry as many wives as he wishes or he can. In such situations the Vhavenda use the following metaphor.

395. Munna ndi danga ǀawe

Lit: A man is a kraal of his own

Meaning: The value of man is on his cattle or wealth than any other thing else.

Mappings

Target: munna (man)

Source: danga (kraal)

Target frame:

Source frame:

man as male person

←

kraal as an enclosure of cattle

man with property or many cattle

←

kraal with many cattle

ownership of cattle / wealth

←

possession of cattle

Traditionally such a man has latitude to marry as many wives as he wishes or he can. At times parents of other families give him their daughters to marry and stay with them. They do this because they know that their children will enjoy his cattle or wealth. Nowadays this metaphor is changed into “Munna ndi tshikwama tshawe” literally means (man is his pocket) which means “Man is respected for his wealth / money” following the economic system used today.

Danga (kraal) as source domain		
Target domains	Number of metaphor	Attributes
Munna (Kraal)	395	wealth, cattle

From the metaphors in (395) and the table given above, it is evident that the central cultural frames associated with kraal as source domain in Tshivenda is that of wealth and cattle. The scope of danga (kraal) as source domain includes nouns denoting human being.

7.4.2 Metaphors on utensils made out of steel

7.4.2.1. Banga (dagger)

7.4.2.1.1. Banba (dagger) as source

396. Munna uyu ndi banga ǀa mutsheahothe.

Lit: This man is a dagger sharpened on both sides.

Meaning: This man is very dangerous.

Mappings

Target: munna (man)		Source: banga (dagger)
Target frame:		Source frame:
man as a human being	←	dagger as a weapon or tool
man as both kind and dangerous	←	sharpened dagger as dangerous weapon
man born out of parents	←	manufacture of dagger
man trained /workshoped in life	←	using dagger requires good training
purpose of man in life	←	goals for dagger made
achievement in man attained	←	progress in dagger made
wide choices	←	wide choices

This metaphor refers to a person who is very dangerous. Such a person is compared to a knife which is sharpened on both sides. A knife that is sharpened on both sides is very dangerous to both young and old people.

Banga (Dagger) as source domain		
Target domain	Number of metaphor	Attributes
Munna (Man)	396	danger

From the metaphors in (396) and the table given above it is evident that the central cultural frames associated with dagger as source domain in Tshivenda is that of danger. The scope of banga (dagger) as source domain includes nouns denoting human being.

7.4.2.1.2 Banga (dagger) as target domain

This metaphor is used in order to show the sharpness of the dagger in comparison with that of the chisel. When the comparison is made the dagger becomes a chisel in its sharpness.

397. Banga iji li tou vha tshezela

Lit: This dagger is a chisel

Meaning: This dagger is very sharp

Mappings

Target: banga (dagger)		Source: tshhezela (chisel)
Target frame:		Source frame:
dagger as solid weapon or tool	←	chisel as tool with sharp flat edge at end
danger of a sharpened dagger	←	danger of sharpened chisel
requirement of good training	←	food requirement for good training
purpose of dagger	←	purpose of chisel
achievement of good plans	←	plans made to await the prey
progress accomplished in dagger	←	progress accomplished in chisel

This metaphor is used to refer to a dagger which is well sharpened.

398. Banga ili li tou vha gandakanda

Lit: This knife is a tractor

Meaning: This knife is very hard and durable

Mappings

Target: banga (dagger)		Source: gandakanda (tractor)
Target frame:		Source frame:
dagger as solid weapon or tool	←	tractor as a powerful vehicle
hardness /strength of a dagger	←	toughness /strength of a tractor
durability of a dagger	←	durability of a tractor
excellent work done by dagger	←	tractor as portrayal of hardwork

This metaphor is used to refer to a knife which is very hard and durable, and can be used to cut various objects including those that are very hard.

Banga (Dagger) as target domain		
Source domains	Number of metaphor	Attributes
Tshezela (Chisel)	397	sharpness
Gandakanda (Tractor)	398	strength / power

From the metaphors in (397) to (398), and the table given above, it is evident that the central cultural frames associated with dagger as target domain in Tshivenda is that of sharpness,

strength and power. The range of banga (dagger) as target domain includes nouns denoting artifact and vehicle.

7.4.2.2 Lebula (spoon)

399. Lebula iyi i tou vha vumba.

Lit: This spoon is clay

Meaning: This spoon can easily break

Mappings

Target: lebula (spoon)

Source: vumba (clay)

Target frame:

Source frame:

spoon as eating/ feeding tool

←

clay as heavy stick moulding soil

spoon as tool for stirring, serving /eating

←

clay as for moulding/ manufacturing things

fragility/ low quality of eating spoon

←

fragility / low quality of clay

A spoon is used for the purpose of eating. So this metaphor is used in an instance where a person is overdoing that action of spoon feeding other people while they themselves remain relaxed. In this case a teacher is regarded as a spoon because he over-does the work meant to be done by the students themselves.

400. Lebula iyi i tou vha lufo

Lit: This wooden spoon is a cooking spoon

Meaning: This spoon is very big

Mappings

Target: lebula (spoon)

Source: lufo (wooden spoon)

Target frame:

Source frame:

spoon as tool for eating/serving/stirring

←

wooden spoon as tool to eat/serve/stir

bigness of a spoon as a tool

←

bigness of cooking spoon as a tool

spoon as a machine manufactured tool

←

wooden spoon as human carved tool

This metaphor is used in the context in which a spoon is bigger than the normal size.

401. Lebula iyi i tou vha puḷasiṭiki

Lit: This spoon is plastick

Meaning: This spoon can easily break

Mappings

Target: lebula (spoon)

Source: puḷasiṭiki (plastic)

Target frame:

Source frame:

spoon as eating/ feeding tool

←

plastic as a light strong material

spoon as tool for stirring, serving /eating

←

plastic as manufactured by factory

fragility/ low quality of eating spoon

←

low quality/breakability of plastic tools

Lebula (Spoon) as target domain		
Source domains	Number of metaphor	Attributes
Vumba (Clay)	399	low quality
Lufo (Cooking stick)	400	bigness
Puḷasiṭiki (Plastic)	401	low quality

From the metaphors in (399) to (401), and the table given above, it is evident that the central cultural frames associated with spoon as source domain in Tshivenda is that of low quality and bigness. The scope of lebula (spoon) as source domain includes nouns denoting natural phenomenon and artifact.

7.4.2.3 Forogo (fork) as target domain

These metaphors are expressed to show the light strong quality on a plastic which is also found in the fork entity.

402. Forogo iyi i tou vha pulasiṭiki

Lit: This fork is plastic

Meaning: This fork is made of ordinary material

Mappings

Target: forogo (fork)

Source: puḷasiṭiki (plastic)

Target frame:

Source frame:

fork as strong metal eating tool

←

plastic as a light strong material

low quality/breakability of fork

←

low quality/breakability of plastic tool made

plans for manufacturing of fork	←	plans made for processing of plastic
purpose made	←	purpose made
progress made in manufacturing	←	progress made in processing plastic
achievement made	←	achievement made

This metaphor is used to refer to a fork which is made of material of poor quality. There is plastic which is very strong in such a way that people are tempted to use an opposite metaphor, “Pulasitiki ili li tou vha tsimbi” meaning “this plastic is steel” or “Pulasitiki ili li tou vha tombo”. Therefore the argument here is not necessarily based on the plastic but on the quality of the material used to make a fork.

403. Forogo iyi I tou vha vumba

Lit: This fork is clay

Meaning: This fork is made of low quality material

Mappings

Target: forogo (fork)

Source: vumba (clay)

Target frame:

Source frame:

fork as strong metal eating tool	←	clay as heavy stick moulding soil
low quality/breakability of fork	←	low / fragility of clay products

404. Forogo iyi ndi ngweṅa

Lit: This fork is a crocodile

Meaning: This fork is very strong

Mappings

Target: forogo (fork)

Source: ngweṅa (crocodile)

Target frame:

Source frame:

fork as strong metal eating tool	←	crocodile in pool
good quality/strength of a fork	←	crocodile performing best inside water
requirement of fork	←	food requirement of crocodile
progress achieved	←	progress achieved
achievement of good plans	←	plans made to await prey
progress accomplished	←	prey caught by crocodile

This metaphor is made to refer to a strong fork. A crocodile is very strong when it is in the water. Also see other sentences with crocodile mappings above.

405. Forogo iyi i tou vha diginifoko

Lit: This eating fork is a digging fork

Meaning: This eating fork is too big

Mappings

Target: forogo (fork)

Source: diginifoko (digging fork)

Target frame:

Source frame:

fork as strong metal eating tool	←	digging fork as garden tool
fork as a small eating tool	←	bigness of a digging fork
requirement of fork	←	requirement of a digging fork
progress achieved	←	progress achieved
achievement of good plans	←	achievement of good plans
progress accomplished	←	progress attained

This metaphor is used in the context in which an eating fork is so big that people end up making this statement.

Forogo (Fork) as target domain		
Source domains	Number of metaphor	Attributes
Puḽasiṭiki (Plastic)	402	low quality
Vumba (Clay)	403	low quality, fragility, breakability
Ngweṅa (Crocodile)	404	good quality
Diginifoko (Digging fork)	405	bigness

From the metaphors in (402) to (405), and the table given above, it is evident that the central cultural frames associated with fork as source domain in Tshivenḽa is that of low quality, good quality and bigness. The scope of forogo (fork) as source domain includes nouns denoting artifact, reptiles and utensils.

7.4.2.4 Bodo (pot) as target domain

In these metaphors the quality, the size and other things are determined by some highlighted elements or frames found on the source domains.

406. Bodo iyi i tou vha tshikepe

Lit: This pot is a ship

Meaning: This pot is very big

Mappings

Target: bodo (pot)

Source: tshikepe (ship)

Target frame:

Source frame:

pot as deep round container for cooking	←	ship as means of vehicle/transportation
pot in fireplace with boiling water	←	crew and travellers in a ship
bigness of the pot	←	big size of a ship
pot in fire cooking food for event	←	movement towards destination
lack of enough firewood to boil water	←	breakdown of a ship
food cooked	←	arrival at destination

This metaphor is used in the context in which a pot looks very big, like a swimming boat used in dams or in a sea.

407. Bodo iyi i tou vha muhadzinga wawe

Lit: This pot is her co-wife

Meaning: She does not like this pot

Mappings

Target: bodo (pot)

Source: muhadzinga (co-wife)

Target frame:

Source frame:

pot as container for cooking	←	co-wife as a female person
hatred for cooking pot by person	←	co-wife as showing hatred/ enmity
plans made to buy pot	←	plans made to marry a co-wife
pot bought as cooking tool	←	co-wife married as second wife
pot used more than other pots	←	co-wife loved than other wives
progress made	←	progress made

pot bought ← co-wife married

This metaphor is used in a situation where a woman does not like to use a particular pot because it is of a big size.

408. Bodo iyi i tou vha muzwala wawe

Lit: This pot is her cousin

Meaning: She does not want to cook

Mappings:

Target : bodo (pot)

Source: muzwala (cousin)

Target frame:

Source frame:

pot as deep round container for cooking ←

cousin as child of aunt or uncle

pot as showing the work of cooking ←

cousin as your natural enemy

using pot for cooking is disliked ←

hatred between two cousins

hatred of using a pot ←

sour relationship between cousins

409. Bodo iyi i tou vha vumba

Lit: This pot is clay

Meaning: This pot is of low quality

Mappings:

Target : bodo (pot)

Source: vumba (clay)

Target frame:

Source frame:

pot as deep round container for cooking ←

clay as heavy sticky moulding soil

breakability or fragility of pot ←

breakability/fragility of clay products

low quality of material used to make pot ←

low quality of clay products

Bodo (Pot) as target domain		
Source domains	Number of metaphor	Attributes
Tshikepe (Ship)	406	bigness
Muhadzinga (Co-wife)	407	enmity
Muzwala (Cousin)	408	hatred
Vumba (Clay)	409	fragility, breakability, low quality

From the metaphors in (406) to (409), and the table given above, it is evident that the central cultural frames associated with pot as target domain in Tshivenda is that of bigness, enmity, hatred and fragility. The scope of bodo (pot) as target domain includes nouns denoting vehicle, human beings and natural phenomenon.

7.5 METAPHORS ON SPARE PARTS

7.5.1 Naṭi (nut)

410. Naṭi iyi i tou vha ganzhe.

Lit: This nut is a padlock.

Meaning: This nut is very tight.

Mappings

Target: naṭi (nut)

Source: ganzhe (padlock)

Target frame:

Source frame:

nut as small piece metal with hole ←

type of lock to fasten two things together

nut screwed onto bolt to hold something ←

padlock used to fasten one thing to another

strength of nut when tightly screwed ←

tightness of padlock when fastened

This metaphor is used to refer to a situation in which a nut is so tight that it may not unlock without ease.

411. Naṭi iyi i tou vha vumba

Lit: This nut is clay

Mean: This nut is of low quality

Mappings

Target: naṭi (nut)

Source: vumba (clay)

Target frame:

Source frame:

nut as small piece metal with hole ←

clay as heavy sticky moulding soil

nut screwed onto bolt to hold something ←

clay as substance used for moulding

fragility / breakability of a nut ←

fragility / breakability of clay

low quality nut ←

low quality clay soil

412. Naṭi iyi i tou vha tombo

Lit: This nut is stone

Meaning: This nut is strong/ of high quality

Mappings

Target: naṭi (nut)

Source: tombo (stone)

Target frame:

Source frame:

nut as small piece metal with hole

←

stone as natural object

strength/ hardness of nut as steel

←

strength / hardness of stone

solidity/ heaviness of nut

←

solidity / heaviness of stone

413. Naṭi iyi i tou vha ngweṅa

Lit: This nut is crocodile

Meaning: This nut is the best / of high quality

Mappings

Target: naṭi (nut)

Source: ngweṅa (crocodile)

Target frame:

Source frame:

nut as small piece metal with hole

←

crocodile as best/superior reptile in pool

strength of nut as metal product

←

strength of crocodile inside pool

best in tightening metal things

←

best against prey inside water

Naṭi (Nut) as target domain		
Source domain	Number of metaphor	Attributes
Ganzhe (Padlock)	410	tightness
Vumba (Clay)	411	fragility, breakability, low quality
Tombo (Stone)	412	strength, hardness, solidity, heaviness
Ngweṅa (Crocodile)	413	strength, best

From the metaphors in (410) to (413), and the table given above, it is evident that the central cultural frames associated with nut as source domain in Tshivenda is that of tightness, fragility, breakability, low quality, strength, hardness, solidity, heaviness and best. The scope of naṭi (nut) as source domain includes nouns denoting spare part, natural phenomena and amphibian.

7.6 METAPHORS ON GARDEN UTENSILS

7.6.1 Dzembe (hoe) as target domain

The metaphors analysed in this section contain the noun dzembe (hoe). The two different entities that are absolutely different are contrasted and yield out the following results which otherwise leave them alike. This is not just an ordinary comparison but it needs deep thinking accompanied by wide knowledge about the two compared objects and wide experience in life.

414. Dzembe ḷi ḷi tou vha ḡembe.

Lit: This hoe is a miracle one

Meaning: The hoe is doing a wonderful job.

Mappings

Target: dzembe (hoe)

Source: ḡembe (miracle one)

Target frame:

Source frame:

hoe as garden tool with long handle ←

miracle maker and audience

excellent work done by a hoe in garden ←

magic one doing incredible things

purpose of a hoe ←

purpose of magician

manufacture of a hoe ←

good plans to perform good miracle

purpose achieved ←

good miracles performed

This metaphor is used to refer to a situation where a hoe can be used for different types of work very successfully.

415. Dzembe ndi swina ḷa mubva

Lit: A hoe is an enemy of a lazy person

Meaning: Working with a hoe is not liked by a lazy person.

Mappings

Target: dzembe (hoe)

Source: swina (enemy)

Target frame:

Source frame:

garden tool with long handle ←

enemy as opponent

hoe as challenge to lazy people ←

hatred in enmity as challenge

purpose made for hoe ←

purpose made for rivals

plans for manufacture of hoe ←

plans to attack rivals made

hoe bought for garden	←	weapons to attack rivals bought
achievement attained	←	achievement attained
garden maintained	←	victory attained

This metaphor is used to refer to a person who does not like to work with a hoe and therefore regards a hoe as an enemy.

416. Dzembe ndi bofu a ̣i na mushumisani

Lit: A hoe is blind, it does not see a co-worker

Meaning: Two people using hoes must be careful not to hurt each other.

Mappings

Target: dzembe (hoe)		Source: bofu (blind)
Target frame:		Source frame:
tool with long handle break soil/weeding	←	blind as human being
hoe is a tool without eyes	←	blind as person without seeing
guidance made to a hoe by user/s	←	guidance given by one leading blind
control made by the user of hoe	←	control made by the one leading

This metaphor is used in the context in which a person is made to be careful where he is working with someone who does not care. In this situation one is likely to be injured.

417. Dzembe ̣awe ndi bugu.

Lit: His hoe is a book.

Meaning: He likes reading books rather than working manually.

Mappings

Target: dzembe (hoe)		Source: bugu (book)
Target frame:		Source frame:
garden tool with long handle	←	book as written work published
hoe as showing hard work	←	book as showing reading and writing
hoe portrays the source of work	←	book portrays a source of knowledge
hoe is manufactured in factory	←	book is manufactured in factory
purpose for the hoe made	←	purpose made for the book
plans made for the hoe	←	good plans for book made

achievement of purpose ← products of books made

This metaphor is normally used when a person does not want to work but concentrates on his books. This person takes his books as his work and something out of which he is going to benefit.

418. Dzembe ndi mushumo u vhuedzaho

Lit: A hoe is a work which is profitable

Meaning: Working with a hoe is profitable

Mappings

Target: dzembe (hoe)

Source: mushumo (work)

Target frame:

Source frame:

garden tool with long handle

←

work as something done with purpose

hoe as showing work to be done

←

work as showing reliability of people to work

people in garden depend on hoe

←

dependency of people on work for subsistence

This metaphor is used in the context in which working with a hoe is seen as something (that is) profitable to the people.

Dzembe (Hoe) as target domain		
Source domains	Number of metaphor	Attributes
Ḍembe (Miracle)	414	wonder
Swina (Enemy)	415	hatred
Bofu (Blind)	416	reliance / dependency
Bugu (Book)	417	education
Mushumo (Work)	418	career

From the metaphors in (414) to (418), and the table given above, it is evident that the central cultural frames associated with hoe as target domain in Tshivenda is that of wonderful, hatred, reliance, dependency, education and career. The range of dzembe (hoe) as target domain includes nouns denoting super natural power, humankind, disability, stationery and career.

7.6.2 Piki (pick) as target domain

419. Piki yawe i tou vha dembe

Lit: His pick is a magic

Meaning: His pick is doing a wonderful job

Mappings

Target: piki (pick)

Source: dembe (miracle)

Target frame:

Source frame:

large heavy tool with sharp ends	←	miracle maker and audience
pick and workers doing incredible work	←	miracle maker performs incredible things
purpose of pick made	←	purpose of miracle made
plans to manufacture pick made	←	plans for good performance of miracles
training people to use pick fruitfully	←	training of miracle maker made
achievement attained	←	achievement attained
good work done	←	good miracles performed

This metaphor is used in the context in which a pick is very useful to the owner and should always be regarded as a handy tool.

420. Piki ndi swina la vhabva

Lit: Pick is an enemy of lazy people

Meaning: Lazy people do not want to work with a pick

Mappings

Target: piki (pick)

Source: swina (enemy)

Target frame:

Source frame:

pick as large heavy tool with sharp ends	←	enemy as an opponent
pick as a challenge to lazy people	←	hatred in enmity as a challenge
plans to manufacture a pick	←	plans to buy weapon against enemies
purpose for achievement made	←	purpose for achievement made
pick to destroy rocks and hard grounds	←	weapons to attack enemies bought
achievement attained	←	achievement attained
pick obtained	←	victory attained

This metaphor is used to refer to people who do not want to work with a pick.

421. Piki iyi i tou vha mbaḡo

Lit: This pick is an axe

Meaning: This pick functions as axe/ is very sharp

Mappings

Target: piki (pick)

Source: mbaḡo (axe)

Target frame:

Source frame:

pick as large heavy tool with sharp ends

←

axe as chopping garden tool

sharpened pick as garden tool

←

sharpened axe as chopping garden tool

pick as having axe shape

←

axe with its own shape

422. Piki iyi i tou vha vumba

Lit: This pick is clay

Meaning: This pick is made of low quality

Mappings

Target: piki (pick)

Source: vumba (clay)

Target frame:

Source frame:

pick as large heavy tool with sharp ends

←

clay as heavy sticky moulding soil

low quality material of pick

←

low quality of clay products

fragility/ breakability of pick

←

fragility / breakability of clay products

423. Piki iyi i tou vha tombo

Lit: This pick is stone

Meaning: This pick is strong/ heavy / of high quality

Mappings

Target: piki (pick)

Source: tombo (stone)

Target frame:

Source frame:

pick as large heavy tool with sharp ends

←

stone as natural object in soil

strength /durability of pick as garden tool

←

strength / durability of stone in nature

good quality / heaviness of a pick

←

good quality/ heaviness of stone

424. Piki iyi i tou vha ngweṅa

Lit: This pick is a crocodile

Meaning: This pick is very strong/ best

Mappings

Target: piki (pick)

Source: ngweṅa (crocodile)

Target frame:

Source frame:

pick as large heavy tool with sharp ends

←

crocodile as reptile living in water

strength of pick as a tool

←

strength of crocodile inside water

durability of pick as a garden tool

←

durability / long lifespan of crocodile

Piki (Pick) as target domain		
Source domains	Number of metaphor	Attributes
Ḍembe (Miracle)	419	wonder
Swina (Enemy)	420	hatred
Mbaḍo (Axe)	421	shape, sharpness
Vumba (Clay)	422	fragility, breakability, low quality
Tombo (Stone)	423	strength, hardness, solidity, heavyness, good quality
Ngweṅa (Crocodile)	424	strength, durability, long lifespan

From the metaphors in (419) to (424), and the table given above, it is evident that the central cultural frames associated with pick as target domain in Tshivenda is that of wonder, hatred, shape, sharpness, fragility, breakability, low quality, strength, strength, hardness, solidity, heaviness and good quality. The range of piki (pick) as target domain includes nouns denoting supernatural power, humankind, artifacts and natural phenomena.

7.6.3 Araga (rake)

7.6.3.2 Araga (rake) as source

This metaphor is used in an exaggerated expression where ones' heel cracks are said to resemble rake due to their bigness. It is exaggerated in such a way that a person can think of using his heels to rake out dirty things.

425. Maña awe a tou vha araga.

Lit: His heel cracks are a rake.

Meaning: His heel-cracks are big

Mappings

Target: maña (heel cracks)

Source: araga (rake)

Target frame:

Source frame:

cracks of person at heels	←	garden tool with long handle/row of teeth
break with small valleys on heels	←	rake has teeth separate from one another
bigness of cracks on ones` heels	←	bigness of teeth of a rake
roughness of cracks on heels	←	roughness/ toughness of teeth of a rake

This metaphor refers to a person`s heel-cracks whose size been exaggerated in viewing it as big as a rake. The contrast between these two entities is based on the size of the crack.

Araga (Rake) as source domain		
Target domain		Attributes
Maña (Heel cracks)	425	roughness

From the metaphors in (425) and the table given above it is evident that the central cultural frames associated with rake as source domain in Tshivenda is that of roughness. The scope of araga (rake) as source domain includes crack.

7.6.3.2 Araga (rake) as target domain

426. Araga iyi i ndi gamu

Lit: This rake is a comb

Meaning: This rake has small teeth

Mappings

Target: araga (rake)

Source: gamu (comb)

Target frame:

Source frame:

garden tool with long handle/row of teeth	←	flat cut of plastic/metal has row of teeth
bigness of size of teeth of rake	←	smallness /miniature size of teeth of comb
strength/hardness of teeth of rake	←	weakness/ softness of teeth of comb

This phrase is made in a place where a rake has very small teeth like those of a comb.

427. Araga iyi ndi pułasiṭiki

Lit: This rake is plastic

Meaning: This rake is easily bent

Mappings

Target: araga (rake)

Source: pułasiṭiki (plastic)

Target frame:

Source frame:

tool with long handle/row of teeth	←	light strong material produced by chemical
strength of steel/metal rake	←	weakness/softness of plastic products
good quality of a rake	←	poor quality of a plastic products

This metaphor is used in the context in which a rake is made out of poor quality material or can easily bend when one uses it. Something which can easily bend is portrayed as plastic because a plastic objects is made out of low quality or light strong material or flexible. The contrast between these entities is made on the basis of the range in which the rake can easily be bent.

Araga (Rake) as target domain		
Source domains		Attributes
Gamu (Comb)	426	smallness
Pułasiṭiki (Plastic)	427	easily bent

From the metaphors in (426) to (427), and the table given above it is evident that the central cultural frames associated with rake as target domain in Tshivenda is that of easily bent and smallness. The range of araga (rake) as target domain includes nouns denoting artifacts.

7.6.4 Mbaḡo (axe) as target domain

428. Mbaḡo iyi i tou vha vumba

Lit: This axe is clay

Meaning: This axe is not of a good quality

Mappings**Target:** mbaḡo (axe)**Source:** vumba (clay)**Target frame:****Source frame:**

axe as a chopping tool	←	clay as heavy sticky moulding soil
breakability/low quality of an axe	←	fragility/ low quality of clay
plans made for manufacture of an axe	←	plans made for moulding of clay
purpose made	←	purpose made
progress made in manufacturing axe	←	progress made in manufacturing pot
achievement made	←	achievement made
pot manufactured	←	clay products
		See sentences with clay as source above

This metaphor is used in the context in which an axe is easily broken when used to chop an object such as a piece of wood.

429. Mbaḡo iyi i tou vha mufumbu

Lit: This axe is bran

Meaning: This axe is useless

Mappings**Target:** mbaḡo (axe)**Source:** mufumbu (bran)**Target frame:****Source frame:**

axe as a chopping tool	←	bran as outer covering of maize/grain
axe as portrayal of poor quality	←	bran as portrayal of poor quality
axe as depiction of weakness	←	bran as depiction of weakness
axe as showing uselessness	←	bran as showing uselessness

This metaphor is used in a situation where an axe is not strong and is compared with mufumbu (bran), something that is useless. In Tshivenda culture mufumbu (bran) is of no use unless there is someone who has pigs in which case the bran is used as pig feed.

430. Mbaḡo iyi i tou vha khathaphiḡa

Lit: This axe is a caterpillar

Meaning: This axe is very hard and durable

Mappings

Target: mbaḡo (axe)		Source: khathaphiḡa (caterpillar)
Target frame:		Source frame:
axe as a chopping tool	←	caterpillar as heavy vehicle
strength /hardness of an axe	←	abnormal strength of a caterpillar
durability of an axe	←	durability of a caterpillar
big size of an axe	←	bigness of a caterpillar

This metaphor is used in the context in which an axe is abnormally hard, strong and durable and can be used to cut any type of tree of any size. A caterpillar is a strong machine which is meant for hard and difficult work.

431. Mbaḡo iyi i tou vha tshiravhula

Lit: This axe is a tshiravhula (a strong spiral object)

Meaning: This axe is very sharp

Mappings

Target: mbaḡo (axe)		Source: tshiravhula (spiral tool /object)
Target frame:		Source frame:
axe as a chopping tool	←	spiral object to catch birds
strength/ hardness of an axe	←	sharpness/fastness of a spiral object
manufacture of an axe	←	preparation for spiral object/ tool
purpose for an axe	←	purpose for spiral tool
achievement made	←	achievement made

This metaphor is used in a context in which an axe is extremely sharpened and can be used to cut anything very fast.

432. Mbaḡo yawe ndi buḡupheni.

Lit: His axe is a pen.

Meaning: He works with a pen.

Mappings

Target: mbaḁo (axe)

Source: buḁupheni (pen)

Target frame:

Source frame:

axe as a chopping tool	←	pen as a writing tool
axe as showing work done by person	←	pen as an indicator of career
axe as showing hard/heavy work done	←	pen as showing education/ good work
axe portrays toughness/roughness of life	←	softness/knowledge of career of person

Traditionally in Tshivenda culture, an axe symbolizes work while in Western culture the pen symbolizes education and might. This expression is used to refer to a teaching career where a pen is equated with knowledge, education and wisdom. This metaphor is used to compare two different types of work approaching them from different perspectives. From the Tshivenda culture a person's work is hard since he is using axe while in Western culture a person works as a teacher or is educated.

433. Mbaḁo iyi i tou vha tshigidi

Lit: This axe is a gun

Meaning: This axe is used to defend oneself

Mappings

Target: mbaḁo (axe)

Source: tshigidi (gun)

Target frame:

Source frame:

axe as a chopping tool	←	gun as weapon used for firing bullets
axe used for protection by people	←	gun used as protection to gunman
axe use as defence by people	←	gun used as defence to gunman
danger of an axe to rivals	←	danger of gun to rivals
purpose of an axe	←	purpose of a gun
manufacturing of axe	←	manufacturing of gun
training of using an axe	←	training for using a gun
achievement attained	←	achievement attained

This metaphor is used in a situation where a person uses his axe to defend himself. In Western perspective a gun is used to defend oneself while in Tshivenda culture one can use an axe to

defend himself. This experience when one uses a gun to defend himself Tshivenda speakers say, instead of using an axe for defence, he uses a gun.

434. Mbaḁo iyi ndi banga ḁa mutsheahoḁhe

Lit: This axe is a dagger sharpened on all sides

Meaning: This axe is very sharp and is therefore dangerous tool.

Mappings

Target: mbaḁo (axe)

Source: banga (dagger)

Target frame:

Source frame:

axe as a chopping tool

←

dagger as a tool

using axe requires good training

←

requirement of good training to use dagger

goals/purpose for axe made

←

goals/purpose for dagger made

progress made in axe

←

progress made in dagger

wide choices

←

wide choices

See sentences with dagger above

This metaphor is used to refer to an axe that has been sharpened and should be used with great care because it has become a dangerous tool.

Mbaḁo (Axe) as target domain		
Source domains	Number of metaphor	Attributes
Vumba (Clay)	428	fragility
Mufumbu (Bran)	429	uselessness
Khathaphiḁa (Catepillar)	430	bigness / durability
Tshiravhula (Spiral object)	431	strength / power
Buḁupheni (Blue pen)	432	education / knowledge
Tshigidi (Gun)	433	danger / death
Banga (Dagger)	434	danger

From the metaphors in (428) to (434), and the table given above, it is evident that the central cultural frames associated with mbaḁo (axe) as target domain in Tshivenda is that of fragility, uselessness, bigness, durability, strength, power, education, knowledge, danger and death. The range of mbaḁo (axe) as target domain includes nouns denoting natural phenomenon, artifacts, food, vehicle, stationery, weapon and utensils.

7.7 METAPHORS ON MUSIC INSTRUMENTS AND SONGS

7.7.1 Kaṭara (guitar) as target domain

435. Kaṭara yawe i tou vha muludzi.

Lit: His guitar is a whistle.

Meaning: His guitar makes beautiful music.

Mappings

Target: kaṭara (guitar)

Source: muludzi (whistle)

Target frame:

Source frame:

musical instrument with strings	←	whistle as sound of forcing out breath
guitar as showing good music	←	whistle as showing good music/melody
guitar portrays melodious music	←	whistle as portayal of melodious music

This metaphor is used to refer to a guitar whose music resembles a sound made by a mouth whistle.

436. Kaṭara yawe i tou vha khwara kha lushaka

Lit: His guitar is a pangolin to the community

Meaning: His guitar is a problem to the community

Mappings

Target: kaṭara (guitar)

Source: khwara (pangolin)

Target frame:

Source frame:

musical instrument with strings	←	pangolin as wild animal
no enjoyment if the guitar played	←	no rain received if blood of pangolin shed
problems brought by playing guitar	←	problems of drought if pangolin blood shed

This metaphor is a construct of two different things, that is, an instrument, guitar and wild animal, pangolin. In this case, these two entities are compared due to the wide cultural knowledge that Tshivenda speakers have in life. In Tshivenda culture it is taboo to shed pangolin's blood on the ground since it is believed that no rain will fall until a traditional doctor is called to doctor the place where the pangolin blood is shed. This shows that when the pangolin blood is shed, it is difficult to get rain and there is a problem to people who are longing for a rain. Thus, the creation of this metaphor "kaṭara yawe i tou vha khwara" literally translated as (his huitar is a pangolin).

437. Kaṭara yawe i tou vha tombo

Lit: His guitar is stone

Meaning: His guitar is of good quality

Mappings

Target: kaṭara (guitar)

Source: tombo (stone)

Target frame:

Source frame:

musical instrument with strings

←

stone as natural object in soil

strength/ durability of guitar

←

strength / durability of stone in nature

heaviness of guitar as instrument

←

heaviness of stone in nature

This metaphor is used as a means of showing how strong or heavy a guitar is. It is an exaggerated or praising expression made for a guitar.

Kaṭara (Guitar) as target domain		
Source domains	Number of metaphor	Attributes
Muludzi (Whistle)	435	melodious
Khwara (Pangolin)	436	problem
Tombo (Stone)	437	strength

From the metaphors in (435) to (437), and the table given above it is evident that the central cultural frames associated with guitar as target domain in Tshivenda is that of problem, melodious and strength. The scope of kaṭara (guitar) as source domain includes nouns denoting music, wild animal and natural phenomenon.

7.7.2 Luimbo (song) as target domain

438. Luimbo ulu lu tou vha mbilamutondo.

Lit: This song is a xylophone.

Meaning: This song is beautiful.

Mappings

Target: luimbo (song)

Source: mbilamutondo (xylophone)

Target frame:

Source frame:

song as piece of music with words sung

←

musical instrument made of two rows

good quality of of a song	←	good quality of music sung by people
song is composed by a composer	←	xylophone is carved by sculptor
purpose of song made	←	purpose of xylophone made
plans made for good song	←	plans made for xylophone
training for song made	←	training for playing xylophone conducted
achievement attained	←	achievement attained

This metaphor is used in the context in which a song is very beautiful where singers are following one another without mistakes or disturbances. A xylophone is a traditional instrument which produces beautiful melody if played by an expert or well trained musician. Therefore, any melody which sounds good or is played well is referred to as a xylophone, such as a well played tshikona dance and misic hence this song is a xylophone.

439. Luimbo ulu lu tou vha tshedza

Lit: This song is the light

Meaning: This song shows people the way forward

Mappings

Target: luimbo (song)

Source: tshedza (light)

Target frame:

Source frame:

song as piece of music with words sung	←	light as source of energy
song as liberation to oppressed people	←	light as showing knowledge to people
inspiration of break through to freedom	←	light as showing break through in life

This metaphor is used to refer to a song which (when sung) it brings back peace and harmony to the nation.

440. Luimbo ulu lu tou vha khii

Lit: This song is a key

Meaning: This song can end all the problems

Mappings

Target: luimbo (song)

Source: khii (key)

Target frame:

Source frame:

song as piece of music with words sung	←	key as in household
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song as an answer/ solution of problem	←	key as answer/ solution to un/lock doors
purpose of song made	←	purpose of key made
achievement of purpose of song	←	achievement of locking/unlocking doors

This metaphor can be used to refer to a song whose message seems to unite the nation and therefore enables different people to speak with one voice. When people have some problems with a door which is locked a key unlocks that door even if it was locked some years ago. The argument in this metaphor is based on unlocking the door (or) on solving some problems which existed for a long time.

441. Luimbo ulu lu tou vha muphulusi

Lit: This song is a saviour

Meaning: This song blesses someone when sung

Mappings

Target: luimbo (song)		Source: muphulusi (saviour)
Target frame:		Source frame:
piece of music with words sung	←	saviour as rescuer of life
save people from difficulty/cruelty	←	save people from danger/difficulty situation
song as mouthpiece of cowards	←	saviour as supporting failures in life

This metaphor is used in the context in which a song is sung to bless and save someone's life. When this song is sung a person feels relieved of all his problems.

442. Luimbo ulu lu tou vha tombo

Lit: This song is stone

Meaning: This song is very powerful

Mappings

Target: luimbo (song)		Source: tombo (stone)
Target frame:		Source frame:
piece of music with words sung	←	stone as in soil
save people from difficulty/cruelty	←	solidity / hardness of stone
importance of song to people	←	importance / heaviness of stone
exciting harmony on song	←	crystal shinning of stone

Luimbo (Song) as target domain		
Source domains	Number of metaphor	Attributes
Mbilamutondo (Xylophone)	438	beauty
Tshedza (Light)	439	break through
Khii (Key)	440	answer/ solution
Muphulusi (Saviour)	441	safety
Tombo (Stone)	442	strength / hardness/ heaviness

From the metaphors in (438) to (442), and the table given above, it is evident that the central cultural frames associated with song as target domain in Tshivenda is that of beauty, break through, answer, solution, safety, hardness, heaviness, strength, sweetness, tasty and good quality. The range of luimbo (song) as target domain includes nouns denoting artifacts, natural source and human being.

7.8. METAPHORS ON CLOTHES

7.8.1 Metaphors on fabric

7.8.1.1 Tshahaswa (patch) as target domain

These metaphors are created to display the quality and the size of the patch which is determined by the source domains onto which the target domain **tshahaswa** (patch) is mapped.

443. Tshahaswa itshi tshi tou vha tombo

Lit: This patch is stone

Meaning: This patch is very strong

Mappings

Target: tshahaswa (patch)

Source: tombo (stone)

Target frame:

Source frame:

small piece of material covering hole

←

stone as found in nature

strength/ good quality of patch on cloth

←

strength/ hardness of stone

heaviness of patch on cloth

←

heaviness of stone

444. Tshahaswa itshi tshi tou vha seila

Lit: His patch is a sail

Meaning: The patch on his cloth is very strong

Mappings

Target: tshahaswa (patch)

Source: seila (sail)

Target frame:

Source frame:

small piece of material covering hole ←

sail as piece of strong cloth on ship

strength/ good quality of patch on cloth ←

strength of sail protecting against wind

445. Tshahaswa tshawe tshi tou vha shango

Lit: His patch is a country

Meaning: The patch on his cloth is very big

Mappings

Target: tshahaswa (patch)

Source: shango (country)

Target frame:

Source frame:

small piece of material covering hole ←

country as piece of area or land

bigness of a piece of patch on cloth ←

bigness of piece/area of country

446. Tshahaswa tshawe tshi tou vha phuleithi.

Lit: His patch is a plate.

Meaning: His patch is of a big size.

Mappings

Target: tshahaswa (patch)

Source: phuleithi (plate)

Target frame:

Source frame:

small piece of material covering hole ←

plate as round dish to put food on

bigness of patch on attire with hole ←

size of a plate for food

patch as manufactured fabric ←

plate as manufactured metal object

This metaphor is used to refer to someone whose patch is too big.

Tshahaswa (Patch) as target domain		
Source domains	Number of metaphor	Attributes
Tombo (Stone)	443	strength
Seila (Sail)	444	strength
Shango (Country)	445	bigness
Phuleithi (Plate)	446	bigness / roundness

From the metaphors in (443) to (446), and the table given above, it is evident that the central cultural frames associated with patch as target domain in Tshivenda is that of strength, bigness and roundness. The range of tshahaswa (patch) as target domain includes nouns denoting natural phenomena, artifacts and utensil.

7.8.2 Metaphors on leather goods

7.8.2.1. Zwienda (shoes) as target domain

447. Tshienda tshawe tshi tou vha bavhuri.

Lit: His shoes are barbel

Meaning: His shoes are worn out at the front.

Mappings

Target: tshienda (shoes)

Source: bavhuri (barbell)

Target frame:

Source frame:

shoe as outer covering of feet	←	barbel as slippery fish found in muddy places
teared shoes with wide open front	←	barbel as slippery fish with wide open mouth
shoe as old one not taken care of	←	barbel is created wide open mouth

This metaphor is used in a situation where one's shoes are worn out at the front. A barbel fish has a wide mouth which most of the fish do not have. This metaphor is based on the size of the mouth of these two items.

448. Tshienda tshawe tshi tou vha boḡelo

Lit: His shoes are a bottle

Meaning: His shoes are long like a bottle

Mappings

Target: tshienda (shoes)		Source: boḡelo (bottle)
Target frame:		Source frame:
shoe as outer covering of feet	←	glass of plastic container with flat sides
shineiness of well-polished shoes	←	shininess /reflection of a glass bottle

This metaphor is used in a situation in which a person has a long pair of shoes.

449. Tshienda tshawe ndi tshivhoni

Lit: His shoe is a mirror

Meaning: His shoe shines like a mirror

Mappings

Target: tshienda (shoes)		Source: tshivhoni (mirror)
Target frame:		Source frame:
shoe as outer covering of feet	←	mirror as special flat glass of reflection
shoe which shines/reflect other objects	←	mirror shines and reflect other objects

This metaphor is used in a situation in which a person has worn his shoe that is shining like a glass (or one can see himself through it).

450 Zwienda izwi zwi tou vha tombo

Lit: His shoes are stone

Meaning: His pair of shoes is very strong/ heavy

Mappings

Target: zwienda (shoes)		Source: tombo (stone)
Target frame:		Source frame:
shoes as outer covering of feet	←	stone as natural object
strength / durability of shoes	←	strength/ durability of stone in nature
heaviness of shoes as cloth	←	heaviness of stone as natural object

451. Zwienda zwawe zwi tou vha tsimbi

Lit: His shoes are steel

Meaning: His pair of shoes is strong / last long

Mappings

Target: zwienda (shoes)		Source: tsimbi (steel)
Target frame:		Source frame:
shoes as outer covering of feet	←	steel as a metal object
strength / hardness of shoes	←	strength / hardness of steel metal
heaviness of pair of shoes	←	heaviness of steel as metal

Zwienda (Shoes) as target domain		
Source domains	Number of metaphor	Attributes
Bavhuri (Barbel)	447	wide mouth, width
Boḡelo (Bottle)	448	shininess
Tshivhoni (Mirror)	449	reflection
Tombo (Stone)	450	strength, heaviness
Tsimbi Steel)	451	strength, hardness

From the metaphors in (447) to (451), and the table given above, it is evident that the central cultural frames associated with shoes as target domain in Tshivenda is that of wide mouth/ width, shininess, reflection, strength, heaviness and hardness. The range of zwienda (shoes) as target domain includes nouns denoting aquatic animal and artifacts.

7.8.2.2 Luzwa (rein / thong)

452. Luzwa ulu lu tou vha ganzhe.

Lit: This thong is a padlock.

Meaning: This thong is very tight.

Mappings

Target: luzwa (thong)		Source: ganzhe (padlock)
Target frame:		Source frame:
thong as narrow strip of leather for whip	←	padlock lock to fasten two things
tightness of thong when tightens things	←	tightness of padlock when locked
strength /toughness of thong as strip	←	strength/toughness of padlock

This metaphor is used in a situation in which the thong locks the objects it is expected to tighten up.

453. Luzwa ulu lu tou vha khii

Lit: This thong is a key

Meaning: This thong locks up when tightened

Mappings

Target: luzwa (thong)

Source: khii (key)

Target frame:

Source frame:

thong as narrow strip of leather for whip	←	key used in household situation
thong as an answer/solution to problem	←	key as answer/ solution to un/lock doors
strength/toughness of thong in tightening	←	strength/toughness of key in un/locking
purpose of thong	←	purpose of key
achievement of main purpose	←	achievement of lock/unlocking doors

This metaphor is used in a situation where the thong does not loosen up when tied up.

454. Luzwa ulwu ndi tsimbi

Lit: This thong is steel

Meaning: This thong is very strong

Mappings

Target: luzwa (thong)

Source: tsimbi (steel)

Target frame:

Source frame:

thong as narrow strip of leather for whip	←	steel as a metal object
strength/ hardness of a thong	←	strength/ hardness of steel as metal

This metaphor is used in a situation in which thong is of such a good quality that it is compared to steel.

Luzwa (Thong) as target domain		
Source domains	Number of metaphor	Attributes
Ganzhe (Padlock)	452	tightness
Khii (Key)	453	solution

Tsimbi (Steel)	454	strength
----------------	-----	----------

From the metaphors in (452) to (454), and the table given above, it is evident that the central cultural frames associated with thong as target domain in Tshivenda is that of tightness, solution and strength. The range of luzwa (thong) as target domain includes nouns denoting artifacts.

7.8.3 Metaphors on artifacts made out of rope

7.8.3.1 Thambo (rope)

Some metaphors analyzed in this section depict strength while others display low qualities of the target domain determined by the frames and elements found on the source domains.

455. Thambo iyi ndi luzwa.

Lit: This rope is a rein.

Meaning: This rope is very strong.

Mappings

Target: thambo (rope)

Source: luzwa (thong)

Target frame:

Source frame:

rope as strong thick string

←

thong as narrow strip of leather for whipping

tightness of rope when tightens things

←

tightness of thong when it tightens things

strength/toughness of rope as string

←

strength/toughness of thong as strip

flexibility of rope in its functions

←

softness of a well prepared thong

purpose of rope made

←

goal of thong be made

manufacture of rope

←

twisting /manufacture of thong

progress achieved

←

thong products made

This metaphor is used mainly when a rope is very strong like a thong. A thong is made out of a well-treated hide and is very strong and can hardly break or tear apart.

456. Thambo iyi itou vha tombo

Lit: This rope is stone

Meaning: This rope is very strong

Mappings**Target:** thambo (rope)**Source:** tombo (stone)**Target frame:****Source frame:**

rope as strong thick string

←

stone as found in nature

strength/toughness of rope as string

←

strength/ roughnes /solidity of stone

rope as manmade object

←

stone as natural object / God made

457. Thambo iyi i tou vha puḷasiṭiki

Lit: This rope is plastic

Meaing: This rope stretches

Mappings**Target:** thambo (rope)**Source:** puḷasiṭiki (plastic)**Target frame:****Source frame:**

rope as strong thick string

←

plastic as light strong material

stretching of rope

←

flexibility of plastic materials

lowrope made of quality materials

←

plastic made of low quality materials

458. Thambo iyi i tou vha ngweṅa

Lit: This rope is a crocodile

Meaing: This rope is very strong

Mappings**Target:** thambo (rope)**Source:** crocodile (crocodile)**Target frame:****Source frame:**

rope as strong thick string

←

crocodile as reptile living in water

strength/ toughness of rope as string

←

strength of crocodile inside water

rope as manmade object

←

crocodile as creature

See some metaphors with the noun crocodile in the position of the source domain.

459. Thambo iyi i tou vha tsimbi

Lit: This rope is steel

Meaning: This rope is strong / hard

Mappings

Target: thambo (rope)		Source: tsimbi (steel)
Target frame:		Source frame:
rope as strong thick string	←	steel as metal object
strength/ hardness of a thong	←	strength/ hardness of steel as metal
heaviness of the rope	←	heaviness of steel

460. Thambo iyi i tou vha wuḽu

Lit: This rope is wool

Meaning: This rope is of low quality

Mappings

Target: thambo (rope)		Source: wuḽu (wool)
Target frame:		Source frame:
rope as strong thick string	←	soft hair that covers body of sheep
rope as long thick thread from string	←	long thick thread made from animal wool

It is clear that any object which in the first (A) position is not strong, if the entity in the second (B) position is of low quality. The qualities that are identified for the B position, that is, the source domain are mapped onto the target domains. The same applies where poor quality of wool, the source domain is mapped onto the rope, hence the rope is reviewed as of weak and of low quality.

Thambo (Rope) as target domain		
Source domains	Number of metaphor	Attributes
Luzwa (Thong)	455	strength
Tombo (Stone)	456	strength
Puḽasiṽiki (Plastic)	457	stretch, flexibility
Ngweṽa (Crocodile)	458	strength
Tsimbi (Steel)	459	strength, hardness, heaviness
Wuḽu (Wool)	460	low quality

From the metaphors in (455) to (460), and the table given above, it is evident that the central cultural frames associated with rope as target domain in Tshivendḽa is that of strength, flexibility, hardness, heaviness, and low quality. The range of thambo (rope) as target domain includes leather products, natural phenomenon, artifacts and reptile.

7.8.3.2 Tshimebi (whip)

461. Tshimebi itshi tshi tou vha tshigidi.

Lit: This whip is a gun.

Meaning: This whip sounds like a gun.

Mappings

Target: tshimebi (whip)

Source: tshigidi (gun)

Target frame:

Source frame:

whip is a long thin piece of rope/ thong	←	gun as weapon used for firing bullets
handle used to hold in whipping animals	←	gun has trigger to fire out bullets
whip has big sound if cracked	←	gun has big sound when fired
purpose of whip made	←	purpose of gun made
whip is made out of twisting strings	←	gun is manufactured
achievement of purpose	←	gun product made

This metaphor is used in a situation in which a whip is sounded and produces a sound like that of a gun.

462. Tshimebi itshi tshi tou vha bomo

Lit: His whip is a bomb

Meaning: His whip sounds like a bomb

Mappings

Target: tshimebi (whip)

Source: bomo (bomb)

Target frame:

Source frame:

whip is a long thin piece of rope/ thong	←	bomb as weapon designed to explode
handle used to hold in whipping animals	←	bomb is thrown to explode in given time
strength of rope/thong whip	←	strength of bomb thrown/ fired
whip has big sound if cracked	←	bomb has big sound when fired/thrown
purpose of whip made	←	purpose of bomb made
whip is made out of twisting strings	←	bomb is manufactured
achievement of purpose	←	bomb product made
whip made	←	bomb / destruction made

This metaphor is used in the context in which a whip sounds like a bomb by its sound.

463. Tshimebi itshi tshi tou vha ganunu

Lit: This whip is cannon

Meaning: This whip makes a strong and heavy sound

Mappings

Target: tshimebi (whip)

Source: ganunu (cannon)

Target frame:

Source frame:

whip is long thin piece of rope/ thong	←	cannon as large heavy gun with wheels
strength of whip when cracked	←	strength of cannon when fired
whip leaves marks on whipped objects	←	cannon leaves destruction at place/ area
bigness of whip	←	big size of cannon

This metaphor is used in a situation where a whip makes a deep sound like that made by cannon.

464. Tshimebi itshi tshi tou vha tombo

Lit: This whip is stone

Meaning: This whip is very strong/ hard

Mappings

Target: tshimebi (whip)

Source: tombo (stone)

Target frame:

Source frame:

whip is long thin piece of rope/ thong	←	stone as found in nature
whip as manmade object	←	stone as natural object
strength /solidity of the whip	←	strength / solidity of stone

Tshimebi (Whip) as target domain		
Source domains	Number of metaphor	Attributes
Tshigidi (Gun)	461	sound
Bomo (Bomb)	462	loudness of sound
Ganunu (Cannon)	463	loudness of sound
Tombo (Stone)	464	strength, solidity

From the metaphors in (461) to (464), and the table given above, it is evident that the central cultural frames associated with whip as source domain in Tshivenda is that of sound, big sound,

strength and solidity. The range of tshimebi (whip) as target domain includes nouns denoting weapons and natural phenomenon.

7.8.4 Metaphors on artifacts made out of rubber

7.8.4.1 ǀegere (catapult)

465. ǀegere idzi ndi tshigidi

Lit: This catapult is a gun

Meaning: This catapult is very powerful when pulled or stretched.

Mappings

Target: ǀegere (catapult)

Source: tshigidi (gun)

Target frame:

Source frame:

made of two thin long rubber strings	←	gun as weapon used in firing bullets
has handle to hold in whipping things	←	gun has trigger to fire bullets
catapult has less frightening sound	←	gun has big/frightening sound if fired
purpose for catapult made	←	purpose for gun made
catapult is assembled	←	gun is manufactured
achievement attained	←	gun product

This metaphor is used in the context in which the catapult is very powerful in such a way that it is compared to a gun.

466. ǀegere idzi ndi gatho

Lit: This catapult is a sling

Meaning: This catapult is powerful when pulled or stretched

Mappings

Target: ǀegere (catapult)

Source: gatho (sling)

Target frame:

Source frame:

catapult as tool used by hunters	←	sling as tool when cropwatching
catapult used for hunting birds	←	sling used for chasing monkey/baboons
strength/speediness of catapult	←	strength/speediness of sling

This metaphor is used in the context in which catapult is stretched but not as in the above example.

467. ǀegere idzi ndi swina ǀa mavhava

Lit: This catapult is an enemy of thieves

Meaning: This catapult can discipline thieves

Mappings

Target: ǀegere (catapult)

Source: swina (enemy)

Target frame:

Source frame:

made of two thin long rubber strings	←	enemy as an opponent
using catapult as challenge to thieves	←	hatred in enmity as a challenge
negative plans made to fight thieves	←	negative plans made to attack rivals
purpose for achievement made	←	purpose for achievement made
catapult stops robbery	←	weapons to attack bought
achievement attained	←	victory attained

This metaphor is used after someone has used catapult to attack thieves and overcome them.

468. ǀegere idzi ndi tshinaḡa

Lit: This catapult is a club man

Meaning: This catapult is very powerful when pulled or stretched

Mappings

Target: ǀegere (catapult)

Source: tshinaḡa (club man)

Target frame:

Source frame:

made of two thin long rubber strings	←	club man as strong person
good quality of catapult used	←	good quality of club man
strength/ toughness of catapult	←	strength/ toughness of club man

This metaphor is used in the context in which the catapult has been proved to be of good quality.

Ľegere (Catapult) as target domain		
Source domains	Number of metaphor	Attributes
Tshigidi (Gun)	465	danger
Gatho (Sling)	466	danger
Swina (Enemy)	467	hatred
Tshinaḁa (Club man)	468	power / strength

From the metaphors in (465) to (468), and the table given above, it is evident that the central cultural frames associated with catapult as target domain in Tshivenda is that of danger, hatred, power and strength. The scope of Ľegere (catapult) as target domain includes nouns denoting weapons and human beings.

7.8.5 Metaphors on furniture

7.8.5.1 Masofa (lounge suite)

469. Masofa awe a tou vha vhutope.

Lit: His lounge suite is muddy.

Meaning: His lounge suite is very comfortable.

Mappings

Target: masofa (lounge suite)

Source: vhutope (muddy)

Target frame:

Source frame:

lounge suite as furniture

← muddy is dirt liquid substance

lounge suite as very comfortable

← comfortability of muddy substance

softness of lounge suite

← softness of muddy substance

This metaphor is used to refer to a brand new and most comfortable lounge suite. The comparison is based on the comfort that the lounge suite has which is similar to that of the source domain, mud. If one treads or steps on mud he or she may be stuck on it because of its state of softness.

470. Masofa awe a tou vha maḁi

Lit: His lounge suite is water

Meaning: His lounge suite is still new

Mappings**Target:** masofa (lounge suite)**Source:** mađi (water)**Target frame:****Source frame:**

lounge suite as furniture

←

water as colourless liquid substance

comfortability of lounge suite

←

softness of water as liquid substance

newness of lounge suite

←

freshness of water as liquid

This metaphor is used in environment where a person has bought a brand new lounge suite and its qualities or elements or frames are mapped onto the source domain, water.

471. Masofa aya a tou vha tombo

Lit: This lounge suite is stone

Meaning: This lounge suite is strong / hard

Mappings**Target:** masofa (lounge suite)**Source:** tombo (stone)**Target frame:****Source frame:**

lounge suite as furniture

←

stone as natural object

durability of lounge suite

←

durability of stone as natural object

strength/hardness of lounge suite

←

strength/ hardness of stone as object

This is a multiple meaning metaphor because it has more than one meanings. It may mean the lounge suite is hard without comfort, or it lasts for a long time, or it may mean the lounge suite is very strong. All these entailments are the found on the source domain tombo (stone). As a result meanings of such metaphors (of this nature) are dependent on the context, and the knowledge of the elements of the target domain/s.

Masofa (Lounge suite) as target domain		
Source domains	Number of metaphor	Attributes
Vhutope (Muddy)	469	softness
Mađi (Water)	470	softness / newness
Tombo (Stone)	471	strength, hardness, durability

From the metaphors in (469) to (471), and the table given above, it is evident that the central cultural frames associated with lounge suite as target domain in Tshivenḡa is that of softness, newness, strength, hardness and durability. The range of masofa (lounge suite) as target domain includes nouns denoting liquid substances.

7.9 METAPHORS ON VEHICLES

7.9.1 Goloji (car)

472. Goloji iyi i tou vha tshipitifaya

Lit: This car is a spitfire

Meaning: This car is driven at a high speed

Mappings

Target: goloji (car)

Source: tshipitifaya (spitfire)

Target frame:

Source frame:

car as vehicle

← spitfire as flight

car as means of transportation

← spitfire as means of transportation

car as a fast vehicle

← spitfire as a speedy flight

car spitting smoke out of exhaust

← spitfire as a flight spitting fire from exhaust

This metaphor is made in situations where one drives a car at a very high speed.

473. Goloji iyi i tou vha bufho.

Lit: This car is an airplane.

Meaning: This car is driven at a high speed.

Mappings

Target: goloji (car)

Source: bufho (aeroplane)

Target frame:

Source frame:

car as vehicle

← aeroplane as flight

car as means of transport

← aeroplane as means of transport

speediness of a car

← swiftness of a flight in the sky

This metaphor is used specifically in a situation in which a car is driven at a very high speed, hence the speed is likened to that of an aeroplane.

474. Goloji yawe i tou vha maḡi.

Lit: His car is water.

Meaning: His car is new.

Mappings

Target: goloji (car)

Source: maḡi (water)

Target frame:

Source frame:

car as vehicle

← water as liquid

newness of a car

← water as a fresh liquid for drinking, washing etc

good condition of a car

← good condition of water all the time

Water looks very new all the time if not tempered with. A car which is still new releases water at the exhaust pipe. These two characteristics make possible a comparison of a new car with water.

475. Goloji yawe i tshee muselwa.

Lit: His car is still a bride.

Meaning: His car is still new.

Mappings

Target: goloji (car)

Source: muselwa (bride)

Target frame:

Source frame:

car as vehicle

← bride as a female person

car as a newly bought vehicle

← bride as a newly married young woman

car bought from garage to owner

← bride as from one homestead to another

(from garage to new owner)

← (from parents to bridegroom homestead)

This metaphor is used in a situation in which a person bought a new car. Such a car can be compared to a bride, namely, a woman who has just got married and is still new in the field of marriage, hence the association of a new car with a bride.

476. Goloji yawe ndi tshikirepe.

Lit: His car is a scrap.

Meaning: His car is old and broken.

Mappings

Target: goloji (car)		Source: tshikirepe (scrap)
Target frame:		Source frame:
car as vehicle	←	scrap as old entity
car as crumbling into pieces	←	scrap as something crumbling down

A car which looks very old but is still in use can be called a scrap because it resembles a car that is not in use.

477. Goloji yawe i tou vha nndu

Lit: His car is a house

Meaning: His car has everything found in a house

Mappings

Target: goloji (car)		Source: nndu (house)
Target frame:		Source frame:
car as vehicle	←	house as dwelling
car as the only possession in life	←	house as first preference in life
car as a place to stay like a house	←	house as a dwelling place in life
car has sits, blankets as bedroom bedding	←	house has bedroom with bedding, kitchen, and dining and sitting room
car has fridge and sits as chairs	←	house has chairs and lounge suite in dining and sitting rooms
car has everything needed inside it (no extras to be added in a car)	←	house has everything inside it (full house with everything needed inside a house)

This metaphor is used in the context in which a person's car has everything such as blankets, sponge, fridge and many other things like those found in a house in his car.

487. Goloji yawe ndi gariki.

Lit: His car is a wagon.

Meaning: He does not have a car but makes use of a wagon.

Mappings**Target:** goloji (car)**Source:** gariki (cart wagon)**Target frame:****Source frame:**

car as a vehicle

←

cart wagon as animal wagon

car as a means of transport

←

cart wagon as a means of transport

car as old or scrap

←

cart wagon as made of small broken parts

This expression has a twofold meaning: (i) first, it may mean that his car is so slow that people turn to compare it with a wagon, which is very slow because it is pulled by animals, hence its slowness. (ii) This expression may also mean that a wagon is the only vehicle he has in life and there is nothing else which he uses as a means of transport.

479. Goloji yawe i tou vha lupenyoy

Lit: His car is a lightning

Meaning: His car is very fast

Mappings**Target:** goloji (car)**Source:** lupenyoy (lightning)**Target frame:****Source frame:**

car as a vehicle

←

lightning as very bright light

car as driven in fast speed

←

lightning as a fast flash light

This metaphor is used in the context in which the driver drives at a fast speed.

480. Goloji yawe i tou vha liṭaḍulu

Lit: His car is heaven

Meaning: His car is beautiful and has everything

Mappings**Target:** goloji (car)**Source:** liṭaḍulu (heaven)**Target frame:****Source frame:**

car as vehicle

←

heaven as place of God

car as a beautiful vehicle

←

heaven as a beautiful place

This metaphor is used in the context in which a person has a very beautiful car that is equipped with all modern facilities that befit an expensive modern car.

481. Goloi yawe i tou vha ḡowa

Lit: His car is a snake

Meaning: His car does not go straight

Mappings

Target: goloi (car)

Source: ḡowa (snake)

Target frame:

Source frame:

car as vehicle

←

snake as reptile

car as not driven straight on road

←

snake as a meandering reptile in its movement

This metaphor is used in the context in which one's car is not driven straight along the road, but goes to different directions of the road like a snake that crawls on the ground.

482. Goloi iyi i tou vha baisigira

Lit: This car is a bicycle

Meaning: This car is very slow

Mappings

Target: goloi (car)

Source: baisigira (bicycle)

Target frame:

Source frame:

car as vehicle

←

bicycle as road vehicle with two wheels

car as a slow movement vehicle

←

bicycle as slow movement vehicle

This metaphor is used in the context in which a car is very slow when driven. Its slowness is compared to that made by a bicycle.

483. Goloi iyi i tou vha muraga

Lit: This car is a dwelling in the course of construction

Meaning: This car needs a lot of repairs

Mappings

Target: goloji (car)		Source: muraga (course of construction)
Target frame:		Source frame:
car as vehicle	←	course construction as new structure
requirement of serious repairs	←	requirement of material to be assembled
car as lacking some other parts	←	incompleteness of course of construction

This metaphor is used in a situation in which a car needs to be properly repaired.

484. Goloji iyi i tou vha muthu

Lit: This car is a person

Meaning: This car “behaves” like a human being.

Mappings

Target: goloji (car)		Source: muthu (person)
Target frame:		Source frame:
car as vehicle	←	person as human being
car as having human behaviours	←	person can talk, think and do other activities

This expression is a personification in that a car is given human activities. This metaphor is used in the context in which a car can talk, or has actions that are similar to those of a person. This is found in situations where cars in films can talk like human beings.

485. Goloji iyi i tou vha phuramasitofu

Lit: This car is paraffin stove

Meaning: This car idles like a paraffin stove when switched on

Mappings

Target: goloji (car)		Source: phuramasitofu (paraffin stove)
Target frame:		Source frame:
car as vehicle	←	paraffin stove as cooking stove
car making bad sound when idling	←	paraffin stove make bad sound when ignited
slowness of a driven car	←	paraffin stove is slow in cooking food

486. Goloi iyi I tou vha tshiṭuruṭuru

Lit: This car is a “tshiṭuruṭuru”

Meaning: This car idles like a tin of water made as a silencer

Mappings

Target: goloi (car)

Source: tshiṭuruṭuru (gallon tin)

Target frame:

Source frame:

car as vehicle

←

gallon tin as means of light

out of idling of a scrap car

←

gallon tin as bad idling of gallon tin

requirement of mechanical attention

←

requirement of attention of gallon tin

These two metaphors are used to refer to cars which do not idle well and produce a bad sound.

487. Goloi iyi i tou vha gandakanda

Lit: This car is a tractor

Meaning: This car idles like a tractor

Mappings

Target: goloi (car)

Source: gandakanda (tractor)

Target frame:

Source frame:

car as vehicle

←

tractor as vehicle

slowness of a vehicle

←

sluggishness/slowness of a tractor

powerfulness of a car

←

powerfulness of a tractor

car using diesel as fuel

←

tractor use diesel as fuel

This metaphor is used in the context where a car`s engine works on diesel and therefore makes a big sound like in the case where the silence is broken.

488. Goloi iyi i tou vha bere

Lit: This car is a horse

Meaning: This car is high or raised

Mappings

Target: goloji (car)		Source: bere (horse)
Target frame:		Source frame:
car as vehicle	←	horse as domestic animal
car as raised vehicle	←	height of a horse as domestic animal

This metaphor is used in a situation in which a car is a four by four (4 x 4) wheel drive or vehicle. The contrast is based on the physical appearance of a horse and that of a raised car, that is the height of a horse mapped onto a car.

489. Goloji yawe i tou vha khomphwutha

Lit: His car is a computer

Meaning: His car is computerized

Mappings

Target: goloji (car)		Source: khomphwutha (computer)
Target frame:		Source frame:
car as vehicle	←	computer as storing, finding organizing machine
highly electrified car	←	computer as an electrical equipment
electrified devices in a car	←	computer as a multi-funtional processor

This metaphor is made in a situation in which a car is mainly electronically-operated and is not manually operated / driven.

490. Goloji yawe ndi tshidumbumukwe

Lit: His car is a thunderstorm

Meaning: His car is driven very fast

Mappings

Target: goloji (car)		Source: tshidumbumukwe (thunderstorm)
Target frame:		Source frame:
car as vehicle	←	thunderstorm as natural disastrous storm
car as driven carelessly	←	thunderstorm as a destructive storm
quickness of a moving car	←	thunderstorm as a fast moving storm

This metaphor is used in the context in which a driver is always driving very fast.

491. Goloji iyi i tou vha dumba

Lit: This car is a ruin (of a goat)

Meaning: This car is old and has some holes in it

Mappings

Target: goloji (car)

Source: dumba (ruin)

Target frame:

Source frame:

car as vehicle

←

ruin as state of object

car as badly damaged object

←

ruin as object being badly destroyed

only some parts of a car left

←

parts of building remained after destruction

This metaphor is used when a car has some holes in it and needs a lot of repairs.

492. Goloji iyi i tou vha tshankhwalalala

Lit: This car is a beetle

Meaning: This car has a beetle shape

Mappings

Target: goloji (car)

Source: tshankhwalalala (beetle)

Target frame:

Source frame:

car as vehicle

←

beetle as insect

small car with round shape

←

beetle as small insect with round shape

This metaphor is used in the context in which a car is small and has a beetle shape.

493. Goloji iyi i tou vha tshidula

Lit: This car is a frog

Meaning: This car has a frog shape

Mappings

Target: goloji (car)

Source: tshidula (frog)

Target frame:

Source frame:

car as vehicle

←

frog as a small animal

car with a frog shape

←

frog has oval shape

car only stays outside water ← frog stays both in water and on land

This metaphor is used to refer to a car that has a frog shape.

494. Goloji yawe i tou vha tshidakwa

Lit: His car is a drunkard

Meaning: His car uses too much of petrol or diesel

Mappings

Target: goloji (car)

Source: tshidakwa (drunkard)

Target frame:

Source frame:

car as vehicle

← drunkard as a human being

high consumption of fuel by car

← drunkard as large amount of beer

breakdown of car without enough fuel

← sleep out after taken large amount of beer

This metaphor is used to refer a car which uses too much fuel.

495. Goloji yawe i tou vha muri

Lit: His car is a tree

Meaning: His car is (very high) or has a raised body

Mappings

Target: goloji (car)

Source: muri (tree)

Target frame:

Source frame:

car as vehicle

← tree as plant in vegetation

a raised body car like 4x4

← height of the tree

496. Goloji yawe i tou vha tshumela

Lit: His car is a chimney

Meaning: His car is smoking (produces smoke through the exhaust pipe).

Mappings

Target: goloji (car)

Source: tshumela (chimney)

Target frame:

Source frame:

car as vehicle

← chimney as a structure

car taking out a lot of smoke

← chimney as structure through which smoke is carried out

This metaphor is used in the context in which the car's rings are wornout and therefore the car produces smoke through the exhaust pipe.

497. Goloi yawe i tou vha tshivhoni

Lit: His car is a mirror

Meaning: His car is shiny

Mappings

Target: goloi (car)

Source: tshivhoni (mirror)

Target frame:

Source frame:

car as vehicle	←	mirror as a special flat glass
shine and reflection of polished car	←	mirror as reflection images

498. Goloi iyi ndi tshihwilili

Lit: This car is a small bull-roarer

Meaning: This car is very fast

Mappings

Target: goloi (car)

Source: tshihwilili (bull-roarer)

Target frame:

Source frame:

car as vehicle	←	bull-roarer as playing tool
speediness of driven car	←	fatsness of bull-roarer when played
spinning tyres of speeding car	←	spinning movement by a bull-roarer

499. Goloi iyi ndi tshifu

Lit: This car is the cause of death

Meaning: This car kills because it may not be roadworthy, and is likely to cause an accident.

Mappings

Target: goloi (car)

Source: tshifu (cause of death)

Target frame:

Source frame:

car as vehicle	←	something causing death
car as cause/source/ origin of death	←	cause of death as origin/source/cause of death

Goloi (Car) as target domain		
Source domains	Number of metaphor	Attributes
Tshipitifaya (Spitfire)	472	swiftness
Bufho (Aeroplane)	473	speediness
Maḍi (Water)	474	freshness, good condintion
Muselwa (Bride)	475	newness
Tshikirepe (Scrap)	476	fragment
Nnḍu (House)	477	completeness
Gariki (Cart wagon)	478	dependence
Lupenyu (Lightning)	479	swiftness
Liḍḍulu (Heaven)	480	beauty
Nḍowa (Snake)	481	meandering
Baisigira (Bicycle)	482	slowness
Muraga (Course of construction)	483	fragment
Muthu (Person)	484	human behaviour
Pharamasiḍofu (Paraffin stove)	485	slowness
Tshiḍuruḍuru (Gallon tin)	486	badness
Gandakanda (Tractor)	487	strength / badness
Bere (Horse)	488	height
Khomphwutha (Computer)	489	multi-funtional
Tshiḍumbumukwe (Thunderstorm)	490	swiftness
Dumba (Ruin)	491	oldness
Tshankhwalala (Beetle)	492	beetle shape
Tshiḍula (Frog)	493	frog shape
Tshidakwa (Drunkard)	494	high consumption
Muri (Tree)	495	height
Tshumela (Chimney)	496	smoking
Tshivhoni (Mirror)	497	shinny
Tshihwili (Bull-roarer)	498	fastness
Tshifu (Death causer)	499	cause

From the metaphors in (472) to (499), and the table given above, it is evident that the central cultural frames associated with car as target domain in Tshivenda is that of fastness, speediness, freshness, swiftness, newness, fragment, completeness, dependence, beauty, meandering, slowness, human behaviour, badness, strength, height, oldness, multi-funtional, beetle shape, frog shape, high consumption, height, smoking, shinny and cause. The range of goloi (car) as target

domain includes nouns denoting vehicles, liquids, human beings, artifacts, sources, natural phenomena, reptiles and vegetation.

7.9.2 Tshikepe (ship)

The metaphors explored in this section have the noun ship as target domain.

500. Tshikepe itshi tshi tou vha nn̄u.

Lit: This ship is a house.

Meaning: This ship is big and beautiful.

Mappings

Target: tshikepe (ship)

Source: nn̄u (house)

Target frame:

Source frame:

ship as a means of transport ←

house as a dwelling place

crew and travellers in a ship ←

house with dwellers or tenants

big size of a ship ←

house as a mansion/ large impressive house indicator beauty

of a ship ←

house as well-planned beautiful structure

This metaphoric metaphor is used in a situation in which a ship is associated with a house because of two or more elements or inferences on it, such as its structural appearance which include the interior demarcation, its big size, its beauty and its functions.

501. Tshikepe tshawe tshi tou vha khovhe-ya-vhimbi

Lit: His boat is a whale

Meaning: His boat is very big

Mappings

Target: tshikepe (ship)

Source: khovhe-ya-vhimbi (whale)

Target frame:

Source frame:

ship as means of water transport ←

whale as large sea animal

ship operates inside water ←

whale lives inside the sea

ship is big looks like a boat ←

whale as gigantic animal looks like a big fish

This metaphor is used in a situation in which one's boat is very huge / big and the mappings are made in terms of the basic level, which according to Lakoff (1987:31-50) is the level of rich mental images and rich knowledge structure.

502. Tshikepe tshawe tshi tou vha liṭaḍulu

Lit: His boat is heaven

Meaning: His ship is very beautiful

Mappings

Target: tshikepe (ship)

Source: liṭaḍulu (heaven)

Target frame:

Source frame:

ship as water transport	←	heaven as place of God
ship as beautiful water transport	←	heaven as a most beautiful place
ship on trip reach destination	←	heaven is a destination of believers in God
undertaking trip with ship planned	←	reaching heaven planned in believing
blowing wind disturb trip with ship	←	no easy journey to heaven by believers
no peace of mind in trip with ship	←	peace of mind in heaven

This metaphor is used in the context where a boat looks beautiful from the inside.

503. Tshikepe tshawe tshi tou vha bufho

Lit: His ship is an aeroplane

Meaning: His ship is driven at a very fast speed

Mappings

Target: tshikepe (ship)

Source: bufho (aeroplane)

Target frame:

Source frame:

ship as water transport	←	aeroplane as flight
ship with crew and travellers	←	aeroplane with crew and travellers
ship sailing in a high speed	←	aeroplane flying in high speed

This metaphor is used to portray a boat which travels very fast.

504. Tshikepe tshawe tshi tou vha muraga

Lit: His ship is a dwelling in course of construction

Meaning: His ship needs a lot of repairs

Mappings

Target: tshikepe (ship)

Source: muraga (course of construction)

Target frame:

Source frame:

ship as water transport

←

course of construction as a state

parts required for assembling a ship ←

requirement for material to finalize structure

requirement of serious attention ←

requirement of serious attention on structure

This metaphor is used to show that the boat needs a lot of repairs.

505. Tshikepe tshawe tshi tou vha khomphwutha

Lit: His boat is a computer

Meaning: His boat is full of electronic equipment

Mappings

Target: tshikepe (ship)

Source: khomphwutha (computer)

Target frame:

Source frame:

ship as a vessel

←

computer as electronic machine

ship as highly electrified transport ←

computer as highly electrified device

This metaphor is used to refer to a situation where a boat is computerized.

506. Tshikepe tshawe tshi tou vha tshidumbumukwe

Lit: His ship is a thunderstorm

Meaning: His ship is driven at a very high speed

Mappings

Target: tshikepe (ship)

Source: tshidumbumukwe (thunderstorm)

Target frame:

Source frame:

ship as a vessel

←

thunderstorm as disastrous

ship as speeding transport ←

swiftness of moving thunderstorm

This metaphor is used to portray a boat which is at a high speed.

507. Tshikepe tshawe tshi tou vha phuli

Lit: His ship is a slave

Meaning: His ship is always used without a break

Mappings

Target: tshikepe (ship)

Source: phuli (slave)

Target frame:

Source frame:

ship as vessel

←

slave as an unfree person

ship that is over used by owner

←

slave as one who works hard without payment

ship as working hard without stop

←

slave works hard without a say

This metaphor is used in the context in which a boat is being overused.

508. Tshikepe itshi tou vha shango

Lit: This ship is a country

Meaning: This ship is very big

Tshikepe (Ship) as target domain		
Source domains	Number of metaphor	Attributes
Nnḁu (House)	500	beauty / bigness
Khovhe-ya-vhimbi (Whale)	501	bigness
Liṭaḁuḁu (Heaven)	502	beauty
Bufho (Aeroplane)	503	quickness
Muraga (Course of construction)	504	fragment
Khomphwutha (Computer)	505	advance
Tshidumbumukwe (Thunderstorm)	506	swiftness / quickness
Phuli (Slave)	507	over-usage / misuse
Shango (Country)	508	bigness

From the metaphors in (500) to (508), and the table given above, it is evident that the central cultural frames associated with ship as target domain in Tshivenda is that of beauty, bigness, quickness, fragment, advance, over-usage and misuse. The range of tshikepe (ship) as target domain includes nouns denoting artifacts, aquatic, Gods' place, vehicles, natural phenomenon and human beings.

7.9.3 Thuthuthu (motorbike)

In this section the mappings are created in order to tell us clearly what is taking place between the two domains, which in this case either the slow speed or the fast speed of the target domain is compared to that of the source domain.

509. Thuthuthu yawe i tou vha lupenyu.

Lit: This motorbike is a lightning.

Meaning: His motorbike is very fast.

Mappings

Target: thuthuthu (motorbike)

Source: lupenyu (lightning)

Target frame:

Source frame:

motorbike as dirt bike

←

lightning as a very bright light

speediness of motorbike

←

speediness of a lightning

In this metaphor a motorbike is compared to lightning because of its fast speed.

510. Thuthuthu yawe i tou vha bufho

Lit: His motorbike is an aeroplane

Meaning: His motorbike is at a high speed

Mappings

Target: thuthuthu (motorbike)

Source: bufho (aeroplane)

Target frame:

Source frame:

motorbike as a bike

←

aeroplane as a flight

motorbike as means of road transport

←

aeroplane as means of air transport

speediness of a motorbike

←

aero-plane as an a fast moving transport

This metaphor is used to refer to a motorbike that travels very fast.

511. Thuthuthu yawe i tou vha baisigira

Lit: His motorbike is a bicycle

Meaning: His motorbike is very slow

Mappings**Target:** thuthuthu (motorbike)**Source:** baisigira (bicycle)**Target frame:****Source frame:**motorbike as means of road transport
of a motorbike

←

bicycle as a means of road vehicle slowness

←

slow speed /movement of a bicycle

This metaphor is used in the context in which a motorbike is viewed to be very slow.

512. Thuthuthu yawe i tou vha muraga

Lit: His motorbike is a dwelling in course of construction

Meaning: His motorbike needs a lot of repairs

Mappings**Target:** thuthuthu (motorbike)**Source:** muraga (course of construction)**Target frame:****Source frame:**

motorbike as means of road transport

←

course of construction as structure on
construction

loose parts to be assembled on motorbike

←

loose parts are to be assembled

incompleteness of a motorbike

←

incompleteness of a course construction

This metaphor is used in the context in which a motorbike needs a lot of repairs.

513. Thuthuthu yawe i tou vha bere

Lit: His motorbike is a horse

Meaning: His motorbike is high

Mappings**Target:** thuthuthu (motorbike)**Source:** bere (horse)**Target frame:****Source frame:**

motorbike as road transport

←

horse as a domestic animal

height of a motorbike

←

height of a horse

This metaphor is used to refer to a motorbike which is high in size.

514. Thuthuthu yawe i tou vha gariki

Lit: His motorbike is an animal driven-cart

Meaning: His motorbike is very old

Mappings

Target: thuthuthu (motorbike)

Source: gariki (cart wagon)

Target frame:

Source frame:

motorbike as road transport

←

cart wagon as a means of transport

movement caused by fuel on motorbike

←

movement caused by donkey/cattle on cart wagon

slowness / fragment of motorbike

←

slowness/ fragment of cart wagon

This metaphor is used to refer to either a motorbike which is very slow, or which is old and needs repairs.

515. Thuthuthu yawe i tou vha khomphwutha

Lit: His motorbike is a computer

Meaning: His motorbike is computerized, or is using electronic equipment

Mappings

Target: thuthuthu (motorbike)

Source: khomphwutha (computer)

Target frame:

Source frame:

motorbike as road transport

←

computer as storing, finding, organizing machine

computerized motorbike

←

computer as an electric device

This metaphor is used in the context in which a motorbike is computerized.

516. Thuthuthu yawe i tou vha tshidumbumukwe

Lit: His motorbike is a thunderstorm

Meaning: His motorbike is always at a high speed

Mappings

Target: thuthuthu (motorbike)

Source: tshidumbumukwe (thunderstorm)

Target frame:

Source frame:

motorbike as road transport

←

thunderstorm as disastrous storm

speediness of moving motorbike

←

speediness of moving thunderstorm

This metaphor refers to the speed at which the motorbike travels.

Thuthuthu (Motorbike) as target domain		
Source domains	Number of metaphor	Attributes
Lupenyu (Lightning)	509	swiftness
Bufho (Fastness)	510	quickness
Baisigira (Bicycle)	511	slowness
Muraga (Course of construction)	512	fragment
Bere (Horse)	513	height
Gariki (Cart Wagon)	514	slowness / fragment
Khomphwutha (Computer)	515	electrification / advance
Tshidumbumukwe (Thunderstorm)	516	swiftness / quickness

From the metaphors in (509) to (516), and the table given above, it is evident that the central cultural frames associated with motorbike as target domain in Tshivenda is that of swiftness, quickness, slowness, fragment, height, electrification and advance. The range of thuthuthu (motorbike) as target domain includes nouns denoting natural phenomena, vehicle, artifacts and domestic animal.

7.9.4 Baisigira (bicycle)

The metaphors examined in this section presents the comparison between the source domain and the target domain based on the basic level framing of inferences, with the contrast drawn between the qualities and values of the slowness and fastness of the entities or domains.

517. Baisigira yawe i tou vha goloji nga husili.

Lit: His bicycle is a car on its own.

Meaning: His bicycle is very fast.

Mappings

Target: baisigira (bicycle)

Source: goloji (car)

Target frame:

Source frame:

bicycle as road transport

←

car as road transport

bicycle as pushed by humankind

←

car as driven by human being

speediness of pushed bicycle

←

speediness of a driven car

This metaphor is used in an incident in which a bicycle is pushed at a high speed and travels like a car. So the comparison is made on the car's speed and that of the bicycle.

518. Baisigira yawe i tou vha thuthuthu

Lit: His bicycle is a motorbike

Meaning: His bicycle is very fast, or is always at a high speed

Mappings

Target: baisigira (bicycle) **Source:** thuthuthu (motorbike)

Target frame: **Source frame:**

bicycle as a cycle ← motorbike as a dirt bike

speed of pushing a bicycle ← speediness of a motorbike

This metaphor is used in the context in which a bicycle travels very fast.

519. Baisigira yawe i tou vha muraga

Lit: His bicycle is a dwelling in course of construction

Meaning: His bicycle needs a lot of repairs

Mappings

Target: baisigira (bicycle) **Source:** muraga (course of construction)

Target frame: **Source frame:**

bicycle as road transport ← course of construction as new structure

requirement of repair on a bicycle ← requirement of material on course of construction

This metaphor is used to refer to a bicycle which looks old and needs repairs.

520. Baisigira yawe i tou vha muṭa wawe

Lit: His bicycle is his family

Meaning: He loves his bicycle like his family

Mappings

Target: baisigira (bicycle) **Source:** muṭa (family)

Target frame: **Source frame:**

bicycle as a bike ← family as relationship

bicycle as close object in ones' life ← family as oneness of related people

bicycle as passion and love to owner ← passion and love of related people

This metaphor is used to refer to the love a person has for the bicycle.

521. Baisigira yawe i tou vha tshiqumbumukwe

Lit: His bicycle is a thunderstorm

Meaning: His bicycle travels at a high speed

Mappings

Target: baisigira (bicycle)

Source: tshiqumbumukwe (thunderstorm)

Target frame:

Source frame:

bicycle as a bike

←

thunderstorm as moving storm

speediness of moving bicycle

←

swiftness of moving thunderstorm

This metaphor is used to refer to a bicycle that travels very fast.

522. Baisigira iyi i tou vha mudzi wa mafhungo

Lit: This bicycle is the root of the news

Meaning: This bicycle is the source of problems

Mappings

Target: baisigira (bicycle)

Source: mudzi (root)

Target frame:

Source frame:

bicycle as road transport

←

growth from root as

bicycle as origin of transport

←

root as origin of plant

purpose of providing transport by bicycle

←

purpose as maintaining support of root

achievement of purpose

←

achievement of purpose

improvement of transportation

←

improvement of transportation

This metaphor is used in the context where all the problems are coming from the bicycle.

523. Baisigira iyi i tou vha phuli

Lit: This bicycle is a slave

Meaning: This bicycle is always used without a rest

Mappings

Target: baisigira (bicycle)

Source: phuli (slave)

Target frame:

Source frame:

bicycle as a cycle

←

slave as unfree perform

bicycle as misused by owner

←

slave as person working without payment

This metaphor is used in the context in which the bicycle is over-used.

Baisigira (Bicycle) as target domain		
Source domains	Number of metaphor	Attributes
Goloi (Car)	517	fastness/ speediness
Thuthuthu (Motorbike)	518	speediness/ fastness
Muraga (Course of construction)	519	fragment
Muṭa (Family)	520	passion
Tshidumbumukwe (Thunderstorm)	521	swiftness / quickness
Mudzi (Root)	522	source / origin
Phuli (Slave)	523	over-usage

From the metaphors in (517) to (523), and the table given above, it is evident that the central cultural frames associated with bicycle as target domain in Tshivenda is that of origin fastness, speediness, fragment, passion, quickness, source and over-usage. The range of baisigira (bicycle) as target domain includes nouns denoting vehicle, artifacts, human beings, natural phenomena and source.

7.9.5 Gariki (animal cart)

The metaphors analyzed in this section the mappings between the two domains demonstrate how the source domains are conceptualized and mapped onto the target domain of **gariki** (animal cart).

524. Gariki iyi i kha ḡi tou vha muselwa

Lit: This animal cart is still a bride

Meaning: This animal cart is still new

Mappings

Target: gariki (wagon)		Source: muselwa (bride)
Target frame:		Source frame:
wagon as an animal transport	←	bride as young female person
wagon as a newly bought transport	←	bride as a newly married woman freshness of
wagon from manufacturer	←	freshness of bride from her homestead
wagon has purpose to achieve	←	bride has purpose to achieve in life plans to
buy wagon made	←	plans to marry bride made
money paid to manufacturer	←	lobolla paid to in-laws
provision of transport attained	←	achievement of bearing children

The mappings are rooted at the basic level which is determined by the wide knowledge of Tshivenda speakers of the two domains and also the embodied experience. In Tshivenda culture a bride is a young woman who has never slept with a man in her life. As a result she is taken as a brand new person in life and receives a great respect by the community, her family and her inlaws. As a token of appreciation her family may organize a big party for her to praise her and to encourage others in that community.

525. Gariki iyi i kha ði tou vha maði

Lit: This animal cart is still water

Meaning: This animal cart is still new

Mappings

Target: gariki (wagon)		Source: maði (water)
Target frame:		Source frame:
wagon as farm cart	←	water as liquid substance
freshness of wagon from manufacturer	←	freshness of water all times
goodness/ good quality of wagon	←	good quality of water as substance
intactness of new wagon	←	intact of water as substance

This metaphor is used to refer to an animal cart which is still brand new. Generally water is always clean and looks new all the time, hence a new animal cart is portrayed as water.

526. Gariki iyi i tou vha bufho

Lit: This animal cart is an aeroplane

Meaning: This animal cart is driven at a high speed

Mappings

Target: gariki (wagon)

Source: bufho (aeroplane)

Target frame:

Source frame:

wagon as a transport

← aeroplane as a flight

quickness of a wagon

← quickness of a flying aeroplane

527. Gariki iyi i tou vha lupenyu

Lit: This animal cart is a lightning

Meaning: This animal cart is very fast

Mappings

Target: gariki (wagon)

Source: lupenyu (lightning)

Target frame:

Source frame:

wagon as means of transport

← lightning as disastrous light

quickness of wagon as transport

← quickness of striking of lightning

The two metaphors in (526) and (527) are used to refer to situations where an animal cart is very fast or controlled in a high speed.

528. Gariki iyi i tou vha nowa

Lit: This animal cart is a snake

Meaning: This animal cart is driven in a crooked way

Mappings

Target: gariki (wagon)

Source: nowa (snake)

Target frame:

Source frame:

wagon as of animal cart

← snake as reptile

meandering movement of wagon

← meandering movement of a snake

unclear mark of wagon tyre

← unclear /markless trail of a snake

This metaphor is used in the context in which an animal cart is not driven straight, that is, it is meandering along the road. This occurs especially when the animals pulling it are very slow or are not used to pull it all the time.

529. Gariki iyi i tou vha muri

Lit: This wagon cart is a tree

Meaning: This animal cart is very high

Mappings

Target: gariki (wagon)

Source: muri (tree)

Target frame:

Source frame:

wagon as an animal cart

←

tree as a plant

height of a wagon

←

tallness /height of a tree

This metaphor refers to the height or tallness of the animal cart or wagon.

Gariki (Animal cart) as target domain		
Source domains	Number of metaphor	Attributes
Muselwa (Bride)	524	newness / freshness
Maḍi (Water)	525	freshness
Bufho (Aeroplane)	526	speediness
Lupenyō (Lightning)	527	quickness
Ḥowa (Snake)	528	meandering
Muri (Tree)	529	height

From the metaphors in (524) to (529), and the table given above, it is evident that the central cultural frames associated with animal cart as target domain in Tshivenḡa is that of newness, freshness, freshness, speediness, quickness, meandering and height. The range of gariki (animal cart) as target domain includes nouns denoting human beings, liquid substances, vehicle, natural phenomena, reptile and plants.

7.10 METAPHORS ON HOUSING AND BUILDING

7.10.1 Nḡu (house) as target

In the metaphors analyzed in this section the house is the target domain which corresponds to various states given the source domains onto which it is mapped. It changes size, the quality and the function in accordance with the quality and the size that the source domain have.

530. Nḡu yawe i tou vha liḡaḡulu

Lit: His house is heaven.

Meaning: His house is big and beautiful.

Mappings

Target: n̄ḁu (house)		Source: ǀiṭaḁulu (heaven)
Target frame:		Source frame:
house as home	←	heaven as place of God
beauty of a house	←	beauty of heaven
bigness of a house	←	bigness of heaven

This metaphor is used in a context in which a person has a big and beautiful house which is like heaven.

531. N̄ḁu yawe i tou vha shango.

Lit: His house is a country.

Meaning: His house is very big.

Mappings

Target: n̄ḁu (house)		Source: shango (country)
Target frame:		Source frame:
house as residence	←	country as a piece of land
house has dwellers/ tenants	←	country has inhabitants/ citizens
bigness of a house	←	bigness of a piece of a country/ land
house has parents/ owner to control	←	country has political/traditional leaders to control it

This metaphor is used in a situation in which a house is very big. Its size is exaggerated when it is referred to as a land.

532. N̄ḁu yawe i tou vha hos̄iṭele.

Lit: His house is a hostel.

Meaning: His house is always full of people.

Mappings

Target: n̄ḁu (house)		Source: hos̄iṭele (hostel)
Target frame:		Source frame:
house as home	←	hostel as a residence

house has dwellers/tenants	←	hostel has dwellers/tenants
house accommodate people	←	hostel accommodate people
house has parents/owners to control	←	hostel has matron to control
many people stay there in the house	←	many tenants stay in the hostel

This metaphor is used in a context in which someone`s house is always full of different people and therefore looks like a hostel which is meant for various people from different places.

533. Nn̄du yawe ndi hodela.

Lit: His house is a hotel.

Meaning: His house is big and beautiful.

Mappings

Target: nn̄du (house)

Source: hodela (hotel)

Target frame:

Source frame:

house as home	←	hotel as inn
permanent or temporary dwellers	←	hotel dwellers lodge shorter or longer time
small size of house size	←	bigness of the size of hotel
plenty bedrooms in a house	←	too much bedrooms in a hotel
beauty of a house	←	beauty of a hotel

This metaphor is used to refer a big and beautiful house which looks like a hotel which is big and beautiful and has beautiful furniture.

534. Nn̄du yawe ndi goloī.

Lit: His house is a car.

Meaning: He sleeps in his car or does not have a house.

Mappings

Target: nn̄du (house)

Source: goloī (car)

Target frame:

Source frame:

house as home	←	car as a vehicle
house with bed, sitting, dining and kitchen rooms	←	car using seats as rooms
house as lovable residence	←	car as lovable vehicle / transport
house as accommodation	←	car as accommodation

This metaphor is used in a situation in which a person does not have a house, but has a car in which he sleeps. This expression is used in an ironic way by the speaker.

535. Nn̄du iyi i tshee muselwa

Lit: This house is still a bride

Meaning: This house is still new

Mappings

Target: nn̄du (house)

Source: muselwa (bride)

Target frame:

Source frame:

house as residence	←	bride as young female
house as a newly built structure	←	bride as a newly married woman
freshness of house on newness	←	freshness of bride from her homestead
purpose to accommodate people	←	bride has purpose to bear children
good plans to build house made	←	plans to marry a bride made
material to build a house bought	←	lobolla to marry a bride paid
provision of residence attained	←	achievement of bearing children attained

This metaphor refers to a house which is still brand new.

536. Nn̄du yawe i tou vha kereke

Lit: His house is a church

Meaning: His house is sometimes used as a church

Mappings

Target: nn̄du (house)

Source: kereke (church)

Target frame:

Source frame:

house as home	←	church as temple of God
house has dwellers/tenants	←	church has Christians/church goers
house as residence	←	church as place of worship
house used a preaching gospel	←	church as place of preaching gospel

This metaphor is used to refer to a house in which church services are held.

537. Nn̄du yawe i tou vha ofisi

Lit: His house is an office

Meaning: His house is often used as an office

Mappings

Target: nndu (house)

Source: ofisi (office)

Target frame:

Source frame:

house as home

←

office as workplace

house used as of administrative center

←

office as administrative center

house having all administrative functions

←

office has position, job, machinery and

position, job, machinery etc

responsibility

This metaphor refers to a house which is often used as an office.

538. Nndu yawe i tou vha mashika

Lit: His house is dirt

Meaning: His house is full of dirty things

Mappings

Target: nndu (house)

Source: mashika (dirty)

Target frame:

Source frame:

house as residence

←

dirty as filthy

untidiness of house

←

dirty as unclean house

pollution of a house

←

dirty as pollution

This metaphor is twofold in meaning, it is used to refer to a situation in which someone's house is dirty and in a situation where someone is worried by the manner in which he has been treated in that particular house.

539. Nndu yawe i tou vha khothe

Lit: His house is a court

Meaning: His house is sometimes used as a court

Mappings

Target: nndu (house)

Source: khothe (court)

Target frame:

Source frame:

house as residence

←

court as a trial

house used as place of criminal judgement ← court as place of criminal judgement
 house as place where trial takes place ← court as where judges, prosecutors and
 lawyers, police men and convicts found

This metaphor is used to refer to a house in which people are sometimes tried, that is, it is sometimes used as a court of law.

540. Nn̄du yawe i tou vha bako

Lit: His house is a cave

Meaning: His house is small or is used as a hiding place

Mappings

Target: nn̄du (house)		Source: bako (cave)
Target frame:		Source frame:
house as residence	←	cave as hiding place
house used as a bunker	←	cave as a bunker
house as portrayed by darkness	←	cave as portrayed by darkness

This metaphor is used in the context in which a house is used as a hiding place.

541. Nn̄du yawe i tou vha gungwa

Lit: His house is a ship

Meaning: His house is very big

Mappings

Target: nn̄du (house)		Source: gungwa (boat)
Target frame:		Source frame:
house as home	←	boat as a vessel
bigness of a house	←	big size of a boat
house has dwellers/tenants	←	boat has crew and travellers

542. Nn̄du yawe i tou vha pfamo ya musanda

Lit: His house is (pfamo) a hut of the king / palace

Meaning: His house is big and special

Mappings**Target:** nn̄u (house)**Source:** pfamo (palace)**Target frame:****Source frame:**

house as dwelling

←

palace as kings` house

dignity attached to house

←

dignity attached to kings` house

bigness of a house

←

bigness of the palace

This metaphor is used in a situation in which a house looks very big.

543. Nn̄u yawe i tou vha tshitumba

Lit: His house is a goat pen

Meaning: His house is a shame

Mappings**Target:** nn̄u (house)**Source:** tshitumba (goat pen)**Target frame:****Source frame:**

house as residence

←

goat pen as place where goats stay

neglected house

←

goat pen as a bad house or neglected, abandoned place

untidiness of the house

←

untidiness of the goat pen

This metaphor is used in the context in which a person`s house is in bad condition, e.g. dilapidated.

Nn̄u (House) as target domain		
Source domains	Number of metaphor	Attributes
L̄iṭaḍulu (Heaven)	530	beauty
Shango (Country)	531	bigness
Hosiṭeje (Hostel)	532	many dwellers
Hodela (Hotel)	533	bigness / beauty
Goloi (Car)	534	accommodation /lovable
Muselwa (Bride)	535	newness / freshness
Kereke (Church)	536	services/ sermon
Ofisi (Offices)	537	administration
Mashika (Dirt)	538	pollution
Khothe (Court)	539	trials

Bako (Cave)	540	hiding / darkness
Gungwa (Boat)	541	bigness
Pfamo (Palace)	542	dignity / bigness
Tshitumba (Goat pen)	543	untidiness

From the metaphors in (530) to (543), and the table given above, it is evident that the central cultural frames associated with house as target domain in Tshivenda is that of beauty, bigness, many dwellers, accommodation, lovable, newness, freshness, service, sermon, administration, trials, hiding, darkness, dignity and untidiness. The range of *nnḡu* (house) as target domain includes nouns denoting Gods` place, natural phenomena, artifacts, vehicle, human beings and structures.

7.10.2 Rannḡavhula (rondavel)

Traditionally a rondavel hut is regarded as the strongest house which can last for a long period. According to people with knowledge all other shapes have taken shape from a rondavel hurt or house. The size of this house, the quality and its functions depend on the owner.

544. Rannḡavhula iyi i tou vha gungwa

Lit: This rondavel is a boat.

Meaning: This rondavel is a small light house.

Mappings

Target: rannḡavhula (rondavel)

Source: gungwa (boat)

Target frame:

Source frame:

rondavel as residence

←

boat as water transport

big size of rondavel

←

bigness of a boat

rondavel has dwellers or tenants

←

boat has crew with travellers

This metaphor is used in the context in which a rondavel is a small light house. At times houses of this nature are made of wooden material.

545. Rannḁavhula iyi i tou vha shango.

Lit: This rondavel is a land.

Meaning: This rondavel is very big.

Mappings

Target: rannḁavhula (rondavel)

Source: shango (country)

Target frame:

Source frame:

rondavel as residence

←

country as a state

big size of rondavel

←

bigness of a country /kingdom

rondavel has owner controlling it

←

country has government controlling it

This metaphor is used in a situation in which a person`s building/structure is very big, hence the structure is compared to land.

546. Rannḁavhula yawe i tou vha tombo

Lit: His rondavel is stone

Meaning: His rondavel is very strong/ last long

Mappings

Target: rannḁavhula (rondavel)

Source: tombo (stone)

Target frame:

Source frame:

rondavel as residence

←

stone as natural object

strength / durability of a rondavel

←

strength/ durability of stone as object

Rannḁavhula (Rondavel) as target domain		
Source domains	Number of metaphor	Attributes
Gungwa (Boat)	544	bigness
Shango (Country)	545	bigness
Tombo (Stone)	546	strength, durability

From the metaphors in (544) to (546), and the table given above, it is evident that the central cultural frames associated with other structures as target domain in Tshivenda is that of bigness. The range of rannḁavhula (rondavel) as target domain includes nouns denoting vehicle and natural phenomenon.

7.10.3 Mutheo (foundation)

In the metaphors analyzed in this section the source domain of foundation is not a concrete one but an abstract one depicting the functions that are performed by a concrete foundation.

547. Mulambo uyu u tou vha mutheo wa tsheledzo

Lit: This River is a basement of irrigation

Meaning: This River water is mainly used to water a plantation

Mappings

Target: mulambo (river)

Source: mutheo (foundation)

Target frame:

Source frame:

river as source of water

←

foundation as basement of structure

requirement of river for water supply

←

requirement of foundation for structures

river as pillar in animates lives

←

foundation as pillar of big structures built

This metaphor is used in the context in which a river is seen as the only source of water to plants.

548. Nwana uyu ndi mutheo wa muṭa

Lit: This child is the foundation

Meaning: This child is the basement

Mappings

Target: nwana (child)

Source: mutheo (foundation)

Target frame:

Source frame:

child as young person in life

←

foundation as basement

child as first born out of family

←

foundation as basement of a structure

requirement of child in a family

←

basic requirement of foundation for structure

child as pillar of a family

←

foundation as pillar of a structure

reliance of famil on a child

←

dependency of structure on foundation

This metaphor is used in the context in which a child is the only boy or girl in that family.

549. Golo i yawe i tou vha mutheo wa muṭa wawe

Lit: His car is the basement of his family

Meaning: He depends solely on his own car

Mappings

Target: golo (car)		Source: mutheo (basement)
Target frame:		Source frame:
car as vehicle	←	basement in life
car as a pillar in one`s life	←	basement as a pillar in life
car as reliance of people on it	←	basement as a reliance of people

This metaphor is used to refer to a situation in which a person depends on his car for his livelihood.

550. Muloiwa ndi mutheo wa muhasho.

Lit: Muloiwa is the foundation of the department.

Meaning: Muloiwa is the founder of the department.

Mappings

Target: Muloiwa		Source: mutheo (foundation)
Target frame:		Source frame:
Muloiwa as a person	←	founder as initiator
Muloiwa as a starter of something	←	founder as creator or originator of something
Muloiwa as first organizer	←	founder as first organizer of something

This metaphor is used to refer to a situation in which a person is a founder of a particular thing. In this case Muloiwa was the first person appointed in the department.

Mutheo (Foundation) as source domain		
Target domains	Number of metaphor	Attributes
Mulambo (River)	547	reliance
Nwana (Child)	548	reliance
Goloi (Car)	549	reliance
Muloiwa	550	founder

From the metaphors in (547) to (550), and the table given above, it is evident that the central cultural frames associated with foundation as source domain in Tshivenḡa is that of reliance and

founder. The scope of mutheo (founder) as source domain includes nouns denoting natural resource, humankind and vehicle.

7.10.4 Thikho (support / pillar)

This section presents metaphors with the noun thikho (support/pillar) as source domain which depicts both concrete and an abstract support given to a particular person or a particular thing. The thing that gets support either in abstract form or in concrete form stands strong without being shaken and can last for longer time than expected.

551. Vhuswa uvhu vhu tou vha thiko

Lit: This porridge is a support base

Meaning: People support themselves with porridge, that is, they get energy from porridge.

Mappings

Target: vhuswa (porridge)

Source: thikho (support base)

Target frame:

Source frame:

porridge as soft thick white food

←

support as basement

requirement of porridge for survival

←

requirement of support for strength

porridge as pillar to animates strength

←

support as pillar in a structure

552. Nwana uyu u tou vha thikho

Lit: This child is a support base

Meaning: This child is the one the family relies on

Mappings

Target: nwana (child)

Source: thikho (support base)

Target frame:

Source frame:

child as young person in life

←

support as basement

child as first born out of family

←

support as foundation of a structure

requirement of child in a family

←

basic requirement of basement for structure

child as pillar of a family

←

support base as pillar of a structure

reliance of famil on a child

←

dependency of structure on support base

This metaphor is used in the context in which the family has a hope on a child in that particular family.

553. Tshikepe tshawe tshi tou vha thikho

Lit: His ship is a support

Meaning: People rely on his ship

Mappings

Target: tshikepe (ship)

Source: thikho (support)

Target frame:

Source frame:

ship as a vessel

←

support as basis in life

reliance of ship as only transport

←

reliance of support in life

This phrase is expressed in the context in which a boat is the main support of this person.

554. Gariki iyi i tou vha thikho ya muṭa

Lit: This animal cart is a support of the family

Meaning: This family relies on this animal cart

Mappings

Target: gariki (wagon)

Source: thikho (support)

Target frame:

Source frame:

animal as means of transport

←

support as an basement in life

animal cart as reliable transport

←

support as a pillar of basement

These phrases are used to refer to an animal cart which a person solely relies on for travelling purposes.

Thikho (Support) as source domain		
Target domains	Number of metaphor	Attributes
Vhuswa (Porridge)	551	reliance
Nwana (Child)	552	reliance
Tshikepe (Ship)	553	dependence
Gariki (Wagon)	554	reliance

From the metaphors in (551) to (554), and the table given above, it is evident that the central cultural frames associated with support as source domain in Tshivenda is that of reliance and dependence. The scope of thikho (support) as source domain includes nouns denoting foods, human beings and vehicle.

7.11 THUNDU / NDAKA (PROPERTY)

7.11.1. Ifa (inheritance) as source domain

In the metaphors analyzed in this section the noun **ifa** (inheritance) occurs as source domain in several metaphors in which both abstract and concrete elements of inheritance are shared by the source domain mapped onto the a range of target domains. Such mappings are in accordance with the wide knowledge and the experience that Tshivenda speakers have of the two entities, that is, source and target domains.

555. Tshisima itshi ndi ifa ja lushaka

Lit: This fountain is an heir of the nation

Meaning: This fountain is the one on which the nation relies.

Mappings

Target: tshisima (fountain)

Source: ifa (heir)

Target frame:

Source frame:

fountain as natural spring of water	←	inheritance as property left
fountain as source/origin of spring water	←	inheritance as source of livelihood
water spring from the underground	←	inheritance comes from parents
purpose of fountain	←	purpose of inheritance
plans for good/clean water made	←	good plans for inheritance made
natural plants provide protection of water	←	protection of inheritance through will
water supply to people, animal and birds	←	inheritance shared amongst children
water from fountain bottled	←	succession of property inherited

This metaphor is used to refer to a fountain which has a long life history of water supply and the nation relies on it. Traditionally an heir is the property that is left by parents and can last for a long time for people to respect and take care of.

556. Maḡi aya a tou vha ifa ʃa vhutshilo

Lit: This water is an heir of life

Meaning: Water is an indispensable commodity to all living creatures

Mappings

Target: maḡi (water)

Source: ifa (inheritance)

Target frame:

Source frame:

water is liquid used by animates	←	inheritance as property left
importance of water to animates	←	importance of inheritance to heir
purpose made for water	←	purpose made for inheritance
durability of water is immemorial	←	durability of heritage depends on owner
water passed over generation to another	←	heritage passes over to successors only
water users fight over water	←	siblings fight over inheritance left
achievement attained	←	succession of inheritance attained

The metaphors in (59), (60) and (61) above show that water is compared with various entities depending on the qualities they share. In metaphor (59) water shares some qualities with the symbol of life while in sentence (60) it shares some qualities with an ornament and in metaphor (61) it shares some values with the heir.

557. Bodo iyi i tou vha ifa

Lit: This pot is an heir

Meaning: This pot is old

Mappings

Target: bodo (pot)

Source: ifa (inheritance)

Target frame:

Source frame:

pot as deep round container for cooking	←	inheritance as property left
unpredictability of durability of a pot	←	unpredictability of durability of heritage
pot bought by owner from the shop	←	accrual of heritage by owner of heritage
pass over from one generation to another	←	pass over from one generation to another
relatives fight over the pot	←	siblings fight over inheritance
pot taken by one member of family	←	inheritor becomes successor of heritage

This metaphor is used in the context in which a pot has been left by the previous generation and is now used by the next generation.

558. Pfumo lawe ndi ifa

Lit: His spear is an heir

Meaning: He relies mainly on his spear

Mappings

Target: pfumo (spear)

Source: ifa (inheritance)

Target frame:

Source frame:

spear as weapon in war	←	inheritance as property left
acquirement of spear by people	←	accumulation of inheritance by owner
unpredictable durability of spear	←	unpredictable durability of heritage
pass over from one generation to another	←	pass over from generation to another
people fighting over spear	←	siblings fight over inheritance
spear maintained	←	succession of inheritance

This metaphor is used in a situation in which a person depends on his spear for defence and fighting purpose.

559. Luimbo ulu lu tou vha ifa

Lit: This song is an heir

Meaning: This song is very important for the nation

Mappings

Target: luimbo (song)

Source: ifa (inheritance)

Target frame:

Source frame:

song as piece of music with words sung	←	inheritance as property left
validity of song to singers	←	importance of inheritance to family
composition of song by composer	←	accumulation of heritage by owner
durability of song in memories of people	←	durability of inheritance in a family
pass over from generation to another	←	pass over of heritage to generations
choirs compete over a song	←	siblings fight over inheritance
song won	←	succession of inheritance

This metaphor is used in the context in which a song is regarded as important for the nation because of its content. This song could be a national anthem.

560. Kaṭara yawe i tou vha ifa

Lit: His guitar is an heir

Meaning: His guitar is old but strong

Mappings

Target: kaṭara (guitar)

Source: ifa (inheritance)

Target frame:

Source frame:

musical instrument with strings	←	inheritance as property left
guitar bought from music shop	←	accrual of heritage by owner
durability of guitar unpredictable	←	unpredictability of durability of guitar
pass over from generation to another	←	pass over from generation to another
buyers compete for guitar	←	siblings fight over inheritance
guitar bought	←	succession of inheritance

This metaphor is used in the situation in which someone`s guitar is old but gives melodious music.

561. Ṭafula iyi i tou vha ifa

Lit: This table is an heir

Meaning: This table has lasted for long time

Mappings

Target: ṭafula (table)

Source: ifa (inheritance)

Target frame:

Source frame:

table as piece of furniture with flat top	←	inheritance as property left
accrual of sleeping bed from parents	←	accrual of inheritance from parents
durability of the sleeping bed	←	unpredictable durability of heritage t
pass over from generation to generation	←	pass over from generation to generation
children fight over sleeping bed	←	siblings fight over inheritance
bed owned	←	succession of inheritance

This metaphor is used in a situation in which a table has been passed from one generation to another.

562. Goloji yawe ndi ifa

Lit: His car is an heir

Meaning: His car will last long before it is worn-out

Mappings

Target: goloji (car)

Source: ifa (heir)

Target frame:

Source frame:

car as a vehicle	←	heir as inheritance
car as made of different parts	←	heir as composed of property and money
car is bought by person as owner	←	accumulation of heir by the owner
durability of car unpredictable	←	heir may take longer or shorter period
children inherit car from parents	←	inheritance from one generation to another
children fight over a car	←	siblings fight over inheritance
children become new owners	←	inheritor become successor of heir

This metaphor is used in the context where one has a car of good quality which has been used for several years and may still last for more years to come.

563. Tshikepe tshawe tshi tou vha ifa

Lit: His ship is an heir

Meaning: His ship was inherited from his parents/is durable and can last for a long period

Mappings

Target: tshikepe (ship)

Source: Ifa (heir)

Target frame:

Source frame:

ship as vessel	←	heir as inheritance
ship as pass over from parents	←	heir as pass over from ancestor inheritor
ship as property inherited	←	heir as property inherited

This metaphor is used to describe a boat that is durable, or that lasts for a long time.

564. Baisigira yawe i tou vha ifa

Lit: His bicycle is an heir

Meaning: His bicycle has lasted for a long period

Mappings**Target:** baisigira (bicycle)**Source:** ifa (inheritance)**Target frame:****Source frame:**

bicycle as bike

←

inheritance as property left

bicycle bought by person as owner

←

inheritance as accumulation of property by owner

longer lifespan of a bicycle

←

inheritance may last longer or shorter time

This metaphor is used to portray a bicycle which has lasted for a long period.

565. Gariki yawe i tou vha ifa

Lit: His animal cart is an heir

Meaning: His animal cart is durable

Mappings**Target:** gariki (animal cart)**Source:** ifa (inheritance)**Target frame:****Source frame:**

animal cart as means of transport

←

inheritance as property left

longer lifespan of animal cart

←

lifespan of heir may be longer or shorter

strength of animal cart

←

unpredictability of strength heir

passing over of animal cart to generation

←

inheritance of heritage by heir/successor

This metaphor is used in the context in which an animal cart has shown a long lifespan.

ifa (Inheritance) as source domain		
Target domains	Number of metaphor	Attributes
Tshisima (Fountain)	555	durability
Maḡi (Water)	556	importance
Bodo (Pot)	557	strength / durability
Pfumo (Spear)	558	reliance
Luimbo (Song)	559	importance
Kaḡara (Guitar)	560	strength / durability
Ṭafula (Table)	561	strength / durability
Goloi (Car)	562	durability
Tshikepe (Ship)	563	durability / strength
Baisigira (Bicycle)	564	strength
Gariki (Cart wagon)	565	strength / durability

From the metaphors in (555) to (565), and the table given above, it is evident that the central cultural frames associated with inheritance as source domain in Tshivenda is that of durability, importance, strength and reliance. The scope of *fa* (inheritance) as source domain includes nouns denoting liquid like nouns, natural resources, artifacts, utensils, music and instruments, furniture and vehicle.

7.11.2 Lupfumo (wealth)

In the metaphors examined in this section the noun **lupfumo** (wealth) is used as a source domain and mapped onto various target domains portraying abundance, embodied experience, source and other qualities as demonstrated in the table underneath. The mappings are at the superordinate level and maximize the possibilities for mapping rich conceptual structure in the source domain onto the target domain by permitting many basic-level elements, each of which is information rich (cf. Lakoff 1987:31-50). The mappings below show how several target domains are being conceptualized as a source domain **lupfumo** (wealth). ∅∅∅

566. Tshisima itshi ndi lupfumo

Lit: This fountain is wealth

Meaning: This fountain supplies enough water to the inhabitants

Mappings

Target: tshisima (fountain)

Source: lupfumo (wealth)

Target frame:

Source frame:

fountain as natural spring of water	←	wealth as fortune
fountain as source/origin of spring water	←	wealth as money, children, food property
fountain water springs from underground	←	accumulation of wealth by people
purpose of fountain water	←	purpose of wealth by people
plans made to produce quality water	←	strategies/budget done for good result
importance of water to people /animals	←	importance of wealth to people
progress made in fountain	←	progress made in wealth
fountain supply water to people/animals	←	wealth sponsor families, poor, church, tax
achievement attained	←	achievement attained
fountain water bottled	←	wealth invested

This metaphor is used in the context in which people do not have any other source of water except from the fountain.

567. Mulambo uyu ndi lupfumo lwa lushaka

Lit: This river is the wealth of the nation

Meaning: This river is the only one on which people rely for water supply

Mappings

Target: mulambo (river)

Source: lupfumo (wealth)

Target frame:

Source frame:

river as source of water	←	money, children, food and property
river as a source/origin of water	←	hard work as source/cause of wealth
importance of river to animate entities	←	importance of wealth to people
river blockage/ dams made by people	←	hiccups/flourishing time in finding wealth
achievement of purpose made	←	achievement of purpose made
river has dams and waterfalls	←	accumulation of components of wealth
plans for clean water from river made	←	good strategies and budget made
achievement of clean water supply	←	wide choices in possessing wealth

This metaphor is used in the context where a river is seen as the main supplier of water to the nation. Treasury symbolizes the abundance of property in life. A river has abundant water, hence it is regarded as the treasury of the nation.

568. Luimbo ulu lu tou vha lupfumo

Lit: This song is a treasure

Meaning: This song is full of advice

Mappings

Target: luimbo (song)

Source: lupfumo (wealth)

Target frame:

Source frame:

song as piece of music with words sung	←	money, children, food and property
importance of song to singers/public	←	importance of wealth in life
purpose of song made	←	purpose of wealth made
problems and good things found in song	←	hiccups/flourishing time in finding wealth

achievement of purpose attained	←	achievement of purpose attained accrual of
notes and words of song	←	accrual of all components of wealth
good plans used in song	←	good strategies and budget made
wide choices for good results done	←	wide choices in possessing wealth

This metaphor is used in the context in which a song gives advice and comfort to the nation to forget the past.

569. Kaṭara yawe ndi lupfumo

Lit: His guitar is a wealth

Meaning: His guitar can make money for him

Mappings

Target: kaṭara (guitar)

Source: lupfumo (wealth)

Target frame:

Source frame:

musical instrument with strings	←	money, children, food and property
importance of guitar to musicians	←	importance of wealth to people
problems /good things in guitar	←	hiccups/flourishing time in finding wealth
achievement of purpose be attained	←	achievement of purpose attained
progress made in guitar	←	accrual of all components of wealth
good plans used guitar	←	good strategies/budget made
good choices for good results done	←	wide choices in possessing wealth

This metaphor is used in the context in which a person can make money by playing his guitar. It could be in the form of property or money. A person uses his guitar to accumulate money.

Lupfumo (Wealth) as source domain		
Target domains	Number of metaphor	Attributes
Tshisima (Fountain)	566	abundance, source
Mulambo (River)	567	abundance
Luimbo (Song)	568	good quality
Kaṭara (Guitar)	569	good quality

From the metaphors in (56) to (569), and the table given above, it is evident that the central cultural frames associated with wealth as source domain in Tshivenda is that of abundance, source and good quality. The scope of *lupfumo* (wealth) as source domain includes natural resources, music and instruments.

7.12 SUMMARY

This chapter presented and examined metaphors in Tshivenda relating artifacts and possessions which demonstrate the cultural nature of metaphorical frames, also called Idealized Conceptualized Models (ICM). The metaphors presented and investigated in this chapter demonstrate how Tshivenda speakers commonly view and comprehend concepts of artifacts and possession occurring either as source domain (frame) or target domain through the understanding of other cultural concepts. The metaphors therefore illustrate how the Tshivenda speakers comprehend of systematic correspondences shown in the basic mappings, that is, the essential conceptual correspondences between the source and the target domains. The analysis of metaphors also exhibit the mapping of systematic correspondences between the source and the target domains beyond the basic correspondences, that is entailments, which represent the wide range of knowledge about the source domains of nouns denoting artifacts and possession, yield a number of entailments from the source that can be carried over to the target (cf. Kovecses: 2006:23). The metaphors analysed in this chapter exemplify how concepts relating to artifacts and possession occur as unifying concepts that underly different ways of talking (or writing) about artifacts and possession and expressing world views in Tshivenda language and culture. Thus the metaphorical frames of mappings postulated for the metaphors in this chapter represent the structure of conceptual information that Tshivenda speakers possess in connection with concepts relating to artifacts and possession and the attribute-value relationships between elements of concepts as shown by the property of the frames analyzed, which are richly structured by the elements they contain. The frames, as representations of the underlying knowledge of Tshivenda speakers, illustrate the inherently cultural nature of frames in the metaphorisation of artifacts and possession. As such, the metaphorisation frame analysis on artifacts and possession posited in this chapter demonstrate how these frames function as representations of shared products of Tshivenda language and culture, thus supporting the view of culture as a set of shared understandings captured in cultural and cognitive models (cf. Kovecses: 2006:78), and making

explicit how Tshivenda culture is distinctive through the cognitive or cultural frames employed in conceptual metaphors on artifacts and possession.

The metaphors on artifacts and possession explored in relation to their cognitive or cultural frames have been analysed in terms of the occurrence of artifacts and possession occurring as source and target, respectively. These metaphors illustrate that the source domain on artifacts and possession may apply to several target nouns, and a target may attach to several source domains. Recall that the former is referred to as the scope of the source, and the latter as the range of the target. For each of the conceptual metaphors containing either a source or target domain, or both, denoting artifacts or possession a frame analysis is posited, showing the basic mappings and entailments representing the structured mental representations that speakers of Tshivenda have to talk about their world views and experiences involving artifacts and possession. The scope of the source domain (or frames/inferences), that is, the number of target domains to which the particular source domain denoting artifact or possession, applies, is evident from the metaphors examined. The range of the target, that is, the number of source domains to which a target may attach, is examined for targets nouns denoting artifacts and possession.

Section 7.2 examined metaphors on artifacts which are made out of wood, with sub-section 7.2.1 which investigated the noun **mugo** (walking stick) as source domain in (356) to (360), and as target domain in section 7.2.2 in (361) to (365) through their associated mappings and entailments. It was shown that mugo (walking stick) as source domain applies to the target domains of tivha (pool), tshisima (fountain), pfumo (spear), kaṭara (guitar) and gariki (cart wagon). The central conceptual correspondences that Tshivenda speakers associate with mugo (walking stick) as source domain include nouns denoting source, artifacts and vehicle. It was shown that **mugo** (walking stick) as source domain includes danda (wood), maṭo (eyes), tombo (stone), ngweṇa (crocodile) and vumba (clay). The correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers possess in connection with mugo (walking stick) as concept, include nouns denoting reliance, dependence, strength, guidance, hardness, heaviness, durability, fragility, breakability and low quality.

Section 7.2.2 explored the noun **ṭhamu** (stick) as target domain in (366) to (370) through its mappings and entailments. It was shown that **ṭhamu** (stick) as target domain can attach to a range of source domains, including maṭamba (insult), tshitondovhe (stinging nettle creeper), mushumo

(work) and malapule (doctor with killing magic). The correspondences (attribute-value relationships) representing the structure of conceptual information that the Tshivenda speakers possess in connection with *thamu* (stick) as concept, nouns denoting include discipline and punishment.

Section 7.3 explored metaphors on artifacts made out of steel, with sub-section 7.3.1 with the noun **tshiṭangu** (shield) as a source domain in (371) to (379) through its mappings and entailments. It was demonstrated that *tshiṭangu* (shield) as source domain applies to the target domains of *bodo* (pot), *mbaḁo* (axe), *tshihawa* (patch), *tshienda* (shoe), *ḽeḽa* (leather jacket), *ḽegere* (catapult), *goloi* (car), *tshikepe* (ship) and *banga* (dagger). The central conceptual correspondences that speakers of Tshivenda have associated with *tshiṭangu* (shield) as source domain include nouns denoting artifacts, fabric, clothing and vehicle. The correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers possess in connection with *tshiṭangu* (shield) as concept, include nouns denoting protection and warmth.

Section 7.3.2 analysed metaphors with the noun **pfumo** (spear) as source domain in sub-section 7.3.2.1 from (380) to (382) and as target domain in sub-section 7.3.2.2 in (383) to (384) through their mappings and entailments. It was shown that *pfumo* (spear) as source domain applies to the target domains of *ḽegere* (catapult) and *banga* (dagger). The central conceptual correspondences that Tshivenda speakers associated with *pfumo* (spear) as source domain include artifacts. It was shown that *pfumo* (spear) as target domain can attach to a range of source domain, including *buḽupheni* (pen) and *mulimo* (poison). The correspondences (attribute-value relationships) representing the structure of conceptual information that the Tshivenda speakers possess in connection with *pfumo* (spear) as concept, include nouns denoting weapon, defence, protection, education, knowledge, death and danger.

Section 7.4 analyzed metaphors on utensils with sub-section 7.4.1, which investigated utensils made out of wood. Sub-section 7.4.1.1 presented and explored the noun **lufo** (cooking stick) as target domain in (385) to (387) which can attach to a range of source domains, including *puḽasiṭiki* (plastic), *vumba* (clay), *tsimbi* (steel), *puḽasiṭiki* (plastic), *vumba* (clay) and *tsimbi* (steel). The central conceptual correspondences that Tshivenda speakers associate with *lufo* (cooking stick) as target domain include artifacts and natural phenomenon. The correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers

possess in connection with *lufo* (cooking stick) as concept, include nouns denoting fragility, bent easily, low quality, breakability, strength, hardness, low quality and good quality.

Section 7.4.1.2 explored the noun **lufheṭo** (porridge stirrer) as target domain in (388) to (391) through its associated mappings and entailments. It was shown that *lufheṭo* as target can attach to a range of source domains, including *vumba* (clay), *puḷasiṭiki* (plastic), *gumba* (egg) and *tombo* (stone). The central conceptual correspondences that Tshivenda speakers associate with porridge stirrer as target domain include nouns denoting natural phenomenon, artifact, and food. The correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers possess in connection with *lufheṭo* (porridge stirrer) as concept, include nouns denoting breakability, fragility, bent easily, excess love and strength.

Section 7.4.1.3 examined the noun **ndilo** (wooden dish) as target domain in (392) to (394) through its associated mappings and entailments. It was demonstrated that *ndilo* (wooden dish) as target can attach to a range of source domain, including *vumba* (clay), *tombo* (stone) and *ngweṅa* (crocodile). The central conceptual correspondences that Tshivenda speakers associate with *ndilo* (wooden dish) as target domain include natural phenomena and amphibian creatures. The correspondences (attribute-value relationships) representing the structure of conceptual information that the Tshivenda speakers possess in connection with wooden dish as concept, include nouns denoting fragility, breakability, strength and durability.

Section 7.4.1.4 examined and investigated the noun **danga** (kraal) as source domain in (395) through its associated mappings and entailments. It was demonstrated that **danga** (kraal) as source domain applies to the target domain of *munna*. The central conceptual correspondences that the Tshivenda speakers have associated with *danga* (kraal) as source domain include nouns denoting human being.

Section 7.4.2 examined metaphors on utensils made out of steel with sub-section 7.4.1.1 investigated the noun **banga** (dagger) as source domain in (396) and 7.4.1.2 as target domain in (397) to (398) through their associated mappings and entailments. It was demonstrated that **banga** (dagger) as source domain applies to the target domain of *munna* (man). The central conceptual correspondences that Tshivenda speakers associate with *banga* (dagger) as source domain include nouns denoting human being. It was shown that *banga* (dagger) as target domain can

attach to a range of source domain, including *tshezela* (chisel) and *gandakanda* (tractor). The correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers possess in connection with *banga* (dagger) as concept include nouns denoting danger, sharpness, strength and power.

Section 7.4.2.2 examined the noun **lebula** (spoon) as target domain in (399) to (401) through its associated mappings and entailments. It was shown that *lebula* (spoon) as target domain can attach to a range of source domain, including *vumba* (clay), *lufo* (cooking stick) and *pułasiṭiki* (plastic). The central conceptual correspondences that Tshivenda speakers associate with *lebula* (spoon) as target domain include natural phenomenon and artifact. The correspondences (attribute-value relationships) representing the structure of conceptual information that the Tshivenda speakers possess in connection with *lebula* (spoon) as concept, include nouns denoting low quality and bigness.

Section 7.4.2.3 explored the noun **forogo** (fork) as target domain in (402) to (405) through its associated mappings and entailments. It was demonstrated that *forogo* (fork) as target domain attach to a range of source domain, including *pułasiṭiki* (plastic), *ngweṅa* (crocodile) and *diginifoko* (digging fork). The correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers possess in connection with *forogo* (fork) as concept, include low nouns denoting quality, good quality and bigness.

Section 7.4.2.4 examined the noun **bodo** (pot) as target domain in (406) to (409) through associated mappings and entailments. It was shown that *bodo* (pot) as target domain can attach to a range of source domain, including *tshikepe* (ship), *muhadzinga* (co-wife), *muzwala* (cousin) and *vumba* (clay). The correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers possess in connection with *bodo* (pot) as concept, include nouns denoting bigness, enmity, hatred and fragility.

Section 7.5 explored metaphors on spare parts, with sub-section 7.5.1 which examined the noun **naṭi** (nut) as target domain in (410) to (413) through its associated mappings and entailments. It was shown that *naṭi* (nut) as target domain can attach to a range of source domains, including *ganzhe* (padlock), *vumba* (clay), *tombo* (stone) and *ngweṅa* (crocodile). The correspondences (attribute-value relationships) representing the structure of conceptual information that speakers of

Tshivenda possess in connection with *naṭi* (nut) as concept include nouns denoting tightness, frilty, breakability, low quality, strength, hardness, solidity, heaviness and best.

Section 7.6 analyzed metaphors on garden utensils, with sub-section 7.6.1 which examined the noun **dzembe** (hoe) as target domain in (414) to (418) through its associated mappings and entailments. It was demonstrated that dzembe (hoe) as target domain can attach to a range of source domain, including *ḡembe* (miracle), *swina* (enemy), *bofu* (blind), *bugu* (book) and *mushumo* (work). The correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers possess in connection with dzembe (hoe) as concept, include nouns denoting wonder, hatred, reliance, dependence, education and career.

Section 7.6.2 investigated the noun **piki** (pick) as target domain in (419) to (424) through its associated mappings and entailments. It was demonstrated that piki (pick) as target attach to a range of source domain, including *ḡembe* (miracle), *swina* (enemy), *mbaḡo* (axe), *vumba* (clay) and *tombo* (atone). The correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers possess in connection with piki (pick) as concept, include nouns denoting wonder, hatred, shape, sharpness, fragility, breakability, low quality, strength, hardness, solidity, heaviness and good quality.

Section 7.6.3 investigated the noun **araga** (rake) in sub-section 7.6.3.1 as source domain in (424) and in sub-section 7.6.3.2 as target domain from (426) to (427) through their associated mappings and entailments. It was shown that araga (rake) as source domain applies to the target domains of *maṅa* (cracks). The central conceptual correspondences that Tshivenda speakers associate with araga (rake) as source domain include furrow. It was shown that araga (rake) as target can attach to a range of source domain, including *gamu* (comb) and *puḷasiṭiki* (plastic). The correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers possess in connection with rake as concept, include nouns denoting smallness, easily bent and roughness.

Section 7.6.4 explored the noun **mbaḡo** (axe) as target domain in (428) to (434) through its associated mappings and entailments. It was shown that mbaḡo (axe) as target domain can attach to a range of source domain, including *vumba* (clay), *mufumbu* (bran), *khathaphiḷa* (caterpillar), *tshiravhula* (spiral object), *buḷupheni* (pen), *tshigidi* (gun) and *banga* (dagger). The

correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers possess in connection with mbaḍo (axe) as concept, include nouns denoting fragility, uselessness, bigness, durability, strength, power, education, knowledge, danger and death.

Section 7.7 investigated metaphors on music instruments and song under which sub-section 7.7.1 examined the noun **kaṭara** (guitar) as target domain in (435) to (437) through its associated mappings and entailments. It was exposed above that kaṭara (guitar) as target domain can attach to a range of source domain, including muludzi (whistle), khwara (pangolin) and tombo (stone). The correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers possess in connection with kaṭara (guitar) as concept, include nouns denoting melodious, problem and strength.

Section 7.7.2 examined the noun **luimbo** (song) as target domain in (438) to (442) through its mappings and entailments. It was demonstrated that luimbo (song) as target domain can attach to a range of source domains, including mbilamutondo (xylophone), tshedza (light), khii (key), muphulusi (saviour), tombo (stone) and mutoli (honey). The correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers possess in connection with luimbo (song) as concept, include nouns denoting beauty, break through, answer, solution, safety, strength, hardness, heaviness, tasty, sweetness and good taste.

Section 7.8 dealt with metaphors on clothes with sub-section 7.8.1 under which sub-section 7.8.1.1 investigated the noun **tshahaswa** (patch) as target domain in (443) to (446) through its mappings and entailments. It was shown that the noun tshahaswa (patch) as target can attach to a range of source domains, including tombo (stone), seila (sail), shango (country) and phuleithi (plate). The correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers possess in connection with tshahaswa (patch) as concept, include nouns denoting strength, bigness and roundness.

Section 7.8.2 analyzed metaphors on leather goods with sub-section 7.8.2.1 which examined the noun **zwienda** (shoes) as target domain in (447) to (451) through its associated mappings and entailments. It was demonstrated that the noun zwienda (shoes) as target can attach to a range of source domain, including bavhuri (barbell), boḍelo (bottle) and tshivhoni (mirror). The

correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers possess in connection with zwienda (shoes) as concept, include nouns denoting wide mouth/ width, shininess and reflection.

Section 7.8.2.2 examined the noun **luzwa** (thong) as target domain in (452) to (454) through its associated mappings and entailments. It was revealed that luzwa (thong) as target can attach to a range of source domain, including ganzhe (padlock), khii (key) and tsimbi (steel). The correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers possess in connection with thong as concept, include nouns denoting tightness, solution and strength.

Section 7.8.3 dealt with metaphors on artifacts made out of rope under which sub-section 7.8.3.1 investigated the noun **thambo** (rope) as target domain in (455) to (460) through its associated mappings and entailments. It was revealed that thambo (rope) as target domain can attach to a range of source domain, including luzwa (thong), tombo (stone), pułasiłiki (plastic), ngweņa (crocodile), tsimbi (steel) and wułu (wool). The correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers possess in connection with rope as concept, include nouns denoting strength, stretch, flexibility, hardness, heaviness and low quality.

Section 7.8.3.2 explored the noun **tshimebi** (whip) as target domain in (461) to (464) through its mappings and entailments. It was exposed that tshimebi as target domain can attach to a range of source domain, including tshigidi (gun), bomo (bomb), ganunu (cannon) and tombo (stone). The correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers possess in connection with whip as concept, include nouns denoting sound, bigness of sound, strength and solidity.

Section 7.8.4 examined metaphors on artifacts made out of rubber, with sub-section 7.8.4.1 which investigated the noun **łegere** (catapult) as target domain in (465) to (468) through its mappings and entailments. It was demonstrated that łegere (catapult) as target domain can attach to source domain, including tshigidi (gun), gatho (sling), swina (enemy) and tshinađa (club man). The correspondences (attribute-value relationships) representing the structure of conceptual

information that Tshivenda speakers possess in connection with catapult as concept, include nouns denoting danger, hatred, power and strength.

Section 7.8.5 analysed metaphors on furniture with sub-section 7.8.5.1 under which the noun **masofa** (lounge suite) was investigated as target domain in (469) to (471) through its associated mappings and entailments. It was shown that lounge suite as target can attach to a range of source domains, including *vhutope* (muddy), *maḍi* (water) and *tombo* (stone). The correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers possess in connection with lounge suite as concept, include nouns denoting softness, newness, strength, hardness and durability.

Section 7.9 investigated metaphors on vehicles with sub-section 7.9.1 which investigated the noun **goloji** (car) as target domain in (472) to (499) through its mappings and entailments. It was shown that *goloji* (car) as target domain can attach to a range of source domains, including *tshipitifaya* (spitfire), *bufho* (aeroplane), *maḍi* (water), *muselwa* (bride), *tshikepe* (scrap), *nḽu* (house), *gariki* (cart wagon), *lupenyu* (lightning), *liṭaḍulu* (heaven), *nḽowa* (snake), *baisigira* (bicycle), *muraga* (course of construction), *muthu* (person), *pharamasiṭofu* (paraffin stove), *tshiṭuruṭuru* (gallon tin), *gandakanda* (tractor), *bere* (horse), *khomphwutha* (computer), *tshidumbumukwe* (thunderstorm), *dumba* (ruin), *tshankhwalala* (beetle), *tshidula* (frog), *tshidakwa* (drunkard), *muri* (tree), *tshumela* (chimney), *tshivhoni* (mirror), *tshihwili* (bull-roarer) and *tshifu* (death causer). The correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers possess in connection with *goloji* (car) as concept, include nouns denoting swiftness, speediness, freshness, newness, fragment, completeness, dependence, swiftness, beauty, meandering, slowness, human behaviour, badness, strength, height, multi-functional oldness, beetle shape, frog shape, high consumption, smoking, shiny, fastness and cause.

Section 7.9.2 explored the noun **tshikepe** (ship) as target domain in (500) to (508) through its associated mappings and entailments. It was demonstrated that ship as target domain can attach to a range of source domains, including *nḽu* (house), *khovhe-ya-vhimbi* (whale), *liṭaḍulu* (heaven), *bufho* (aeroplane), *muraga* (course of construction), *khomphwutha* (computer), *tshidumbumukwe* (thunderstorm), *phuli* (slave) and *shango* (country). The correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers

possess in connection with ship as concept, include nouns denoting beauty, bigness, quickness, fragment, advance, swiftness, quickness, over-usage and misuse.

Section 7.9.3 investigated the noun **thuthuthu** (motorbike) as target domain in (509) to (516) through its mappings and entailments. It was shown that motorbike as target domain can attach to a range of source domains, including lupenyo (lightning), bufho (aeroplane), baisigira (bicycle), muraga (course of construction), bere (horse), gariki (cart wagon), khomphwutha (computer) and tshidumbumukwe (thunderstorm). The correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers possess in connection with motorbike as concept, include nouns denoting swiftness, quickness, slowness/sluggishness, fragment, height, advance and electrification.

Section 7.9.4 explored the noun **baisigira** (bicycle) as target domain in (517) to (523) through its mappings and entailments. It was demonstrated that bicycle as target domain can attach to a range of source domains, including goloi (car), thuthuthu (motorbike), muṭa (family), muraga (course of construction), tshidumbumukwe (thunderstorm), mudzi (root) and phuli (slave). The correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers possess in connection with bicycle as concept, include nouns denoting fastness, speediness, fragment, passion, swiftness, source, origin and over-usage.

Section 7.9.5 explored the noun **gariki** (cart wagon) as target domain in (524) to (529) through its associated mappings and entailments. It was shown that cart wagon as target domain can attach to a range of source domain, including muselwa (bride), maḍi (water), bufho (aeroplane), lupenyo (lightning), ṅowa (snake) and muri (tree). The correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers possess in connection with cart wagon as concept, include nouns denoting newness, freshness, speediness, meandering and height.

Section 7.10 dealt with metaphors on housing and building with sub-section 7.10.1 which investigated the noun **nṅdu** (house) as target domain in (530) to (543) through its associated and entailments. It was demonstrated that nṅdu (house) as target domain can attach to a range of source domains, including liṭaḍulu (heaven), shango (country), hositeje (hostel), hodela (hotel), goloi (car), muselwa (bride), kereke (church), ofisi (office), khothe (court), bako (cave), gungwa (boat), pfamo (palace)

and tshitumba (goat pen). The correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers possess in connection with house as concept, include nouns denoting beauty, bigness, many dwellers, bigness, accommodation, newness, freshness, service, sermon, administration, trials, dignity and untidiness.

Sub-section 7.10.2 analysed metaphors with the noun **rannḁavhula** (rondavel) as target domain in (544) to (546) through its mappings and entailments. It was shown that the noun **rannḁavhula** (rondavel) as target can attach to a range of source domain, including gungwa (boat) and shango (country). The correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers possess in connection with **rannḁavhula** (rondavel) as concept include nouns denoting bigness.

Sub-section 7.10.3 explored the noun **mutheo** (foundation) as source domain in (547) to (550) through its associated mappings and entailments. It was shown that **mutheo** (foundation as source domain) applies to the target domains of mulambo (river), ṅwana (child), goloji (car) and Muloiwa. The central correspondences that speakers of Tshivenda associate with **mutheo** (foundation) as source domain include source, humans and vehicle. The correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers possess in connection with foundation as concept, include nouns denoting reliance and founder.

Sub-section 7.10.4 explored the noun **thikho** (support) as source domain in (551) to (554) through its mappings and entailments. It was shown that **thikho** (support) as source domain applies to the target domain of vhuswa (porridge) ṅwana (child), tshikepe (ship) and gariki (cart wagon). The central conceptual correspondences that Tshivenda speakers associate with **thikho** (support) as source domain include food, human and vehicle. The correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers possess in connection with **thikho** (support) as concept include nouns denoting reliance and dependence.

Section 7.11 dealt with the noun **thundu** (property) with the sub-section 7.11.1 with the noun **ifa** (inheritance) as source domain in (555) to (565) through its associated mappings and entailments. It was demonstrated that **ifa** (inheritance) as source domain applies to the target domains of tshisima (fountain), maḁi (water), bodo (pot), pfumo (spear), luimbo (song), kaḁara (guitar), ṭafula

(table), *goloji* (car), *tshikepe* (ship), *baisigira* (bicycle) and *gariki* (cart wagon). The central conceptual correspondences that Tshivenda speakers associate with *ifa* (inheritance) as source domain include nouns denoting source, artifacts, music and instrument, furniture and vehicles. The correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers possess in connection with inheritance as concept include nouns denoting durability, importance, strength and reliance.

Sub-section 7.11.2 dealt with the noun ***lupfumo*** (wealth) as source domain in (566) to (569) through its associated mappings and entailments. It was shown that *lupfumo* (wealth) as source domain applies to the target domains of *tshisima* (fountain), *mulambo* (river), *luimbo* (song) and *kaṭara* (guitar). The central conceptual correspondences that Tshivenda speakers associate with wealth as source domain include source, music and artifact. The correspondences (attribute-value relationships) representing the structure of conceptual information that Tshivenda speakers possess in connection with wealth as concept, include nouns denoting abundance, source and good quality.

CHAPTER EIGHT

METAPHORS ON EMOTIONS, CHARACTER TRAITS AND VIRTUES

8.1 INTRODUCTION

This chapter is concerned with the elements or properties of metaphoric frames and the cultural nature of conceptual metaphors in Tshivenda involving emotions, character traits and virtues. The examination will explore spatial relationships, which are reflected in target domains. Spatial relations are fairly abstract and, as Heine shows, derive from even more basic human experience. The basic human experience that leads to the conceptualization of spatial relations in languages is the human body itself. The body commonly serves as the source domain of spatial relations (cf. Kövecses 2005:79). In particular, in this chapter the nature of conceptual metaphors in Tshivenda as cultural constructs and products is scrutinized through the analysis of the basic frame mappings and entailments of a range of metaphors with a noun denoting emotions, character traits and virtues, as source domain and as target domain, respectively. The metaphoric frame analysis presented in this chapter explores how frames with a source domain with emotions, character traits and virtues represent the knowledge that Tshivenda speakers have about the world in talking about their experiences. The metaphoric frame analysis of conceptual metaphors with a noun denoting emotions, character traits and virtues as source and as target domain, respectively, aims to show how the understanding of particular sentences with metaphors in Tshivenda requires knowledge of the full frame by the speakers of the language. Recall that particular target concepts are framed by particular source concepts, which can also be seen as cultural symbols in that those cultural symbols can be understood by virtue of the conceptual metaphors invoked by them. The metaphors presented and analyzed aim at making clear the information that the Tshivenda speakers have in relation to concepts, given that frames display the conceptual connections between the features that concepts comprise of, including spatial temporal, causal and other connections (cf. Kövecses 2006).

The metaphoric frame analysis of conceptual metaphors presented in this chapter makes explicit the structure of the conceptual information Tshivenda speakers possess in connection with the nature of the attribute-value relationships between the elements in the frames and concepts. The frame analysis provided for conceptual metaphors in this chapter therefore explores the linguistic

and inherently cultural nature of frames with nouns denoting emotions, character traits and virtues as source and as target domain, as structured mental representations of these nouns as conceptual categories. Hence the analysis will show how these metaphors can be conceived of a structured representation of emotions, character traits and virtues as conceptual categories and as cultural constructs. This is done specifically through the mappings and entailments provided for the various metaphors. As a result, the mappings display the elements of the mappings that the richly structured frames comprise of, showing the elements of source and target domain that are utilized, (i.e. source utilization) and the elements of the target that are highlighted. The scope of the source domain, or the number of target domains that it applies to, will be exemplified by various metaphors involving emotions, character traits and virtues. Similarly, the range of the target domain, that is, the number of the source domains to which the target can attach, will be exhibited in the metaphors.

Section 8.2 presents and investigates metaphors with the noun **dzanga** occurring as target domain in (570) to (571). Section 8.3 presents and examines metaphors on **vhutali** (wisdom), with sub-section 8.3.1 presenting and examining the noun **vhutali** appearing as source domain in (572) to (577). Sub-section 8.3.2 explores the noun **vhutali** occurring as target domain in (578) to (613). Section 8.4 investigates metaphors on **dakalo** (happiness) with sub-section 8.4.1 with the noun **dakalo** appearing as source domain in (614) to (631). Sub-section 8.4.2 explores the noun **dakalo** occurring as target domain in (632) to (661). Section 8.5 examines metaphors with the noun **mulalo** (peace) with sub-section 8.5.1 investigating the noun **mulalo** appearing as source domain in (662) to (670). Sub-section 8.5.2 examines the noun **mulalo** occurring as target domain in (671) to (704). Section 8.6 presents and examines metaphors with the noun **lufuno** (love), with sub-section 8.6.1 which presents the noun **lufuno** occurring as source domain in (705) to (714). Sub-section 8.6.2 investigates the noun **lufuno** appearing as target domain in (715) to (741). Section 8.7 presents and investigates metaphors with the noun **vhudziki** (stability) with sub-section 8.7.1 which examines the noun **vhudziki** occurring as source domain in (742) to (743). Sub-section 8.7.2 explores the noun **vhudziki** appearing as target domain in (744) to (768). Section 8.8 presents and examines metaphors with **mulayo** (law) occurring as target domain in (769) to (802). Section 8.9 presents and investigates metaphors with the noun **pfunzo** (education), with sub-section 8.9.1 which examines the noun **pfunzo** appearing as source domain in (803) to (806). Sub-section 8.9.2 investigates the noun **pfunzo** appearing as target domain in (807) to (841). Section 8.10 presents and examines metaphors with **vhutshilo** (life) occurring as target domain in (842) to (874). Section

8.11 explores metaphors with the noun **vivho** (jealousy) occurring as target domain in (875) to (913). Section 8.12 examines metaphors with the noun **vhutshivha** (miserliness) occurring as target domain in (914) to (944). Section presents and investigates metaphors on misfortune with the noun **vhushai** (poverty) occurring as target domain in (945) to (977).

The metaphoric frame analysis presented in this chapter aims to explore the nature of frames as representations of the underlying knowledge that Tshivenda speakers have of emotions, character traits and virtues as concepts and the conceptual connections between the features that these concepts comprise of. The metaphoric frame analysis aims to show how these frames constitute a complex system of knowledge about the world of Tshivenda speakers and how these frames represent the huge amount of shared knowledge by Tshivenda society (cf. Kövecses 2006). The frames presented will exemplify how the large network of frames reflects the knowledge that Tshivenda speakers have about emotions, societal, character traits and virtues in producing and comprehending meaning. The frame analysis gives evidence of how the frames Tshivenda speakers have are not only cognitive in nature, but also cultural constructs in that the target concepts in Tshivenda conceptual metaphors are framed by particular source concepts. Thus, the source domains associated with target domains can be seen as Tshivenda cultural symbols (cf. Kövecses 2006:136).

8.2 DZANGA (AN AESTHETIC OBJECT)

Dzanga (an aesthetic object) entails an object which a person can relate to another entity. Examples include peace, which may be an aesthetic object to soldiers who were at war for a long time; of domestic animals may be an aesthetic object to the eyes of the owner.

570. Maḍi aya a tou vha dzanga ḷa maḷo

Lit: This water is an ornament of eyes

Meaning: People are happy just to see water even though they do not use it

Mappings

Target: maḍi (water)

Source: dzanga (ornament)

Target frame:

Source frame:

water is liquid used by animates ←

an aesthetic object as art

importance of water to animates ←

importance of an aesthetic object to humankind

water requirement to bodies of animates ← an aesthetic object requirement to human life
 desirability of water by living things ← desirability of an aesthetic object in life

571. Hemmbe yawe i tou vha dzanga

Lit: His shirt is an aesthetic object

Meaning: He likes his shirt very much

Mappings

Target: hemmbe (shirt)

Source: dzanga (an aesthetic object)

Target frame:

Source frame:

shirt as piece of clothing for upper part ←

an aesthetic object as necessity

importance of shirt as clothing ←

importance of an aesthetic object to soldiers

desirability of shirt to humankind ←

desirability of an aesthetic object to soldiers

This metaphor is used in a situation in which a person does not want to put his shirt down; instead he always wears it.

Dzanga (An aesthetic object) as source domain		
Target domains	Number of metaphor	Attributes
Maḍi (Water)	570	necessity
Hemmbe (Shirt)	571	importance

From the metaphors in (570) to (571), and the table given above, it is evident that the central cultural frames associated with an aesthetic object as source domain in Tshivenḍa is that of necessity and importance. The scope of dzanga (an aesthetic object) as source domain includes liquids and clothing.

8.3 Vhuṭali (wisdom)

8.3.1 Vhuṭali (wisdom) as source domain

The metaphors analyzed in this section depict the range of the target domains which are attached to the source domain of **vhuṭali** (wisdom). **Vhuṭali** (wisdom) as a source domain is an abstract entity which is mapped onto several target domains, which are mainly concrete entities that demonstrate the correspondences between the two domains.

572. Mugo ndi vhuṭali kha zwoṭhe

Lit: A walking stick is wisdom in everything

Meaning: A walking stick is the only wise alternative

Mappings

Target: mugo (walking stick)

Source: vhuṭali (wisdom)

Target frame:

Source frame:

walking stick as stick

←

wisdom as ability

walking stick as support in walking

←

wisdom as good support argument

walking stick as pillar to cripples

←

wisdom as pillar to intelligence

This metaphor is used to refer to a situation in which a walking stick is used wisely either as a disguise or as an object to support the user. Such a walking stick can be used to guide or to support someone who cannot walk with its support or assistance.

573. Thikhedzo ndi hone vhuṭali ha musadzi

Lit: Support is the wisdom of a woman

Meaning: Support is the only wisdom one can provide

Mappings

Target: thikhedzo (support)

Source: vhuṭali (wisdom)

Target frame:

Source frame:

support as basement in life

←

wisdom as ability

support as oneness of couples

←

wisdom as support to intelligence

support as a pillar in life

←

wisdom as a pillar to people

In this metaphor support is used to refer to a woman who is wise by supporting her husband.

574. Tshedza ndi vhuṭali ha tshoṭhe

Lit: Light is the wisdom for ever

Meaning: Treasure makes your life easy and simple

Mappings**Target:** tshedza (light)**Source:** vhuṭali (wisdom)**Target frame:****Source frame:**

light as source of energy	←	wisdom as ability
light as a bright future in life	←	wisdom as showing bright future to a person
light as showing good knowledge	←	wisdom as a tank of knowledge
light as clearness /break through	←	wisdom as clearness / breakthrough in life

This metaphor is used to refer to vision which lasts forever.

575. Lupfumo ndi vhuṭali ha u funa vhathu

Lit: Treasure is the wisdom of loving people

Meaning: You obtain treasure through the love of other people

Mappings**Target:** lupfumo (treasure)**Source:** vhuṭali (wisdom)**Target frame:****Source frame:**

money, children, food and property	←	wisdom as ability
treasure as accumulation of fortune	←	wisdom as accumulation of knowledge

This metaphor is used in the context in which a person becomes rich due to the fact that he loves people who in turn support him.

576. Vhuboswo ndi vhuṭali kha zwoṭhe

Lit: Mastership is the wisdom of all

Meaning: A mastership is the skill to use

Mappings**Target:** vhuboswo (boss)**Source:** vhuṭali (wisdom)**Target frame:****Source frame:**

mastership as status	←	wisdom as ability
mastership as showing wisdom	←	wisdom as a victory to fools

This metaphor is used in a situation where people can use their boss or master of a certain company as a means to solve the problem.

577. Ṫhamu ndi vhuṭali ha u laya ṛwana

Lit: A stick is wisdom to admonish a child

Meaning: A stick can be used to discipline a child

Mappings

Target: ṭhamu (stick)

Source: vhuṭali (wisdom)

Target frame:

Source frame:

stick as a tool

←

wisdom as ability

stick is a discipline for a spoiled child ←

wisdom shows good discipline to people

stick as showing punishment ←

wisdom is a punishment to foolish people

This metaphor is used in a situation where a young person needs to be disciplined by his parents or anybody in authority.

Vhuṭali (Wisdom) as source domain		
Target domains	Number of metaphor	Attributes
Mugo (Walking stick)	572	support
Thikhedzo (Support)	573	basement
Tshedza (Light)	574	break through
Lupfumo (Wealth)	575	fortune
Vhuboswo (Being boss)	576	greatness / strength
Ṫhamu (Stick)	577	discipline

From the metaphors in (572) to (577), and the table given above, it is evident that the central cultural frames associated with wisdom as source domain in Tshivenda is that of support, fortune, basement, breakthrough, greatness, strength and discipline. The scope of vhuṭali (wisdom) as source domain includes nouns denoting artifacts, natural sources, property, greatness and welfare.

8.3.2 Vhuṭali (wisdom) as target

The metaphors analyzed in this section demonstrate various qualities mapped onto the noun vhuṭali (wisdom) by several source domains. As a result, vhuṭali (wisdom) may vary from one

abstract state to the other, or from abstract quality to concrete quality, from abstract size to a concrete one, from abstract form to physical form, from imaginary to reality, and from abstractness to concreteness.

578. Vhuṭali ndi tombo a vhu ṭahali

Lit: Wisdom is a stone that does not get worn out

Meaning: Wisdom does not become old

Mappings

Target: vhuṭali (wisdom)		Source: tombo (stone)
Target frame:		Source frame:
wisdom as ability	←	stone in soil
wisdom as strength in life	←	strength of stone in soil
toughness of wisdom in life	←	toughness of stone in life

This metaphor is used in a situation in which wisdom seems to survive for ever.

579. Vhuṭali ndi ngweṅa i kundaho

Lit: Wisdom is the crocodile which defeats

Meaning: Wisdom is never defeated, but is used to defeat and solve problems in life situations.

Mappings

Target: vhuṭali (wisdom)		Source: ngweṅa (crocodile)
Target frame:		Source frame:
wisdom as ability	←	crocodile as reptile
strength of wisdom in life	←	strength of crocodile inside water/ river
wisdom as being best ability in life	←	crocodile as champion in water reptiles

This metaphor is used in the context where a person expresses the importance of education in dealing with a certain situation.

580. Vhuṭali ndi khwara ya matsilu

Lit: Wisdom is a pangolin of fools

Meaning: Wisdom is a problem to fools

Mappings

Target: vhuṭali (wisdom)		Source: khwara (pangolin)
Target frame:		Source frame:
wisdom as ability	←	pangolin as wild animal
wisdom as problem to other people	←	pangolin as a problem in life
difficulty for wisdom to attain by men	←	pangolin as a difficulty animal in life

This figure of speech is used in a situation in which fools are viewed to take wisdom as a problem in their lives.

581. Vhuṭali ndi boswo i konaho

Lit: Wisdom is the boss who is capable

Meaning: Wisdom is the master of all

Mappings

Target: vhuṭali (wisdom)		Source: boswo (boss)
Target frame:		Source frame:
wisdom as ability	←	boss in a company
wisdom as strength in life	←	strength of a boss in a his/her company
wisdom has plans to improve in life	←	boss has good plans to develop company
achievement of wisdom attained	←	achievement attained in company
wide choices of good plans	←	wide choices of good plans

This metaphor is used to refer to a situation in which wisdom is used to control and rule over everything.

582. Vhuṭali ndi mugo wa u gogoḍela

Lit: Wisdom is a walking stick to walk with

Meaning: Wisdom is used in solving problems in our lives

Mappings

Target: vhuṭali (wisdom)		Source: mugo (walking stick)
Target frame:		Source frame:
wisdom as ability	←	walking stick used by people
wisdom as reliable ability	←	reliance of walking stick to users
wisdom as a pillar in life	←	walking stick as support in walking

This metaphor refers to a situation where wisdom is used as a tool to depend on whatever people do.

583. Vhuṭali ndi ndele ya zwoṭhe

Lit: Wisdom is smart of everything

Meaning: Wisdom is the best possession in everything

Mappings

Target: vhuṭali (wisdom)

Source: ndele (neat man)

Target frame:

Source frame:

wisdom as potential

←

neat man as humankind

good quality of wisdom to people

←

good quality of neat man in life

wisdom as best requirement to beings

←

cleanliness of neat man in life

This metaphor is used in the context where wisdom is taken as the best and indispensable possession in life.

584. Vhuṭali ndi thikho kha lushaka

Lit: Wisdom is a support base to the nation

Meaning: Wisdom is used to solve problems by the nation

Mappings

Target: vhuṭali (wisdom)

Source: thikho (support base)

Target frame:

Source frame:

wisdom as ability

←

support base as pillar

reliance of wisdom in life

←

support base as reliance in life

wisdom as a pillar in life

←

support base as a basis in life

This metaphor is used to show that a wise person cannot easily fall into traps or problems.

585. Vhuṭali ndi tshedza tshi sa fheli

Lit: Wisdom is a light that does not come to an end

Meaning: Wisdom enlightens people to live in peace and harmony all the time

Mappings

Target: vhuṭali (wisdom)		Source: tshedza (light)
Target frame:		Source frame:
wisdom as ability	←	light as source of energy
wisdom as break through	←	light as breakthrough in life
wisdom as good life/bright future	←	light as indicator of bright future

This metaphor is used in the context in which wisdom enlightens people for ever.

586. Vhuṭali ndi ifa ḷi sa sini

Lit: Wisdom is an inheritance that does not decay

Meaning: Wisdom lasts forever in one`s life

Mappings

Target: vhuṭali (wisdom)		Source: ifa (inheritance)
Target frame:		Source frame:
wisdom as ability	←	heir as inheritance
wise person in life	←	person who has accumulated heritage
time spent in attaining wisdom	←	time taken in accumulation of inheritance
challenging the goodness of wisdom	←	brothers and sisters fighting over heritage
God gives wisdom to a person	←	owner of heritage leaves inheritance to heir
wisdom keeps on attained by people	←	heir passed from one successor to another
wisdom passes on from one generation another	←	heritage passes from one generation to to another

In this metaphor wisdom is taken as a necessity which does not come to an end but endures forever.

587. Vhuṭali ndi tshiṭangu tsha philamisevhe

Lit: Wisdom is a shield of spear-protector

Meaning: Wisdom protects without failure

Mappings

Target: vhuṭali (wisdom)		Source: tshiṭangu (shield)
Target frame:		Source frame:
wisdom as ability	←	shield in war
wisdom as protection of people	←	shield as protection to warriors in war
wisdom as defence of people	←	shield as defence to warriors in war

This metaphor is used in a situation in which a person protects and defends himself because he is endowed with wisdom.

588. Vhuṭali ndi pfumo la vhaṭali

Lit: Wisdom is a spear of a wise men

Meaning: Wisdom is used by wise men

Mappings

Target: vhuṭali (wisdom)		Source: pfumo (spear)
Target frame:		Source frame:
wisdom as ability	←	spear in war
wisdom as protection of people	←	spear as protection to warriors in battle
wisdom as defence of people	←	spear as defence of warriors in battle

This metaphor is used in the context in which a wise man uses his wisdom in everything he does.

589. Vhuṭali ndi khiyi ya vhutshilo

Lit: Wisdom is a key to life

Meaning: Wisdom is used to solve problems that people face or encounter

Mappings

Target: vhuṭali (wisdom)		Source: khiyi (key)
Target frame:		Source frame:
wisdom as ability	←	key as metal piece
wisdom as an answer /solution	←	key as an answer /solution
wisdom as a problem solver	←	key as a problem solver
wisdom unlocks some problems	←	key locks and unlocks doors/padlocks

This metaphor is used in the context in which education is used to solve most of the problems in life.

590. Vhuṭali ndi ṭhamu ya matsilu

Lit: Wisdom is stick for fools

Meaning: Wisdom is a punishment of fools

Mappings

Target: vhuṭali (wisdom)

Source: ṭhamu (stick)

Target frame:

Source frame:

wisdom as ability

←

wood object

wisdom as disciplines the mind

←

stick as disciplines spoiled children

wisdom as a punishment to fools

←

stick as an indicator of punishment

This metaphor is used in a situation in which wisdom can be used to punish fools.

591. Vhuṭali ndi banga ḷa mutsheahoṭhe

Lit: Wisdom is the dagger that is sharpened on both sides

Meaning: Wisdom is very dangerous

Mappings

Target: vhuṭali (wisdom)

Source: banga (dagger)

Target frame:

Source frame:

wisdom as potential

←

dagger as weapon/ tool

wisdom as dangerous to people

←

dagger as dangerous weapon to people

wisdom as victory of wise people

←

dagger as victorious weapon in turmoil situation

This metaphor is used in a situation in which a person uses his wisdom in a brilliant manner.

592. Vhuṭali ndi mbokoti vhukati ha dziṅwe

Lit: Wisdom is a club amongst others

Meaning: Wisdom is the best of everything

Mappings

Target: vhuṭali (wisdom)		Source: mbokoti (club)
Target frame:		Source frame:
wisdom as potential	←	club as a state
good quality of wisdom to people	←	good quality of club in life
toughness of wisdom to people	←	strength of club in daily life

593. Vhuṭali ndi phuli ya mulayo

Lit: Wisdom is a slave of law

Meaning: A person who is wise respects the rule of law

Mappings

Target: vhuṭali (wisdom)		Source: phuli (slave/s)
Target frame:		Source frame:
wisdom as potential	←	slave as humankind
misuse of wisdom by people	←	abuse of slaves by their masters
defence of wisdom to people/law	←	slaves as defenceless in their life

This metaphor is used in a situation in which a wise person respects the rule of law while a fool does not respect it but violates it.

594. Vhuṭali ndi lupfumo lwa muhumbulo

Lit: Wisdom is the treasury of the mind

Meaning: Wisdom is used as the source of all minds

Mappings

Target: vhuṭali (wisdom)		Source: lupfumo (treasure)
Target frame:		Source frame:
wisdom as ability	←	treasure as fortune
wisdom as having bulk knowledge	←	treasure as having knowledge of money
wisdom as enjoyment of knowledge	←	treasure as enjoyment of money

This metaphor is used to refer to a situation where education is used as a source of thought.

595. Vhuṭali ndi mutoli wa ṅotshi

Lit: Wisdom is the honey for bees

Meaning: Wisdom is very good and enjoyable

Mappings

Target: vhuṭali (wisdom)

Source: mutoli (honey)

Target frame:

Source frame:

wisdom as ability

←

honey of bees

goodness of wisdom to people

←

good flavour of honey in life

enjoyment of wisdom by wise people

←

enjoyment of honey by people

This metaphor is used in the context in which a person who is wise enjoys his life.

596. Vhuṭali ndi mutheo wa vhutshilo

Lit: Wisdom is the basement of our lives

Meaning: With wisdom life becomes easy

Mappings

Target: vhuṭali (wisdom)

Source: mutheo (basement)

Target frame:

Source frame:

wisdom as ability

←

basement as foundation

wisdom as foundation of everything

←

basement as a basis in life

wisdom as a pillar of knowledge

←

basement as a pillar in life

This metaphor is used in the context in which wisdom proves to be the basement on which everything comes from.

597. Vhuṭali ndi dzanga ḷi fushaho

Lit: Wisdom is an aesthetic object object

Meaning: Wisdom is something people need in life

Mappings

Target: vhuṭali (wisdom)

Source: dzanga (an aesthetic object)

Target frame:

Source frame:

wisdom as potential

←

an aesthetic object as necessity

requirement of wisdom to people

←

necessity of an aesthetic object in life

importance of wisdom to people ← importance of an aesthetic object in life

This metaphor is used in a situation in which people admire to have wisdom since it is indispensable to daily lives.

598. Vhuṭali ndi phiriphiri ya matsilu

Lit: Wisdom is chilli for fools

Meaning: Wisdom is very bad and bitter to fools

Mappings

Target: vhuṭali (wisdom)

Source: phiriphiri (chili)

Target frame:

Source frame:

wisdom as ability

←

chili as fruit

difficulty of wisdom to foolish people

←

difficulty of chili to unwise people

wisdom as a problem to foolish people

←

chili as a problem to people with ulcer

dealing with clever men need wisdom

←

dealing with chili requires care and alert

This metaphor is used in the context in which fools do not enjoy where there is a wise person amongst them, but they hate him.

599. Vhuṭali ndi swina ḷa matsilu

Lit: Wisdom is an enemy of fools

Meaning: Fools hate a wise person

Mappings

Target: vhuṭali (wisdom)

Source: swina (enemy)

Target frame:

Source frame:

wisdom as potential

←

enemy as state

hatred of wisdom to foolish people

←

enmity/ hatred of wisdom to fools

contradiction of wisdom to fools

←

enmity as contradiction to wisdom

This metaphor is used in contexts where fools cannot stay together or see eye to eye with a wise person.

600. Vhuṭali ndi thavha i konḡelaho matsilu

Lit: Wisdom is a mountain which is difficult to climb

Meaning: Wisdom is something difficult to attain

Mappings

Target: vhuṭali (wisdom)

Source: thavha (mountain)

Target frame:

Source frame:

wisdom as ability	←	mountain as natural phenomenon
difficulty of wisdom to obtain by people	←	difficulty of mountain to climb by people
problem of biasness of people in wisdom	←	mountain has difficult ascending stages
wisdom has both good and bad things	←	mountain has some difficult stretches and resting place on the way to the top
wisdom has purpose to achieve	←	mountain climbing as goal to achieve
progress in wisdom made	←	goal to reach top of mountain attained

This metaphor is used to express the meaning that it is difficult for one to attain wisdom.

601. Vhuṭali ndi tshinaḍa tsha munna

Lit: Wisdom is a club of a man

Meaning: Wisdom is very powerful

Mappings

Target: vhuṭali (wisdom)

Source: tshinaḍa (club man)

Target frame:

Source frame:

wisdom as potential	←	club man as person
good quality of wisdom to people	←	good quality of club man in life
toughness of wisdom to people	←	strength of club man in daily life
brainpower of wisdom to people	←	power that club man has in his daily routine

This figure of speech is used in a situation in which a wise person shows his strength.

602. Vhuṭali ndi gungwa ḷi tengamaho maḍini

Lit: Wisdom is a boat which sails in the water

Meaning: Wisdom overcomes problems in every situation

Mappings

Target: vhuṭali (wisdom)		Source: gungwa (boat)
Target frame:		Source frame:
wisdom as ability	←	crew and travellers
wisdom as ability to sensible decisions	←	boat as means of vehicle/ transportation
wisdom has purpose to achieve	←	movement of boat towards a destination
biasness/ selfishness of wise people	←	breakdown of a boat
achievement attained by wisdom	←	arrival at destination

This metaphor is used to refer to wisdom which always overcomes problems in every situation.

603. Vhuṭali ndi mushonga u lapulaho vhulwadze

Lit: Wisdom is a medicine which heals the disease

Meaning: Wisdom is used to solve problems

Mappings

Target: vhuṭali (wisdom)		Source: mushonga (medicine)
Target frame:		Source frame:
wisdom as ability	←	remedy as substance
wisdom as a discipline behaviour	←	medicine as a discipline of illness
wisdom as coolant	←	medicine as coolant
wisdom as a solution in life	←	medicine as an answer/solution to illness

This metaphor is used in a context in which wisdom is used to discipline people with unbecoming behaviour.

604. Vhuṭali ndi bufho tshikhalani

Lit: Wisdom is an aero-plane

Meaning: Wisdom is always above everything

Mappings

Target: vhuṭali (wisdom)		Source: bufho (aero-plane)
Target frame:		Source frame:
wisdom as ability	←	crew and travellers
wisdom as ability to sensible decisions	←	aeroplane as means of transport

wisdom as arriving at solution in life ← movement of aeroplane to destination

This metaphor is used in a situation in which wisdom is viewed to enable people to succeed in whatever they do.

605. Vhuṭali ndi tshiganame tsha vhaṭali

Lit: Wisdom is a poison of the wise people

Meaning: Wise people use wisdom to overcome fools

Mappings

Target: vhuṭali (wisdom)

Source: tshiganame (poison)

Target frame:

Source frame:

wisdom as ability

←

poison as substance

wisdom as a dangerous knowledge

←

poison as a dangerous substance to people

wisdom as problem to foolish people

←

poison as a problem to people

This metaphor is used to refer to a situation in which wise people use their wisdom to rob or cheat fools hence fools do not want wise people.

606. Vhuṭali ndi mutambo wa muhumbulo

Lit: Wisdom is a game of thinking

Meaning: Wisdom seems not to be serious

Mappings

Target: vhuṭali (wisdom)

Source: mutambo (game)

Target frame:

Source frame:

wisdom

←

game as play

wisdom has wise people in it

←

game has players who play it

wisdom has purpose to achieve

←

purpose of players to win game

achievement of goals to succeed

←

scoring of goals in game to win

difficulties/problems prevail in life

←

opponents prevent players from scoring

progress or non-progress made

←

scoring or non-scoring goals in game

different ways/manners of living

←

different game plans for players of game

choices in life to choose from

←

choices of game plan to follow

brightness /bluntness of wisdom

←

movement (running faster or slowing down by players)

in game)

This metaphor is used in a situation where wisdom is not viewed seriously.

607. Vhuṭali ndi mambule a fashaho matsilu

Lit: Wisdom is a fishnet which catches fools

Meaning: Wisdom confuses fools

Mappings

Target: vhuṭali (wisdom)

Source: mambule (fishnet)

Target frame:

Source frame:

wisdom as ability

←

fishnet as tool

wisdom as a problem to others in life

←

fishnet as trapping tool of fish

wisdom is accumulated over a time

←

manufacture of fishnet by a company

purpose of wisdom known to wise man

←

purpose of fishnet known to fishers

wisdom as trick behaviour to fools

←

fishnet as difficulty trap to escape by fish

This metaphor is used in a context in which a wise person can trick his opponents all the time.

608. Vhuṭali ndi muravharavha wa vhakoni

Lit: Wisdom is a “muravharavha” of excellents

Meaning: Intelligent people play with wisdom

Mappings

Target: vhuṭali (wisdom)

Source: muravharavha

Target frame:

Source frame:

wisdom as ability

←

muravharavha as game

wisdom has wise man as a player

←

muravharavha has people playing as players

wisdom has purpose to achieve

←

muravharavha has purpose to achieve

entertainment of wisdom to wise man

←

entertainment of people playing muravharavha

complicatedness of wise people in life

←

muravharavha is a tricky and calculating game

requirement of good plans in wisdom

←

muravharavha requires good plans to win

achievement of purpose attained

←

achievement of purpose attained

sensible decisions taken

←

victory in muravharavha attained

This metaphor is used in the context in which intelligent people play with wisdom, especially theories.

609. Vhuṭali ndi mufuvha wa vhaṭali

Lit: Wisdom is a “mufuvha” of the wise

Meaning: Wisdom is a game which is enjoyed by wisemen

Mappings

Target: vhuṭali (wisdom)

Source: mufuvha

Target frame:

Source frame:

wisdom as ability

←

mufuvha as a game

This figure of speech is used to refer to a situation in which a wise person plays with ideas and theories. Also see sentence 608 given above.

610. Vhuṭali ndi thai dza thanganaswole

Lit: Wisdom is a riddle of the youth

Meaning: Wisdom makes youth to think widely

Mappings

Target: vhuṭali (wisdom)

Source: thai (riddle)

Target frame:

Source frame:

wisdom as potential

←

riddle as a game

wisdom is a game of wise man

←

riddle is a game of young ones

wisdom takes decisions on problem

←

riddle poses problems to answer

difficulty of wisdom to some people

←

riddle is a puzzle to the young ones

people with wisdom in life

←

audience as observers in riddling

achievement of purpose in life

←

moral/didactic effect of riddles

planning and attainment in life

←

planning and structure of riddle

choices in life

←

choices in structure of riddle

This metaphor is used in the context in which an elderly person cannot compete the youth in whatever they do together or as a group.

611. Vhuṭali ndi khube dza masiari

Lit: Wisdom is a game of guessing during the day

Meaning: Wisdom is something unpredictable

Mappings

Target: vhuṭali (wisdom)

Source: khube (game of guessing)

Target frame:

Source frame:

wisdom as ability	←	guessing game as play
wise person as a player	←	pebble holder and observers as players
wisdom is accumulated by wise men	←	guessing game is planned first
assessment / experience gathered	←	explanation of rules and regulation of game
purpose of wisdom laid down	←	purpose of guessing game made
speculation of wisdom by wise men	←	guessing game as a depiction of speculation
wisdom requires good plans	←	guessing game requires good plans
achievement of purpose attained	←	achievement of purpose attained
achievement of sensible decision	←	achievement of secrecy/speculation

This metaphor is used in a context where things are not said in a direct way, but in a roundabout manner that needs someone to discover the answer (or answers) by himself.

612. Vhuṭali ndi mulimo u vhulayaho matsilo

Lit: Wisdom is a poison which kills fools

Meaning: Wisdom is bad to those who are fools

Mappings

Target: vhuṭali (wisdom)

Source: mulimo (poison)

Target frame:

Source frame:

wisdom as potential	←	poison as substance
wisdom as problem to other people	←	poison as a dangerous/ fatal substance
wisdom brings positive solution	←	poison brings about negative solution /answer
wisdom is risky to selfish people	←	poison is dangerous substance for consumption

This metaphor is used in a situation where a clever person always robs the dull ones.

613. Vhuṭali ndi vhulimbo ha thakhula

Lit: Wisdom is a birdlime of reed flute

Meaning: Wisdom leaves fools in danger

Mappings

Target: vhuṭali (wisdom)

Source: vhulimbo (birdlime)

Target frame:

Source frame:

wisdom as ability

←

birdlime as sticky substance

wisdom traps unclever people

←

birdlime traps birds

trickiness of wise men to people

←

trickiness of birdlime on a lime stick

This metaphor is used in a situation where wisdom is used to find your opponent guilty.

Vhuṭali (Wisdom) as target domain		
Source domains	Number of metaphor	Attributes
Tombo (Stone)	578	strength / hardness
Ngweṅa (Crocodile)	579	strength / cruelty
Khwara (Pangolin)	580	problem
Boswo (Boss)	581	greatness
Mugo (Walking stick)	582	support
Ndele (Neat man)	583	cleanliness
Thikho (Support)	584	basement
Tshedza (Light)	585	break through
Ifa (Inheritance)	586	property left
Tshiṭangu (Shield)	587	protection
Pfumo (Spear)	588	defence
Khii (Key)	589	answer / solution
Ṭhamu (Stick)	590	discipline / punishment
Banga (Dagger)	591	danger
Mbokoti (Club)	592	strength / bravery
Phuli (Slave)	593	suffering
Lupfumo (Wealth)	594	fortune
Mutoli (Honey)	595	flavour / goodness
Mutheo (Foundation)	596	support
Dzanga (An aesthetic object)	597	necessity
Phiriphiri (Chilli)	598	problem / difficulty
Swina (Enemy)	599	hatred

Thavha (Mountain)	600	difficulty / problem
Tshinaḁa (Club man)	601	power / strength
Gungwa (Boat)	602	destination
Mushonga (Medicine)	603	answer / solution
Bufho (Aeroplane)	604	destination
Tshiganame (Poison)	605	death / cruelty
Mutambo (Game)	606	entertainment
Mambule (Fishnet)	607	trap
Muravharavha	608	tricky
Mufuvha	609	tricky
Thai (Riddle)	610	puzzle
Khube (Guessing game)	611	speculation
Mulimo (Poison)	612	death / cruelty
Vhulimbo (Birdlime)	613	tricky / trap

From the metaphors in (578) to (613), and the table given above, it is evident that the central cultural frames associated with wisdom as target domain in Tshivenda is that of power, strength, hardness, greatness, problem, cleanliness, basement, break through, property left, protection, defence, answer, solution, discipline, punishment, danger, bravery, suffering, fortune, flavour, goodness, support, necessity, difficulty, hatred, destination, death, cruelty, entertainment, trap, tricky, puzzle and speculation. The range of vhuṭali (wisdom) as target domain includes nouns denoting natural phenomena, wild animal, amphibians, human beings, artifacts, natural sources, property, garden tools, food, structures, vehicles, medical substances, activities and stick objects.

8.4 DAKALO (HAPPINESS)

8.4.1 Dakalo (happiness) as source domain

This section presents metaphors with **dakalo** (happiness) as source domain which is mapped onto different target domains. Happiness in a family, society, institutions and other places is of vital value to Tshivenda speakers. A person may have wealth and treasure but, if there is no happiness in his family life becomes useless and painful. As a result happiness is a basic need. Contrary to this, there are cases of abnormal situations in which people are not pleased.

614. Ifa ndi dakalo kha vhasielwa

Lit: Inheritance is happiness to an inheritor

Meaning: An inheritor feels happy for his heritage

Mappings

Target: ifa (heir)

Source: dakalo (happiness)

Target frame:

Source frame:

inheritance as property left

←

happiness as a feeling

inheritance as joyfulness accumulation

←

happiness as joyfulness of a person

inheritance as an everlasting property

←

happiness brings a long lasting joy

This figure of speech is used in the context in which an heir and happiness are compared to each other.

615. Tshedza ndi dakalo ja Vhakhrisite

Lit: Light is the happiness of the Christians

Meaning: Light is good for and liked by Christians

Mappings

Target: tshedza (light)

Source: dakalo (happiness)

Target frame:

Source frame:

Light as source of energy

←

happiness as feeling

light shows bright future to people

←

happiness brings bright health to people

light gives hope to Christians

←

happiness gives hope to good health

616. Mushonga ndi dakalo ja vhalwadze

Lit: Medicine (or remedy) is the happiness of the sick people

Meaning: Medicine (or remedy) makes sick people healthy again

Mappings

Target: mushonga (medicine)

Source: dakalo (happiness)

Target frame:

Source frame:

medicine as healing substance

←

happiness as a feeling

medicine cures many diseases

←

happiness minimizes heart attack diseases medicine

as a solution to people

←

happiness is a solution to many diseases

See the two metaphors above.

617. Khii ndi dakalo ǀa vhoramabindu

Lit: Key is the happiness of the business people

Meaning: When a business person locks up his business he feels happy

Mappings

Target: khii (key)

Source: dakalo (happiness)

Target frame:

Source frame:

key as in household

←

happiness as a feeling

key as a solution in un/locking doors

←

happiness as solution in health problem

importance of key in household situation

←

importance of happiness in human health

This metaphor is used in a situation where business owners feel happy if they have locked their businesses until they re-open the following day.

618. Lupfumo ndi dakalo ǀa vhasiwana

Lit: Treasure is the happiness of the poor

Meaning: Treasure makes the poor feel very happy

Mappings

Target: lupfumo (treasure)

Source: dakalo (happiness)

Target frame:

Source frame:

money, food, children and property

←

happiness as a feeling

decent treasure go with happiness

←

good happiness as complemented with fortune

treasure shows wealthy in life

←

happiness shows wealthy of health

This metaphor is used in a situation where the poor are happy to see treasure.

619. Tshiṭangu ndi dakalo ǀa maswole

Lit: A shield is happiness to the soldiers

Meaning: Soldiers rejoice when they have a shield or bulletproof

Mappings

Target: tshiṭangu (shield)		Source: dakalo (happiness)
Target frame:		Source frame:
shield as tool in war situation	←	happiness as a feeling
shield as solution of protection	←	happiness as solution in health problem
shield as a defence in war situation	←	happiness as defence against diseases

This metaphor is used in a situation where soldiers become happy when they see the shield that protects them.

620. Pfumo ndi dakalo ja vhalwi

Lit: A spear is the happiness of the fighters

Meaning: A spear makes fighters feel protected

Mappings

Target: pfumo (spear)		Source: dakalo (happiness)
Target frame:		Source frame:
spear as tool in war situation	←	happiness as a feeling
spear as hope in battle/war situation	←	happiness as hope for good health
spear as solution in battle/war situation	←	happiness as solution for good health

See a sentence above.

621. Gungwa ndi dakalo ja vharei vha khovhe

Lit: A boat is a happiness of the fishers

Meaning: Fishers feel happy if they have a boat

Mappings

Target: gungwa (boat)		Source: dakalo (happiness)
Target frame:		Source frame:
boat as vessel inside water	←	happiness as a feeling
crew and travelers in a boat	←	people leading happy life
boat as transport solution in water	←	happiness as a health solution

This metaphor is used in a situation where fishermen are stranded before a boat appears. To them this boat makes them happy since it is going to save them.

622. Bufho ndi dakalo ja vho khakhedzelwaho madini

Lit: An aeroplane is happiness to those who are stranded in the water

Meaning: People who are stranded inside water feel happy when they see an aeroplane.

Mappings

Target: bufho (aeroplane)

Source: dakalo (happiness)

Target frame:

Source frame:

aeroplane as flight in the air

←

happiness as a feeling

crew and travellers in flight

←

people leading happy life

aeroplane as a symbol of safety

←

happy people are safe from illnesses

aeroplane as solution to transport

←

happiness as a solution to good health

623. Mutheo ndi dakalo kha vhapulani

Lit: A basement is happiness to the architects

Meaning: When an architect sees a good basement he feels happy

Mappings

Target: mutheo (basement)

Source: dakalo (happiness)

Target frame:

Source frame:

basement as support in life

←

happiness as a feeling

basement as a pillar in life

←

happiness as a pillar of good health

basement as answer to collapse structure

←

happiness as answer to collapse health

This metaphor is used in the context in which planners are happy to see how a foundation of the structure looks like.

624. Tshiganame ndi dakalo ja vhavhulahi

Lit: A poison is happiness to the killers

Meaning: When a killer sees poison he feels happy

Mappings

Target: tshiganame (poison)

Source: dakalo (happiness)

Target frame:

Source frame:

poison as fatal substance

←

happiness as a feeling

poison as a dangerous solution ← happiness as solution to health problems
 poison as an answer to killers ← happiness as an answer health

This figure of speech is used in the context in which killers' rejoice when they see poison.

625. Mutambo ndi dakalo ja vhoramitambo

Lit: Game is happiness to those who love games

Meaning: When sportsmen see games they feel happy

Mappings

Target: mutambo (game)

Source: dakalo (happiness)

Target frame:

Source frame:

game as an entertainment ← happiness as a feeling
 game has players as characters ← happy people are characters
 game as enjoyed by players ← happiness as enjoyed by happy people
 game gives pleasure to player ← happiness gives pleasure/health to people

This figure of speech is used when game lovers are happy to see games.

626. Mambule ndi dakalo ja vharei vha khovhe

Lit: Fishnet is happiness to the fishermen

Meaning: Fishers are happy to have a fishnet

Mappings

Target: mambule (fishnet)

Source: dakalo (happiness)

Target frame:

Source frame:

fishnet in a pool ← happiness as a feeling
 fishnet as solution to catch bulk fish ← happiness as solution to good health
 fishnet as a trap of many fish ← happiness yields good health in life

This figure of speech is used in a situation where fishermen rejoice to own a fishnet.

627. Muravharavha ndi dakalo ja vhoramitambo

Lit: Muravharavha is happiness of sports lovers

Meaning: Sports lovers enjoy playing muravharavha

Mappings

Target: muravharavha		Source: dakalo (happiness)
Target frame:		Source frame:
muravharavha as a game	←	happiness as a feeling
muravharavha as an entertaining game	←	happiness as entertainment to people
requirement for good plans for game	←	requirement for good preparation
achievement of prupose in game	←	achievement of prupose in happiness
achievement of prupose attained	←	achievement of prupose attained
victory achieved in game	←	happiness achieved

This metaphor is used to refer to a situation in which sports lovers are happy to see the game called “muravharavha” or any popular game.

628. Mufuvha ndi dakalo ɿa vhakalaha

Lit: “Mufuvha” is happiness to elderly people

Meaning: “Mufuvha” makes the elderly people feel happy

Mappings

Target: mufuvha		Source: dakalo (happiness)
Target frame:		Source frame:
mufuvha as a game	←	happiness as a feeling
mufuvha as an entertaining game	←	happiness as entertainment to people
requirement for good plans for game	←	requirement for good preparation
achievement of prupose in game	←	achievement of prupose in happiness
achievement of prupose attained	←	achievement of prupose attained
victory achieved in game	←	happiness achieved

This metaphor is used in the context in which elderly people are happy to play mufuvha.

629. Thai ndi dakalo ɿa vhana vhaɿuku

Lit: Riddles are happiness to young children

Meaning: Riddles make young people enjoy their lives

Mappings

Target: thai (riddle)		Source: dakalo (happiness)
Target frame:		Source frame:
riddle as a game	←	happiness as a feeling
riddler and observers as players	←	happiness and happy people as characters
riddle as a puzzle game for youth	←	happiness as puzzle to many people

This metaphor is used in contexts where youth are happy to play games called riddles.

630. Khube ndi dakalo kha vhana

Lit: Guessing game is happiness to children

Meaning: Guessing game makes children feel happy

Mappings

Target: khube (guessing game)		Source: dakalo (happiness)
Target frame:		Source frame:
guessing game as youth game	←	happiness as a feeling
guessing game as a cheat game	←	happiness as cheating of ill-health
guessing game as a brainteaser	←	happiness as gives pleasure to health

This metaphor is used in a situation in which young people are happy to play the game called guessing game.

631. Mulimo ndi dakalo la vhavhulahi

Lit: Poison is happiness to the killers

Meaning: Poison makes killers be happy

Mappings

Target: mulimo (poison)		Source: dakalo (happiness)
Target frame:		Source frame:
poison as fatal substance	←	happiness as a feeling
poison as a dangerous solution	←	happiness as solution to ill-health
poison as hope of victory by enemies	←	happiness as hope to good health

This metaphor is used in a situation in which killers are happy to see poison used to kill other people.

Dakalo (Happiness) as source domain		
Target domains	Number of metaphor	Attributes
Ifa (Inheritance)	614	property left
Tshedza (Light)	615	bright future
Mushonga (Remedy)	616	answer / solution
Khii (Key)	617	answer / solution
Lupfumo (Wealth)	618	fortune
Tshiṭangu (Shield)	619	protection
Pfumo (Spear)	620	defence
Gungwa (Boat)	621	destination
Bufho (Aeroplane)	622	destination
Mutheo (Foundation)	623	support
Tshiganame (Poison)	624	death / cruelty
Mutambo (Game)	625	entertainment
Mambule (Fishnet)	626	problem
Muravharavha	627	calculation / tricky
Mufuvha	628	tricky
Thai (Riddle)	629	puzzle
Khube (Guessing game)	630	speculation
Mulimo (Poison)	631	cruelty

From the metaphors in () to (), and the table given above, it is evident that the central cultural frames associated with happiness as source domain in Tshivenḡa is that of property left, bright future, answer, solution, fortune, protection, defence, destination, support, death, cruelty, entertainment, problem, calculation, tricky, puzzle and speculation. The scope of **dakalo** (happiness) as source domain includes nouns denoting property, sources, medical substances, artifacts, vehicles, structures and activities.

8.4.2 Dakalo (happiness) as target domain

In this section metaphors are analysed with **dakalo** (happiness) as an abstract entity in the target domain attached to several source domains which vary from abstractness into concreteness. It is

also given physical structures, qualities, textures, forms and figures. As a result the mappings and the entailments correspond with the relationships which exist between the source domains and the target domain, **dakalo** (happiness).

632. Dakalo ndi tombo ʘi sa kwashei

Lit: Happiness is a stone that does not break

Meaning: Happiness is solid make a person to survive all the problems

Mappings

Target: dakalo (happiness)

Source: tombo (stone)

Target frame:

Source frame:

happiness as feeling

←

stone in soil

toughness /difficulty to attain happiness

←

strength/ hardness stone in soil

happiness yields long lasting health in life

←

durability of stone in the ground

importance of happiness in human life

←

stone as an indicator of heaviness

This metaphor is used to refer to happiness which occurs on individual all the time whether in bad or good times.

633. Dakalo ndi ngweᵑa miᵑani yashu

Lit: Happiness is a crocodile in our families

Meaning: Happiness is important in our families

Mappings

Target: dakalo (happiness)

Source: ngweᵑa (crocodile)

Target frame:

Source frame:

happiness as feeling

←

crocodile as reptile

happiness as healthy feeling to people

←

crocodile as dangerous reptile in pool

happiness is good in human life

←

crocodile performing best inside water

requirement of happiness to people

←

food requirement by crocodile

progress achieved in happiness

←

achievement of goals by crocodile

achievement of good plans

←

plans made to await prey

progress accomplished by people

←

prey caught by crocodile

This metaphor is used in the context in which happiness is viewed as an important prerequisite in families.

634. Dakalo ndi boswo kha mutakalo wa muthu

Lit: Happiness is the boss in human happiness

Meaning: Happiness (or laughter) is important in life

Mappings

Target: dakalo (happiness)

Source: boswo (boss)

Target frame:

Source frame:

happiness as feeling	←	boss in a company
happiness as a master of healthy to people	←	boss as a master in a company/place
purpose of happiness made	←	purpose of master to achieve
good plans made for good health	←	good plans made to develop company
achievement of plans made	←	achievement of developmental plans
wide choices of plans	←	wide choices of plans

635. Dakalo ndi mugo wa u lalama

Lit: Happiness is the support of long lasting

Meaning: Happiness makes one to sustain long life

Mappings

Target: dakalo (happiness)

Source: mugo (walking stick)

Target frame:

Source frame:

happiness as feeling	←	walking stick as a stick
happiness as basic requirement in life	←	walking stick as basic support to walk
happiness as to pillar daily life	←	walking stick as an indicator of pillar

This metaphor is used in a situation where one wants to show how important happiness is for good health in our lives.

636. Dakalo ndi ndele i lalamisaho

Lit: Happiness is a skilful person who makes one live long

Meaning: Happiness makes you live long

Mappings

Target: dakalo (happiness)		Source: ndele (skilful person)
Target frame:		Source frame:
happiness as feeling	←	neat man as skilful person
happiness as being best in human life	←	neat man as being best person
happiness as good quality in life	←	neat man as good quality on a person

This figure of speech is used in the context in which happiness is seen as prerequisite which makes people live longer.

637. Dakalo ndi ifa ̣a vha tshilaho

Lit: Happiness is an heir of the living

Meaning: Happiness makes human beings live longer

Mappings

Target: dakalo (happiness)		Source: ifa (heritage)
Target frame:		Source frame:
happiness as a feeling	←	heritage as property left
joy as made of health and money	←	heritage as made of children and property
happiness has lasting good health	←	inheritance may last long in life
happiness has unpredictable future	←	heir may last longer or shorter period

This metaphor is used to mean that happiness prolongs someone`s life since care kills the cat.

638. Dakalo ndi lupfumo lwa u lalama

Lit: Happiness is the treasure for living longer

Meaning: Happiness makes people live longer and survive longer

Mappings

Target: dakalo (happiness)		Source: lupfumo (treasure)
Target frame:		Source frame:
happiness as feeling	←	treasure as fortune
happiness as healthy feeling to people	←	riches as money, children, food and property
preciousness of happiness in health	←	importance of treasure in life
good and ill-health conditions in life	←	hiccups and flourishing time in finding treasure
good plans for good health made	←	plans to accumulate treasure made

wide choices for good health	←	wide choices for sounding treasure
achievement of purpose attained	←	achievement of goals in treasure

This metaphor is used in the context in which happiness is seen as a necessity which makes one to live long.

639. Dakalo ndi khwara ya matsilu

Lit: Happiness is a pangolin of fools

Meaning: Happiness is a problem to fools and jealous people

Mappings

Target: dakalo (happiness)		Source: khwara (pangolin /scaly anteater)
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Target frame:		Source frame:
----------------------	--	----------------------

happiness as feeling	←	pangolin as animal
happiness as a problem to sadness	←	pangolin as a problem in life
difficulty of happiness to foolish people	←	difficulty of pangolin in giving rain

This metaphor is used in situations where happiness is seen as problem to people who do not wish their neighbours good luck.

640. Dakalo ndi mutoli u n̄ambiṭelaho

Lit: Happiness is honey that is too sweet

Meaning: Happiness is something that we aspire to attain

Mappings

Target: dakalo (happiness)		Source: mutoli (honey)
-----------------------------------	--	-------------------------------

Target frame:		Source frame:
----------------------	--	----------------------

happiness as feeling	←	honey in a hive
happiness as a good thing in health	←	honey as good flavour
happiness is threatened by sadness	←	obtainment of honey biting bees
planning of happiness before time	←	plans in burning tyres and grass done to stinging bees
progress attained in happiness	←	progress is made by scooping out honey

This metaphor is used in a situation in which happiness is regarded as a goal people aspire to attain and achieve during their life time.

641. Dakalo ndi mutheo wa mulalo

Lit: Happiness is the basement of peace

Meaning: Happiness is very important for peace

Mappings

Target: dakalo (happiness)

Source: mutheo (foundation)

Target frame:

Source frame:

happiness as feeling

←

foundation as basis

happiness as the basis of peace

←

foundation as the basis of good life

happiness as basic requirement in health

←

foundation as basic requirement in life

happiness as a pillar of good health

←

foundation as a pillar of good life

importance of happiness in human health

←

importance of foundation in good life

This metaphor is used to refer to a situation where happiness is viewed as a necessity for peace and prosperity.

642. Dakalo ndi thikhedzo kha lushaka

Lit: Happiness is the support

Meaning: Happiness gives you go

Mappings

Target: dakalo (happiness)

Source: thikhedzo (support)

Target frame:

Source frame:

happiness as feeling

←

support in life

happiness as basic requirement in life

←

support as basic requirement in life

happiness as pillar of good health in life

←

support as pillar of good life

This metaphor is used in contexts where a person lives happily with neighbours in a community.

643. Dakalo ndi pfumo ʘi lamulelaho kha malwadze

Lit: Happiness is a spear which protects against illnesses

Meaning: Happiness keeps a person healthy

Mappings

Target: dakalo (happiness)		Source: pfumo (spear)
Target frame:		Source frame:
happiness as feeling	←	spear as weapon
healthy life yields out happiness	←	spear in war or battle situation
happiness used against human ill-health	←	spear as dangerous weapon against rivals
happiness as a defence of healthy life	←	spear as a defence to warriors in war
preparations for happiness in life	←	plans made for manufacture of spear
purpose for maintenance of happiness	←	purpose for achievement of goals
workshipping people about happiness	←	practice by people in using spear
achievement attained	←	utilization skills achieved
maintenance of happiness achieved	←	achievement of victory

This figure of speech is used in the context in which happiness is seen as a prerequisite that protects people against poor health.

644. Dakalo ndi mushonga miṭani yashu

Lit: Happiness is a remedy in our families

Meaning: Happiness solves all the problems in our families

Mappings

Target: dakalo (happiness)		Source: mushonga (medicine)
Target frame:		Source frame:
happiness as feeling	←	medicine as substance
happiness in people`s health	←	medicine in sickness
happiness as a solution to health	←	medicine as a solution to sicklings
happiness as good discipline to people	←	medicine as a discipline to sickness
requirement of good plan for happiness	←	requirement of good plan for curing
purpose of happiness set affront	←	purpose of medicine set affront
achievement of purpose	←	effective healing of people

This metaphor is used in situations where happiness is used to show joy in the families.

645. Dakalo ndi dzanga la maswole

Lit: Happiness is an aesthetic object to the soldiers

Meaning: Happiness is something that soldiers are longing for

Mappings

Target: dakalo (happiness)

Source: dzanga (an aesthetic object)

Target frame:

Source frame:

happiness as feeling

←

an aesthetic object as necessity

importance of happiness in life

←

importance of an aesthetic object to soldiers in war

happiness as desired by soldiers

←

desirability of an aesthetic object to soldiers in war

This metaphor is used in the context in which soldiers are longing for happiness.

646. Dakalo ndi tshedza miṭani yashu

Lit: Happiness is the light in our families

Meaning: Happiness makes things easy in our families

Mappings

Target: dakalo (happiness)

Source: tshedza (light)

Target frame:

Source frame:

happiness as feeling

←

light as source energy

happiness as a brightness in health

←

light as a brightness of people in life

happiness as a breakthrough in health

←

light as a breakthrough in life

This metaphor is used in a situation where one wants to show how happiness simplifies everything in our families.

647. Dakalo ndi khiyi ya mbilu dzashu

Lit: Happiness is the key of our hearts

Meaning: Happiness opens our hearts (or is an answer to our problems)

Mappings

Target: dakalo (happiness)

Source: khiyi (key)

Target frame:

Source frame:

happiness as feeling

←

key as tool in household

happiness as answer/ solution to health

←

key as an answer/ solution in life

happiness as break through to health	←	key as breakthrough in life
purpose of happiness attained	←	key has a purpose to attain
achievement of purpose in health	←	achievement of locking and unlocking

This metaphor is used in a situation where happiness is viewed to free people's hearts (or makes us to become transparent in whatever they do).

648. Dakalo ndi thamu kha vha vhutshivha

Lit: Happiness is a stick to those who are stingy

Meaning: A happy person becomes a problem to those who are jealous of him

Mappings

Target: dakalo (happiness)

Source: thamu (stick)

Target frame:

Source frame:

happiness as feeling	←	stick as rod
happiness is found in good health	←	stick is broken off from a tree
happiness as good discipline to health	←	stick as a discipline to spoiled children
happiness as punishment to enemies	←	stick as a punishment to enemies in life

This metaphor is used to refer to the people who do not have happiness in their lives and therefore suffer the consequences.

649. Dakalo ndi thavha i lemelahe maswina

Lit: Happiness is a mountain which is heavy to the enemies

Meaning: Happiness makes life difficult to your enemies

Mappings

Target: dakalo (happiness)

Source: thavha (mountain)

Target frame:

Source frame:

happiness as feeling	←	mountain as natural phenomenon
people leading happy life as characters	←	mountain climbers as characters
difficulty of happiness to foolish people	←	mountain as difficult entity to climb by people
happiness has mounting stages in life	←	mountain has ascending stages
happiness has purpose to achieve	←	mountain climbing has goals to achieve
happiness has progress to attain	←	goal of reaching the top of mountain

different ways to achieve happiness	←	wide choices for mountain climbing
achievement attained	←	achievement of goals attained

This metaphor is used in the context in which happiness is seen as a problem.

650. Dakalo ndi banga la mutsheahothe

Lit: Happiness is a dagger sharpened on both sides

Meaning: Happiness always overcomes problems

Mappings

Target: dakalo (happiness)		Source: banga (dagger)
Target frame:		Source frame:
happiness as feeling	←	dagger as weapon/tool
happiness as good feeling in health	←	dagger as a dangerous weapon /tool
happiness is threat to sadness	←	dagger as threat to enemies/ rivals
happiness protects people from ill-health	←	dagger protects users against enemies
happiness requires good planning in life	←	using dagger requires good training
purpose for maintenance of happiness	←	purpose for achievement of goals
achievement attained	←	utilization of skills achieved

This metaphor is used in a situation in which happiness is seen as a threat to all problems and stumbling blocks in people`s daily lives.

651. Dakalo ndi mbokoti i sunyaho

Lit: Happiness is a club that walks with confidence

Meaning: Happiness cannot let you down

Mappings

Target: dakalo (happiness)		Source: mbokoti (club)
Target frame:		Source frame:
happiness as feeling	←	club as strong person
toughness of happiness in health	←	toughness of a club person in life
strength of happiness in health	←	strength of club person in life

This figure of speech is used in a situation in which happiness is seen as a necessity which is very powerful and cannot disappoint you.

652. Dakalo ndi phiriphiri kha maswina

Lit: Happiness is a chili to the enemies

Meaning: Enemies do not want to see you happy

Mappings

Target: dakalo (happiness)

Source: phiriphiri (chili)

Target frame:

Source frame:

happiness as feeling

←

chili as fruit

enmity of happiness with sadness

←

chili as an enmity of ulcer

happiness as problem to jealousy people

←

chili as a problem to people with ulcer

well nursing of happiness in life

←

chili be dealt with care and alert

preparation for happiness in life

←

preparation of grinding chili done in time

goodness of happiness in life

←

bitterness of chili taste

achievement of purpose attained

←

achievement of chili product attained

This metaphor is used to refer to a situation in which happiness is viewed as repugnant to enemies because of their jealousy to other peoples' achievements.

653. Dakalo ndi swina ļa u pfa vhuṭungu

Lit: Happiness is an enemy of feeling pain

Meaning: Happiness is different from pain

Mappings

Target: dakalo (happiness)

Source: swina (enemy)

Target frame:

Source frame:

happiness as feeling

←

enemy as opponent

happiness as contrast to pains

←

enmity as contrast to rivals

happiness as challenge to sadness

←

hatred in enmity as a challenge

negative plans to contrast sadness

←

negative plans to attach rivals

purpose for achievement made

←

purpose for achievement made

medicine bought to maintain happiness

←

weapons bought/prepared to attach

achievement attained

←

achievement attained

happiness maintained ← victory attained

This metaphor is used in the context in which happiness is seen as something opposite to the feeling of pain.

654. Dakalo ndi tshinaḍa tshi kundaho

Lit: Happiness is a club man who defeats

Meaning: Happiness is strong and cannot be easily defeated

Mappings

Target: dakalo (happiness)

Source: tshinaḍa (club man)

Target frame:

Source frame:

happiness as feeling

← club man as person

toughness of happiness in healthy life

← toughness of club man daily life

strength of happiness in healthy life

← strength of club man in life

good quality health in happiness

← good quality life of club man

This metaphor is used to refer to happiness which always overcomes problems.

655. Dakalo ndi tshiḡangu tsha mutakalo

Lit: Happiness is the shield of health

Meaning: Happiness enables one to remain healthy all the time

Mappings

Target: dakalo (happiness)

Source: tshiḡangu (shield)

Target frame:

Source frame:

happiness as feeling

← shield as tool

happiness as being healthy in life

← shield in a war/battle situation

happiness as protection from sicknesses

← shield as protection of warriors in war

preparations for happiness in life

← plans made for manufacture of shield

purpose of maintenance of happiness

← purpose for maintenance of goals

worshipping people about happiness

← practice by people in using shield

achievement attained

← utilization skills achieved

This metaphor is used in the context in which happiness viewed to enable people to maintain good health.

656. Dakalo ndi gungwa li alamaho n̄tha ha thaidzo

Lit: Happiness is a boat which floats on the problems

Meaning: Happiness always overcomes all the problems

Mappings

Target: dakalo (happiness)

Source: gungwa (boat)

Target frame:

Source frame:

happiness as feeling	←	boat as vehicle /transportation
people leading happy life	←	crew and travellers in a boat
happiness as cheerful feeling in life	←	boat as means of vehicle/transportation
happiness as leading a healthy life	←	movement towards destination
sadness occurs in happiness	←	breakdown of a boat
purpose of life	←	arrival at destination

This metaphor is used to show that where there is happiness life becomes simple.

657. Dakalo ndi bufho li lelemaho n̄tha ha maḍumbu

Lit: Happiness is an aeroplane which floats on top of windstorms

Meaning: Happiness makes one to survive even in times of problems

Mappings

Target: dakalo (happiness)

Source: bufho (aeroplane)

Target frame:

Source frame:

happiness as feeling	←	aeroplane as flight
people leading happy life	←	crew and travellers in flight
happiness as cheerful feeling in life	←	flight as means of vehicle/transportation
purpose as achievement of happiness	←	purpose as arrival at destination
happiness as leading a healthy life	←	movement of aeroplane to destination
plans of maintaining good health made	←	plans of leaving in time made
wide choices for achievement	←	wide choices for achievement
happiness maintained	←	arrival attained

This metaphor is used to indicate that happiness makes one overcome all problems.

658. Dakalo ndi tshiganame tsha vha lwaho

Lit: Happiness is a poison to those who are fighting

Meaning: It is for the enemies to have happiness in their lives

Mappings

Target: dakalo (happiness)

Source: tshiganame (poison)

Target frame:

Source frame:

happiness as feeling	←	poison as substance
happiness as a good feeling in life	←	poison as dangerous weapon to enemies
happiness as a threat sadness	←	poison as a problem to enemies
happiness as contrast to sadness	←	poison as contrast to enmity

This metaphor is used to show tenseness that the enemies come across in their lives.

659. Dakalo ndi mambule a fashaho magevhenga

Lit: Happiness is a fishnet that catches criminals

Meaning: Criminals cannot be happy in their lives

Mappings

Target: dakalo (happiness)

Source: mambule (fishnet)

Target frame:

Source frame:

happiness as feeling	←	fishnet in a pool
happiness traps health condition in life	←	fishnet as trap inside pool to catch fish purpose
for maintenance of happiness	←	trapping fish as purpose of fishnet
good plans for happiness made	←	good plans devised to trap fish
achievement attained	←	fish trapped in bulk

This figure of speech is used in the context in which happiness is seen as a stumbling block to criminals.

660. Dakalo ndi mulimo u vhulayaho maswina

Lit: Happiness is a poison which kills enemies

Meaning: Your enemies feel angry when they see your happiness

Mappings

Target: dakalo (happiness)		Source: mulimo (poison)
Target frame:		Source frame:
happiness as feeling	←	poison as fatal substance
lack of happiness kills with problem	←	little knowledge in using poison is fatal
lack of happiness as cause of death	←	poisoning as lack of mercy and love
happiness as good tool to health	←	poison is a dangerous weapon to people

This figure of speech is used in the context in which happiness is seen as a problem in the enemies' lives.

661. Dakalo ndi vhulimbo vhu fashaho maswina

Lit: Happiness is birdlime which catches enemies

Meaning: Your happiness is a problem to your enemies

Mappings

Target: dakalo (happiness)		Source: vhulimbo (birdlime)
Target frame:		Source frame:
happiness as feeling	←	birdlime as sticky substance
happiness traps peace in life	←	birdlime traps birds
happiness as a problem to envious people	←	birdlime as a problem to birds

This metaphor is used in the context in which happiness is seen as a problem in the enemies' lives.

Dakalo (Happiness) as target domain		
Source domains	Number of metaphor	Attributes
Tombo (Stone)	632	strength / heaviness
Ngweṅa (Crocodile)	633	strength / cruelty
Boswo (Boss)	634	greatness / strength
Mugo (Walking stick)	635	support
Ndele (Neat man)	636	cleanliness
Ifa (Inheritance)	637	property left
Lupfumo (Wealth)	638	fortune
Khwara (Pangolin)	639	problem

Mutoli (Honey)	640	flavour
Mutheo (Foundation)	641	support
Thikhedzo (Support)	642	basement
Pfumo (Spear)	643	defence
Mushonga (Remedy)	644	answer / solution
Dzanga (An aesthetic object)	645	necessity
Tshedza (Light)	646	break through
Khii (Key)	647	answer / solution
Ṭhamu (Stick)	648	discipline / punishment
Thavha (Mountain)	649	difficulty / problem
Banga (Dagger)	650	danger
Mbokoti (Club)	651	strength / bravery
Phiriphiri (Chilli)	652	problem
Swina (Enemy)	653	hatred
Tshinaḡa (Club man)	654	power / strength
Tshiṭangu (Shield)	655	protection
Gungwa (Boat)	656	destination
Bufho (Aeroplane)	657	destination
Tshiganame (Poison)	658	death / cruelty
Mambule (Fishnet)	659	trap / tricky
Mulimo (Poison)	660	death
Vhulimbo (Birdlime)	661	sticky / tricky

From the metaphors in (632) to (661), and the table given above, it is evident that the central cultural frames associated with happiness as target domain in Tshivenda is that of cruelty, strength, heaviness, greatness, support, cleanliness, property left, problem, flavour, fortune, basement, defence, answer, solution, necessity, discipline, punishment, danger, bravery, hatred, power, protection, destination, death, trap and tricky. The range of **dakalo** (happiness) as target domain includes nouns denoting natural phenomena, amphibians, human beings, artifacts, property, food, wild animal, structures, medical substances, sources, vehicles and sticky objects.

8.5 MULALO (PEACE)

8.5.1 Mulalo (source) as source

Mulalo (peace) is one of the virtues in Vhavenda society that form the basic elements of human life. Where there is no peace there is no happiness, no stability and no good life. As a result, peace occurs in different metaphors in the source domain position to display the importance of role of peace in human life and life in general. Therefore the scope of peace as source domain, or the number of the target domains are numerous, as demonstrated in the following metaphors.

662. Mugo ndi mulalo kha mukalaha

Lit: A walking stick is peace to an old man

Meaning: A walking stick can be used to relieve him

Mappings

Target: mugo (walking stick)

Source: mulalo (peace)

Target frame:

Source frame:

walking stick used by people

←

state of quieteness

walking stick as support in walking

←

peace as support of stability in life

walking stick as solution to walking

←

peace as solution fighting parties/rivals

dependence of users on walking stick

←

dependence of peace-keepers on peace

This metaphor is used to show that an old man feels free when he is provided with a walking stick.

663. Thikhedzo ndi mulalo miṭani yashu

Lit: Support is peace in our family

Meaning: Support can bring peace in our family

Mappings

Target: thikhedzo (support)

Source: mulalo (peace)

Target frame:

Source frame:

support as basis in life

←

peace as calmness

support as basement in life

←

peace as basement of stability peace-keepers

support as a pillar in life

←

peace as a pillar of stability to fighting countries

This metaphor is used in a situation where support brings about peace in our families.

664. Tshedza ndi mulalo wa mbilu dzashu

Lit: Light is peace in our hearts

Meaning: Light can bring peace in our hearts

Mappings

Target: tshedza (light)

Source: mulalo (peace)

Target frame:

Source frame:

light as source of energy	←	peace as calmness
light shows bright future in life	←	peace gives light/clue to negotiators
light shows breakthrough in life	←	peace as a break through to warriors/rivals

This metaphor is used in a situation where salvation is needed in our hearts.

665. Mushonga ndi mulalo wa muṭani

Lit: Medicine is the peace of the family

Meaning: Medicine can bring peace in families

Mappings

Target: mushonga (medicine)

Source: mulalo (peace)

Target frame:

Source frame:

medicine as substance	←	peace as calmness
medicine as discipline sicknesses	←	peace as a discipline rivals /countries
medicine as solution sicknesses	←	peace as a solution to rivals/ countries

This metaphor is used in situations where people use medicine or remedy to have peace and discipline in their families.

666. Khii ndi mulalo u ri vhusaho

Lit: Key is the peace which rules on us

Meaning: Locking doors relieves us or gives us peace

Mappings**Target:** khiyi (key)**Source:** mulalo (peace)**Target frame:****Source frame:**

key as tool in household

←

peace as calmness

key as problem solver in household

←

peace as a problem solver in life

key as a solution in un/locking doors

←

peace as a solution to fighting countries

This metaphor is used in a situation where locking a house gives people hope and satisfaction in that they are afraid of thieves.

667. Lupfumo ndi mulalo wa vhasiwana / miṭa

Lit: Treasury is peace to the poor

Meaning: Treasury brings peace to the poor

Mappings**Target:** lupfumo (treasure)**Source:** mulalo (peace)**Target frame:****Source frame:**

treasure as fortune

←

peace as calmness

treasure has money, children, property

←

peace has stability, freedom, calmness

importance of treasure in life

←

importance of peace to rival countries hiccups

/flourishing time in finding wealth

←

problems/ good things found in peace

achievement of goals in treasure

←

achievement of peace in life

accumulation of treasure by people

←

accumulation of all elements attained

progress made in treasure

←

progress made in peace

good plans used in treasure

←

good plans used in peace

strategies /budget done for good result

←

wide choices for good result made

achievement attained

←

achievement attained

This metaphor is used in the context in which a poor person feels free when he misuses money.

668. Boswo ndi mulalo kha zwoṭhe

Lit: The boss is peace in everything

Meaning: What is important in life is peace

Mappings

Target: boswo (boss)		Source: mulalo (peace)
Target frame:		Source frame:
boss in a company	←	peace as calmness
boss as master of company/place	←	peace has stability, freedom, calmness
strength of boss in a company	←	strength of peace to people

This metaphor is used in a situation where peace is regarded as important in whatever people do.

669. Ṭhamu ndi mulalo wa nderwa

Lit: A stick is a peace of the spoiled

Meaning: A stick is used to discipline spoiled people

Mappings

Target: ṭhamu (stick)		Source: mulalo (peace)
Target frame:		Source frame:
stick as rod	←	peace as calmness
stick as discipline to misbehaving child	←	peace as discipline to warriors
stick as punishment to spoiled child	←	peace as punishment to warlords

This metaphor is used to refer to the discipline maintained through slashing the person who is being disciplined.

670. Pfumo ndi mulalo wa vhahali

Lit: A spear is peace of the strong

Meaning: A spear brings peace to the brave

Mappings

Target: pfumo (spear)		Source: mulalo (peace)
Target frame:		Source frame:
spear as weapon in war	←	peace as calmness
spear as discipline to disobeying rebels	←	peace as discipline to peace violators
spear as defence to warriors in war	←	peace as defence to against rivals

This metaphor is used in the context in which a spear is viewed as a weapon used to bring peace to the fighters.

Mulalo (Peace) as source domain		
Target domains	Number of metaphor	Attributes
Mugo (Walking stick)	662	support
Thikhedzo (Basement)	663	support
Tshedza (Light)	664	break through / bright future
Mushonga (Remedy)	665	answer / solution
Khii (Key)	666	answer / solution
Lupfumo (Wealth)	667	fortune
Boswo (Boss)	668	greatness / strength
Thamu (Stick)	669	punishment / discipline
Pfumo (Spear)	670	defence

From the metaphors in (662) to (670), and the table given above, it is evident that the central cultural frames associated with peace as source domain in Tshivenda is that of support, break through, bright future, answer, solution, fortune, greatness, strength, punishment, discipline and defence. The scope of mulalo (peace) as source domain includes artifacts, structures, sources, medical substances, property and human beings.

8.5.2. MULALO (PEACE) AS TARGET DOMAIN

When the noun **mulalo** (peace) occupies the position A as target domain it obtains new qualities, forms, and behaviours. It exhibits attributes associated with animal/s, or human beings, which demonstrates that it is not confined to one specific target domain, as illustrated in the following examples;

671. Mulalo ndi tombo la vhasiwana

Lit: Peace is a stone of the poor

Meaning: Peace is the strength of the poor

Mappings

Target: mulalo (peace)		Source: tombo (stone)
Target frame:		Source frame:
state of calmness	←	stone as in soil
toughness of peace to Christians	←	toughness/hardness of stone in life
strength peace to peace-keepers	←	strength of stone in nature / life
solidity of peace to rival countries	←	solidity of stone as a mineral

This metaphor is used in the context in which peace is regarded as the strength even in a poor community.

672. Mulalo ndi ngweṅa kha zwoṅhe

Lit: Peace is a crocodile in everything

Meaning: Peace is a master in everything

Mappings

Target: mulalo (peace)		Source: ngweṅa (crocodile)
Target frame:		Source frame:
state of quietness	←	crocodile as reptile inside water
peace as strength in stability	←	strength of crocodile inside pool /water
peace as being best to rivals	←	crocodile as being best inside water/ pool

This metaphor is used in the context to show how peace is powerful in everything.

673. Mulalo ndi khwara ya vhaṅali

Lit: Peace is a pangolin of the wise men

Meaning: Peace is a problem to criminals

Mappings

Target: mulalo (peace)		Source: khwara (pangolin/scaly anteater)
Target frame:		Source frame:
state of calmness	←	pangolin as animal
peace used as a problem by wise men	←	pangolin as a problem of lack of rain
peace as a difficult thing to rebels	←	pangolin makes it difficult to receive rain

This metaphor is used in the context in which criminals are referred to as wise men but referring to their clever deeds which do not last long.

674. Mulalo ndi boswo kha zwothe

Lit: Peace is the boss in everything

Meaning: Peace can overcome challenges

Mappings

Target: mulalo (peace)

Source: boswo (boss)

Target frame:

Source frame:

state of quietness

←

boss in a company

greatness of peace in a country

←

greatness of boss in a company/ place

peace as being best solution to war

←

boss as being best solution to problems

purpose of peace to achieve

←

purpose of boss to achieve

good plans to develop peace

←

good plans to develop company

This metaphor is used to show the importance that peace has in people's daily activities.

675. Mulalo ndi mugo kha zwothe

Lit: Peace is a walking stick of all

Meaning: Peace is the only thing we can rely on

Mappings

Target: mulalo (peace)

Source: mugo (walking stick)

Target frame:

Source frame:

state of calmness

←

walking stick used by people

peace as support to stability

←

walking stick as support in walking

peace as pillar progress in life

←

walking stick as pillar in walking assistance

This metaphor is used to express the importance of peace in everything that people do.

676. Mulalo ndi ndele i konaho

Lit: Peace is a neat person

Meaning: Peace is a skilful practice among those who are intelligent

Mappings

Target: mulalo (peace)		Source: ndele (neat man)
Target frame:		Source frame:
state of calmness	←	neat man as person
goodness of peace to warriors	←	good quality of neat man in life

This metaphor is used in the context in which peace is seen as a comforter if used by the intelligent leaders.

677. Mulalo ndi tshisima tsha vhudziki

Lit: Peace is the fountain of stability

Meaning: Peace is the cause/source of stability

Mappings

Target: mulalo (peace)		Source: tshisima (fountain)
Target frame:		Source frame:
peace as state of quietness	←	fountain as natural spring of water
peace yields stability, freedom/ calmness	←	fountain as source/cause of water
importance of peace to rival countries	←	importance of water supply to people
purpose of peace made	←	purpose of fountain made
plans for achievement of peace made	←	plans for producing quality water made
progress for purpose made	←	progress for purpose made
wide choices in peace	←	wide choices in fountain

678. Mulalo ndi lupfumo lwa lushaka

Lit: Peace is a treasury of the nation

Meaning: Peace is enjoyed by the nation

Mappings

Target: mulalo (peace)		Source: lupfumo (treasure)
Target frame:		Source frame:
state of quietness	←	treasure as fortune
importance of peace to people	←	importance of treasure in life
evils and bad things in peace	←	hiccups and booming time in finding treasure
achievement of goals in peace	←	achievement of goals in treasure

good plans to attain peace made ← good plans be used in treasure
 wide choices ← wide choices

This metaphor is used to show that peace is important if it is to last for a longer period.

679. Mulalo ndi mutoli wa notshi kha vathu

Lit: Peace is honey of bees to the people

Meaning: Peace is sweet and good to the people

Mappings

Target: mulalo (peace)

Source: mutoli (honey)

Target frame:

Source frame:

state of calmness	←	honey as in hive
good quality of peace to people	←	honey as good flavour
enjoyment of peace rivals/rebels	←	enjoyment of honey by nest robber
obtaining of peace through war	←	obtaining of honey through stinging bees
purpose to reach peace made	←	purpose to rob bees nest made
achievement attained	←	robbing bees nest succeeded

This metaphor is used in the context in which peace is regarded as something very sweet and good to people who live in a quiet or peace-loving community.

680. Mulalo ndi thikho ya vhutshilo

Lit: Peace is the pillar of life

Meaning: Peace is something that people rely on in life

Mappings

Target: mulalo (peace)

Source: thikho (pillar)

Target frame:

Source frame:

state of calmness	←	pillar as a basis of support
peace as a pillar of stability	←	pillar as a basement of structure

This metaphor is used to show the basement peace has in life.

681. Mulalo ndi dzanga kha vha tshilaho

Lit: Peace is an aesthetic object to the living humans

Meaning: Peace is needed by all human beings

Mappings

Target: mulalo (peace)

Source: dzanga (an aesthetic object)

Target frame:

Source frame:

state of calmness

←

an aesthetic object in life

importance /necessity of peace as in life

←

importance of an aesthetic object in life

This metaphor is used in the context in which peace brings comfort to those who have been longing for it after political rivalries in a conflict-ridden society.

682. Mulalo ndi tshedza tshi sa fheli

Lit: Peace is a light which does not end

Meaning: Peace is an endless thing

Mappings

Target: mulalo (peace)

Source: tshedza (light)

Target frame:

Source frame:

state of calmness

←

light as source of energy

peace as bright future to investors

←

light as showing bright future in life

transparency of peace to investors

←

light as a pillar of clearness in life

This metaphor is used in a situation where peace is an everlasting thing.

683. Mulalo ndi khii ya zwothe

Lit: Peace is a key to everything

Meaning: Peace can solve all the problems

Mappings

Target: mulalo (peace)

Source: khiyi (key)

Target frame:

Source frame:

state of quietness

←

key as in household

peace as solution to warriors

←

key as solution to household

peace as answer to fighting groups

←

key as answer to lock and unlock doors

This metaphor is used in a situation where peace is used to solve problems.

684. Mulalo ndi ṭhamu i lapulaho

Lit: Peace is a stick which disciplines

Meaning: Peace acts as a disciplinary measure in conflict situation

Mappings

Target: mulalo (peace)

Source: ṭhamu (stick)

Target frame:

Source frame:

state of calmness

←

stick as rod

peace as discipline to rivals

←

stick as discipline to spoiled child

peace as punishment to warlords

←

stick as punishment defiant

This metaphor is used in situations where peace is used to discipline people who are ill-disciplined and that such a discipline is attained to by punishing a child by using a stick.

685. Mulalo ndi banga la mutsheahothe

Lit: Peace is a dagger that is sharpened on both sides

Meaning: Peace is powerful and overcomes all the difficult situations.

Mappings

Target: mulalo (peace)

Source: banga (dagger)

Target frame:

Source frame:

state of calmness

←

dagger as tool/weapon

peace as dangerous tool of pretenders

←

dagger as dangerous tool to enemies

This metaphor portrays peace as an invincible protector, like a dagger that has been sharpened on both sides.

686. Mulalo ndi mbokoti vhukati ha vhatshili

Lit: Peace is a club amongst living beings

Meaning: Peace is strong amongst human beings

Mappings

Target: mulalo (peace)		Source: mbokoti (club)
Target frame:		Source frame:
state of calmness	←	club as state
strength of peace to peace-keepers	←	strength of club in war situation
toughness of peace to rival countries	←	toughness of club in competition/rivalry

This metaphor is used to refer to the context in which peace is seen as a powerful and indispensable need of any society.

687. Mulalo ndi phuli ya maravhele

Lit: Peace is a slave of the rebels

Meaning: Peace is used wrongly by the rebels

Mappings

Target: mulalo (peace)		Source: phuli (slave)
Target frame:		Source frame:
state of calmness	←	slave as a person
peace as abused by rebels/warriors	←	abuse of slave by masters/lords in life

This metaphor is used in contexts where rebels take advantage of peace and misuse it to commit violent crimes in a society. As a result the peace that the rebels are taking advantage of is humanized or portrayed as a person who is being abused by rebels.

688. Mulalo ndi tshiřangu tsha Vhatendi

Lit: Peace is the shield of the Christians

Meaning: Peace protects the Christians

Mappings

Target: mulalo (peace)		Source: tshiřangu (shield)
Target frame:		Source frame:
state of calmness	←	shield as in war /battle situation
peace as protection of casualties	←	shield as protection of casualties in war
peace as solution to warriors	←	shield as solution warriors in war

This metaphor is used in the context in which peace is seen as the protector of those who believe in a particular religion, including Christianity.

689. Mulalo ndi phiriphiri kha vhavhi

Lit: Peace is chilli to evil people

Meaning: Evil people do not like peace

Mappings

Target: mulalo (peace)

Source: phiriphiri (chili)

Target frame:

Source frame:

state of calmness

←

chili as fruit

peace as a problem to warriors

←

chili as a problem people with ulcer

bitterness of peace to warlords

←

chili has a bitter taste to sicklings

This metaphor is used in the context where peace is seen as painful to the evil people.

690. Mulalo ndi swina ja matsilu

Lit: Peace is an enemy to fools

Meaning: Fools do not like peace

Mappings

Target: mulalo (peace)

Source: swina (enemy)

Target frame:

Source frame:

state of calmness

←

enemy as opponent

peace as an opponent to rivals

←

enemy as an opponent to his rivals

hatred to peace as a challenge

←

hatred in enmity as a challenge

rival attack to peace as starting of war

←

attack by opponent as starting of enmity

This metaphor is used in the context in which peace is seen as something which is disliked by fools.

691. Mulalo ndi tshinaḡa tsha munna

Lit: Peace is a strong man with muscles

Meaning: Peace is strong and can overcome problems or challenges

Mappings

Target: mulalo (peace)		Source: tshinaḡa (strong man)
Target frame:		Source frame:
state of calmness	←	strong man as person
strength of peace in countries	←	strength of strong man in competition

This metaphor is used in the context in which peace is seen as something very strong and unchallengeable.

692. Mulalo ndi gungwa ʘi alamaho lwanzheni

Lit: Peace is a boat which floats in an ocean

Meaning: Peace can overcome all the problems

Mappings

Target: mulalo (peace)		Source: gungwa (boat)
Target frame:		Source frame:
people leading peaceful life	←	crew and travellers in a boat
peace as means of good quality of life	←	boat as means of vehicle/transport
leading peace with purpose	←	movement towards a destination
rivals attack on peaceful people	←	breakdown of a boat
purpose of peace achieved	←	arrival at destination

This metaphor is used in the context in which peace is seen as a big thing that cannot be challenged by any person.

693. Mulalo ndi bufho ʘi tengamaho muyani

Lit: Peace is an aeroplane which floats in the air

Meaning: Peace overcomes all the problems in live

Mappings

Target: mulalo (peace)		Source: bufho (aeroplane)
Target frame:		Source frame:
people leading peaceful life	←	crew and travellers in a flight
peace as means of good quality of life	←	aeroplane as means of transport
leading peace with purpose	←	movement towards a destination

rivals attack on peaceful people	←	breakdown of a flight
purpose of peace achieved	←	arrival at destination

This metaphor is used in the context in which peace is seen as something “flying high in the sky” and is inaccessible.

694. Mulalo ndi tshiganame kha matsilu

Lit: Peace is a poison to the fools

Meaning: Peace is bad before the eyes of fools

Mappings

Target: mulalo (peace)		Source: tshiganame (poison)
Target frame:		Source frame:
state of calmness	←	poison as fatal substance
badness of peace by fools	←	badness of poison by fools
danger of peace by rebels	←	danger of poison by fools
badness of peace by wise men	←	badness of poison used by wise men
danger of peace used b wise men	←	danger of poison as used by wise men

This metaphor is used in the context in which peace is regarded as something that fools can misuse to dupe (cheat) others or wise men can cheat and defeat fools or enemies.

695. Mulalo ndi ifa la vhutshilo

Lit: Peace is the heir of life

Meaning: Peace last for a long time

Mappings

Target: mulalo (peace)		Source: ifa (heritage)
Target frame:		Source frame:
state of calmness	←	heritage as property left
peace created of quietness and calmness	←	heritage made of money and property
durability of peace is unpredictable	←	heir may last for longer or shorter time

This metaphor is used to express the importance of peace in life.

696. Mulalo ndi mutheo wa vhutshilo

Lit: Peace is a basement of life

Meaning: Peace is very important in life and enables people to achieve their objectives.

Mappings

Target: mulalo (peace)

Source: mutheo (basement)

Target frame:

Source frame:

state of calmness

←

basement as a basis

peace as basement of stability of country

←

basement as stability of a structure

peace as strength of countries

←

basement as strength of structure

This metaphor is used in a situation where peace is regarded as the basement of life.

697. Mulalo ndi mushonga wa mahwarahwara

Lit: Peace is a remedy to simpletons (hooligans, thugs)

Meaning: Peace can discipline simpletons (hooligans, thugs)

Mappings

Target: mulalo (peace)

Source: mushonga (remedy)

Target frame:

Source frame:

state of quietness

←

medicine as substance

peace as disciplines rebels in war

←

medicine as disciplines ill-health

peace as solution to warriors

←

medicine as solution to diseases

This metaphor is used to depict how peace can be used to cool down simpletons, hooligans and solve their problems. The source domain of mushonga (medicine) is mapped onto the target domain of mulalo (peace) for it has similarities or elements which are found on the target domain.

698. Mulalo ndi mutambo wa vhafunani

Lit: Peace is a game of lovers

Meaning: Lovers enjoy having peace in their life time

Mappings

Target: mulalo (peace)

Source: mutambo (game)

Target frame:

Source frame:

state of calmness

←

game as an entertainment

people leading peaceful life	←	players who play the game
purpose of people in peace	←	purpose of players to win game
achievement of goals in peace	←	scoring of goals in game to win
difficulties in peace	←	opponents prevent players from scoring
progress or non-progress made	←	scoring or non-scoring of goals in game
different ways/manners of peace	←	different game plans for players of game
choices in peace	←	choices in game plan
enjoyment of peace by people	←	enjoyment of game by players in game
slower and faster pace of peace	←	movement (running faster and slowing down by player in game)
achievement of peace	←	victory of one team

The source domain of mutambo is mapped onto the target domain of mulalo (peace) in such a way that they become similar in almost all respects. This type of mapping stems from the fact that the person has a wide knowledge about these two entities. As a result this metaphor is used to display the lovers who always show love to each other.

699. Mulalo ndi mambule a fashaho

Lit: Peace is a fishnet which traps

Meaning: Peace is a life trapper

Mappings

Target: mulalo (peace)

Source: mambule (fishnet)

Target frame:

Source frame:

state of calmness	←	fishnet in a pool
peace as a trap to kill enemies/rivals	←	fishnet as trap to catch fish inside pool
purpose to trap enemies/ rivals made	←	plans to trap fish in bulk from pool made
attacks and unwillingness of rebels to peace←	←	problem of blowing wind disturbs plans
bad plans to disturb peace achieved/fails	←	good plans to trap bulk fish materializes
peace restored or failure	←	catching fish in bulk achieved

This figure of speech is used in a place where peace is used to discipline people

700. Mulalo ndi thai sivhe kha mahwarahwara

Lit: Peace is a riddle sivhe to the simpletons

Meaning: Peace will never prevail to the thugs / hooligans

Mappings

Target: mulalo (peace)

Source: thai (riddle)

Target frame:

Source frame:

state of quietness	←	riddle as a puzzle game
people leading peace	←	riddle and audience/participants
difficult times to people in peace	←	riddle as a puzzle posed to participants
achievement of purpose in peace	←	moral/didactic effects of riddles
planning and attainment of peace	←	planning and structure of riddles
wide choices of peace	←	wide choices of structure of riddles
achievement of peace attained	←	achievement of purpose attained

Traditionally, in Tshivenda culture riddles are made to drive away boredom from the young ones. Out of the game riddles are often without one static answer. In such cases “thai sivhe” is a riddle where answer can be correct depending on the person in charge. In this metaphor the comparison is done to display such similarities between “thai sivhe” and mulalo (peace). This metaphor is used to display that peace is unpredictable to the simpletons.

701. Mulalo ndi pfumo li ri lwelaho

Lit: Peace is a spear which fights for us

Meaning: Peace protects us in different conflict situations.

Mappings

Target: mulalo (peace)

Source: pfumo (spear)

Target frame:

Source frame:

state of calmness	←	spear as weapon in war
peace as defence against victims	←	spear as defence against rebel attack
peace as protection against victims	←	spear as protection against wounded

This metaphor is used in the context in which peace is seen as a protector of people who may be facing odds in their community.

702. Mulalo ndi thavha ya Luvhola

Lit: Peace is a mountain of Luvhola

Meaning: Peace is difficult to have in life

Mappings

Target: mulalo (peace)

Source: thavha (mountain)

Target frame:

Source frame:

state of calmness

←

mountain as natural phenomenon

peace as difficult thing to attain

←

mountain as difficult entity to climb to people

difficult problems addressed in peace ←

mountain has difficult ascending stages

peace has good and easy times

←

mountain has some difficult stretches and resting places on the way to the peak

peace has a purpose to achieve

←

mountain climbing as goal to achieve

peace has progress to be made

←

goal of reaching the top of mountain

different ways and manners in peace ←

wide choices of climbing the mountain

This metaphor is used in a situation in which peace is seen as an unattainable objective by some people.

703. Mulalo ndi mulimo wa maravhele

Lit: Peace is a poison to the rebels

Meaning: Peace is not liked by the rebels

Mappings

Target: mulalo (peace)

Source: mulimo (poison)

Target frame:

Source frame:

state of quietness

←

poison as fatal substance

badness of peace to countries/ warlords

←

badness of poison to rebels in war

peace as a dangerous weapon to rebels

←

poison as danger tool used by enemies

This metaphor is used in a situation where peace is regarded as poisonous to the rebels.

704. Mulalo ndi vhulimbo ho kumululwaho

Lit: Peace is birdlime which is well revived

Meaning: Peace is very strong and cannot be defeated

Mappings

Target: mulalo (peace)

Source: vhulimbo (birdlime)

Target frame:

Source frame:

state of quieteness	←	birdlime as sticky substance
peace as traps rebels	←	birdlime traps birds on trees or dry branches
strength of peace to enemies/rebels	←	strength of revived birdlime to all types of birds
strategies used in reaching peace	←	strategies used in putting birdlime
purpose of peace	←	purpose of birdlime to achievement
achievement of peace	←	birds are catch in bulk

This metaphor is used to refer to peace as a very strong force which cannot be destroyed easily.

Mulalo (Peace) as target domain		
Source domains	Number of metaphor	Attributes
Tombo (Stone)	671	strength / hardness
Ngweṅa (Crocodile)	672	strength / cruelty
Khwara (Pangolin)	673	problem / difficulty
Boswo (Boss)	674	greatness / strength
Mugo (Walking stick)	675	support
Ndele (Neat man)	676	cleanliness
Tshisima (Fountain)	677	origin / source
Lupfumo (Wealth)	678	fortune
Mutoli (Honey)	679	flavour / goodness
Thikho (Basement)	680	support
Dzanga (An aesthetic object)	681	necessity
Tshedza (Light)	682	bright future
Khii (Key)	683	answer / solution
Ṫhamu (Stick)	684	punishment / discipline
Banga (Dagger)	685	danger
Mbokoti (Club)	686	strength / bravery
Phuli (Slave)	687	suffering
Tshiṭangu (Shield)	688	protection
Phiriphiri (Chillies)	689	problem
Swiana (Enemy)	690	hatred
Tshinaḍa (Club man)	691	power / strength

Gungwa (Boat)	692	destination
Bufho (Aeroplane)	693	destination
Tshiganame (Poison)	694	death / cruelty
Ifa (Inheritance)	695	property left
Mutheo (Foundation)	696	support
Mushonga (Remedy)	697	answer / solution
Mutambo (Game)	698	entertainment
Mambule (Fishnet)	699	trap / tricky
Thai (Riddle)	700	puzzle
Pfumo (Spear)	701	defence
Thavha (Mountain)	702	difficulty / problem
Mulimo (Poison)	703	death / cruelty
Vhulimbo (Birdlime)	704	trap / tricky

From the metaphors in (671) to (704), and the table given above, it is evident that the central cultural frames associated with peace as target domain in Tshivenda is that of strength, hardness, cruelty, problem, difficulty, greatness, support, cleanliness, origin, source, fortune, flavour, goodness, necessity, bright future, answer, solution, discipline, danger, punishment, bravery, suffering, protection, problem, hatred, power, destination, death, cruelty, property left, support, entertainment, trap, tricky, puzzle, defence and difficulty. The range of mulalo (peace) as target domain includes nouns denoting natural phenomena, wild animals, amphibians, human beings, artifacts, sources, property, food, structures, vehicles, medical substances, activities, natural phenomena and sticky objects.

8.6 LUFUNO (LOVE)

8.6.1 Lufuno (love) as source domain

In the metaphors analysed in this section the noun **lufuno** (love) is mapped onto several target domains to yield various meanings. The mappings are based on the similarities, embodied experiences and the wide knowledge Tshivenda speakers have on both the source and the target domains.

705. Ifa ndi lufuno lwa vathu

Lit: An inheritance is love of people

Meaning: For a person to live long he must have love for other people

Mappings

Target: ifa (herirage)

Source: lufuno (love)

Target frame:

Source frame:

heritage as property left

←

love as feeling

importance of heritage to heir

←

importance of love to lovers/ families

unpredictability of time on heritage

←

durability of love to real lovers

This metaphor is used to show how important love is to other people in general.

706. Mugo wa vhutshilo ndi lufuno lwo fhelelaho

Lit: A walking stick of life is a complete love

Meaning: For one to live long there must be absolute love

Mappings

Target: mugo (walking stick)

Source: lufuno (love)

Target frame:

Source frame:

walking stick used by people

←

love as feeling

walking stick as support of in walking←

love as a basement to lovers /families

walking stick as a pillar in walking

←

love as a pillar to families/ lovers

This metaphor is used in the context in which love is used to exist (last) for a long period.

707. Thikhedzo ndi lufuno

Lit: The support is love

Meaning: The basement (or the pillar) of life is love

Mappings

Target: thikhedzo (support)

Source: lufuno (love)

Target frame:

Source frame:

support as basis

←

love as feeling

support as a basis of life

←

love as basic support of families/lovers

This metaphor is used to refer to love which is important to all human beings.

708. Tshedza ndi lufuno kha miṭa

Lit: The light is love in families

Meaning: What makes families last long is love

Mappings

Target: tshedza (light)

Source: lufuno (love)

Target frame:

Source frame:

light as source of energy

←

love as feeling

unpredictability of bright future

←

unpredictability of the durability of love

clearness of light to people

←

openness of love to lovers

This metaphor is used in contexts where love brings light to families.

709. Mushonga wa zwoṭhe ndi lufuno

Lit: The remedy (or medicine) of all is love

Meaning: Love is good for everything people do

Mappings

Target: mushonga (remedy)

Source: lufuno (love)

Target frame:

Source frame:

remedy as substance

←

love as feeling

remedy as a solution to sickness

←

love as a solution to families

remedy as basement in healing sickness

←

love as an a basement to lovers/families

remedy as a discipline to sicknesses

←

love as an a discipline to lovers/families

This metaphor is used to refer to love which is regarded as a problem-solver in everything people do.

710. Khii ya vhutshilo ndi lufuno

Lit: The key of life is love

Meaning: Love is the basement that unlocks all problems

Mappings

Target: khii (key)		Source: lufuno (love)
Target frame:		Source frame:
key as in household	←	love as feeling
key as a problem solver to doors	←	love as a problem solver to lovers
key as solution to doors/padlocks	←	love as a solution to lovers/families

This metaphor is used to show importance of love people.

711. Lupfumo ndi lufuno lwa vhathu

Lit: Treasure is the love of people

Meaning: Treasure comes if people love one another in any community.

Mappings

Target: lupfumo (wealth)		Source: lufuno (love)
Target frame:		Source frame:
wealth as fortune	←	love as state
wealth as a love of fortune	←	love as abundance of affection

This metaphor is used in the context in which a person depends on other people for their support.

712. Ngweṅa ndi lufuno lu kundaho maswina

Lit: A crocodile is love which defeats enemies

Meaning: Love overcomes enemies

Mappings

Target: ngweṅa (crocodile)		Source: lufuno (love)
Target frame:		Source frame:
crocodile as reptile	←	love as state
crocodile as best inside pool	←	love as best for survival of families
strength of crocodile inside pool	←	strength of love to lovers / families

This metaphor is used in the context in which love has overcome all enemies.

713. Boswo ndi lufuno kha zwoṭhe

Lit: The boss is love in everything

Meaning: Love enables one to succeed in whatever we do

Mappings

Target: boswo (boss)

Source: lufuno (love)

Target frame:

Source frame:

boss as master in company

←

love as state

greatness of boss in a company

←

greatness of love to lovers/families

boss as solution to company problems

←

love as a solution to families/ lovers

This metaphor is used in the context in which love is seen as the master of everything that people do.

714. Tshiṭangu ndi lufuno lu tsireledzaho

Lit: A spear is love which protects

Meaning: A shield is love which is used to protect people

Mappings

Target: tshiṭangu (shield)

Source: lufuno (love)

Target frame:

Source frame:

shield as in war

←

love as state

protection of shield to warriors in war

←

love as a protection to families/ lovers

shield as defence warriors in battle

←

love as a defence to families/ lovers

This metaphor is used in the context in which love is seen as a protector of everything.

Lufuno (Love) as source domain		
Target domains	Number of metaphor	Attributes
Ifa (Inheritance)	705	property left / durability
Mugo (Walking stick)	706	support
Thikhedzo (Support)	707	basement
Tshedza (Light)	708	openness, break through, bright future
Mushonga (Medicine)	709	answer / solution
Khii (Key)	710	answer / solution
Lupfumo (Wealth)	711	fortune
Ngweṅa (Crocodile)	712	strength / cruelty

Boswo (Boss)	713	strength / greatness
Tshitangu (Shield)	714	protection

From the metaphors in (705) to (714), and the table given above, it is evident that the central cultural frames associated with love as source domain in Tshivenda is that of durability, property left, support, basement, breakthrough, bright future, answer, solution, fortune, strength, openness, greatness and protection. The scope of lufuno (love) as source domain includes nouns denoting property, artifacts, structure, sources, medical substances, amphibians, human and beings.

8.6.2 Lufuno (love) as target domain

In this section metaphors are analysed in which the source domain is mapped onto various target domains in accordance with the similarities or some elements which are found on both sides. In the mappings the target domain shares some qualities, state, characteristics and many other qualities which are found on the source domain.

715. Lufuno ndi tombo kha vhafunani

Lit: Love is a stone to the lovers

Meaning: Love is very strong and unbreakable to the lovers

Mappings

Target: lufuno (love)

Source: tombo (stone/iron ore)

Target frame:

Source frame:

love as feeling

←

stone/iron ore in soil

strength of love to lovers

←

strength/ hardness of stone by nature

importance of love to families

←

importance /heaviness of stone by its nature

glittering of love to couples

←

iron ore/stone with crystal shinning

This metaphor is used to refer to love which is very strong and therefore binds the lovers together.

716. Lufuno ndi ngweṅa i vhusaho miḍi

Lit: Love is the crocodile which rules our families

Meaning: Love is the master which makes our families last

Mappings

Target: lufuno (love)**Source:** ngweṅa (crocodile)**Target frame:****Source frame:**

love as feeling

←

crocodile as reptile

human love as superior in life

←

crocodile performing best inside water

peoples` requirement for love

←

food requirement by crocodile

plans made to maintain love

←

plans made by crocodile to catch prey

progress achieved in love

←

achievement of catching prey of crocodile

progress accomplished by lovers

←

prey caught by crocodile

This metaphor is used in the context where love rules (or controls) our families.

717. Lufuno ndi khwara ya vha lwaho

Lit: Love is a pangolin of those who fight

Meaning: Love is a problem to enemies

Mappings**Target:** lufuno (love)**Source:** khwara (pangolin)**Target frame:****Source frame:**

love as feeling

←

pangolin as animal

love as a problem to divorcees

←

pangolin as a problem in preventing rain fall

difficulty of love to fighting lovers

←

difficulty of pangolin in the falling of rain

This figure of speech is used to regard love as a problem.

718. Lufuno ndi boswo miṭani yashu

Lit: Love is the boss in our families

Meaning: Love controls or rules our families

Mappings**Target:** lufuno (love)**Source:** boswo (boss)**Target frame:****Source frame:**

love as feeling

←

boss in a company

requirement of people for love

←

requirement of a master in a company

plans made to maintain love

←

plans made by boss to maintain company

progress achieved in love

←

goals achieved by master/boss

progress accomplished by lovers ← progress attained by boss
 wide choices to people in love ← wide choices to boss in business

This metaphor is used in a situation where love rules over everything in our families.

719. Lufuno ndi mugo une ra gogodela ngawo

Lit: Love is a walking stick we walk with

Meaning: Love is something we can depend on

Mappings

Target: lufuno (love)

Source: mugo (walking stick)

Target frame:

Source frame:

love as affection	←	walking stick used by people
most families rely on love for survival	←	elderly and cripple rely on walking stick
love as key support of progress in families	←	walking stick key support to the elders love as
a pillar survival of most families	←	walking stick as a pillar in walking

This metaphor is used in contexts where persons rely on love for whatever he does in life.

720. Lufuno ndi ndele ya vhafunani

Lit: Love is a neat man to the lovers

Meaning: Love is good to the lovers

Mappings

Target: lufuno (love)

Source: ndele (neat man)

Target frame:

Source frame:

love as feeling	←	neat man as skilful person
good quality of love to lovers	←	good quality of neat man in life
cleanliness of love to lovers	←	cleanliness of neat man in life

This figure of speech is used to praise true love which exists between the lovers.

721. Lufuno ndi ifa li sa sini

Lit: Love is an heir which does not get rotten

Meaning: Love lives for a long period

Mappings**Target:** lufuno (love)**Source:** ifa (heritage)**Target frame:****Source frame:**

love as affection	←	heritage as property left
love as long lasting feeling to lovers	←	unpredictability of durability of heritage to heir
love made of affection, feeling, pity	←	heritage made of property, money and children
stability as successor of peace	←	heritage has heir as successor of inheritance
rivals/countries fight for peace	←	siblings fighting over heritage
achievement attained over peace	←	achievement attained

This metaphor is used in the context where love is taken as something which lasts for ever.

722. Lufuno ndi lupfumo lwa zwothe

Lit: Love is the treasure for ever

Meaning: Love has the basement of everlasting life

Mappings**Target:** lufuno (love)**Source:** lupfumo (wealth)**Target frame:****Source frame:**

love as feeling	←	money, children, food, property
love as precious thing in families	←	importance of wealth in life
problems /progress found in love	←	hiccups/flourishing time in finding wealth
achievement of purpose attained	←	achievement of purpose attained
progress made by lovers	←	accumulation of components of wealth
good plans used by lovers	←	good strategies and budget made
wide choices to lovers	←	wide choices in possessing wealth

This metaphor is used to express the importance of love to people in everything they do.

723. Lufuno ndi mutoli wa notshi kha vhafunani

Lit: Love is honey of bees to lovers

Meaning: Love is enjoyable to lovers (or lovers enjoy loving each other)

Mappings**Target:** lufuno (love)**Source:** mutoli (honey)**Target frame:****Source frame:**

love as state	←	honey as in hive
goodness of love to families	←	honey as good flavour
difficulties in reaching love by lovers	←	obtainment of honey through biting bees
good love is planned before time	←	plans in burning tyres and grass to stinging bees
progress made to lovers	←	progress made by scooping out honey
love achieved	←	honey scooped out

This metaphor is used to express a love relationship which is very strong and appreciated by the community.

724. Lufuno ndi mutheo wa miṭa yoṭhe

Lit: Love is the basis of all the families

Meaning: Love is very important to all the families

Mappings**Target:** lufuno (love)**Source:** mutheo (basis)**Target frame:****Source frame:**

love as feeling	←	basis as foundation
love as basic requirement to lovers	←	foundation as basic requirement for structure
love as pillar to families /lovers	←	solid foundation as pillar to new structure

This metaphor is used in a context where love is viewed as the basement of all the families.

725. Lufuno ndi thikho ya miṭa

Lit: Love is the support of families

Meaning: Love is the need / requirement that families rely on

Mappings**Target:** lufuno (love)**Source:** thikho (support)**Target frame:****Source frame:**

love as affection	←	support as basement
love as support in families	←	support as basis in life

love as pillar of most families ← support as pillar in life

This metaphor is used in the context where love is viewed as the basement of the families.

726. Lufuno ndi mushonga miṭani yashu

Lit: Love is a remedy in our families

Meaning: Love solves all the problems

Mappings

Target: lufuno (love)

Source: mushonga (remedy)

Target frame:

Source frame:

love as feeling

←

remedy as substance

love as solution to lovers/families

←

remedy as solution of sickness

requirement of love to lovers

←

requirement of remedy to sickness

love as an answer to families

←

remedy as an answer to a sickling

This metaphor is used in the context in which love, is viewed as serving as a uniting tool in our families.

727. Lufuno ndi tshedza tshashu

Lit: Love is our light

Meaning: Love shows us the way

Mappings

Target: lufuno (love)

Source: tshedza (light)

Target frame:

Source frame:

love as affection

←

light as origin of energy

love as source of stability in families

←

light as source of energy

love shows bright future of lovers

←

light shows bright future in life

love shows break through in life

←

light shows break through in life

This metaphor is used in a situation where love guides people in their lives.

728. Lufuno ndi dzanga kha vha funanaho

Lit: Love is an an aesthetic object object to the lovers

Meaning: Love is something lovers like in life

Mappings

Target: lufuno (love)

Source: dzanga (an aesthetic object)

Target frame:

Source frame:

love as feeling

←

an aesthetic object in life

requirement of love to families

←

requirement of an aesthetic object by humankind

love as precious thing to lovers

←

an aesthetic object as an ornament in life

This metaphor is used to refer to lovers who love each other in a peaceful and enjoyable way.

729. Lufuno ndi tshiṭangu tsha philamisevhe

Lit: Love is a shield of philamisevhe

Meaning: Love protects in everything

Mappings

Target: lufuno (love)

Source: tshiṭangu (shield)

Target frame:

Source frame:

love as feeling

←

shield as in war/battle

love as protection of families/lovers

←

shield as protection to warriors in war/battle

proposal made between lovers to be

←

plans made for manufacture of shield

This metaphor is used to refer to love which protects lovers from other temptations.

730. Lufuno ndi pfumo ḷa vhafunani

Lit: Love is a spear of the lovers

Meaning: Lovers use love to protect themselves against danger

Mappings

Target: lufuno (love)

Source: pfumo (spear)

Target frame:

Source frame:

love as feeling

←

spear as in war /battle

love as defence to lovers/couples

←

spear as defence in war /battle

protection of love to lovers/couples

←

spear as protection of warriors at war

This metaphor is used to refer to the security that the lovers have through their love.

731. Lufuno ndi khii ya mbilu dzashu

Lit: Love is the key of our hearts

Meaning: Love opens our hearts or makes us transparent

Mappings

Target: lufuno (love)

Source: khiyi (key)

Target frame:

Source frame:

love as feeling	←	key as in household
love as a solution to families	←	key as a solution to household problems
love as an answer to couples	←	key as an answer to household problems
love has purpose to attain	←	key has a purpose to attain
achievement of main purpose	←	achievement of locking and unlocking doors

This metaphor is used in a situation where love serves as something which makes transparency in our families.

732. Lufuno ndi banga la mutsheahothe

Lit: Love is a dagger sharpened on both sides

Meaning: Love is very dangerous

Mappings

Target: lufuno (love)

Source: banga (dagger)

Target frame:

Source frame:

love as feeling	←	dagger as tool/weapon
love as dangerous thing in cheating	←	dagger as a dangerous tool to enemies
protection of love to couple/ lovers	←	dagger as protection to people fighting

This metaphor is used in a situation in which love leads people / partners to dangerous situations through unfaithfulness.

733. Lufuno ndi mbokoti vhukati ha vhathu

Lit: Love is a club amongst the people

Meaning: Love is very strong and is needed to everybody

Mappings

Target: lufuno (love)		Source: mbokoti (club)
Target frame:		Source frame:
love as state	←	club as strong man
strength of love to lovers/couples	←	strength of club to human being
invincible of love to lovers/couples	←	invincible of club as a human being

This metaphor is used in the context in which love is seen as a very strong bond between two partners and should therefore be recommended to happen to all other lovers.

734. Lufuno ndi phuli kha vhafunani

Lit: Love is a slave to lovers

Meaning: Love is used in everything by lovers

Mappings

Target: lufuno (love)		Source: phuli (slave)
Target frame:		Source frame:
love as state	←	slave as person
love as voluntary affection to lovers	←	slave as oppressed person in life
abuse of love by lovers / couples	←	abuse of slave by master/boss
lovers loving without payment	←	slave as doing work without payment

This metaphor is used in a situation where two partners are united by their true love which should be emulated by other people in the community.

735. Lufuno ndi phiriphiri kha vha lwaho

Lit: Love is chilies to those who fight

Meaning: Love is not enjoyed (or experienced) by those who fight each other.

Mappings

Target: lufuno (love)		Source: phiriphiri (chilies)
Target frame:		Source frame:
love as state	←	chilies as fruit
love has some painful experiences	←	chilies as bitter fruit to eat
difficulty love requires caring hands	←	chilies be dealt with care and alert

purpose of love be made	←	goals of chilies be made
preparations of love made in time	←	preparation of grinding chilies done in time
achievement of purpose attained	←	chilies product attained

This metaphor is used to refer to lovers whose relationship has soured.

736. Lufuno ndi swina la vengo

Lit: Love is an enemy of hatred

Meaning: Love does not accommodate hatred

Mappings

Target: lufuno (love)

Source: swina (enemy)

Target frame:

Source frame:

love as state	←	enemy as an opponent
love as contrast to hatred	←	enmity as opposed to love
lovers plan maintenance their love	←	enemies plan to attack their rivals
purpose for maintenance made	←	purpose to attack made
strategies to improve love applied	←	weapons to attack bought
achievement attained	←	achievement attained
love maintained by lovers/couples	←	victory attained

This metaphor is used to show that love and enmity do not (mix) go together.

737. Lufuno ndi tshinaḍa kha vha funanaho

Lit: Love is a club of a man to the lovers

Meaning: Love is very strong to the lovers

Mappings

Target: lufuno (love)

Source: tshinaḍa (club)

Target frame:

Source frame:

love as state	←	club man as strong person
good quality of love to lovers	←	good quality of club man in daily life
strength of love to couples/ lovers	←	strength of club in daily routine
power of love to lovers/ couples	←	power of club in doing his work

This metaphor is used in situations where love is seen as a strong binding force between lovers.

738. Lufuno ndi gungwa ji alamaho mbiluni

Lit: Love is a boat which floats in the heart

Meaning: Love pleases the heart of a lover

Mappings

Target: lufuno (love)

Source: gungwa (boat)

Target frame:

Source frame:

love as state	←	boat as vessel in water
people in love	←	crew and travellers in a boat
love as means of goodness	←	boat as means of vehicle/transportation
leading love with purpose	←	movement made towards destination
problems encountered in love	←	breakdown of a boat
purpose of love achieved	←	arrival achieved

This metaphor is used in a situation in which love is seen as a force that dispels any problems between two lovers.

739. Lufuno ndi bufho tshikhalani kha vhafunani

Lit: Love is an aeroplane in the air of the lovers

Meaning: Lovers feel like flying in the air with love

Mappings

Target: lufuno (love)

Source: bufho (aeroplane)

Target frame:

Source frame:

love as feeling	←	aeroplane as flight
people in love	←	crew and travellers in aeroplane
good quality of love	←	aeroplane as a means of transport
purpose of love	←	movement of aeroplane to destination
achievement of purpose	←	arrival to destination by aeroplane

This metaphor is used in the context in which lovers feel like flying together in the air.

740. Lufuno ndi tshiganame kha maswina

Lit: Love is a poison to the enemies

Meaning: Enemies do not have love in their lives

Mappings

Target: lufuno (love)

Source: tshiganame (poison)

Target frame:

Source frame:

love as feeling

←

poison as substance

love as dangerous tool to cheaters

←

poison as dangerous weapon of enemies

love as problem to divorcing people

←

poison as a problem to rivals/ enemies

This metaphor is used to refer to enemies who hate people who love each other.

741. Lufuno ndi mambule a fashaho

Lit: Love is a fish line which traps

Meaning: Love traps those in love

Mappings

Target: lufuno (love)

Source: mambule (fishnet)

Target frame:

Source frame:

love as feeling

←

fishnet in pool

love as a trap to conspirators

←

fishnet as a trap in pool

plans to maintain love made

←

good plans to trap fish made

achievement attained

←

achievement attained

This figure of speech is used in a context in which love traps the lovers as if they are glued to each other.

Lufuno (Love) as target domain		
Source domains	Number of metaphor	Attributes
Tombo (Stone)	715	strength / heaviness
Ngweṅa (Crocodile)	716	strength / cruelty
Khwara (Pangolin)	717	problem / difficulty
Boswo (Boss)	718	greatness / strength
Mugo (Walking stick)	719	support

Ndele (Neat man)	720	cleanliness
Ifa (Inheritance)	721	property left
Lupfumo (Wealth)	722	fortune
Mutoli (Honey)	723	flavour / goodness
Mutheo (Foundation)	724	support
Thikho (Basement)	725	support
Mushonga (Remedy)	726	answer / solution
Tshedza (Light)	727	bright future/ break through
Dzanga (An aesthetic object)	728	necessity
Tshiṭangu (Shield)	729	protection
Pfumo (Spear)	730	defence
Khii (Key)	731	answer / solution
Banga (Dagger)	732	danger
Mbokoti (Club)	733	strength / bravery
Phuli (Slave)	734	suffering
Phiriphiri (Chilli)	745	problem / difficulty
Swina (Enemy)	736	hatred
Tshinaḁa (Club man)	737	power / strength
Gungwa (Boat)	738	destination
Bufho (Aeroplane)	739	destination
Tshiganame (Poison)	740	death / cruelty
Mambule (Fishnet)	741	trap / tricky

From the metaphors in (715) to (741), and the table given above it is evident that the central cultural frames associated with love as target domain in Tshivenda is that of strength, heaviness, cruelty, difficulty, greatness, problem, support, cleanliness, property left, fortune, flavour, goodness, answer, solution, bright future, break through, necessity, defence, protection, danger, bravery, suffering, hatred, power, destination, death, trap and tricky. The range of lufuno (love) as target domain includes nouns denoting natural phenomena, amphibians, wild animals, human beings, artifacts, property, food, structures, medical substances, sources, utensils and vehicle.

8.7 VHUDZIKI (STABILITY)

8.7.2 Vhudziki (stability) as source domain

742. Thikho ndi vhudziki ha shango

Lit: Support is stability of the country

Meaning: Stability of a country is based on the support by people

Mappings

Target: thikho (support)

Source: vhudziki (stability)

Target frame:

Source frame:

support as basement in life

←

stability as quality

support as basic requirement in life

←

stability as basic requirement in country

support as pillar of life

←

stability as pillar of solidity

This metaphor is used in the context where support from other neighbouring countries brings about peace in a country. This type of metaphor is a derivation from poetic diction or language where a target domain can be mapped onto the source domain instead of the opposite.

743. Lupfumo ndi vhudziki ha shango

Lit: Wealth is stability of the country

Meaning: Wealth brings stability in a country

Mappings

Target: lupfumo (wealth)

Source: vhudziki (stability)

Target frame:

Source frame:

wealth as fortune

←

stability as quality

money, children, food & property

←

people leading stable life

importance of wealth in life

←

stability as a precious state

hiccups/flourishing time in finding wealth

←

problems/ good things in stability

wealth has purpose to achieve

←

stability has purpose to attain

accumulation of components of wealth

←

progress made in stability

good strategies and budget made

←

good plans be used in stability

wide choices in possessing wealth

←

good choices for good results

Vhudziki (Stability) as source domain		
Target domain	Number of metaphor	Attributes
Thikho (Support)	742	basement
Lupfumo (Wealth)	743	fortune

From the metaphors in (742) to (743), and the table given above, it is evident that the central cultural frames associated with stability as source domain in Tshivenda is that of basement and fortune. The scope of vhudziki (stability) as source domain includes structures and property.

8.7.2 Vhudziki (stability) as target domain

The metaphors analysed in this section display correspondences which are found on the target domain vhudziki (stability) mapped from several source domains. When such correspondences are mapped onto the target domain vhudziki (stability) it changes from one state to the other, from one quality to the other, from one size to the other, from being abstract into concrete, and sometimes correspond to animal or human being. The mappings show that there are wide range of relationships which exist between the source domains and the target domain.

744. Vhudziki ndi tombo ɔa ngweɔi

Lit: Stability is a stone of ngweɔi

Meaning: Stability is strong and unbreakable

Mappings

Target: vhudziki (stability)

Source: tombo (stone)

Target frame:

Source frame:

stability as quality

←

stone in soil

strength of stability to a country

←

strength/hardness of stone

bright /good elements in stability

←

stone with crystal shinning

importance of stability to country

←

heaviness/importance of stone in nature

This metaphor is used to refer to stability which is a prerequisite for a country's prosperity.

745. Vhudziki ndi ngweṅa kha maswina

Lit: Stability is a crocodile to the enemies

Meaning: Stability matters more to the enemies

Mappings

Target: vhudziki (stability)

Source: ngweṅa (crocodile)

Target frame:

Source frame:

stability as quality	←	crocodile as reptile
country stability as superior in life	←	crocodile performing best inside water
peoples` requirement for stability	←	food requirement by crocodile
plans made to maintain stability	←	plans made by crocodile to catch prey
progress achieved in stability	←	achievement of catching prey by crocodile
stability accomplishes progress	←	prey caught by crocodile

This metaphor is used in the context in which stability is regarded as an important prerequisite for the community's prosperity.

746. Vhudziki ndi khwara kha vhavhusi

Lit: Stability is a pangolin to the rulers

Meaning: Stability is a problem to the rulers

Mappings

Target: vhudziki (stability)

Source: khwara (pangolin/scaly anteater)

Target frame:

Source frame:

stability as quality	←	pangolin as animal
stability as problem to rival country	←	pangolin as a problem of lack of rain

This metaphor is used in the context in which rulers of any country must maintain stability so that the country should prosper.

747. Vhudziki ndi mugo wa shango

Lit: Stability is the support of the country

Meaning: Stability can be relied on by a country

Mappings

Target: vhudziki (stability)		Source: mugo (walking stick)
Target frame:		Source frame:
quality of being steady	←	walking stick used by people
stability as support to peace	←	walking stick as support in walking
stability as a pillar of peace	←	walking stick as pillar of walking
stability as dependent on peace	←	walking as dependent on walking stick

This metaphor is used in a situation where harmony (or stability) must be maintained for the sake of people.

748. Vhudziki ndi ndele i konaho zwoṭhe

Lit: Stability is a neat person who is good in everything

Meaning: Stability is the best in everything needed

Mappings

Target: vhudziki (stability)		Source: ndele (neat person)
Target frame:		Source frame:
stability as quality	←	neat man as skilful person
people living in stability	←	neat man as a skilful person in life
goodness of stability in countries	←	goodness of neat man in life

This metaphor is used to refer to a situation in which stability is seen as necessity in whatever people do.

749. Vhudziki ndi ifa kha shango

Lit: Stability is an heir of the country

Meaning: Stability makes the country prosper

Mappings

Target: vhudziki (stability)		Source: ifa (heritage)
Target frame:		Source frame:
quality of being steady	←	heritage as property left
unpredictable durability of stability	←	unpredictable durability of heritage
stability as pillar of peace in country	←	inheritance as a pillar of treasure to heir

accrual of stability through peace	←	accrual of heritage by owner of inheritance
passover from one regime to another	←	inheritance from generation to another
enemies wage attack against stability	←	siblings fight over inheritance
regime maintain stability of country	←	inheritor becomes successor of heritage

This metaphor is used in a context in which harmony (or stability) is seen as something which lasts for a long period.

750. Vhudziki ndi lupfumo lwa shango

Lit: Stability is the treasure of a country

Meaning: Stability is important in a country

Mappings

Target: vhudziki (stability)

Source: lupfumo (wealth)

Target frame:

Source frame:

stability as quality	←	wealth as fortune
people leading stable life	←	money, children, food and property
stability as a precious state	←	importance of wealth in life
problems/ good things in stability	←	hiccups/flourishing time in finding wealth
stability has purpose to attain	←	wealth has purpose to achieve
progress made in stability	←	accumulation of components of wealth
good plans be used in stability	←	good strategies and budget made
good choices for good results	←	wide choices in possessing wealth

This metaphor is used in the context in which stability is the basement of the country.

751. Vhudziki ndi mutoli wa mashango

Lit: Stability is honey of the countries

Meaning: Stability is good for the countries

Mappings

Target: vhudziki (stability)

Source: mutoli (honey)

Target Frame:

Source Frame:

stability as quality	←	honey in a hive
people living stable life	←	honey as good flavour

some problems to disturb stability	←	obtainment of honey through biting bees
quality stability planned before time	←	plans in burning tyres and grass done to stinging bees
progress made in stability	←	progress made by scooping out honey

This metaphor is used to refer to stability which is a necessity and indispensable for the country.

752. Vhudziki ndi mutheo wa shango

Lit: Stability is a basement of the country

Meaning: Stability is the cornerstone of a country

Mappings

Target: vhudziki (stability)		Source: mutheo (basement)
Target frame:		Source frame:
stability as quality	←	basement as foundation
stability as basic requirement	←	basement as basic requirement in life
stability as pillar in countries	←	foundation as pillar of good life

This metaphor is used in the context in which stability is seen as the base that brings about prosperity in a country.

753. Vhudziki ndi thikhedzo ya shango

Lit: Stability is the support of the country

Meaning: Stability can be relied on by a country

Mappings

Target: vhudziki (stability)		Source: thikhedzo (support)
Target frame:		Source frame:
quality of being steady	←	support as help
stability as basis reliance	←	support as basic reliance
stability as pillar of peace of countries	←	support as pillar of countries

This metaphor is used in the context in which harmony forms the basement and prosperity of the country.

754. Vhudziki ndi dzanga kha mashango othe

Lit: Stability is an aesthetic object of all the countries

Meaning: Stability is needed by all the countries

Mappings

Target: vhudziki (stability)

Source: dzanga (an aesthetic object)

Target frame:

Source frame:

stability as quality

←

an aesthetic object as requirement in life

importance of stability in country

←

importance of an aesthetic object to people

desirability of stability by country

←

desirability of an aesthetic object by soldiers from war

This metaphor is used in the context in which countries are yearning for stability.

755. Vhudziki ndi pfumo la lushaka

Lit: Stability is a spear of the nation

Meaning: Stability protects the country

Mappings

Target: vhudziki (stability)

Source: pfumo (spear)

Target frame:

Source frame:

stability as quality

←

spear in a war situation

stability as defence of peace

←

spear as defence of warriors

stability as protection of country

←

spear as a protection to warriors

This metaphor is used to indicate that stability in a country prevents enemies from attacking the same country.

756. Vhudziki ndi thavha ya tswavhelele

Lit: Stability is a mountain of high and smooth/ flatness

Meaning: Stability is difficult to attain in life

Mappings

Target: vhudziki (stability)

Source: tswavhelele (high and smooth)

Target frame:

Source frame:

stability as quality

←

mountain as a natural phenomenon

stability in life

←

mountain climbers as human beings

stability as a problem to rivals	←	mountain has difficult ascending stages
stability has some good and easy times	←	mountain has some difficult stretches and resting places on way to the peak
stability has purpose to achieve	←	mountain climbing as goal to achieve
stability has progress to be made	←	goal of reaching the top of mountain
stability has various ways/manners to live	←	plans to climb mountain
achievement attained	←	mountain climb attained

This metaphor is used in a situation where stability becomes difficult to be attained by the people.

757. Vhudziki ndi khiyi kha jifhasi

Lit: Stability is the key to the world

Meaning: Stability solves all the problems on earth

Mappings

Target: vhudziki (stability)

Source: khiyi (key)

Target frame:

Source frame:

stability as quality state	←	key as in household
stability as solution to peace	←	key as solution to lock and unlock doors
stability has purpose to attain	←	key has purpose/goal to attain
achievement of main purpose	←	achievement of locking and unlocking doors

This metaphor is used in a situation where stability can be used to solve challenges / problems of the entire world.

758. Vhudziki ndi banga ja mutsheahothe

Lit: Stability is a dagger sharpened on both sides

Meaning: Stability is strong and unchallengeable

Mappings

Target: vhudziki (stability)

Source: banga (dagger)

Target frame:

Source frame:

stability as quality	←	dagger as a tool
maintaining stability needs workshopping	←	using dagger requires good training
purpose in maintaining stability made	←	goals for utilization of dagger made

progress in stability achieved	←	progress in dagger achieved
progress accrued in stability	←	progress accrued in dagger
wide choices to stability	←	wide choices to use dagger

This metaphor is used in the context in which stability sustains peace in a country thereby preventing enemies from attacking that particular country.

759. Vhudziki ndi mbokoti vhukati ha shango

Lit: Stability is a club amid the country

Meaning: Stability is strong and unchallengeable

Mappings

Target: vhudziki (stability)		Source: mbokoti (club)
Target frame:		Source frame:
stability as quality	←	club as strong person
strength of stability of countries	←	strength of club person in life

760. Vhudziki ndi tshiṭangu tsha shango

Lit: Stability is a shield of the country

Meaning: Stability protects the country from enemies

Mappings

Target: vhudziki (stability)		Source: tshiṭangu (shield)
Target frame:		Source frame:
stability as quality	←	shield in war/battle situation
protection of development in stability	←	shield as protection to warriors in battle
plans be made for maintain stability	←	plans made for manufacture of spear
workshopping people	←	practice in using shield by people

This metaphor is used in the context in which stability is seen as something which protects citizens against attacks from abroad because there is stability in a country.

761. Vhudziki ndi mushonga kha maravhele

Lit: Stability is a remedy to the rebels

Meaning: Stability disciplines the rebels

Mappings

Target: vhudziki (stability)		Source: mushonga (remedy)
Target frame:		Source frame:
quality of being steady	←	remedy as substance
stability as good quality to countries	←	remedy as medication to sickness
stability as solution to developing countries	←	remedy as solution to sick people
stability as discipline to fighting countries	←	remedy as discipline to diseases
requirement for good planning in stability	←	requirement for good plans for curing
purpose of stability be set affront	←	purpose of healing be set affront
achievement of purpose	←	effective healing of people

This metaphor is used to refer to a situation where stability is referred to as the only solution to the problems in a country.

762. Vhudziki ndi phuli ya maravhele

Lit: Stability is a slave of rebels

Meaning: Rebels take advantage of stability in a country

Mappings

Target: vhudziki (stability)		Source: phuli (slave)
Target frame:		Source frame:
stability as quality	←	slave as oppressed person
abuse of stability by rebels	←	slave as a suffering in life
stability does not talk and defend	←	slave person does not have say or defence

This metaphor is used to refer to a situation in which rebels take advantage of stability and start their clandestine and destabilising upheavals.

763. Vhudziki ndi phiriphiri kha maswina

Lit: Stability is chilies to the enemies

Meaning: Stability is bad before the eyes of the enemies

Mappings

Target: vhudziki (stability)		Source: phiriphiri (chilies)
Target frame:		Source frame:
stability as quality	←	chilies as fruit
stability as a problem to rival countries	←	chilies as a problem to diseases like ulcer
stability be well maintained by country	←	chilies be dealt with care and alert
planning for stability by countries	←	preparations to grind chilies done in time
goodness of stability experienced	←	bitterness of chilies taste encountered
achievement of stability attained	←	achievement of chilies product attained

This metaphor is used in a situation where stability is seen as a bad situation to the enemies.

764. Vhudziki ndi swina ɓa maravhele

Lit: Stability is an enemy of rebels

Meaning: Stability is not liked by rebels

Mappings

Target: vhudziki (stability)		Source: swina (enemy)
Target frame:		Source frame:
stability as quality	←	enemy as opponent
stability as contrary to upheaval	←	enmity as contrast to peace
positive plans to maintain stability	←	negative plans to attack rivals
purpose for achievement made	←	purpose for achievement made
peace to strengthen stability	←	weapons to attack rivals bought
achievement attained	←	achievement attained
stability maintained	←	victory attained

This metaphor is used in the context in which stability is not liked by the rebels for their own personal interests or gains. In such situations the rebels see stability as a stumbling block or as a problem to their plans.

765. Vhudziki ndi tshinaɗa tsha munna kha shango

Lit: Stability is a club man in a country

Meaning: Stability shows strength of a country

Mappings

Target: vhudziki (stability)		Source: tshinaḡa (club person)
Target frame:		Source frame:
stability as quality	←	club man as person
good quality of stability to country	←	good quality of club man in life
strength of stability to countries	←	strength of club man in life
power of stability to attract development	←	power that club man has in daily life

This metaphor is expressed to demonstrate strength of stability which brings about peace and unite people in a country.

766. Vhudziki ndi gungwa ḡi alamaho ḡanzheni

Lit: Stability is a boat which floats in an ocean

Meaning: Stability is above all the problems in life

Mappings

Target: vhudziki (stability)		Source: gungwa (boat)
Target frame:		Source frame:
stability as quality	←	boat as a vessel
people leading stable life	←	crew and travellers in a boat
good quality of stability in country	←	boat as means of vehicle/transportation
stability has purpose to achieve	←	movement towards a destination
problems encountered in stability	←	breakdown of a boat
purpose of stability	←	arrival at destination

This metaphor is used in the context in which stability is a social norm you cannot challenge.

767. Vhudziki ndi bufho ḡi tengamaho tshikhalani

Lit: Stability is an aeroplane which floats in the air

Meaning: Stability is above all the problems in life

Mappings

Target: vhudziki (stability)		Source: bufho (aeroplane)
Target frame:		Source frame:
stability as quality	←	aeroplane as flight

people living in stability ← crew and travellers
 good quality of stability ← aeroplane as means of transportation
 purpose of stability ← movement of aeroplane to destination

The above metaphors in (766) and (767) compare two drastically different concepts. The gap between the two entities makes them look at a distant from each other. The comparison made and the mappings arrived at, shows that these three domains are almost the same depending on the knowledge and the experience one has about them.

768. Vhudziki ndi tshiganame kha maravhele

Lit: Stability is a poison to the rebels

Meaning: Stability is very bad and is disliked by the rebels

Mappings

Target: vhudziki (stability) **Source:** tshiganame (poison)

Target frame: **Source frame:**

stability as quality ← poison as substance

stability as threat to upheaval ← poison as a dangerous weapon by fools

This metaphor is used in a context in which stability is seen as a stumbling block to the enemies.

Vhudziki (Stability) as target domain		
Source domains	Number of metaphor	Attributes
Tombo (Stone)	744	strength/ heaviness
Ngweṅa (Crocodile)	745	strength / cruelty
Khwara (Pangolin)	746	difficulty / problem
Mugo (Walking stick)	747	support
Ndele (Neat man)	748	cleanliness
Ifa (Inheritance)	749	property left
Lupfumo (Wealth)	750	fortune
Mutoli (Honey)	751	flavour / goodness
Mutheo (Foundation)	752	support
Thikhedzo (Basement)	753	support
Dzanga (An aesthetic object)	754	necessity
Pfumo (Spear)	755	defence

Thavha (Mountain)	756	difficulty / problem
Khii (Key)	757	answer / solution
Banga (Dgagger)	758	danger
Mbokoti (Club)	759	strength / bravery
Tshiṭangu (Shield)	760	protection
Mushonga (Remedy)	761	answer / solution
Phuli (Slave)	762	suffering
Phiriphiri (Chilli)	763	problem / difficulty
Swina (Enemy)	764	hatred
Tshinaḁa (Club man)	766	power / strength
Gungwa (Aeroplane)	766	destination / arrival
Bufho (Aeroplane)	767	destination
Tshiganame (Posion)	768	death / cruelty

From the metaphors in (744) to (788), and the table given above, it is evident that the central cultural frames associated with stability as target domain in Tshivenda is that of strength, heaviness, cruelty, difficulty, problem, support, cleanliness, property left, fortune, flavour, goodness, necessity, defence, answer, solution, danger, bravery, protection, suffering, hatred, power, destination, arrival and death. The range of vhudziki (stability) as target domain includes nouns denoting natural phenomena, amphibians, wild animals, artifacts, human beings, property, medical substances, food and vehicles.

8.8 MULAYO (LAW) AS TARGET DOMAIN

People are different in their behaviour, the wish and will, their character and the way they see and admire things. Thus people may have different attitudes about one and the same thing. The same applies in law no matter how good the law can be to the people, they do not view it the same way. As a result the very same law is good to some people but bad to others. Such attitudes and behaviours of people towards the law give rise to several metaphors with law. Such target nouns may be mapped onto, or attach to several source domains, depicting various qualities, behaviours, attitudes, physical structures, taken as animals or human beings, among others.

769. Mulayo ndi tombo ḁi sa tseki

Lit: Law is an unshakable stone

Meaning: Law is strong and unchallengeable

Mappings

Target: mulayo (law)

Source: tombo (stone)

Target frame:

Source frame:

law as system of rule	←	stone in soil
strength of law in a country	←	strength/hardness of stone
bright and good elements of law	←	stone with crystal shinning
importance of law in a country	←	heaviness/importance of stone in nature

This metaphor is used in the context in which law is seen as something very strong and unshakable if properly followed and practiced by all members of a community.

770. Mulayo ndi ngweṅa kha zwoṅhe

Lit: Law is a crocodile of all

Meaning: Law is the master of everything

Mappings

Target: mulayo (law)

Source: ngweṅa (crocodile)

Target frame:

Source frame:

law as system of rule	←	crocodile as a reptile
law as superior in a country	←	crocodile performing best inside water
plans made to maintain law	←	plans made by crocodile to catch prey
progress achieved in law	←	achievement of catching prey by crocodile
progress accomplished	←	prey caught by crocodile

This metaphor is used to show how powerful the law is if practiced to apply to all situations in a community.

771. Mulayo ndi boswo kha zwoṅhe

Lit: Law is the boss of all

Meaning: Law controls or rules over all

Mappings

Target: mulayo (law)**Source:** boswo (boss)**Target frame:****Source frame:**

law as system of rule	←	boss in a company
requirement of law in a country	←	requirement of a master in a company
plans made to maintain law	←	plans made by boss to maintain company
progress achieved by law	←	goals achieved by master /boss
progress accomplished by law	←	progress attained by boss
wide choices of country to law	←	wide choices to boss in business

This metaphor is used to emphasize how important and powerful the law is in everything that people do wherever they may be. This emphasizes the fact that there is no one who is above the rule of law.

772. Mulayo ndi mugo wa matsilu

Lit: Law is a walking stick of fools

Meaning: Law protects fools

Mappings**Target:** mulayo (law)**Source:** mugo (walking stick)**Target frame:****Source frame:**

law as system of rule	←	walking stick used by people
law as regulations obeyed by people	←	walking stick as support in walking
law as pillar of stability in a country	←	walking stick as pillar in walking
inhabitants depend on law of country	←	walking stick user depend on it

This metaphor is used in a situation where law is viewed to protect fools/ those who know nothing about law.

773. Mulayo ndi mutoli kha vhatevhedzi vhawo

Lit: Law is honey of its followers

Meaning: Law is good to those who obey it

Mappings**Target:** mulayo (law)**Source:** mutoli (honey)**Target frame:****Source frame:**

law as system of rule

←

honey in hive

goodness of law to people

←

honey as good flavour

problems of law in courts

←

obtainment of honey in biting bees

good law planned before time

←

plans to burn tyres and grass to stinging bees

progress be made in law

←

progress made by scooping out honey

This metaphor is used in the context where law-abiding citizens (obeyers) enjoy the rule of law.

774. Mulayo ndi thikho kha shango

Lit: Law is the support of the country

Meaning: Law is the basement of the country

Mappings**Target:** mulayo (law)**Source:** thikho (support)**Target frame:****Source frame:**

law as system of rule

←

support as basis in life

law as basic requirement for a country

←

support as basic requirement in life

law as a pillar of a country

←

support as a pillar in life

This metaphor is used in the context in which law (country's constitution) becomes the basement (or the foundation) of a country.

775. Mulayo ndi tshiṭangu tsha vhasiwana

Lit: Law is a shield of the poor

Meaning: Law protects the poor

Mappings**Target:** mulayo (law)**Source:** tshiṭangu (shield)**Target frame:****Source frame:**

law as system of rule

←

shield as a tool

law as system of rule in a country

←

shield in a war/battle situation

law as protection to inhabitants

←

shield as protection of warriors in war

preparation of legislature in country	←	plans made for manufacture of shield
purpose of maintenance of law	←	purpose for maintenance of goals
workshopping people about law	←	practice by people in using shield
achievement attained	←	utilization skills achieved

This metaphor is used in a situation where the rule of law is viewed to protect poor people. When the poor are protected by the rule of law, warriors on the other hand are protected by the shield the same way the poor are protected. This depends on the experience, the knowledge, culture and many other factors which are associated with them.

776. Mulayo ndi khii kha zwothe

Lit: Law is the key to everything

Meaning: Law can solve all the problems

Mappings

Target: mulayo (law)

Source: khii (key)

Target frame:

Source frame:

law as system of rule	←	key as in household
law as an answer /solution to disputes	←	key as answer/solution to doors
law has purpose to attain	←	key has goal/purpose to attain
achievement of purpose in a country	←	achievement of locking/unlocking doors

This metaphor is used in the context in which law is used to solve all the problems which occur in a community.

777. Mulayo ndi banga ja mutsheahothe

Lit: Law is a dagger sharpened on both sides

Meaning: Law is very dangerous

Mappings

Target: mulayo (law)

Source: banga (dagger)

Target frame:

Source frame:

law as system of rule	←	dagger as a tool
maintaining law needs workshopping	←	using dagger requires good training
purpose of maintaining law made	←	goals for utilization of dagger made

progress accrued in law	←	progress in dagger achieved
wide choices to law	←	wide choices to use dagger

This metaphor is used in a situation where the rule of law is considered dangerous if used against the perpetrators without any discrimination (or favour).

778. Mulayo ndi ndele ya vha u tevhedzaho

Lit: Law is a neat man to those who follow it

Meaning: Law is good and liked by those who follow it

Mappings

Target: mulayo (law)

Source: ndele (neat man)

Target frame:

Source frame:

law as system of rule	←	neat man as skilful person
good quality of law to a country	←	goodness of a neat man in life
law as best to stability of country	←	neat man as best person in life

This metaphor is used to praise the rule of law, or to show how good it is.

779. Mulayo ndi ifa la lushaka

Lit: Law is an heir to the nation

Meaning: Law makes the nation to live longer

Mappings

Target: mulayo (law)

Source: ifa (inheritance)

Target frame:

Source frame:

law as system of rule	←	inheritance as property left
acquirement of law by people	←	accumulation of heritage by owner
durability of law in a country	←	durability of inheritance in a family
pass over of law to generations	←	pass over of inheritance to generations
people fight over violation of law	←	siblings fight over inheritance
maintenance of law	←	succession of inheritance

This metaphor is used in a situation where law (country`s constitution) is used forever to solve some problems.

780. Mulayo ndi mutheo wa vhutshilo

Lit: Law is the foundation of life

Meaning: Law is the basement in life

Mappings

Target: mulayo (law)

Source: mutheo (foundation)

Target frame:

Source frame:

law as system of rule

←

foundation as basis of structure

requirement of law in a country

←

requirement of foundation in a structure

law as pillar of stability in country

←

foundation as pillar of a building

This metaphor is used in a situation where law is seen as the foundation in life.

781. Mulayo ndi dzanga ja vhoramilayo

Lit: Law is an aesthetic object to lawyers

Meaning: Law is something the lawyers need or admire

Mappings

Target: mulayo (law)

Source: dzanga (an aesthetic object)

Target frame:

Source frame:

law as system of rule

←

an aesthetic object as requirement

importance of law in a country

←

importance of an aesthetic object to lawyers

law as desired by poor people

←

desirability of an aesthetic object to lawyers

This metaphor is used in the context in which law is appreciated and held in its rightful position by lawyers.

782. Mulayo ndi pfumo ja lushaka

Lit: Law is a spear of the nation

Meaning: Law fights for the nation (or protects the nation)

Mappings

Target: mulayo (law)

Source: pfumo (spear)

Target frame:

Source frame:

law as system of rule

←

spear as weapon

quality law yield dignity of country	←	good spear in war provide good protection
law used against dissidents in country	←	spear as dangerous weapon against rivals
law as defence of peaceful country	←	spear as defence to warriors in war
preparations for legislature in a country	←	plans made for manufacture of spear
purpose for maintenance of law	←	purpose made for achievement of goals
workshopping people about law matters	←	practice by people in using spear
achievement attained	←	utilization skills achieved
maintenance of law achieved	←	victory achieved

This figure of speech is used in a situation where law is used to fight for the people.

783. Mulayo ndi mbokoti ya shango

Lit: Law is a club to the country

Meaning: Law is the boss to the country

Mappings

Target: mulayo (law)

Source: mbokoti (club)

Target frame:

Source frame:

law as system of rule	←	club as strong person
strength of law in a country	←	strength of club in daily work
toughness of law of a country	←	bravery of club in daily activities

This metaphor is used in the context in which law overcomes all the problems.

784. Mulayo ndi phuli ya vhatshinyi

Lit: Law is a slave of the wrongdoers

Meaning: Law is used by the wrongdoers

Mappings

Target: mulayo (law)

Source: phuli (slave)

Target frame:

Source frame:

law as system of rule	←	slave as oppressed person
legislature made and changed laws	←	slave person is controlled by his master
abuse of laws by lawyers	←	abuse of slave by his/ her master

This metaphor is used in a situation where law is being abused by the wrong doers.

785. Mulayo ndi phiriphiri kha vhatshinyi

Lit: Law is chilies to law-breakers

Meaning: Law is bad and bitter to a sinner

Mappings

Target: mulayo (law)

Source: phiriphiri (chilies)

Target frame:

Source frame:

law as system of rule	←	chilies as fruit
law as difficult thing to dissidents	←	chilies as a problem to people with ulcer
purpose of law be made	←	purpose of chilies be made
law needs caring and knowledge	←	chilies be dealt with care and alert
law be planned in advance	←	preparation of grinding chilies be done on time
achievement of purpose	←	achievement of purpose

This metaphor is used in a situation where wrong-doers do not enjoy the rule of law.

786. Mulayo ndi swina ja vhatshinyi

Lit: Law is an enemy to law-breakers

Meaning: Law is a worry about the law-breakers

Mappings

Target: mulayo (law)

Source: swina (enemy)

Target frame:

Source frame:

law as system of rule	←	enemy as opponent
law as contrast to lawlessness	←	enmity as contrast to friendship
lawlessness as challenge law	←	hatred in enmity as a challenge
good plans to deal with lawlessness	←	negative plans to attack rivals
purpose for achievement made	←	purpose for achievement made
workshops to maintain law made	←	weapons to attack bought
achievement attained	←	achievement attained
law maintained	←	victory attained

This metaphor is used in the context in which the rule of law is in conflict with corruption.

787. Mulayo ndi tshinaḍa tsha shango

Lit: Law is a club man of the country

Meaning: Law is very strong for the sake of a country

Mappings

Target: mulayo (law)

Source: tshinaḍa (club man)

Target frame:

Source frame:

law as system of rule

←

club man as person

good quality of law to people

←

good quality of club man in life

strength of law to inhabitants

←

strength of club man in life

power of law in a country

←

power of club man in life

This metaphor is used in the context in which law proves to be strong to protect the country's interests.

788. Mulayo ndi gungwa ḷa vha tshilaho

Lit: Law is a boat of the living

Meaning: Law saves human beings

Mappings

Target: mulayo (law)

Source: gungwa (boat)

Target frame:

Source frame:

law as system of rule

←

boat as vessel

people living lawful life

←

crew and travellers in a boat

law as means of goodness

←

boat as means of vehicle/transportation

law has a purpose to achieve

←

movement towards a destination

problems in law encountered

←

breakdown of a boat

purpose of law achieved

←

arrival at destination

This figure of speech is used in the context where law accommodates all who respect it.

789. Mulayo ndi bufho ḷi endedzaho vhatshili

Lit: Law is an aeroplane which transports the living

Meaning: Law guides us as human beings

Mappings

Target: mulayo (law)		Source: bufho (aero-plane)
Target frame:		Source frame:
law as system of rule	←	aeroplane as flight
good quality of law	←	aeroplane as means of transport
purpose of law	←	movement of aeroplane to destination
maintenance of law achieved	←	arrival at destination

This figure of speech is used in a situation where law protects and takes care of all the inhabitants.

790. Mulayo ndi tshiganame kha vhatshinyi

Lit: Law is a poison to the law-breakers

Meaning: Law is not liked by law-breakers

Mappings

Target: mulayo (law)		Source: tshiganame (poison)
Target frame:		Source frame:
law as system of rule	←	poison as substance
good quality of law in a country	←	poison as fatal substance
danger of law to dissidents	←	danger of poison to people

This metaphor is used in the context in which law-breakers find law very poisonous to them.

791. Mulayo ndi khwara kha vhatshinyi

Lit: Law is a pangolin to the wrong-doers

Meaning: Law is a problem to the wrong-doers

Mappings

Target: mulayo (law)		Source: khwara (pangolin/scaly anteater)
Target frame:		Source frame:
law as a system of rule	←	pangolin as animal
law as problem to dissidents	←	pangolin as a problem of lack of rain
difficulty of law to people to know it	←	difficulty of pangolin in allowing rain fall

This figure of speech is used in the context in which law is seen as a problem to the wrong-doers.

792. Mulayo ndi thavha kha matsilu

Lit: Law is a mountain of fools

Meaning: Law is difficult to the fools

Mappings

Target: mulayo (law)

Source: thavha (mountain)

Target frame:

Source frame:

law as a system of rule	←	mountain as natural phenomenon
people who live lawful life	←	mountain climbers
law has a lot of challenges	←	mountain as difficult entity to climb by people
law go through different stages	←	mountain has difficult ascending stages
law has good and easy times	←	mountain has difficult stretches and resting places on the way to the peak
law has purpose to achieve	←	mountain climbing as goal to achieve
law has progress to be made	←	goal of reaching the top of mountain
law has ways and manners	←	wide plans to climb mountain

This metaphor is used in the context in which fools find it difficult to respect the law because they may not understand what it stands for because of their poor mental ability.

793. Mulayo ndi mushonga wa zwigevhenga

Lit: Law is a remedy of the criminals

Meaning: Law can discipline the criminals

Mappings

Target: mulayo (law)

Source: mushonga (remedy)

Target frame:

Source frame:

law as system of rule	←	remedy as substance
law as regulations obeyed by people	←	remedy as substance in sickness
law as a solution to disputes/ upheavals	←	remedy as a solution to sicklings
requirement of good legislature in country	←	requirement for good plans for curing
purpose of law be set affront	←	purpose of healing be set affront
achievement of purpose	←	effective healing of people

This metaphor is used in a case where law is used to discipline and punish criminals.

794. Mulayo ndi mutambo wa vhoramilayo

Lit: Law is a game of lawyers

Meaning: Law is enjoyed by lawyers

Mappings

Target: mulayo (law)

Source: mutambo (game)

Target frame:

Source frame:

law as a system of rule	←	game as an entertainment
people living lawful life	←	players and spectators of game
purpose of law to achieve	←	purpose of players to win the game
achievement of law in a country	←	scoring goals in game to win
problems / difficulties in law	←	opponents prevent players from scoring
progress or non-progress made	←	scoring or non-scoring of goals in game
different manners/ways of law	←	different game plans for players of game
choices in law	←	choices in game

This metaphor is used in the context in which lawyers play with the rule of law because they understand it and therefore practise it accordingly.

795. Mulayo ndi mambule a fashaho matsilu

Lit: Law is a fish line which traps fools

Meaning: Law always convicts fools

Mappings

Target: mulayo (law)

Source: mambule (fishnet)

Target frame:

Source frame:

law as a system of rule	←	fishnet in pool
law traps dissidents people	←	fishnet traps fish inside pool
purpose of maintenance of law	←	purpose of trapping fish in bulk
good plans to maintain law made	←	good plans devised to trap fish
achievement of maintenance	←	achievement attained
law maintained	←	bulk fish trapped

This metaphor is used in the context where law is used to trap fools for their foolish deeds.

796. Mulayo ndi muravharavha wa vhaṭali

Lit: Law is a “muravharavha” of the intelligent people

Meaning: Law is a game of the intelligent people

Mappings

Target: mulayo (law)

Source: muravharavha

Target frame:

Source frame:

law as a system of rule	←	muravharavha as game
inhabitants as law obeyers	←	players and observers of game
law as regulations to obey by people	←	muravharavha as tricky/calculating game
purpose of law made	←	purpose of muravharavha made
requirement of good plans in law	←	requirement of good plans
achievement of purpose attained	←	achievement of purpose attained
law maintained	←	victory attained

This metaphor is used in a situation where intelligent people enjoy and play with law because they have been trained to respect the law.

797. Mulayo ndi “mufuvha” wa muhumbulo

Lit: Law is a mufuvha of the mind

Meaning: Law is the game of the brains

Mappings

Target: mulayo (law)

Source: mufuvha

Target frame:

Source frame:

law as a system of rule	←	mufuvha as game
inhabitants as law obeyers	←	players and observers of game
law as regulations to obey by people	←	mufuvha as tricky/calculating game
purpose of law made	←	purpose of muravharavha made
requirement of good plans in law	←	requirement of good plans
achievement of purpose attained	←	achievement of purpose attained
law maintained	←	victory attained

This metaphor is used in the context in which intelligent people have been trained to respect the law and as a result they enjoy and play with the rule of law.

798. Mulayo ndi thai na ngano kha madodo

Lit: Law is a riddle and folklore of the fools

Meaning: Law sounds like a useless thing to fools

Mappings

Target: mulayo (law)

Source: thai (riddle)

Target frame:

Source frame:

law as a system of rule	←	riddle as a puzzle
law as a difficult field to people	←	riddle as a puzzle game to people
law with violators and dissidents	←	riddle and audience as participants in riddling
purpose of law made	←	purpose of riddle made
good plans of maintenance made	←	good plans for riddling made
maintenance of law achieved	←	moral/didactic effect of riddle
wide choices in maintenance	←	wide choices in riddling
achievement attained	←	achievement attained

This metaphor is used in the context in which law is not known by those who are fools.

799. Mulayo ndi mulimo kha matsilu

Lit: Law is a poison to the fools

Meaning: Law is not liked by fools

Mappings

Target: mulayo (law)

Source: mulimo (poison)

Target frame:

Source frame:

law as a system of rule	←	poison as fatal substance
law as problem to people /dissidents	←	danger of poison to people who eat it
requirement of knowledge in law	←	requirement of knowledge to use poison
wrong application of law to people	←	lack of mercy and love to poison

This metaphor is used in the context in which law is viewed as bad and terrible to fools.

800. Mulayo ndi vhulimbo vhu fashaho matsilu

Lit: Law is birdlime which traps the fools

Meaning: Law is a tool that convict fools

Mappings

Target: mulayo (law)

Source: vhulimbo (birdlime)

Target frame:

Source frame:

law as a system of rule

←

birdlime as sticky substance

law traps dissidents/ disobeyers

←

birdlime traps birds on lopped-off branch

law is sticky to disobedient people

←

birdlime is sticky to birds

This metaphor is used in the context where law is seen as an obstacle which traps fools.

801. Mulayo ndi muphulusi wa vhashai

Lit: Law is the saviour of the poor

Meaning: Law protects the poor people

Mappings

Target: mulayo (law)

Source: muphulusi (saviour)

Target frame:

Source frame:

law as a system of rule

←

saviour as rescuer of life

law saves exploitation of people

←

saviour saves from danger or difficult situations

purpose of law to achieve

←

purpose of saviour

good plans for maintenance

←

good plans for saving

wide choices

←

wide choices to save people

achievement attained

←

achievement attained

law maintained

←

people are save

This metaphor is used in the context in which law is viewed to save the lives of the poor who may be exploited by the rich members of the society.

802. Mulayo ndi zwiljiwa zwa vhaṭali

Lit: Law is the food of the wise

Meaning: Law is enjoyed by the wise people

Mappings**Target:** mulayo (law)**Source:** zwiḽiwa (food)**Target frame:****Source frame:**

law as a system of rule	←	food as edible thing
preparations of legislation	←	preparations of food
law can be fair or unfair to people	←	food can be tasty or be tasteless at times
purpose of law be set affront	←	purpose of food be set affront
plans for good maintenance done	←	plans for good food made
wide choices be made	←	wide choices be made
achievement of maintenance	←	achievement attained

This metaphor is used in the context in which law is loved and respected by those who are wise.

Mulayo (Law) as target domain		
Source domains	Number of metaphor	Attributes
Tombo (Stone)	769	hardness / strength
Ngweḽa (Crocodile)	770	strength / cruelty
Boswo (Boss)	771	strength / greatness
Mugo (Walking stick)	772	support
Mutoli (Honey)	773	flavour / goodness
Thikho (Pillar)	774	support
Tshiḽangu (Shield)	775	protection
Khii (Key)	776	answer / solution
Banga (Dagger)	777	danger
Ndele (Neat man)	778	cleanliness
Ifa (Inheritance)	779	property left
Mutheo (Foundation)	780	support
Dzanga (An aesthetic object)	781	necessity
Pfumo (Spear)	782	defence
Mbokoti (club)	783	strength
Phulu (Slave)	784	suffering
Phiriphiri (Chilli)	785	problem / difficulty
Swina (Enemy)	786	hatred
Tshinaḽa (Strong man)	787	power / strength
Gungwa (Boat)	788	destination

Bufho (Aeroplane)	789	destination
Tshiganame (Poison)	790	death
Khwara (Pangolin)	791	problem / difficulty
Thavha (Mountain)	792	problem / difficulty
Mushonga (Remedy)	793	answer / solution
Mutambo (Game)	794	entertainment
Mambule (Fishnet)	795	trap / problem
Muravharavha	796	calculation / tricky
Mufuvha	797	tricky
Thai (Riddle)	798	puzzle
Mulimo (Poison)	799	death / danger
Vhulimbo (Birdlime)	800	sticky / death
Muphulusi (Saviour)	801	safety
Zwiḽiwa (Foods)	802	survival / prosperity

From the metaphors in (769) to (802), and the table given above, it is evident that the central cultural frames associated with law as target domain in Tshivenḽa is that of hardness, strength, cruelty, greatness, support, flavour, goodness, protection, answer, solution, danger, cleanliness, property left, necessity, defence suffering, problem, difficulty, hatred, power, destination, death, entertainment, trap, tricky, calculation, puzzle, sticky, safety, survival and prosperity. The range of mulayo (law) as target domain includes nouns denoting natural phenomena, amphibians, human being, artifacts, food, structures, property, wild animals, vehicles, activities, medical substances and sticky objects.

8.9 PFUNZO (EDUCATION)

8.9.1 Pfunzo (education) as source domain

The quality of education in life and the attitudes of people towards education make people create many metaphors on education in order to express the situation in which they find themselves. As a result pfunzo (education), occurring as source domain, is mapped onto several target domains due to the similarities, the knowledge one has about it and sometimes the embodied experience about it.

803. Mugo ndi pfunzo i sumbedzaho vhathu u tshimbila

Lit: A walking stick is education which shows people how to walk

Meaning: A walking stick teaches people to walk

Mappings

Target: mugo (walking stick)

Source: pfunzo (education)

Target frame:

Source frame:

walking stick used by people

←

education as process of training

walking stick as support in walking

←

education as support to wisdom

walking stick as pillar in walking

←

education as pillar to knowledge

walking stick user depends on it

←

majority of people depend on education

This metaphor is used in the context in which a walking stick is used for guidance by those who cannot see.

804. Khii ndi pfunzo kha zwoṭhe

Lit: Key is education in everything

Meaning: Locking a house disciplines thieves

Mappings

Target: khii (key)

Source: pfunzo (education)

Target frame:

Source frame:

key as in household situation

←

education as process of training

key as answer/solution to doors

←

education as answer/solution to illiteracy

key has a goal to achieve

←

education has purpose to attain

achievement of un/locking doors

←

achievement of goal

In this metaphor a key is viewed as an instrument which disciplines thieves through locking all doors.

805. Ngweṅa ndi pfunzo kha zwoṭhe

Lit: A crocodile is education in everything

Meaning: A master can be used to discipline people who do not listen

Mappings**Target:** ngweṅa (crocodile)**Source:** pfunzo (education)**Target frame:****Source frame:**

crocodile as reptile in a pool

←

education as process of training

crocodile performing best inside pool

←

education as source of wisdom

food requirement of crocodile

←

requirement of education to people

purpose of crocodile made

←

purpose of education made

plans made to await prey

←

plans to teach/ train people made

prey caught

←

people trained/taught

The boss of a certain company is the one to discipline (or to take action) in everything that takes place in that company.

806. Boswo ndi pfunzo kha zwoṅhe

Lit: The boss is education in everything

Meaning: Education is respected in everything

Mappings**Target:** boswo (boss)**Source:** pfunzo (education)**Target frame:****Source frame:**

boss in a company

←

education as process of training

requirement of master in a company

←

requirement of education to people

boss made plans to maintain company

←

plans made to maintain education

purpose of boss for his company

←

purpose of education to people

goals achieved by master

←

goals achieved in education

wide choices

←

wide choices

In this metaphor education is invoked to show its strength to everything done.

Pfunzo (Education) as source domain		
Target domains	Number of metaphor	Attributes
Mugo (Walking stick)	803	support
Khii (Key)	804	answer / solution
Ngweṅa (Crocodile)	805	strength/ cruelty
Boswo (Boss)	806	greatness / strength

From the metaphors in (803) to (806), and the table given above it is evident that the central cultural frames associated with education as source domain in Tshivenda is that of support, answer, solution, strength, cruelty and greatness. The scope of pfunzo (education) as source domain includes artifacts, amphibian and humankind.

8.9.2 Pfunzo (education) as target domain

In these metaphors pfunzo (education) is a target domain which is attached to various source domains of different qualities, sizes and animates. As a result of all these the source domain onto which pfunzo (education) is mapped determines the relations or the correspondences between them. These are the technical analyses which are based on the scientific approach.

807. Pfunzo ndi tombo la tshidzimba

Lit: Education is a stiff porridge stone

Meaning: Education is very strong

Mappings

Target: pfunzo (education)

Source: tombo (stone)

Target frame:

Source frame:

education as process of teaching	←	stone in soil
toughness/strength of education to people	←	strength/hardness of stone in nature
bright and good elements in education	←	stone/iron ore has crystal shining
importance of education to people	←	heaviness/importance of stone in nature

This metaphor is used in a situation where education is being praised. A stiff stone porridge is very strong in such a way that a person cannot just easily break it.

808. Pfunzo ndi ngweṅa ya zwoṅhe

Lit: Education is the crocodile of everything

Meaning: Education is the master of everything

Mappings

Target: pfunzo (education)

Source: ngweṅa (crocodile)

Target frame:

Source frame:

education as process of teaching	←	crocodile as reptile
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education is superior in humankind	←	crocodile performing best inside water
requirement of education to people	←	food requirement of crocodile in a pool
progress achieved in education	←	achievement of goals by crocodile
good plans made to acquire education	←	crocodile make plans to await prey
progress accomplished by people	←	prey caught by crocodile

This metaphor is used to refer to a situation where education can solve all the problems.

809. Pfunzo ndi khwara kha matsilu

Lit: Education is a pangolin of the fools

Meaning: Education is a problem to the fools

Mappings

Target: pfunzo (education)

Source: khwara (pangolin/ scaly anteater)

Target frame:

Source frame:

education as process of training	←	pangolin as an animal
education as problem to illiterates	←	pangolin as a problem of lack of rain
difficulty of education to illiterates	←	difficulty of pangolin in falling of rain

This metaphor is used in the context in which education is seen as a problem by the uneducated group (or fools).

810. Pfunzo ndi boswo kha zwothe

Lit: Education is the boss of everything

Meaning: Education is the master of everything

Mappings

Target: pfunzo (education)

Source: boswo (boss)

Target frame:

Source frame:

education as process of teaching	←	boss in a company
requirement of education by people	←	requirement of a master in a company
plans made to maintain education	←	boss made plans to maintain company
progress achieved in education	←	goals achieved by master/boss
progress accomplished by people	←	progress attained by boss
wide choices to people	←	wide choices to boss in business

In this metaphor education is viewed as a norm which can emancipate people from ignorance and enables them to solve problems.

811. Pfunzo ndi mugo wa u gogoḡela

Lit: Education is a walking stick

Meaning: People can rely on education

Mappings

Target: pfunzo (education)

Source: mugo (walking stick)

Target frame:

Source frame:

education as process of teaching	←	walking stick as used in walking
education of pillar of bright future	←	walking stick as a pillar of walking
education as basis of knowledge	←	users depend on walking stick for walking
education as reliance to people	←	walking stick as reliance of cripples/elderly

This metaphor is used to guarantee and advise young people who still attend school that education will ensure good future for them because they will be in charge of their own future if they are educated.

812. Pfunzo ndi ndele ya zwoṭhe

Lit: Education is a neat man of everything

Meaning: Education is good for everything

Mappings

Target: pfunzo (education)

Source: ndele (neat man)

Target frame:

Source frame:

education as process of training	←	neat man as a person
good quality of education to people	←	cleanliness of neat man in life

This metaphor is used to praise education for its fruits.

813. Pfunzo ndi ifa ḡ sa sini.

Lit: Education is an inheritance that does not decay

Meaning: Education can be used in one's future

Mappings**Target:** pfunzo (education)**Source:** ifa (inheritance)**Target frame:****Source frame:**

education as a process of teaching	←	inheritance as property left
acquirement of education in teaching	←	accumulation of heritage by the owner
durability of education to a person	←	durability of inheritance in a family
pass over of education to generations	←	pass over of inheritance to generations
people struggle to get education	←	siblings fight over inheritance
education maintained	←	succession of inheritance

This metaphor is used in the context in which education is regarded as the backbone of a person's future.

814. Pfunzo ndi mutoli kha vha re nayo

Lit: Education is honey of those who have it

Meaning: Education is enjoyed by people who have it

Mappings**Target:** pfunzo (education)**Source:** mutoli (honey)**Target frame:****Source frame:**

education as process of training	←	honey in hive
good quality of education to people	←	honey as good flavour
difficulties in obtainment of education	←	obtainment of honey through biting bees
good education planned before hand	←	plans to burn tyres/grass to stinging bees
progress made in education	←	progress made by scooping out honey

This metaphor is used in the context in which education is regarded as something good by those who got it.

815. Pfunzo ndi mutheo wa nn̄u ya vhurala

Lit: Education is the foundation of an upstairs house

Meaning: Education is the basement of every important thing

Mappings

Target: pfunzo (education)		Source: mutheo (foundation)
Target frame:		Source frame:
education as process of training	←	foundation as basement
education as basis of wisdom	←	foundation as basis of structures
education as pillar of bright future	←	foundation as pillar of big structures

This metaphor is used in the context in which education is regarded as the basement of successes in whatever people do.

816. Pfunzo ndi thikho ya lushaka

Lit: Education is a support base of the nation

Meaning: People can support themselves through a thorough educational background

Mappings

Target: pfunzo (education)		Source: thikho (support)
Target frame:		Source frame:
education as process of teaching	←	support as basement
education as foundation of wisdom	←	support as foundation in structures
basic needs of education to people	←	basic needs of support in structures
education as pillar to bright future	←	support as pillar to big structures

This metaphor is used to show that education is a necessity which people can rely on in their future job-situations.

817. Pfunzo ndi dzanga la vha re nayo

Lit: Education is an aesthetic object of those who have it

Meaning: Education is needed by those who have it

Mappings

Target: pfunzo (education)		Source: dzanga (an aesthetic object)
Target frame:		Source frame:
education as process of training	←	an aesthetic object as ornament
education as requirement to people	←	requirement of an aesthetic object in life
importance of education to people	←	importance of an aesthetic object in life

education is desired by all people ← desirability of an aesthetic object to soldiers in war

This metaphor is used in the context in which education is seen as something which the learned people enjoy.

818. Pfunzo ndi thavha i kondelaho madodo u gonya

Lit: Education is a mountain which is difficult for fools to climb

Meaning: Education is difficult to understand by the fools

Mappings

Target: pfunzo (education)

Source: thavha (mountain)

Target frame:

Source frame:

education as process of training	←	mountain as a natural phenomenon
people in education	←	mountain climbers
difficulty of education to achieve	←	mountain as difficult entity to climb to people
education has different levels	←	mountain has difficult ascending stages
education has good/easy times	←	mountain has difficult stretches/ resting places
education has a goal to achieve	←	mountain climbing as goal to achieve
education has progress to attain	←	goal of reaching the top of mountain
education has wide choices	←	plans to climb mountain

This figure of speech is used in a situation where education becomes difficult to be attained by fools.

819. Pfunzo ndi mushonga

Lit: Education is a medicine

Meaning: Education can solve problems

Mappings

Target: pfunzo (education)

Source: mushonga (medicine)

Target frame:

Source frame:

education as process of teaching	←	remedy as substance
education to some inhabitants in life	←	remedy used in sickness
education as solution to bright future	←	remedy as solution to the sicklings
requirement of good plans for education	←	requirement of good plans for curing

purpose of education be set affront	←	purpose of healing be set affront
poverty comes to an end	←	effect of healing people

This metaphor is used in the context in which education is viewed to solve most problems of people who have a sound educational background. In this metaphor the elements or inferences in the source domains are mapped onto the target domain **pfunzo** (education) due to the correspondences which they exhibit. Medicine heals or cures, and cools down illness while education brings poverty to an end. As a result these two entities are related to each other in being a solution or an answer to a problem.

820. Pfunzo ndi tshedza

Lit: Education is the light

Meaning: People with education can see their future

Mappings

Target: pfunzo (education)

Source: tshedza (light)

Target frame:

Source frame:

education as process of teaching	←	light as source of energy
education as pillar to bright future	←	light as a pillar of bright future
education as basis of wisdom/understanding	←	light as basis of understanding things
education as source of all knowledge	←	light as source of energy in life
bright future to educated people	←	be able to see far in lightness
break through with education	←	break through when there is light

This metaphor is used in the context in which education is regarded as a necessity which enlightens people. The source domain tshedza (light) enables people to see things at a distance; it enables people to have a breakthrough and enables things to be visible. When the source domain of **tshedza** (light) is mapped onto the target domain of **pfunzo** (education) the correspondences between these two domains become evident.

821. Pfunzo ndi khii ya zwoṭhe

Lit: Education is the key to everything

Meaning: Education can be used to solve many problems

Mappings

Target: pfunzo (education)

Source: khiyi (key)

Target frame:

Source frame:

education as process of teaching	←	key as in household
education as solution to bright future	←	key as answer/ solution to doors
education has purpose to achieve	←	key has purpose to achieve
plans for good education be made	←	plans to get good key be made
achievement attained	←	achievement attained

This metaphor is used in the context in which education is viewed to solve problems.

822. Pfunzo ndi ṭhamu ya matsilu

Lit: Education is a stick of fools

Meaning: Education can be used to punish fools

Mappings

Target: pfunzo (education)

Source: ṭhamu (stick)

Target frame:

Source frame:

education as process of teaching	←	stick as a rod
education as part of basics in life	←	stick as twig/broken off from a tree
education shows discipline to people	←	stick shows discipline to spoiled children
education as punishment to lazy people	←	stick used as punishment to disobeying children

In this metaphor education is regarded as a tool to punish fools who contravene community rules because of their ignorance because they could not get education in their early years.

823. Pfunzo ndi banga ḷa mutsheahoṭhe

Lit: Education is a dagger sharpened on both sides

Meaning: Education which has wisdom is very much dangerous

Mappings

Target: pfunzo (education)

Source: banga (dagger)

Target frame:

Source frame:

education as process of teaching	←	dagger as a dangerous tool
getting education requires teaching	←	using dagger requires good training

purpose for acquiring education made	←	goals for utilization of dagger made
progress in acquiring education made	←	progress in acquiring training achieved
progress accrued in education	←	progress accrued in dagger
wide choices to education	←	wide choices to use dagger
achievement attained	←	achievement attained

This metaphor is used in a situation where education is seen as something very dangerous.

824. Pfunzo ndi mbokoti vhukati ha dziñwe

Lit: Education is a club amongst the others

Meaning: Education is the boss in everything

Mappings

Target: pfunzo (education)

Source: mbokoti (club man)

Target frame:

Source frame:

education as process of training	←	club man as a person
strength of education to people	←	strength of club man in daily work
invincibility of education to people	←	invincibility of club man in daily work

This metaphor is used in the context in which education is seen as a boss of everything.

825. Pfunzo ndi phuli ya mulayo

Lit: Education is a slave of law

Meaning: People with education are the ones who suffer from the rule of law

Mappings

Target: pfunzo (education)

Source: phuli (slave)

Target frame:

Source frame:

education as process of training	←	slave as oppressed man
education as abused by people	←	slave as abused by master
education does not talk / defend itself	←	slave does not have a say/defend

This metaphor is used in the context in which an educated person suffers due to the fact that he is educated and he knows the consequences of the rule of law.

826. Pfunzo ndi phiriphiri kha matsilu

Lit: Education is a chili of fools

Meaning: Education is not liked by fools

Mappings

Target: pfunzo (education)

Source: phiriphiri (chilies)

Target frame:

Source frame:

education as process of training	←	chilies as fruit
education as an enemy illiterate people	←	chilies as an enemy to ulcer sickness
education as problem to uneducated	←	chilies as an problem to people with ulcer
well-nursing/development of education	←	chilies be dealt with care and alert
preparation for good education done	←	preparation of grinding chilies done on time
goodness of education to people	←	bitterness of chilies taste eaters
achievement of purpose attained	←	achievement of chilies product

This metaphor is used in the context in which education is seen as bad to those who are not educated.

827. Pfunzo ndi swina ja matsilu

Lit: Education is an enemy of fools

Meaning: Education is not liked by people who are not educated

Mappings

Target: pfunzo (education)

Source: swina (enemy)

Target frame:

Source frame:

education as process of training	←	enemy as opponent
education as contrast to illiteracy	←	enmity as contrast to friendship
education as challenge to illiterate people	←	hatred in enmity as challenge
plans made to maintain education	←	negative plans to attack rivals made
purpose for achievement	←	purpose for achievement made
training/teaching to maintain education	←	weapons to attack bought by enemies
achievement attained	←	achievement attained
education maintained	←	victory attained

This metaphor is used in situations where an uneducated person sees education as an enemy.

828. Pfunzo ndi pfumo la vhutshilo

Lit: Education is a spear of life

Meaning: Education protects in life

Mappings

Target: pfunzo (education)

Source: pfumo (spear)

Target frame:

Source frame:

education as process of teaching	←	spear as weapon/tool in war
education as weapon for bright future	←	spear as dangerous weapon in war
purpose for education made	←	purpose for spear made
defence of education to educated people	←	defence of spear to warriors in battle
plans for good education made	←	plans for manufacture of spear made
teaching of people achieved	←	practice in using spear by people
achievement attained	←	achievement attained

This metaphor is used in the context in which a person uses education to defend himself.

829. Pfunzo ndi tshinaḡa tsha munna

Lit: Education is a club of man

Meaning: Education cannot easily be overcome

Mappings

Target: pfunzo (education)

Source: tshinaḡa (club man)

Target frame:

Source frame:

education as process of training	←	club man as person
goodness of education to people	←	good quality of club man in his work
strength/toughness of education	←	strength of club man in his daily life
knowledge yielded by education	←	power that club man has in daily work

This metaphor is used just to praise education for its strength in life.

830. Pfunzo ndi gungwa li tengamaho kha maḡumbu

Lit: Education is a boat which floats in the windstorms

Meaning: Education overcomes all the problems it comes across

Mappings**Target:** pfunzo (education)**Source:** gungwa (boat)**Target frame:****Source frame:**

education as process of training	←	boat as a vessel
people in education	←	crew and travellers in a boat
goodness of education	←	boat as means of vehicle/transportation
purpose of education	←	movement towards a destination
problems encountered in education	←	breakdown of a boat
purpose of education attained	←	arrival at destination

This metaphor is used in the context in which education is seen as an instrument that enables people to solve problems in any community.

831. Pfunzo ndi tshiṭangu tsha philamisevhe

Lit: Education is a shield of arrows

Meaning: Education is the shield

Mappings**Target:** pfunzo (education)**Source:** tshiṭangu (shield)**Target frame:****Source frame:**

education as process of teaching	←	shield in a war/battle situation
protection to educated people	←	shield as protection to warriors in war/battle
plans made for good education	←	plans made for manufacture of shield
teaching of people executed	←	practice in using shield by people

This metaphor is used in a situation where education protects a person against wrong-doing done to him.

832. Pfunzo ndi bufho li fhefheḡaho tshikhalani

Lit: Education is an aeroplane in the air

Meaning: Education fights against all the problems

Mappings

Target: pfunzo (education)		Source: bufho (aeroplane)
Target frame:		Source frame:
education as process of training	←	aeroplane as flight
people in education	←	crew and travellers in aeroplane
goodness of education	←	aeroplane as means of transport
purpose of education to people	←	movement of an aeroplane to destination
problems in education	←	breakdown of a boat
purpose attained	←	arrival at destination

This metaphor is used in the context in which education is seen as an instrument used to fight all social ills in a society.

833. Pfunzo ndi tshiganame tsha vhaṭali

Lit: Education is a poison to the wise men

Meaning: Education can be used badly by wise people

Mappings

Target: pfunzo (education)		Source: tshiganame (poison)
Target frame:		Source frame:
education as process of training	←	poison as fatal substance
danger of education to illiterates	←	danger of poison to people who eat it
requirement of knowledge in education	←	requirement of knowledge to use poison
wrong training/ teaching in education	←	lack of mercy and love to poison

This metaphor is used in a situation where wise men use knowledge /education to do bad things.

834. Pfunzo ndi mutambo wa muhumbulo

Lit: Education is a game of the mind

Meaning: Education is enjoyed by the thinkers

Mappings

Target: pfunzo (education)		Source: mutambo (game)
Target frame:		Source frame:
education as process of training	←	game as a match

people who are in education	←	players who play their game
purpose of people in education	←	purpose of players to win the game
achievement of purpose in education	←	scoring of goals in game to win
some difficulties in education	←	opponents prevent players from scoring
progress or non-progress made	←	scoring/ non-scoring of goals in game
different ways/manners in education	←	different game plans for players of game
slower and faster pace in education	←	moving faster and slower by players
wide choices in education	←	wide choices in game

This metaphor is used in the context where education is viewed as a simple and easy thing.

835. Pfunzo ndi mambule a u fasha madodo

Lit: Education is a fishnet to trap fools

Meaning: Education is used to overcome those who are not educated

Mappings

Target: pfunzo (education)		Source: mambule (fishnet)
Target frame:		Source frame:
education as process of training	←	fishnet in a pool
education as a trap to illiterates	←	fishnet as a trap in a pool
education has purpose to achieve	←	purpose of fishnet to achieve
good plans be made in education	←	good plans to be deviced
achievement attained	←	achievement attained

This metaphor is used in the context in which education is viewed as the trick that can be used to trap fools.

836. Pfunzo ndi muravharavha wa vhoradzipfunzo

Lit: Education is a “muravharavha” for academics

Meaning: Education is a game to those who are educated

Mappings

Target: pfunzo (education)		Source: muravharavha
Target frame:		Source frame:
education as process of training	←	muravharavha as a game

people in education as players	←	player and spectators of game
education as a noble training	←	muravharavha as an entertaining game
purpose of education	←	purpose of muravharavha made
requirement for good plans	←	requirement of good plans
achievement attained	←	achievement attained
education maintained	←	victory achieved

This metaphor is used in the context in which education is viewed as a game by those who are educated.

837. Pfunzo ndi mufuvha wa vha u konaho

Lit: Education is the “mufuvha” of those who are good at it

Meaning: Education is enjoyed by those who are educated

Mappings

Target: pfunzo (education)

Source: mufuvha

Target frame:

Source frame:

education as process of training	←	mufuvha as a game
people in education as players	←	player and spectators of game
education as a noble training	←	mufuvha as an entertaining game
purpose of education	←	purpose of mufuvha made
requirement for good plans	←	requirement of good plans
achievement attained	←	achievement attained
education maintained	←	victory achieved

838. Pfunzo ndi lupfumo lu sa sini

Lit: Education is the treasury that does not decay

Meaning: Education is a long lasting and durable necessity in people`s future lives

Mappings

Target: pfunzo (education)

Source: lupfumo (wealth)

Target frame:

Source frame:

education as process of teaching	←	wealth as fortune accumulated
education covers wisdom/knowledge	←	money, children, food and property

importance of education to people	←	importance of wealth to people
problems/good things found in education	←	hiccups/flourishing time in finding riches
achievement of purpose be attained	←	achievement of purpose be attained
progress be made in education	←	accumulation of components of wealth
good plans be used in education	←	good strategies and budget made
good choices for good result be done	←	wide choices in possessing wealth

This metaphor is used in the context where education is regarded as a fortune which lasts longer for as long as a person is still alive.

839. Pfunzo ndi thai tsha nkunda ndi lipo

Lit: Education is a riddle of something I fail to get while I am there

Meaning: Education is not found by everybody who is there, but must be struggled for

Mappings

Target: pfunzo (education)

Source: thai (riddle)

Target frame:

Source frame:

education as process of training	←	mufuvha as a game
education as brainteaser to people	←	riddle as puzzle to people
people in education	←	audience as observers in riddling
achievement of purpose	←	moral/didactic effect of riddles
good planning for education	←	good planning for riddle
wide choices in education	←	wide choices in riddle

This metaphor is used in the context in which education is difficult to get by fools but can only be attained by those who aspire to get it.

840. Pfunzo ndi muphulusi wa vhashai

Lit: Education is the saviour of the poor

Meaning: Education saves the poor

Mappings**Target:** pfunzo (education)**Source:** muphulusi (saviour)**Target frame:****Source frame:**

education as process of training ←

savior as rescuer of life

saving people from illiteracy ←

saving people from danger or difficult situation

education as supporter of literacy ←

saviour as supporting failure in life

This metaphor is used in the context in which education saved the lives of the poor who studied hard to acquire the education.

841. Pfunzo ndi zwiḽiwa zwa vhaṭali

Lit: Education is the food of the wise people

Meaning: Education is enjoyed by those who have it

Mappings**Target:** pfunzo (education)**Source:** zwiḽiwa (food)**Target frame:****Source frame:**

education as process of training ←

food as edible thing

preparation of education ←

preparation of food

good and bad quality of education ←

food can be tasty or tasteless at times

purpose of education be set affront ←

purpose of food be set affront

preparation of good education made ←

preparation of good food made in time

plans for good maintenance done ←

plans for good food made

wide choices be made ←

wide choices be made

achievement of maintenance ←

achievement attained

This metaphor is used to refer to a state where wise men enjoy education and the good fruits that education brought for them.

Pfunzo (Education) target domain		
Source domains	Number of metaphor	Attributes
Tombo (Stone)	807	strength / hardness
Ngweṅa (Crocodile)	808	strength / cruelty
Khwara (Pangolin)	809	problem / difficulty

Boswo (Boss)	810	greatness / strength
Mugo (Walking stick)	811	support
Ndele (Neat man)	812	cleanliness
Ifa (Inheritance)	813	property left / pass over
Mutoli (Honey)	814	goodness / flavour
Mutheo (Foundation)	815	support
Thikho (Basement)	816	support
Dzanga (An aesthetic object)	817	necessity
Thavha (Mountain)	818	difficulty / problem
Mushonga (Remedy)	819	answer / solution
Tshedza (Light)	820	break through / bright future
Khii (Key)	821	answer / solution
Thamu (Stick)	822	punishment / solution
Banga (Dagger)	823	danger
Mbokoti (club man)	824	boss / strength
Phuli (Slave)	825	suffering
Phiriphiri (Chilli)	826	problem / difficulty
Swina (Enemy)	827	hatred
Pfumo (Spear)	828	defence
Tshinaḁa (Strong man)	829	strength
Gungwa (Boat)	830	destination
Tshiḁangu (Shield)	831	protection
Bufho (Aeroplane)	832	destination
Tshiganame (Poison)	833	problem / death
Mutambo (Game)	834	entertainment / enjoyment
Mambule (Fishnet)	835	problem
Muravharavha	836	calculation / wisdom
Mufuvha	837	calculation / wisdom
Lupfumo (Wealth)	838	importance
Thai (Riddle)	839	puzzle
Muphulusi (Saviour)	840	safety
Zwiḁiwa (Foods)	841	survival / prosperity

From the metaphors in (807) to (841), and the table given above, it is evident that the central cultural frames associated with education as target domain in Tshivenda is that of strength, hardness, cruelty, problem, difficulty, greatness, support, cleanliness, property left, passover,

goodness, flavour, necessity, answer, solution, break through, bright future, punishment, danger, boss, suffering, hatred, defence, destination, protection, death, entertainment, enjoyment, calculation, wisdom, puzzle, safety, survival and prosperity. The range of pfunzo (education) as target domain includes nouns denoting natural phenomena, amphibians, human being, artifacts, food, structures, property, wild animals, vehicles, activities and medical substances.

8.10 VHUTSHILO (LIFE) AS TARGET

In the metaphors analysed in this section life is perceived from different perspectives from the usual understanding. This is due to the fact that vhutshilo (life) as target domain is mapped to different source domains which display certain qualities, state, physical properties, forms and animals or human beings.

842. Vhutshilo ndi tombo ǀa ngweḏi

Lit: Life is a stone of iron ore (ngweḏi)

Meaning: Life is very hard and difficult

Mappings

Target: vhutshilo (life)

Source: tombo (stone/iron ore)

Target frame:

Source frame:

people in life

← stone/iron ore in soil

toughness/ difficulty of life of people

← strength/ hardness of stone /iron ore

bright / good elements in life

← iron ore /stone with crystal shining

This figure of speech is used in the context in which life is seen as tough and difficult but can only be endured for later success by people.

843. Vhutshilo ndi ngweḏa kha zwoṱhe zwi tshilaho

Lit: Life is a crocodile to everything that exists

Meaning: Life is the most important thing

Mappings

Target: vhutshilo (life)

Source: ngweḏa (crocodile)

Target frame:

Source frame:

people leading lives

← crocodile in a pool

human life as superior life form	←	crocodile performing best (inside water) (people with everything and enjoy)
requirement of people in life	←	food requirement of crocodile
progress achieved in life	←	achievement of goals by crocodile
achievement of good plans	←	plans made to await prey
progress accomplished by people	←	prey caught by crocodile

This metaphor is used in the context in which life is seen as an entity that we all aspire for.

844. Vhutshilo ndi mugo wa murafho

Lit: Life is a walking stick of generation

Meaning: Life helps people in their every day routine

Mappings

Target: vhutshilo (life)

Source: mugo (walking stick)

Target frame:

Source frame:

people leading the life

← walking stick used by people

lives as existence

← walking stick as support in walking

life as a pillar of accomplishing tasks

← walking stick as a pillar
(to either elderly or cripple)

life is dependent on men`s existence

← walking stick user depend on it

This metaphor is used in the context in which life is regarded as an objective that is important in the coming generation.

845. Vhutshilo ndi ndele ya vha tshilaho

Lit: Life is a neat man of those who are alive

Meaning: Life is very good for human beings

Mappings

Target: vhutshilo (life)

Source: ndele (neat man)

Target frame:

Source frame:

people leading their lives

← neat man in an environment

goodness of life

← goodness of neat man

This metaphor expresses how neat and good life should be.

846. Vhutshilo ndi lupfumo lwa zwoṭhe

Lit: Life is the treasure for everything

Meaning: Life is the resource of everything

Mappings

Target: vhutshilo (life)

Source: lupfumo (treasure)

Target frame:

Source frame:

people leading their lives

←

money, children, food and property

life as a precious thing

←

importance of treasure in a situation

(it gives opportunity to enjoy, education,
and contribute in discovery of new things)

(with treasure you can buy what you travelling
want or do what you want because of it)

problems and good things found in life

←

hiccups and flourishing time in funding

achievement of purposes be attained

←

achievement of goals in treasure

progress be made in life

←

accumulation of all elements achieved

good plans be used in life

←

good plans be used in treasure

good choices for good results be done

←

good strategies and budget be done for good
result

This metaphor is used in a situation where life is seen as an objective which has everything that people aspire for.

847. Vhutshilo ndi mutoli wa ṅotshi vhu a ṭapila

Lit: Life is honey of bees which is sweet

Meaning: Life is very good for those enjoying it

Mappings

Target: vhutshilo (life)

Source: mutoli (honey)

Target frame:

Source frame:

people leading their lives

←

honey in a hive

life as goodness

←

honey as good flavour

(to believers and rich people)

(it smells good with flowers` flavours)

difficulties in life

←

obtainment of honey from biting bees

good life is planned before time

←

plans in burning tyres and grass done to

stinging bees

progress made in life

←

progress is made by scooping out honey

This metaphor is used to refer to the life that is good and enjoyable by citizens of any community.

849. Vhutshilo ndi mutheo wa zwoṭhe

Lit: Life is a foundation of everything

Meaning: Life is the basement of everything

Mappings

Target: vhutshilo (life)

Source: mutheo (foundation)

Target frame:

Source frame:

people leading their lives

←

foundation in a situation

life as a basis

←

foundation as basement

This figure of speech is used in the context in which life is taken as the basement of everything.

850. Vhutshilo ndi thikho ya zwoṭhe

Lit: Life is the support of everything

Meaning: Life is the source of everything

Mappings

Target: vhutshilo (life)

Source: thikho (support)

Target frame:

Source frame:

people leading life

←

support of everything

life as basis

←

support as basis

life as a pillar of everything

←

support as a pillar in environment

Like in the above metaphor (849), this figure of speech is used in a situation where life is taken as the pillar of everything.

851. Vhutshilo ndi dzanga kha vhatshili

Lit: Life is an aesthetic object for the living ones

Meaning: Life is needed by all living beings

Mappings

Target: vhutshilo (life)		Source: dzanga (an aesthetic object)
Target frame:		Source frame:
people leading their lives	←	an aesthetic object in an environment
life as precious (to people who are living)	←	an aesthetic object as an indicator of necessity (to those who are living)
purposes be attained in life	←	goals be attained
good choices in life	←	good choices for an aesthetic object
achievement of purpose in life	←	achievement made of purpose

This metaphor expresses the view that life is enjoyed by people.

852. Vhutshilo ndi thavha i konḡaho kha mahule

Lit: Life is a mountain which is difficult to the prostitute

Meaning: Life becomes difficult to those who are not faithful

Mappings

Target: vhutshilo (life)		Source: thavha (mountain)
Target frame:		Source frame:
people in life	←	mountain in a situation
people with problems to solve in life	←	mountain as difficult entity to climb to people
life with difficult problems to solve	←	mountain has difficult ascending stages
life has good and easy times	←	mountain has difficult stretches and resting places towards the peak
life has a purpose to achieve	←	mountain climbing as a goal to achieve
plans to achieve the purpose	←	achievement to attain a goal
life has progress to achievement	←	goal of reaching the top of mountain
different choices in life	←	different choices to climb a mountain

This metaphor is normally used in the context in which life is viewed as a situation that is very difficult to deal with.

853. Vhutshilo ndi mushonga wa vhatshili

Lit: Life is the remedy of the living

Meaning: Life makes everything go well

Mappings

Target: vhutshilo (life)

Source: mushonga (remedy)

Target frame:

Source frame:

people leading lives

←

remedy in sickness

life as a solution

←

remedy as a solution

(resolves problems people come across)

(cures sickness people are suffering from)

requirement for good planning in life

←

requirement for good plans for curing

purpose of life be set affront

←

purpose of heal be set affront

achievement of purpose

←

effective healing of people

This metaphor is used in the context where life is seen as a problem solver through endurance in very difficult situations.

854. Vhutshilo ndi thai sivhe

Lit: Life is a riddle that has never been

Meaning: Life is a problem without an answer

Mappings

Target: vhutshilo (life)

Source: thai (riddle)

Target frame:

Source frame:

life of people

←

riddle as narrative

life difficulties of people

←

riddle as puzzle to people

people experiencing problems in life

←

audience as observers in riddling

achievement of purpose in life

←

moral / didactic effect of riddles

planning and attainment in life

←

planning and structure of riddles

choices in life

←

choices in structure of riddle

This metaphor is used in a state in which life is seen as a situation which is not formal, and therefore cannot be predicted for the future.

855. Vhutshilo ndi maḡembe kha vhatshilaho

Lit: Life is a miracle to the living ones

Meaning: Life is wonderful to those who are living

Mappings

Target: vhutshilo (life)

Source: maḡembe (miracles)

Target frame:

Source frame:

people leading life as performers

←

miracle-maker and audience as performers

wonderful things happen in life

←

wonderful things happen in miracles

achievement of purpose in life

←

progress in miracle achievement

plans required for achievement in life

←

good miracles need good planning

This metaphor is used in a situation where an unexpected event happens miraculously to a family or community.

856. Vhutshilo ndi tivha ḡo dzikaho

Lit: Life is a cool pool

Meaning: Life is difficult to predict

Mappings

Target: vhutshilo (life)

Source: tivha (pool)

Target frame:

Source frame:

people leading life

←

pool as container of abundant water

toughness and ease of life

←

unpredictability of a pool

life as mixture of goodness and badness

←

pool contains water, dead and living things

depth and width of experience in life

←

depth and width of water of pool

This metaphor is used in contexts where people do not know what will happen in the future.

857. Vhutshilo ndi mutambo wa vhatshili

Lit: Life is a game of the living ones

Meaning: Life is very short to the people

Mappings**Target:** vhutshilo (life)**Source:** mutambo (game)**Target frame:****Source frame:**

people who live their lives	←	players who play their game
purpose of people in life	←	purpose of players to win game
achievement of goals in life to succeed	←	scoring of goals in game to win
difficulties in life	←	opponents prevent players from scoring
progress or non-progress made in life	←	scoring or non-scoring of goals in game
different ways /manners of living life	←	different game plans for players of game
choices in life	←	choices in game plan
slower and faster pace in living life	←	movement (running faster and slowing down by players in game)

This metaphor is used in the context in which life is seen as situation which has everything we need at that very time of one`s life time.

858. Vhutshilo ndi nndwa i ofhisaho

Lit: Life is a war of the survivors

Meaning: People are living through a struggle

Mappings**Target:** vhutshilo (life)**Source:** nndwa (war)**Target frame:****Source frame:**

people leading life	←	warriors /soldiers at war
problems experienced in life	←	difficult situations in war
good plans needed in life	←	fine planners and plans needed in war
problems /difficulties in life	←	casualties in war situations
achievement of purpose in life	←	attainment of purposes of war
achievement as main purpose in life	←	achievement of victory in a war
good choices of good life	←	choices of good fighting tactics

This metaphor is used in the context in which living is seen as through the grace of God.

859. Vhutshilo ndi tshiṭangu tshashu

Lit: Life is a shield to us

Meaning: Life protects us

Mappings

Target: vhutshilo (life)

Source: tshiṭangu (shield)

Target frame:

Source frame:

people leading life	←	shield in a battle / war situation
life as protection (of people)	←	shield as protection to warriors (in war/battle)
plans be made for good life	←	plans made for manufacture of spear and shield
training of people	←	practice in using shield by people
progress in life be achieved	←	victory in a war of spears and shield
choices of good life be made	←	tactics in using shield be well chosen

This metaphor is used in a situation in which life is seen as an instrument which protects us.

860. Vhutshilo ndi tshedza tsha zwoṭhe

Lit: Life is the light of everything

Meaning: Life is the one that makes us see our way

Mappings

Target: vhutshilo (life)

Source: tshedza (light)

Target frame:

Source frame:

human beings leading life	←	light as source of energy
goodness of life	←	light as bright future
(at times life has good things to people)		(in the light there is prosperity)
break through of people in life	←	light shows a break through

This metaphor is used in the context where life is seen as “light” which shows a bright future.

861. Vhutshilo ndi khii ya zwoṭhe

Lit: Life is the key of everything

Meaning: With life you have opportunity for everything you need

Mappings

Target: vhutshilo (life)		Source: khii (key)
Target frame:		Source frame:
human beings leading their lives	←	key in a household situation
life as an answer/ solution (to all living creatures including men)	←	key as an answer/ solution (locked and unlock doors / padlocks)
life has a purpose to attain	←	key has a goal or purpose to attain
achievement of main purpose of life	←	achievement of locking and unlocking (door/s and padlocks in situations)

This metaphor is used in the context in which life is seen as the beginning and the end of a person`s lifespan.

862. Vhutshilo ndi banga la mutsheahothe

Lit: Life is a dagger sharpened on both sides

Meaning: Life is very dangerous or very helpful

Mappings

Target: vhutshilo (life)		Source: banga (dagger)
Target frame:		Source frame:
people leading life	←	dagger as a tool /weapon
life as dangerous thing (to unsecured or unprotected people)	←	dagger as a dangerous tool / weapon (to the users of dagger)
requirement for good planning in life	←	using a dagger need good training
progress in life be attained	←	utilization of dagger be attained
achievement of purpose of life	←	achievement of purpose of utilization

This metaphor expresses the view that life can be dangerous or can be very helpful depending on what a person faces in his life time.

863. Vhutshilo ndi phiriphiri kha zwivhotshwa

Lit: Life is a chilies to prisoners

Meaning: Life is difficult to those who are in prison

Mappings**Target:** vhutshilo (life)**Source:** phiriphiri (chilies)**Target frame:****Source frame:**

human beings leading their lives

←

chilies in a meal

painful life in people

←

chilies as a problem

(especially the poor find it difficult)

(to those who are not used to it)

painful life needs caring hands

←

chilies be dealt with care and alert

life planned in advance

←

preparation of grinding chilies be in time

achievement of purpose

←

chilies product be achieved

This figure of speech is used to refer to the difficulty that the prisoners are experiencing in their lives whilst still in jail.

864. Vhutshilo ndi swina ja lufu

Lit: Life is an enemy of death

Meaning: Life and death do not agree

Mappings**Target:** vhutshilo (life)**Source:** swina (enemy)**Target frame:****Source frame:**

people in life

←

enemy as opponent

life as opposition

←

enemy as opposition

challenges in people`s lives

←

hatred in enmity as a challenge

This metaphor is used in the context where life is seen as something which does not agree with death.

865. Vhutshilo ndi gungwa ji ri endedzaho

Lit: Life is a boat which transports us

Meaning: Life leads us where we are now

Mappings**Target:** vhutshilo (life)**Source:** gungwa (boat)**Target frame:****Source frame:**

people leading life

←

crew and travellers in a boat

life as means of goodness	←	boat as means of vehicle/transportation
leading life with a purpose	←	movement towards a destination
problems encountered in life	←	breakdown of a boat
purpose of life	←	arrival at destination

This metaphor is used in a situation where life is regarded as an instrument which is transporting us in our day-to-day activities.

866. Vhutshilo ndi bufho li tengamaho na riṅe

Lit: Life is an aeroplane floating with us

Meaning: Life carries us above all the time

Mappings

Target: vhutshilo (life)

Source: bufho (aeroplane)

Target frame:

Source frame:

people leading their lives	←	crew and travelers in aeroplane
goodness in life	←	aeroplane as a means of transport
purpose of life	←	movement of an aeroplane to destination

This figure of speech is used in the context in which life is viewed as an instrument which carries us into the atmosphere or environment.

867. Vhutshilo ndi tshiganame tsha vhabva

Lit: Life is a poison of the lazy people

Meaning: Life is bad to those who are lazy.

Mappings

Target: vhutshilo (life)

Source: tshiganame (poison)

Target frame:

Source frame:

people leading their lives	←	poison in a situation
problems/difficulties in life	←	poisonous substance
purpose of life	←	purpose of poison
plans for good life	←	plans for poison (killing people)
achievement in life attained	←	achievement of killing people
death of people	←	death of prey/victim

This metaphor is used in the context in which life is seen as being poisonous to lazy people.

868. Vhutshilo ndi khwara kha vhabva

Lit: Life is a pangolin of the lazy

Meaning: Life is a problem to those who are lazy

Mappings

Target: vhutshilo (life)

Source: khwara (pangolin /scaly anteater)

Target frame:

Source frame:

people in life

←

pangolin in a situation

people with difficulties in life

←

pangolin as a problem

This metaphor is used in the context in which life is seen as a problem by the lazy people.

869. Vhutshilo ndi tshilonda tsha n̄watela

Lit: Life is a tropical ulcer

Meaning: Life is full of problems

Mappings

Target: vhutshilo (life)

Source: tshilonda (ulcer)

Target frame:

Source frame:

people leading their life

←

ulcer as a disease

difficult life of people

←

painful disease of ulcer

problems in life persisting for longer

←

sores in ulcer persisting for a longer or

and shorter period (problem may stay

shorter time(soreness take a longer

longer and others shorter)

or shorter time)

achievement accomplished in life

←

achievement of healing ulcer

progress in life made

←

treatment of ulcer completely

This metaphor is used in the context in which life is seen as a problem to those who face difficult situations. Traditionally people distinguish between an ulcer which can easily be cured and an ulcer which cannot be healed. It is this latter ulcer which is compared with life. In this metaphor the source domain **tshilonda** (ulcer) is mapped onto the target domain vhutshilo (life) to display the relationships and the correspondences between them. It is known that an ulcer is painful; it is

disturbing and does give peace to one who suffers from it. All these elements are also found in the target domain *vhutshilo* (life) depending on the type of life one is leading.

870. *Vhutshilo ndi pfumo lo tūtulwaho*

Lit: Life is a spear which has been sharpened

Meaning: Life is a cruel thing at times

Mappings

Target: *vhutshilo* (life)

Source: *pfumo* (spear)

Target frame:

Source frame:

people leading their lives

←

spear in a war situation

life as a defence

←

spear as a defence (in war / battle)

life as a protection (to people)

←

spear as a protection (to warriors)

In metaphor (600) above the figure of speech is used to refer to a situation where life is taken as a partner to human beings who experience happiness or social woes. This metaphor is used to refer to a situation where life is taken as a protector or defender of human beings. It is the Tshivenda tradition that warriors use their shield and spears to defend and protect themselves against their enemies. In this metaphor *pfumo* (spear) is mapped onto the target domain of *vhutshilo* (life) as a means of demonstrating the technicalities underlying the contrast between them.

871. *Vhutshilo ndi swiswi ja vhashai*

Lit: Life is a darkness of the poor

Meaning: Life does not have good things to the poor

Mappings

Target: *vhutshilo* (life)

Source: *swiswi* (darkness)

Target frame:

Source frame:

people leading their lives

←

darkness to the poor

badness and difficulty in life

←

darkness as misfortune to the poor

difficult to attain good life

←

no bright future to the poor (badness)

overcoming of problems in life

←

stumbling blocks to the poor

This metaphor is used in the context where poor people do not have anything good in their lives.

872. Vhutshilo ndi ndau i vhombaho

Lit: Life is a lion that is roaring

Meaning: Life frightens people

Mappings

Target: vhutshilo (life)

Source: ndau (lion)

Target frame:

Source frame:

people leading lives

← lion as (an animal)

problems in life

← lion as a frightening animal (to others)

toughness of life (in some people)

← strength of a lion in its environment

progress made in life

← achievement of goals in the wild

achievement of plans to goals

← achievement of lion (catch a prey for survival)

achievement of plans to goals

← lion plans (in awaiting prey in the bush)

This figure of speech is used in instances where life is full of frightening situations.

873. Vhutshilo ndi mudzi wa zwothe

Lit: Life is the root of everything

Meaning: Life is the beginning of everything

Mappings

Target: vhutshilo (life)

Source: mudzi (root of a plant)

Target frame:

Source frame:

people leading their lives

← growth from root

life as existence

← root as origin (of plant)

life as beginning and end

← root is beginning and the end (of a plant)

achievement of plans /purpose in life

← purpose of root in maintaining/supporting plants

progress attained in life

← growth of plant from root

good life achieved

← healthy growth of root and plant happening

plans required for achievement in life

← nutrients required for growth of root and plant

This metaphor is used in a situation where life is seen as the beginning of everything which may be good or bad.

874. Vhutshilo ndi zwiḽiwa zwa vhapfumi

Lit: Life is the food of the rich

Meaning: Life is enjoyed by those who are rich

Mappings

Target: vhutshilo (life)

Source: zwiḽiwa (food)

Target frame:

Source frame:

life as an enjoyment	←	food as an entertainment
people are players in life	←	players are food itself here
life can be good or bad at times	←	food can be tasty or be tasteless at times
good life be planned first	←	good food be prepared in time
purpose of life be attained	←	goals to have good food attained
achievement of purpose be made	←	purpose of good food is achieved through plans

This metaphor is used in the context in which the rich enjoy life better than any other person who cannot afford to get necessities because of poverty.

Vhutshilo (Life) as target domains		
Source domains	Number of metaphor	Attributes
Tombo (Stone)	842	strength / hardness
Ngweḽa (Crocodile)	843	strength / cruelty
Mugo (Walking stick)	844	support
Ndele (Neat man)	845	cleanliness
Lupfumo (Wealth)	846	fortune
Mutoli (Honey)	847	goodness / flavour
Mutheo (Foundation)	848	support
Thikho (Pillar)	849	support
Dzanga (An aesthetic object)	850	necessity
Thavha (Mountain)	851	difficulty / problem
Mushonga (Remedy)	852	answer / solution
Thai (Riddle)	853	puzzle
Maḽembe (Miracles)	854	disbelief
Tivha (Pool)	855	depth / invisibility
Mutambo (Game/ Play)	856	entertainment / enjoyment
Nndwa (War/ fight)	857	hatred / enmity
Tshiḽangu (Shield)	858	protection

Tshedza (Light)	859	bright future/ break through
Khii (Key)	860	answer / solution
Banga (Dagger)	861	danger
Phiriphiri (Chilli)	862	problem / difficulty
Swina (Enemy)	863	hatred / opposition
Gungwa (Boat)	864	destination
Bufho (Aeroplane)	865	destination
Tshiganame (Poison)	866	death
Khwara (Pangolin)	867	problem / difficulty
Lufpumo (Wealth)	868	fortune
Tshilonda (Ulcer)	869	pains / problem
Pfumo (Spear)	870	defence
Swiswi (Darkness)	871	evilness
Ndau (Lion)	872	bravery / frightening
Mudzi (Root)	873	origin / source
Zwijiwa (Foods)	874	survival / prosperity

From the metaphors in (842) to (874), and the table given above, it is evident that the central cultural frames associated with life as target domain in Tshivenda is that of strength, hardness, cruelty, support, cleanliness, fortune, goodness, flavour, necessity, difficulty, answer, solution, puzzle, disbelief, depth, invisibility, entertainment, enjoyment, hatred, enmity, protection, bright future, break through, danger, problem, opposition, death, destination, fortune, pains, defence, evilness, bravery, frightening, origin, source, survival and prosperity. The range of *vhutshilo* (life) as target domain includes nouns denoting natural phenomena, amphibian, artifacts, human beings, property, food, structures, medical substance, activities, supernatural powers, conflict, source, vehicle, wild animals, diseases, lack of visibility.

8.11 VIVHO (JEALOUSY) AS TARGET

In Tshivenda culture jealousy is taken as the root or origin of bad life or witchcraft. In Tshivenda culture, it is believed that any person who shows any sign of jealousy is taken as someone who can buy witchcraft if he or she does not practise it. It is for this reason that most of the source domains used to map up the target domain of *vivho* (jealousy) denote bad things.

875. Vivho ʄi tou vha swiswi ʄa matsilu

Lit: Jealousy is darkness of fools

Meaning: Jealousy is bad to everyone

Mappings

Target: vivho (jealousy)

Source: swiswi (darkness)

Target frame:

Source frame:

jealousy in life

←

darkness in life

badness and difficulty in jealousy

←

darkness as misfortune to the poor

no good things attained in jealousy

←

no bright future to the poor

no overcoming of problems in jealousy

←

stumbling block to the poor

This metaphor is used in a situation where a jealous person does not show any progress in his life.

876. Vivho ndi ngweᵑa kha matsilu

Lit: Jealousy is the crocodile of fools

Meaning: Jealousy rules the fools

Mappings

Target: vivho (jealousy)

Source: ngweᵑa (crocodile)

Target frame:

Source frame:

jealousy life

←

crocodile in a pool

jealousy as evilness in life

←

crocodile performing best inside water

no requirement of jealousy in life

←

food requirement of crocodile

destructive plans to people

←

plans to catch prey/victim by crocodile

achievement of destructive plans

←

prey caught by crocodile

This metaphor is used in a situation where fools are controlled by their jealous behaviour all the time.

877. Vivho ndi mugo wa swiswi

Lit: Jealousy is a walking stick of darkness

Meaning: Jealousy supports the life of darkness

Mappings

Target: vivho (jealousy)		Source: mugo (walking stick)
Target frame:		Source frame:
jealousy in life	←	walking stick used by people
jealousy as wickedness and evilness	←	walking stick as support of walking
jealousy as backwardness life	←	walking stick as a pillar

Jealousy is an evil which goes hand in hand with darkness. This metaphor is used to demonstrate the support that jealousy has in its badness. In this metaphor the source domain of mugo (walking stick) mapped onto the target domain of vivho (jealousy) to illustrate the relationships which exist between these two entities which lead into darkness.

878. Vivho ndi ifa ̣a matsilu

Lit: Jealousy is an heir of fools

Meaning: Jealousy is an evil which fools inherit

Mappings

Target: vivho (jealousy)		Source: ifa (heir)
Target frame:		Source frame:
jealousy in life	←	heir as inheritance
a mixture of cruelty and resentment	←	heir as composed of property and children
jealousy may be longer or shorter	←	unpredictability of durability of heir
jealousy is inherited by children	←	heir has inheritor as a successor
jealousy amongst close relatives	←	siblings fighting over heir

This metaphor is used in a situation where fools prefer jealousy to any good practice in a society.

879. Vivho ndi lupfumo lwa madodo

Lit: Jealousy is the treasure for fools

Meaning: Fools have no lasting good thing except jealousy

Mappings

Target: vivho (jealousy)		Source: lupfumo (treasure)
Target frame:		Source frame:
jealousy in life	←	treasure as wealth

jealousy as wickedness to people	←	treasure as goodness to fools
enjoyment of jealousy by people	←	entertainment of treasure by fools
plans of jealousy by sketched	←	plans for treasure mapped
achievement of jealousy attained	←	achievement of treasure attained

This metaphor is used to mock people who are not wise for what they do. In Tshivenda culture irony can be used in a praising manner as a means of ridiculing or mocking someone who is wrong. If that person is not an indigenous or an elderly person, he or she may not know the actual meaning of what is being said.

880. Vivho ndi mutoli u haṭaho

Lit: Jealousy is honey that is bitter

Meaning: Jealousy is never good at all

Mappings

Target: vivho (jealousy)

Source: mutoli (honey)

Target frame:

Source frame:

jealousy life	←	honey in a hive
jealousy as wickedness in life	←	honey as good flavour
difficulties in jealousy	←	obtainment of honey through biting bees
plans to stop jealousy devised	←	plans in burning tyres and grass devised
progress made to stop jealousy	←	progress is made by scooping out honey

This metaphor is used in the context in which one wants to show that jealousy is useless or is good for nothing and harmful to anyone who practises that evil of jealousy. Honey which is bitter is no longer a typical honey with good taste that we know of and the one we cherish too.

881. Vivho ndi tshilonda tsha ṅwatela

Lit: Jealousy is a tropical ulcer (ulcer that does not dry)

Meaning: Jealousy is always there

Mappings

Target: vivho (jealousy)

Source: tshilonda (ulcer)

Target frame:

Source frame:

jealousy life	←	ulcer as a disease
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jealousy as wickedness in life	←	ulcer as a painful disease
jealousy as difficult life of people	←	ulcer as incurable disease in people
prevention of jealousy is difficult	←	requirement of treatment to cure ulcer
problems persist longer/shorter in life	←	sores in ulcer persist longer or shorter time plans to
stop jealousy made in life	←	plans to cure ulcer made
achievement accomplished in jealousy	←	achievement of healing ulcer

This metaphor is used in the context in which people are always jealous of one another. This metaphor compares two entities which are completely different from each other. The source domain of tshilonda (ulcer) is mapped onto the target domain of vivho (jealousy) as a way of displaying the correspondences between these entities. Traditionally a tropical ulcer does not heal the same way as jealousy which does not come to an end hence the mappings are based on these relationships.

882. Vivho ndi dzanga li sa tamisi

Lit: Jealousy is beautiful thing which is not attractive

Meaning: Jealousy is good for nothing

Mappings

Target: vivho (jealousy)

Source: dzanga (an aesthetic object)

Target frame:

Source frame:

jealousy life	←	an aesthetic object as ornament
jealousy as badness in life	←	an aesthetic object as requirement in life
purpose to stop jealousy made	←	purpose for acquirement of an aesthetic object in life
plans for stopping jealousy made	←	plans for achievement of an aesthetic object made
achievement to stop jealousy made	←	achievement for acquisition attained

This metaphor is used in the context in which jealousy has nothing good in it.

883. Vivho ndi tshiṭangu tsha goyokhoyo

Lit: Jealousy is a shield that is loose

Meaning: Jealousy cannot protect any person

Mappings

Target: vivho (jealousy)		Source: tshiqangu (shield)
Target frame:		Source frame:
jealousy life	←	shield in a battle /war situation
jealousy as resentment in life	←	shield as protection to warriors (in war/battle)
conspiracy made for jealousy	←	plans for the manufacture of spear and shield
application of plot by envy people	←	practice by people in using shield

There are people who use jealousy to protect some of the things that they love very much, although the protection is not strong.

884. Vivho ndi thai i si na mufhinduli

Lit: Jealousy is a riddle without someone to answer it

Meaning: No one knows the source of jealousy

Mappings

Target: vivho (jealousy)		Source: thai (riddle)
Target frame:		Source frame:
jealousy in life	←	riddle as a game
jealousy as a problem without answer	←	riddle poses problems to answer
jealousy to be addressed	←	audience are expected to answer riddle
stopping jealousy has no answer	←	some riddles do not have specific answer
jealousy people cannot stop this behaviour	←	some riddles have answers while do not
jealousy people loose to their enemies	←	riddling end up spitting in the fireplace

This metaphor is used in the context in which jealousy is a problem which does not have a person to resolve.

885. Vivho ndi madambi a Saṭhane

Lit: Jealousy is the magic of the Devil

Meaning: Satan uses his jealous magic to the people

Mappings

Target: vivho (jealousy)		Source: madambi (magic)
Target frame:		Source frame:
jealousy in life	←	magician and audience as performers
jealousy as evilness to people	←	magic as wickedness of satan
human as a source jealousy	←	satan and magicians as instigators of magic

This figure of speech is used in the context in which jealousy is viewed as a miracle from the evil spirit.

886. Vivho ndi tivha ɔo ɔalaho ngweɔa

Lit: Jealousy is a pool full of crocodiles

Meaning: There is nothing good in jealousy

Mappings

Target: vivho (jealousy)		Source: tivha (pool)
Target frame:		Source frame:
jealousy in life	←	pool as container of abundant water
jealousy as evilness and wickedness	←	unpredictability of a pool
jealousy has all badness in life	←	pool contains water, dead and living things
depth and width of jealousy in life	←	depth and width of water of pool
evilness of jealousy to people	←	crocodile in a pool

This metaphor is used in contexts where jealousy is seen as a wicked practice.

887. Vivho ndi khwara ya thambulo

Lit: Jealousy is the pangolin of suffering

Meaning: Jealousy is the one which brings poverty in life

Mappings

Target: vivho (jealousy)		Source: khwara (pangolin/scaly anteater)
Target frame:		Source frame:
jealous life	←	pangolin as animal
jealousy as a problem in life	←	pangolin as a problem to poverty
jealousy as wickedness in life	←	pangolin as a beginner of poverty

This metaphor is used to refer to a jealous person who does not prosper but suffers at the end of what has planned to achieve.

888. Vivho ndi boswo i ofhaho

Lit: Jealousy is the boss of cowards

Meaning: Jealousy is the boss of fools

Mappings

Target: vivho (jealousy)

Source: boswo (boss)

Target frame:

Source frame:

jealousy life	←	boss in a company
jealousy as wickedness	←	boss as master of a place
negative plans to destroy people	←	good plans to develop a place
attainment of destructive plans	←	achievement of developmental plans
choices of bad plans	←	choices of plans to develop

This metaphor is used in the context in which fools are ruled by jealousy

889. Vivho ndi ndele ya vhuada

Lit: Jealousy is a clean person who is untidy

Meaning: Jealousy is as good as nothing

Mappings

Target: vivho (jealousy)

Source: ndele (neat man)

Target frame:

Source frame:

jealousy life	←	neat man in life
jealousy as a wicked behaviour	←	neat man as goodness
jealousy as badness in life	←	neat man as cleanliness in life

This metaphor is used in the context in which jealousy does not show any progress.

890. Vivho ndi mutheo wa vhuloi

Lit: Jealousy is the basement of witchcraft

Meaning: Jealousy is the beginning of witchcraft

Mappings

Target: vivho (jealousy)		Source: mutheo (basement)
Target frame:		Source frame:
jealousy life	←	basement in a structure
jealousy as wickedness in life	←	basement as support of a structure
jealousy as a pillar of evil things	←	basement as pillar of a structure

This figure of speech is used in a situation where jealousy is the source of all bad things including witchcraft.

891. Vivho ndi thikho ya matsilu

Lit: Jealousy is the pillar of fools

Meaning: Fools depend on jealousy

Mappings

Target: vivho (jealousy)		Source: thikho (pillar)
Target frame:		Source frame:
jealousy in life	←	support in life
basis of jealousy people	←	support as basis
jealousy as a pillar to wicked life	←	support as evilness in life

This metaphor is used in the context in which fools depend solely on jealousy.

892. Vivho ndi tshedza tsha matsilu

Lit: Jealousy is the light of fools

Meaning: What is good for fools is jealousy

Mappings

Target: vivho (jealousy)		Source: tshedza (light)
Target frame:		Source frame:
Jealousy in life	←	light as source of energy
jealousy as evilness enjoyed	←	light as bright future in life
no break through in jealousy people	←	break through in light
always stumbling blocks in others	←	bright future in light

This metaphor is used in the context in which fools do not have anything good for themselves.

893. Vivho ndi pfumo la thanda

Lit: Jealousy is the spear of fools

Meaning: Fools protect themselves through jealousy

Mappings

Target: vivho (jealousy)

Source: pfumo (spear)

Target frame:

Source frame:

jealousy life	←	spear in a war/battle situation
jealousy as dangerous behaviour in life	←	spear as a dangerous weapon at war
jealousy as wickedness in life	←	spear as a defence in war /battle
jealousy as evilness to people	←	spear as a protection to warriors

This metaphor is used to refer to a situation in which people use jealousy to protect themselves.

894. Vivho ndi mulimo u vhulayaho

Lit: Jealousy is a poison which kills

Meaning: Jealousy does not have progress

Mappings

Target: vivho (jealousy)

Source: mulimo (poison)

Target fame:

Source frame:

Jealousy in life	←	poisonous medicine
jealousy as distrust/ disbelief	←	poison as fatality/venom
bad solution of wicked people	←	fatal solution of poison

This metaphor is used in the context in which jealousy does not make people develop.

895. Vivho ndi khiyi ya matsilu

Lit: Jealousy is the key of fools

Meaning: Jealousy is used by fools for their progress

Mappings

Target: vivho (jealousy)

Source: khiyi (key)

Target frame:

Source frame:

Jealousy in life	←	key as useless solution
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jealousy as a stumbling block to others	←	key as bad solution/answer to fools
jealousy people have goals to achieve	←	useless key has no goals to attain
jealousy has death as an achievement	←	useless key break off as achievement

This metaphor is used to refer to fools who use jealousy for their success.

896. Vivho ndi mudzi wa vhuvhi

Lit: Jealousy is the root of evil

Meaning: Evil things start with jealousy

Mappings

Target: vivho (jealousy)

Source: mudzi (root)

Target frame:

Source frame:

jealousy in life	←	growth of root
jealousy as wickedness /evilness	←	root as origin/ source/ cause of all evils
badness starting and ending point	←	evilness as starting and ending point
negative achievement of jealousy	←	purpose of root in maintaining plant
bad achievement attained in jealousy	←	growth of plant from root

This metaphor is used in the context in which jealousy is seen as the beginning of all evils.

897. Vivho ndi banga lo gomalaho

Lit: Jealousy is a blunt dagger

Meaning: Jealousy does not help in anything

Mappings

Target: vivho (jealousy)

Source: banga (dagger)

Target frame:

Source frame:

jealousy life	←	dagger as a tool/weapon
jealousy as wicked behaviour in life	←	dagger as a dangerous tool/weapon
jealousy as fruitless behaviour in life	←	dagger as helpless/ useless behaviour
requirement for revival of good behaviour	←	requirement for resharpening dagger

This metaphor is used to refer to a situation in which jealousy is helpless.

898. Vivho ndi mbokoti ya goswi

Lit: Jealousy is a stick or club which is a coward

Meaning: Jealousy is a practice which is very strong but coward

Mappings

Target: vivho (jealousy)

Source: mbokoti (club)

Target frame:

Source frame:

jealousy life	←	club in life
jealousy as wickedness in life	←	club as tough person in life
jealousy as bad behaviour in life	←	coward club as useless/helpless toughness

This metaphor refers to a situation where jealousy cannot overcome anything.

899. Vivho ndi phuli ya tshoṭhe

Lit: Jealousy is a slave for ever

Meaning: A jealous person has always some problems

Mappings

Target: vivho (jealousy)

Source: phuli (slave)

Target frame:

Source frame:

jealousy life	←	slave as a suffering person
jealousy as wickedness in life	←	slave as people without a say
jealousy as bad behaviour in life	←	slave as person who work without payment
jealousy as undignified behaviour	←	slave`s rights are not respected

This metaphor is used to refer to a jealous person who is suffering from it all the time.

900. Vivho ndi phiriphiri i hambelaho

Lit: Jealousy is a chilies which stinks

Meaning: Jealousy is always causing problems

Mappings

Target: vivho (jealousy)

Source: phiriphiri (chilies)

Target frame:

Source frame:

jealousy life	←	chilies as a plant
jealousy as painful life to people	←	chilies as a problem to people

dealing with jealousy at early stage	←	requirement of fertilizers in planting chilies
jealousy life require caring hands	←	requirement of care and alert hands in life
requirement of strong hands	←	eradication of weeds at early stage of chilies
jealousy life be dealt with timeously	←	preparation of chilies be done on time
achievement of purpose in jealousy	←	chilies product be attained and sold

This metaphor is used to refer to jealousy which does not bear any fruitful results.

901. Vivho ndi swina la mvelaphanda

Lit: Jealousy is an enemy of progress

Meaning: Jealous people do not want progress

Mappings

Target: vivho (jealousy)

Source: swina (enemy)

Target frame:

Source frame:

jealousy life	←	enemy as opponent
jealousy as opposition in life	←	enemy as opposition
jealousy as a problem in life	←	hatred in enmity as a challenge

This metaphor is used to refer to a jealous person who does not want to see other people progressing.

902. Vivho ndi tshinada tsha tshituhu

Lit: Jealousy is a club man of cruelty

Meaning: Jealousy is a strong and cruel behaviour

Mappings

Target: vivho (jealousy)

Source: tshinada (club man)

Target frame:

Source frame:

jealousy life	←	club as a person
jealousy as wickedness	←	club as strength in life

This metaphor is used to refer to a jealous person who is very cruel.

903. Vivho ndi mushonga wo sinaho

Lit: Jealousy is a rotten medicine

Meaning: Jealousy cannot solve the problem

Mappings

Target: vivho (jealousy)

Source: mushonga (medicine)

Target frame:

Source frame:

jealousy in life

←

helpless medicine

jealousy as wickedness

←

medicine turned poisonous

bad solution of jealousy people

←

helpless medicine to people

revival required for jealousy people

←

restoration medicine of required

This metaphor is used in a context where a person sarcastically says one thing while meaning the opposite.

904. Vivho ndi gungwa ji tengamaho lufuni

Lit: Jealousy is a boat which floats in death

Meaning: Jealousy is something which does not last for a long time.

Mappings

Target: vivho (jealousy)

Source: gungwa (boat)

Target frame:

Source frame:

jealousy life

←

crew and travellers in a boat

jealousy as wickedness in life

←

boat as a solution /answer to travellers

jealousy as evil life to people

←

boat as means of vehicle/transport in voyage

leading jealousy with bad plans

←

movement towards destination

problems met in jealousy life

←

breakdown of a boat before arrival

jealousy plans failure

←

arrival at destination not achievement

This metaphor is used to refer to a situation in which jealousy does not last for a long period.

905. Vivho ndi bufho ji vhulayaho

Lit: Jealousy is an aeroplane which kills

Meaning: Jealousy is like a crashing plane

Mappings

Target: vivho (jealousy)		Source: bufho (aeroplane)
Target frame:		Source frame:
jealousy life	←	crew and traveller in aeroplane
jealousy as evilness in life	←	aeroplane as a means of transport
jealousy as wickedness to people	←	aeroplane as dangerous flight to travellers

This metaphor is used to refer to the behaviour of jealousy which disappears like an aeroplane which has crashed.

906. Vivho ndi tshiganame tsha matsilu

Lit: Jealousy is the poison of fools

Meaning: Jealousy is used by fools to destroy those who prosper

Mappings

Target: vivho (jealousy)		Source: tshiganame (poison)
Target frame:		Source frame:
jealousy life	←	poison to foolish people
jealousy as wickedness to people	←	poison as evilness to successful people
jealousy as bad behavior to people	←	poison as problem to progressive people

This metaphor is used in the context in which jealous people use their jealousy to destroy those who are doing well in their business ventures.

907. Vivho ndi mambule a fashaho

Lit: Jealousy is a fishnet which catches

Meaning: Jealous people always end up in trouble themselves

Mappings

Target: vivho (jealousy)		Source: mambule (fishnet)
Target frame:		Source frame:
jealousy life	←	fishnet in a pool
jealousy as bad behaviour in life	←	fishnet as trap inside a pool to catch fish
purpose to destroy people made	←	purpose to trap fish devised
plans devised to destroy people	←	good plans devised to trap fish in bulk

achievement to destroy accomplished ← achievement to trap in bulk attained

This metaphor is used in a situation in which jealous people end up in trouble.

908. Vivho ndi muravharavha wa matsilu

Lit: Jealousy is a “muravharavha” for fools

Meaning: Jealousy is a game for fools

Mappings

Target: vivho (jealousy)

Source: muravharavha

Target frame:

Source frame:

jealousy life	←	muravharavha as a game
jealousy as wickedness	←	muravharavha as an entertaining game
jealousy as a bad behaviour	←	muravharavha as a tricky/calculating game
purpose of jealousy is made	←	purpose of muravharavha is made
requirement of plans in jealousy	←	muravharavha requires good plans
achievement of purpose attained	←	achievement of purpose attained
jealousy destroys lives of people	←	victory in muravharavha attained

This metaphor is used in the context in which jealous people are portrayed as failures at the end of their business ventures.

909. Vivho ndi mufuvha wa vhaloi

Lit: Jealousy is “mufuvha” of witches

Meaning: Jealousy is a game enjoyed by witches

Mappings

Target: vivho (jealousy)

Source: mufuvha

Target frame:

Source frame:

jealous life	←	mufuvha as a game
jealousy as wickedness in life	←	mufuvha as an entertaining game
jealousy as bad behaviour in life	←	mufuvha as a tricky game
purpose of jealousy made	←	purpose of mufuvha made
requirement of plans in jealousy	←	requirement of good plans in mufuvha made
achievement of purpose attained	←	achievement of purpose deviced

jealousy destroy people in life ← victory attained

This metaphor is used in a situation in which evil-doers do not progress in their business ventures because their operations are undertaken through evil intentions.

910. Vivho ndi thai i si na phindulo

Lit: Jealousy is a riddle with no answer

Meaning: Jealousy is a problem that does not have an answer

Mappings

Target: vivho (jealousy)

Source: thai (riddle)

Target frame:

Source frame:

jealousy life	←	riddle as a game
jealousy as wickedness in life	←	riddle as puzzle to people
people with jealousy in life	←	audience as observers in riddling
purpose of jealousy in life	←	purpose of riddle to people
achievement of purpose in jealousy	←	moral/didactic effect of riddles
planning and attainment in jealousy	←	planning and structure of riddles
limited choices in jealousy	←	choices in structure of riddle

This metaphor is used in a situation in which jealous people do not find an answer for what they have planned for.

911. Vivho ndi tshisima tsha maṭungu

Lit: Jealousy is the fountain of illnesses

Meaning: Jealousy is the source of all problems

Mappings

Target: vivho (jealousy)

Source: tshisima (fountain)

Target frame:

Source frame:

jealousy life	←	fountain of water
jealousy as wickedness life	←	fountain as origin/cause/ source of water
jealousy as bad behaviour in life	←	fountain as a starting point of water
achievement of purpose of jealousy	←	achievement of purpose made

jealousy require pruning at early stage	←	requirement for maintenance of fountain
achievement in jealousy made	←	achievement of clean and healthy water attained

This metaphor is used in a situation in which jealousy causes all the problems in whatever a jealous person attempt to achieve.

912. Vivho ndi tshisiku tsha malwadze

Lit: Jealousy is grain-pit of sickness

Meaning: Jealousy is a source of all the sickness

Mappings

Target: vivho (jealousy)		Source: tshisiku (grain-pit)
Target frame:		Source frame:
jealousy life	←	grain-pit as a storage place
jealousy as origin wickedness in life	←	grain-pit as an origin/source of grain
jealousy as source of evil behaviour in life	←	grain-pit as a source of sickness in life
jealousy grow with time in life	←	preparations of grain-pit
purpose of jealousy in life	←	purpose of grain-pit to grain
plans for achievement of jealousy	←	plans for the achievement of storage
achievement of purpose of jealousy	←	achievement of purpose
achievement of purpose	←	achievement of purpose

This metaphor is used in a situation in which jealousy is associated with witchcraft.

913. Vivho ndi zwiḽiwa zwa vhavhi

Lit: Jealousy is the food of sinners

Meaning: Jealousy is enjoyed by the wicked people

Mappings

Target: vivho (jealousy)		Source: zwiḽiwa (food)
Target frame:		Source frame:
jealousy life	←	food as edible thing/s
jealousy as wickedness life	←	food as provision of daily edible thing
jealousy as bad behaviour in life	←	food can be tasty or tasteless at times

stopping jealousy in life planned ← plans for preparation of good food made
 purpose to stop jealousy made ← purpose for preparation of good food made
 purpose achieved ← good food attained

Vivho (Jealousy) as target domains		
Source domains	Number of metaphor	Attributes
Swiswi (Darkness)	875	misfortune / evilness
Ngweṅa (Crocodile)	876	cruelty / strength
Mugo (Walking stick)	877	support / pillar
Ifa (Inheritance)	878	pass over/ property left
Lupfumo (Wealth)	879	fortune / abundance
Mutoli (Honey)	880	goodness / flavour
Tshilonda (Ulcer)	881	pains / problem
Dzanga (Aestshetic)	882	necessity
Tshiṅangu (Shield)	883	protection
Thai (Riddle)	884	puzzle
Madambi (Magic)	885	evilness / badness
Thavha (Mountain)	886	difficulty / problem
Khwara (Pangolin)	887	problem / difficulty
Boswo (Boss)	888	greatness
Ndele (Neat man)	889	cleanliness
Mutheo (Foundation)	890	support
Thikho (Pillar)	891	support
Tshedza (Light)	892	break through / bright future
Pfumo (Spear)	893	defence
Mulimo (Poison)	894	death / evilness
Khii (Key)	895	answer / solution
Mudzi (Root)	896	origin / source
Banga (dagger)	897	danger
Mbokoti (Strong man)	898	strength
Phuli (Slave)	899	suffering
Swina (Enemy)	900	hatred
Phiriphiri (Chilli)	901	problem / difficulty
Tshinaḁa (Club man)	902	strength
Mushonga (Remedy)	903	answer / solution
Gungwa (Boat)	904	destination / arrival

Bufho (Aeroplane)	905	destination / arrival
Tshiganame (Poison)	906	death / evilness
Mambule (Fishnet)	907	problem/ trap
Muravharavha (a game)	908	tricky / calculation
Mufuvha (a game)	909	tricky / calculation
Thai (Riddle)	910	puzzle
Tshisima (Fountain)	911	origin / source
Tshisiku (Grain pit)	912	origin / source
Zwijiwa (Foods)	913	survival / prosperity

From the metaphors in (875) to (913), and the table given above, it is evident that the central cultural frames associated with jealousy as target domain in Tshivenda is that of misfortune, evilness, cruelty, strength, support, pillar, pass over, property left, fortune, abundance, goodness, flavour, pains, problem, necessity, protection, puzzle, badness, difficulty, greatness, cleanliness, breakthrough, bright future, defence, death, solution, origin, source, danger, suffering, hatred, destination, arrival, tricky, calculation, survival and prosperity. The range of vivho (jealousy) as target domain includes nouns denoting lack of light, amphibian, artifacts, property, food, diseases, game, supernatural power, human beings, natural phenomena, wild animals, structures, source, medical substances, and vehicle.

8.12 VHUTSHIVHA (MISERLINESS) AS SOURCE

The metaphors analysed in this section demonstrate different qualities, states, sizes and characteristics of miserliness determined by the source domains onto which the target domain is mapped. This is realized through the rules of mapping and entailment go with the relationships and correspondences on the two domains, namely, the source and the target domains.

914. Vhutshivha ndi tombo ja ngweḽi

Lit: Miserliness is a stone of iron ore

Meaning: Miserliness is very hard do deal with

Mappings

Target: vhutshivha (miserliness)

Source: tombo (stone/iron ore)

Target frame:

Source frame:

miserliness in life

←

stone/ iron ore in soil

miserliness as difficult to stop in life ← hardness or strength of stone/ iron ore

This metaphor is used in the context in which miserliness is regarded as a very hard object which cannot be easily broken.

915. Vhutshivha ndi ngweṅa i vhulayaho

Lit: Miserliness is a crocodile which kills

Meaning: Miserliness is a cruel thing which kills

Mappings

Target: vhutshivha (miserliness)

Source: ngweṅa (crocodile)

Target frame:

Source frame:

miserliness in life	←	crocodile in pool
miserliness as difficulty in life	←	crocodile as an indicator of greatness
miserliness performs best to rich	←	crocodile performing best inside water
purpose to stop miserliness	←	purpose to attain goal made by crocodile
no achievement attained	←	achievement attained
no improvement or stop achieved	←	achievement attained

This metaphor is used in the context where a miser is seen as the weapon used for killing intentions.

916. Vhutshivha ndi ifa ḽa vhaloi

Lit: Miserliness is an heir of witches

Meaning: Miserliness is inherited from wicked parents

Mappings

Target: vhutshivha (miserliness)

Source: ifa (heir)

Target frame:

Source frame:

miserliness in life	←	heir as inheritance
greediness and meanness in miserliness	←	heir as composed of children and property
stoppage of miserliness is unpredictable	←	unpredictability of durability of miserliness
miserliness is inheritable by children	←	heir has inheritor as a successor in life
miserliness may stir up close relatives	←	siblings may fight over heir

This metaphor is used in the context in which miserliness seems to stem from the wicked forefathers.

917. Vhutshivha ndi mutheo u songo khwaṭhaho

Lit: Miserliness is a foundation which is not strong

Meaning: Miserliness is a useless thing to rely on

Mappings

Target: vhutshivha (miserliness) **Source:** mutheo (foundation)

Target frame: **Source frame:**

miserliness in life ← foundation as basement

miserliness as source of misfortune ← foundation as a source in life

miserliness as a pillar of sufferings ← foundation as a pillar in life

This metaphor is used in a situation where miserliness is seen as a poorly-built basement that does not last long.

918. Vhutshivha ndi dzanga ḽi sa tamisi

Lit: Miserliness is an aesthetic object that does not entice one

Meaning: Miserliness is a useless thing

Mappings

Target: vhutshivha (miserliness) **Source:** dzanga (an aesthetic object)

Target frame: **Source frame:**

miserliness in life ← an aesthetic object in life situation

miserliness as useless behavior in life ← an aesthetic object as a requirement in life

This metaphor is used to refer to a miser who is seen as good for nothing (or useless).

919. Vhutshivha ndi tshitangu tsha hatsi

Lit: Miserliness is a shield of grass

Meaning: Miserliness is a useless thing which does not protect

Mappings

Target: vhutshivha (miserliness)		Source: tshiṭangu (shield)
Target frame:		Source frame:
miserliness in life	←	shield as weapon in battle/war situation
miserliness as a problem in life	←	shield as protection to warriors in war/battle

This metaphor is used in the context in which miserliness is seen as a useless weapon that cannot protect anyone.

920. Vhutshivha ndi thavha ya vhaṅei

Lit: Miserliness is the mountain of the givers

Meaning: Miserliness is difficult for those who give

Mappings

Target: vhutshivha (miserliness)		Source: thavha (mountain)
Target frame:		Source frame:
miserliness in life	←	mountain as a natural phenomenon
miserliness as a problem in life	←	mountain as a difficult entity to climb
miserliness as difficult behaviour	←	mountain has difficult ascending stages

These two metaphors above, namely, (919) and (920) are used to refer to situations where miserliness is seen as a difficult problem.

921. Vhutshivha ndi pfumo ḷo gomalaho

Lit: Miserliness is a spear that is blunt

Meaning: Miserliness is a helpless tool

Mappings

Target: vhutshivha (miserliness)		Source: pfumo (spear)
Target frame:		Source frame:
miserliness in life	←	spear in a war/battle situation
miserliness as a problem in life	←	spear as defence to warriors in war / battle

This metaphor is used to refer to miserliness which cannot defend anything.

922. Vhutshivha ndi swiswi ǀa Saṭhane

Lit: Miserliness is the darkness of the Devil

Meaning: Miserliness comes from the Satan

Mappings

Target: vhutshivha (miserliness)

Source: swiswi (darkness)

Target frame:

Source frame:

miserliness in life

←

darkness as a state

miserliness as evilness in life

←

darkness as a state evilness in life

This metaphor is used in the context where miserliness is regarded as evil behaviour from the Devil Satan.

923. Vhutshivha ndi tshilonda tshi sa fholi

Lit: Miserliness is an ulcer that does not heal

Meaning: Miserliness does not come to an end

Mappings

Target: vhutshivha (miserliness)

Source: tshilonda (ulcer)

Target frame:

Source frame:

miserliness in life

←

ulcer as a disease

miserliness as unwillingness to give ←

ulcer as a painful disease

stinginess in miser last longer period ←

sores in ulcer persist for longer or shorter time

purpose to stop stinginess made ←

purpose to treat ulcer made

stopping stinginess achieved or fail ←

achievement of healing ulcer or death

This metaphor is used in the context in which miserliness is regarded as an ulcer which does not heal.

924. Vhutshivha ndi tivha ǀa ngweṅa

Lit: Miserliness is a pool of crocodiles

Meaning: Miserliness is very dangerous

Mappings

Target: vhutshivha (miserliness)		Source: tivha (pool)
Target frame:		Source frame:
miserliness in life	←	pool as a container of abundant water
stopping miserliness is unpredictable	←	unpredictability of interior of a pool
greediness and meanness in miserliness	←	pool contains water, dead and living things
stinginess is deep seated in the heart	←	depth and width of water of pool

This metaphor is used in the context in which miserliness is regarded as very dangerous evil.

925. Vhutshivha ndi mugo wa vhavhi

Lit: Miserliness is a walking stick of evils

Meaning: Miserliness is an instrument that evil people rely on

Mappings

Target: vhutshivha (miserliness)		Source: mugo (walking stick)
Target frame:		Source frame:
miserliness in life	←	walking stick used by people
miserliness as a reason for greediness	←	walking stick support in walking

This metaphor is used in the context where people rely solely on miserliness for their evil practices.

926. Vhutshivha ndi ndele ya vhuḡaḡa

Lit: Miserliness is a neat man who is untidy

Meaning: Miserliness is a useless thing

Mappings

Target: vhutshivha (miserliness)		Source: ndele (neat man)
Target frame:		Source frame:
miserliness in life	←	neat man in life
miserliness as useless behaviour	←	neat man as cleanliness in life

This metaphor is used to indicate that miserliness is helpless.

927. Vhutshivha ndi thikho ya vuvhi

Lit: Miserliness is support of evil people

Meaning: Miserliness is something that bad people use to rely on

Mappings

Target: vhutshivha (miserliness)

Source: thikho (support)

Target frame:

Source frame:

miserliness as in life

←

support as basis in life

miserliness as basis of greediness

←

support as basement of life

miserliness as strengthen poverty

←

support as pillar of prosperity or good life

This metaphor is used in the context in which miserliness is seen as the main support evil things.

928. Vhutshivha ndi mushonga wa vavhi

Lit: Miserliness is a remedy of the evil

Meaning: Miserliness is used by evil people for their prosperity

Mappings

Target: vhutshivha (miserliness)

Source: mushonga (remedy)

Target frame:

Source frame:

miserliness in life

←

remedy as substance / in sickness

miserliness as difficult state in life

←

remedy as solution /answer to problems

requirement for stopping miserliness

←

requirement for good plans for curing purpose

of improving in miserliness

←

purpose of heal be set affront

achievement of purpose

←

achievement of purpose

This metaphor is used in a situation where miserliness is taken as a means by which evil people benefit from other members of the community.

929. Vhutshivha ndi tshedza tsha Sathane

Lit: Miserliness is the light of the Devil Satan

Meaning: Miserliness is what the Devil (Satan) enjoys

Mappings

Target: vhutshivha (miserliness)		Source: tshedza (light)
Target frame:		Source frame:
miserliness in life	←	light as energy
miserliness as source darkness in life	←	light as an source of energy/ brightness
no bright future in miserliness	←	light as bright future in life
no break through in miserliness	←	light show break through in life

This metaphor is used in contexts where miserliness is regarded as benefitting evil people.

930. Vhutshivha ndi mulimo wa tshituhu

Lit: Miserliness is a poison for cruelty

Meaning: Miserliness is used as a cruel tool

Mappings

Target: vhutshivha (miserliness)		Source: mulimo (poison)
Target frame:		Source frame:
miserliness in life	←	poison as fatal substance
miserliness as an evil state in life	←	poison as an evil substance
miserliness has no good fruits	←	poison as dangerous weapon to people

This metaphor is used in the context in which miserliness is used cruelly by evil people to punish their opponents.

931. Vhutshivha ndi khii ya vuvhi hothe

Lit: Miserliness is a key of all the evil

Meaning: Miserliness is used to do evil things

Mappings

Target: vhutshivha (miserliness)		Source: khii (key)
Target frame:		Source frame:
miserliness in life	←	key in household situation
miserliness as a problem in life	←	key as an answer or solution in household
miserliness has negative purpose	←	key has goal or purpose to attain
no achievement of purpose in life	←	achievement of key of locking and unlocking

This metaphor is used in the context where miserliness is regarded as the master of bad or evil practices.

932. Vhutshivha ndi mudzi wa vhuvhi hothe

Lit: Miserliness is a root of all the evils

Meaning: Miserliness is the source of all the evil things

Mappings

Target: vhutshivha (miserliness)

Source: mudzi (root)

Target frame:

Source frame:

miserliness in life

←

growth from root

miserliness as source of poverty

←

root as origin/ cause/ source of growth of plant

greediness as beginning of suffering

←

root as beginning and end of plant

This metaphor is used in a situation in which miserliness is regarded as the beginning of all evil practices.

933. Vhutshivha ndi lupfumo lwa vhashai

Lit: Miserliness is the treasure of the poor

Meaning: Miserliness is the prosperity of the poor

Mappings

Target: vhutshivha (miserliness)

Source: lupfumo (treasure)

Target frame:

Source frame:

miserliness in life

←

treasure as money, children, food and property

unimportance of miserliness in life

←

importance of treasure in life

problems and bad things in misery

←

hiccups and flourishing time in finding treasure

This metaphor is used in the context in which miserliness is seen as a good means by which the poor people illegally enrich themselves.

934. Vhutshivha ndi mutoli wa matsilu

Lit: Miserliness is a honey of fools

Meaning: Miserliness is enjoyed by those who are fools

Mappings

Target: vhutshivha (miserliness)		Source: mutoli (honey)
Target frame:		Source frame:
miserliness in life	←	honey in a hive
miserliness as unwillingness to give	←	honey as good flavour
miserliness as badness in life	←	honey as sweetness taste

This metaphor is used to indicate that miserliness is practised and enjoyed by those who are fools.

935. Vhutshivha ndi banga lo gomalaho

Lit: Miserliness is a dagger blunt on both sides

Meaning: Miserliness is a very dangerous thing

Mappings

Target: vhutshivha (miserliness)		Source: banga (dagger)
Target frame:		Source frame:
miserliness in life	←	dagger as weapon/tool
miserliness as dangerous to development	←	dagger as a dangerous weapon

This metaphor is used to mean that miserliness does not protect anything.

936. Vhutshivha ndi phuli i sa vhofohololwiho

Lit: Miserliness is a slave that cannot be freed

Meaning: Miserliness enslaves people

Mappings

Target: vhutshivha (miserliness)		Source: phuli (slave)
Target frame:		Source frame:
miserliness in life	←	slave as a suffering person
miserliness as useless behavior in life	←	slave as a person without say in life
miserliness as an inborn behavior	←	slave as person working without payment

This metaphor is used to refer to the evil behaviour that does not come to an end.

937. Vhutshivha ndi phiriphiri i kalakataho vhaṭali

Lit: Miserliness is a chili that is too bitter

Meaning: Miserliness is very bad

Mappings

Target: vhutshivha (miserliness)		Source: phiriphiri (chili)
Target frame:		Source frame:
miserliness in life	←	chili as fruit
miserliness as bad behaviour in life	←	chili as a bitter spicy fruit

This metaphor is used in the context in which miserliness is seen as something very evil.

938. Vhutshivha ndi swina ḷa vhaṅei

Lit: Miserliness is an enemy of the generous

Meaning: Miserliness and generous people cannot mix

Mappings

Target: vhutshivha (miserliness)		Source: swina (enemy)
Target frame:		Source frame:
miserliness in life	←	enemy as opponent
miserliness as opposed to generosity	←	enemy as opposition of two entities/ things
miserliness as bad behaviour in life	←	hatred in enmity as a challenge

This metaphor is used in the context in which stigma and generosity do not go together.

939. Vhutshivha ndi gungwa ḷi nwelaho khothe

Lit: Miserliness is a boat which drowns

Meaning: Miserliness is useless and does not benefit any person.

Mappings

Target: vhutshivha (miserliness)		Source: gungwa (boat)
Target frame:		Source frame:
miserliness in life	←	crew and travellers in a boat
miserliness as bad behaviour in life	←	boat as means of vehicle/transportation

940. Vhutshivha ndi bufho li thengathengaho

Lit: Miserliness is an aeroplane which is floating

Meaning: Miserliness is a useless thing that does not help

Mappings

Target: vhutshivha (miserliness)

Source: bufho (aeroplane)

Target frame:

Source frame:

miserliness in life

←

crew and travelers in aeroplane

miserliness as bad behaviour in life

←

aero-plane as an indicator of flight

The above two metaphors are made to refer to a situation where miserliness is an instrument which cannot be trusted.

941. Vhutshivha ndi tshiganame tsha matsilu

Lit: Miserliness is the poison of fools

Meaning: Miserliness is an evil thing that is used by fools

Mappings

Target: vhutshivha (miserliness)

Source: tshiganame (poison)

Target frame:

Source frame:

miserliness in life

←

poison as fatal substance

miserliness as bad behaviour in life

←

poison as dangerous weapon of fools

This metaphor is used in the context in which miserliness is regarded as a killing practice done by fools.

942. Vhutshivha ndi tshisima tsha vhushai

Lit: Miserliness is the fountain of poverty

Meaning: Miserliness is the source of evil (bad things)

Mappings

Target: vhutshivha (miserliness)

Source: tshisima (fountain)

Target frame:

Source frame:

miserliness in life

←

fountain as origin, cause, source of water

miserliness as abundance of suffering

←

fountain as abundance of water

miserliness as springing out of problem

←

fountain as place where water spring out

This metaphor is used in the context in which miserliness is portrayed as the origin, the cause, and the source of all the sufferings.

943. Vhutshivha ndi thamu ya Sathane

Lit: Miserliness is a stick of the Devil

Meaning: Miserliness is a punishment from Satan

Mappings

Target: vhutshivha (miserliness)

Source: thamu (stick)

Target frame:

Source frame:

miserliness in life

←

stick as thin wood object

miserliness as source of suffering

←

stick as punishment/ discipline in life

This metaphor is used to portray miserliness as a punishment from the Devil.

944. Vhutshivha ndi zwiḽiwa zwa vhatshivhi

Lit: Miserliness is the food of the misers

Meaning: Miserliness is enjoyed by those who practise it

Mappings

Target: vhutshivha (miserliness)

Source: zwiḽiwa (food)

Target frame:

Source frame:

miserliness in life

←

food as edible thing/s

miserliness as daily bad behaviour

←

food as daily provisions

miserliness as unsound bad behaviour

←

food can be taste or tasteless at times

This metaphor is used to regard miserliness as being enjoyed by those who practise that.

Vhutshivha (Miserliness) as target domains		
Source domains	Number of metaphor	Attributes
Tombo (Stone)	914	strength / hardness
Ngweḽa (Crocodile)	915	strength
Ifa (Inheritance)	916	pass over
Mutheo (Foundation)	917	support

Dzanga (An aesthetic object)	918	necessity
Tshitangu (Shield)	919	protection
Thavha (Mountain)	920	difficulty / problem
Pfumo (Spear)	921	defence
Swiswi (Darkness)	922	evilness / badness
Tshilonda (Ulcer)	923	pains/ problem
Tivha (Pool)	924	depth / invisibility
Mugo (Walking stick)	925	support
Ndele (Neat man)	926	cleanliness
Thikho (Support)	927	basement
Mushonga (Medicine)	928	answer / solution
Mulimo (Poison)	929	death / danger
Khii (Key)	930	answer / solution
Mudzi (Root)	931	origin / source
Lupfumo (Wealth)	932	fortune
Mutoli (Honey)	933	goodness
Banga (Dagger)	934	danger
Phuli (Slave)	935	suffering
Phiriphiri (Chilli)	936	problem
Swina (Enemy)	937	hatred
Gungwa (Boat)	939	arrival / destination
Bufho (Aeroplane)	940	destination / arrival
Tshiganame (Poison)	941	problem
Tshisima (Fountain)	942	answer / solution
Thamu (Stick)	943	punishment
Zwijiwa (Foods)	944	survival

From the metaphors in (914) to (944), and the table given above, it is evident that the central cultural frames associated with miserliness as source domain in Tshivenda is that of strength, hardness, passover, support, necessity, protection, difficulty, problem, defence, evilness, badness, pains, depth, invisibility, cleanliness, basement, answer, solution, death, danger, origin, source, fortune, goodness, suffering, hatred, arrival, destination, arrival, punishment and survival. The range of *vhutshivha* (miserliness) as target domain includes nouns denoting natural phenomena, amphibians, property, structures, artifacts, lack of light, diseases, sources, medical substances and food vehicles.

8.13 MASHUDUMAVHI (MISFORTUNE)

8.13.1 Vhushai (poverty) as target

945. Vhushai ndi tombo la ngwedi vhu a lemela

Lit: Poverty is a stone of iron ore which is very heavy

Meaning: Poverty is heavy or difficult to overcome

Mappings

Target: vhushai (poverty)

Source: tombo (stone)

Target frame:

Source frame:

poverty in life

←

stone / iron ore in soil

poverty as scarcity of basic needs

←

heaviness and hardness of natural stone

no sign of bright future in poverty

←

iron ore /stone with crystal shining

This metaphor is used in the context in which poverty is regarded as something very difficult to overcome.

946. Vhushai ndi ngweṅa ya vhasiwana

Lit: Poverty is the crocodile of the poor

Meaning: Poverty overcomes the poor

Mappings

Target: vhushai (poverty)

Source: ngweṅa (crocodile)

Target frame:

Source frame:

poverty in life

←

crocodile in pool

poverty as scarcity of basic needs

←

crocodile as performing best inside water

requirement for poor people in life

←

food requirement of crocodile

This metaphor is used when poor people cannot improve their lives.

947. Vhutshivha ndi khwara i dinaho

Lit: Miserliness is a pangolin which is troublesome

Meaning: Miserliness is a problem which makes people get unsettled

Mappings

Target: vhutshivha (miserliness)

Source: khwara (pangolin)

Target frame:

miserliness in life

←

Source frame:

pangolin as an animal

miserliness as a problem in life

←

pangolin as a problem in life

948. Vhushai ndi boswo i kundaho vhashai

Lit: Poverty is the boss that defeats the poor

Meaning: Poverty overcomes the poor

Mappings**Target:** vhushai (poverty)**Source:** boswo (boss)**Target frame:****Source frame:**

poverty in life

←

boss in a company

poverty as scarcity of basic needs

←

boss as master in a place

poor plans for improvement in life

←

good plans to develop a place

attainment of poor plans/failure

←

achievement of developmental plans

choices of bad plans

←

choices of good plans

This metaphor is used in the context where poor people are oppressed by poverty.

949. Vhushai ndi mugo wa vhaheḡana

Lit: Poverty is the walking stick of the poor

Meaning: Poor people do not have anything that support them

Mappings**Target:** vhushai (poverty)**Source:** mugo (walking stick)**Target frame:****Source frame:**

poverty in life

←

walking stick used by people

poverty as scarcity food and property

←

walking stick as support in walking

poverty as basic needs for support

←

walking stick as a pillar support

poor depend on others for survival

←

walking stick user depend on it

This metaphor is used in the context where poor people do not have anything with which to support themselves.

950. Vhushai ndi tshisima tsha thambulo

Lit: Poverty is the fountain of suffering

Meaning: Poverty is the source/cause of suffering

Mappings

Target: vhushai (poverty)

Source: tshisima (fountain)

Target frame:

Source frame:

poverty as shortage of basic needs	←	fountain as natural spring of water
poverty as source/cause of all sufferings	←	fountain as source/cause of spring water
poverty comes from ignorance in life	←	water springs from the underground
purpose for poverty made	←	purpose for fountain made
poor plans made in poverty	←	good plans made in fountain
poor protection made to improve life	←	protection provided by natural plants
achievement of purpose fail	←	achievement of purpose attained
wide choices	←	wide choices

951. Vhushai ndi ifa ja vhashai

Lit: Poverty is an heir of the poor

Meaning: The poor remain poor in their lives

Mappings

Target: vhushai (poverty)

Source: ifa (heir)

Target frame:

Source frame:

poverty in life	←	heir as inheritance
poverty as mixture of pit and scarcity	←	heir composed of property and children
poverty may take longer or shorter time	←	unpredictability of durability of heir
poverty as a curse from forefathers	←	heir has inheritor as a successor
not assistance from poor people	←	siblings fight over inheritance

This metaphor is used in situations where the poor will remain poor for ever in life.

952. Vhushai ndi lupfumo lwa vhasiwana

Lit: Poverty is the treasure of the poor

Meaning: Poor people enjoy their poverty

Mappings**Target:** vhushai (poverty)**Source:** lupfumo (treasure)**Target frame:****Source frame:**

poverty in life

←

money, children, food and property

poverty as scarcity of basic needs

←

treasure as an indicator of fortune

problems and hope in poverty

←

hiccups and flourishing time in funding

This metaphor is used in a situation where a poor person does not want to work in order to uplift his own life because he enjoys the poverty.

953. Vhushai ndi mutheo wa lufu

Lit: Poverty is the basement of death

Meaning: Poverty leads to death

Mappings**Target:** vhushai (poverty)**Source:** mutheo (basement)**Target frame:****Source frame:**

poverty in life

←

basement as foundation

poverty as shortage of basic needs

←

basement as a foundation in life

poverty as a lack of support

←

basement as a support in life

This metaphor is used in the context in which a person has committed suicide because of poverty.

954. Vhushai ndi thikho ya lufu

Lit: Poverty is the pillar of death

Meaning: Poverty leads to death

Mappings**Target:** vhushai (poverty)**Source:** thikho (pillar)**Target frame:****Source frame:**

poverty in life

←

pillar as support

poverty as scarcity of basic needs

←

pillar as basis in life

poverty as basement of suffering

←

pillar as basement of life

This metaphor is used in the context in which a poor person finds it better to die than to live.

955. Vhushai ndi tshilonda tsha vhasiwana

Lit: Poverty is an ulcer of the poor

Meaning: Poverty is always painful to the poor

Mappings

Target: vhushai (poverty)

Source: tshilonda (ulcer)

Target frame:

Source frame:

poverty in life

←

ulcer as a disease

poverty as scarcity of basic needs

←

ulcer as a painful disease

poverty as difficult in life of people

←

sores in ulcer persist for longer or shorter time

achievement attained in poverty

←

achievement of healing ulcer

no progress in poverty attained

←

treatment of ulcer completely

This metaphor is used in the context in which poverty becomes a problem to the poor.

956. Vhushai ndi tshiṭangu tsha mulelu

Lit: Poverty is a shield of “mulelu” tree

Meaning: Poverty is shield which is useless

Mappings

Target: vhushai (poverty)

Source: tshiṭangu (shield)

Target frame:

Source frame:

poverty in life

←

shield in battle/war

poverty as scarcity of basic needs

←

shield as protection to warriors

poverty as requirement for support

←

shield as defence to warriors in battle

This metaphor is used in a situation in which poverty is regarded as a useless thing.

957. Vhushai ndi pfumo ḽi vhulayaho

Lit: Poverty is the spear that kills

Meaning: Poverty kills

Mappings

Target: vhushai (poverty)

Source: pfumo (spear)

Target frame:

Source frame:

poverty in life

←

spear in a war / battle situation

poverty as scarcity of basic needs ← spear as an indicator of defence
 poverty as requirement for support ← spear as defence to warriors in battle

This metaphor is used in a situation where people are dying of hunger.

958. Vhushai ndi thai i si na phindulo

Lit: Poverty is a riddle without an answer

Meaning: Poverty is a problem without an answer

Mappings

Target: vhushai (poverty)

Source: thai (riddle)

Target frame:

Source frame:

poverty in life	←	riddle as a game
poverty as scarcity of basic needs	←	riddle as a puzzle game to people
difficulties in poor people	←	riddle pose problems to people
no achievement of purpose by poor	←	moral and didactic effect of riddles
no planning and attainment to poor	←	planning and structure of riddle
no or slim choices to poor	←	choices in structure of riddle

This metaphor is used in the context where poverty does not have any person to solve it.

959. Vhushai ndi tivha ǀa maṅowa

Lit: Poverty is the pool of snakes

Meaning: Poverty is pool of bad things

Mappings

Target: vhushai (poverty)

Source: tivha (pool)

Target frame:

Source frame:

poverty in life	←	pool as container of abundant water
poverty as toughness and hardship of poor	←	unpredictability of a pool
depth and width of poverty in life	←	depth and width of water of a pool
poverty as a pit to poor people	←	pool frightens people swimming

This metaphor is used in the context where poverty is full of problems.

960. Vhushai ndi thavha i kondaho u gonya

Lit: Poverty is a mountain which is difficult to climb

Meaning: Poverty is difficult to live with

Mappings

Target: vhushai (poverty)

Source: thavha (mountain)

Target frame:

Source frame:

poverty in life

←

mountain as a natural phenomenon

poverty as scarcity of basic needs

←

mountain as difficult intity to climb to people

This metaphor is used in the context in which poverty is seen as a problem.

961. Vhushai ndi tshedza tshi isaho lufuni

Lit: Poverty is the light that leads to death

Meaning: Poverty leads one to death

Mappings

Target: vhushai (poverty)

Source: tshedza (light)

Target frame:

Source frame:

poverty in life

←

light in life

poverty as scarcity of basic needs

←

light as bright future

poverty as misfortune in life

←

light as break through in life

This metaphor is used in the context in which a person does not see any other chance to survive but rather to die.

962. Vhushai ndi khii ya thambulo

Lit: Poverty is the key to suffering

Meaning: Poverty opens doors for suffering

Mappings

Target: vhushai (poverty)

Source: khii (key)

Target frame:

Source frame:

poverty in life

←

key in household situation

poverty as scarcity of basic needs

←

key as solution/answer in household

purpose to stop poverty in life

←

goal or purpose of key

achievement of purpose ← achievement of locking or unlocking

This metaphor is used in the context in which poverty makes people suffer instead of enjoying themselves.

963. Vhushai ndi ṭhamu ya vhashai

Lit: Poverty is the stick of the poor

Meaning: Poverty is the punishment to the poor

Mappings

Target: vhushai (poverty)

Source: ṭhamu (stick)

Target frame:

Source frame:

poverty in life

← stick as a tool

poverty as scarcity of basic needs

← stick as tool for discipline

poverty as shortage support in life

← stick as a punishment to poor

This metaphor is used in the context in which poor people regard poverty as a punishment from God.

964. Vhushai ndi swiswi ḷi tiba vhasiwana

Lit: Poverty is darkness which covers the poor

Meaning: Poverty is something bad that overcomes the poor

Mappings

Target: vhushai (poverty)

Source: swiswi (darkness)

Target frame:

Source frame:

poverty in life

← darkness as opponent of light

poverty as scarcity of basic needs

← darkness as scarcity of light

poverty as difficulty to poor

← darkness as stumbling block in life

poverty as wickedness in life

← darkness as an indicator of invisibility

This metaphor is used in a situation in which poor people are overcome by poverty without any escape.

965. Vhushai ndi banga la mutsheahothe

Lit: Poverty is a sword sharpened on both sides

Meaning: Poverty is very dangerous

Mappings

Target: vhushai (poverty)

Source: banga (dagger)

Target frame:

Source frame:

poverty in life	←	dagger as a tool
poverty as scarcity of basic needs	←	dagger as a dangerous weapon/tool
requirement of good planning in poverty	←	using dagger need good training

This metaphor is used in a situation in which poverty is bad to the people.

966. Vhushai ndi phiriphiri i kalakataho

Lit: Poverty is a bitter chilies

Meaning: Poverty is not good at all

Mappings

Target: vhushai (poverty)

Source: phiriphiri (chilies)

Target frame:

Source frame:

poverty in life	←	chilies in home situation
poverty as scarcity of basic needs	←	chilies as a problem in life
poverty as bitter experience in life	←	chilies be dealt with care and alert

This metaphor is used in a situation in which people are talking about how bad poverty affects poor people.

967. Vhushai ndi mushonga u sa fhodzi vhalwadze

Lit: Poverty is the remedy that does not heal the patients

Meaning: Poverty does not solve any problems of the poor

Mappings

Target: vhushai (poverty)

Source: mushonga (remedy)

Target frame:

Source frame:

poverty in life	←	remedy in sickness
poverty as scarcity of basic needs	←	remedy as solution to sicklings

purpose to stop poverty in life	←	purpose to use remedy for healing
achievement of purpose	←	effective healing of people

This metaphor is used in a context in which poor people do not solve their poverty problems through lack of materials.

968. Vhushai ndi tshivhanda vhu a ofhisa

Lit: Poverty is a gnome it frightens

Meaning: Poverty is bad and not acceptable

Mappings

Target: vhushai (poverty)

Source: tshivhanda (gnome)

Target frame:

Source frame:

poverty as scarcity of basic needs	←	gnome as thing which frightens
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poverty as lack of support of people	←	gnome as an ugly living or non-living frightening thing
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This metaphor is used especially by rich people who do not want to become poor.

969. Vhushai ndi swina ǀa ludzula

Lit: Poverty is an enemy of prosperity

Meaning: Poverty is the opposite of prosperity

Mappings

Target: vhushai (poverty)

Source: swina (enemy)

Target frame:

Source frame:

poverty in life	←	enemy as opponent
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poverty as scarcity of basic needs	←	enemy as an opposition in life
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challenges in peoples` life	←	hatred in enmity as a challenge
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This metaphor is used to compare the difference between poverty and prosperity.

970. Vhushai ndi tshinaḡa tshi si na misipha

Lit: Poverty is a strong person without muscles

Meaning: Poverty is a useless thing

Mappings

Target: vhushai (poverty)		Source: tshinada (club man)
Target frame:		Source frame:
poverty in life	←	club man as a person
poverty as scarcity of basic needs	←	club as person with strength

This metaphor is used in a situation in which poverty is said to be useless.

971. Vhushai ndi gungwa ji isaho lufuni

Lit: Poverty is a boat which leads to death

Meaning: Poverty leads to death

Mappings

Target: vhushai (poverty)		Source: gungwa (boat)
Target frame:		Source frame:
poverty in life	←	crew and travellers in a boat
poverty as scarcity of basic needs	←	boat as a means of vehicle/transportation

This metaphor is used in a situation in which poverty leads people to much suffering.

972. Vhushai ndi bufho ji endedzaho thambuloni

Lit: Poverty is an aero plane which transport in sufferings

Meaning: Poverty leads to the sufferings

Mappings

Target: vhushai (poverty)		Source: bufho (aeroplane)
Target frame:		Source frame:
poverty in life	←	crew and travellers in aeroplane
poverty as scarcity of basic needs	←	aeroplane as a means of transportation
poverty as arrival to a destination	←	arrival to a destination

This metaphor is used to show that poverty does not take any person to good things.

973. Vhushai ndi tshisima tsha maṭungu

Lit: Poverty is a fountain of sicknesses

Meaning: Poverty is a source of all problems

Mappings

Target: vhushai (poverty)

Source: tshisima (fountain)

Target frame:

Source frame:

poverty in life	←	fountain as origin/source/cause of water
poverty as extreme suffering in life	←	fountain as abundance of water
poverty as springing out of distress	←	fountain as a place where water spring out

This metaphor is used in a situation where poverty is seen as the source of all the problems.

974. Vhushai ndi mulimo wa vhasiwana

Lit: Poverty is a poison of the poor

Meaning: Poverty is too bad to the poor

Mappings

Target: vhushai (poverty)

Source: mulimo (poison)

Target frame:

Source frame:

poverty in life	←	poison as substance
shortage of basic food kills people	←	lack of knowledge in using poison is fatal
poverty as scarcity of basic needs	←	poisoning as lack of mercy and love to people
perpetual problems in poverty life	←	poison is a dangerous weapon to people

This metaphor is used in the context in which poverty is seen as something which kills.

975. Vhushai ndi mudzi wa thambulo

Lit: Poverty is a root of suffering

Meaning: Poverty is the source of all sufferings

Mappings

Target: vhushai (poverty)

Source: mudzi (root)

Target frame:

Source frame:

poverty in life	←	growth of root
poverty as origin of all sufferings	←	root as origin of plant/s

poverty as beginning and end in life ← root as beginning and end of the plant

This metaphor is used in the context in which poverty is taken as the beginning of all sufferings.

976. Vhushai ndi zwiḽiwa zwa vhashai

Lit: Poverty is the food of the poor

Meaning: Poverty is enjoyed by the poor

Mappings

Target: vhushai (poverty)

Source: zwiḽiwa (food)

Target frame:

Source frame:

poverty in life	←	food as edible things
poverty as scarcity of basic needs	←	food as a daily provision of edible thing/s
poverty is always bad to poor people	←	food can be tasty or tasteless at times
poverty cannot be prepared in life	←	preparations of good food be made on time
purpose of poverty is improvement	←	achievement of having good food be attained
achievement of purpose attained	←	achievement of getting good food attained

This metaphor is used in the context in which the poor seem to enjoy their poverty

977. Vhushai ndi muphulusi o faho

Lit: Poverty is the saviour who is dead

Meaning: Poverty cannot save anything

Mappings

Target: vhushai (poverty)

Source: muphulusi (saviour)

Target frame:

Source frame:

poverty in life	←	saviour as rescuer of life
poverty as dangerous or harmful state as lack of support with basic needs	←	saving from danger or difficult situation poverty saviour as supporting failure in life
poverty as shortage of food and property	←	saviour as a rescuer of peoples` life

This metaphor is used in the context in which poverty is regarded as a useless saviour.

Vhushai (Poverty) as target domains		
Source domains	Number of metaphor	Attributes
Tombo (Stone)	945	strength / hardness
Ngweṅa (Crocodile)	946	strength
Khwara (Pangolin)	947	problem
Boswo (Boss)	948	greatness
Mugo (Walking stick)	949	support
Tshisima (Fountain)	950	source / origin
Ifa (Inheritance)	951	durability
Lupfumo (Wealth)	952	abundance
Mutheo (Foundation)	953	basement
Thikho (Support)	954	pillar
Tshilonda (Ulcer)	955	pains
Tshiṭangu	956	protection
Pfumo (Spear)	957	defence
Thai (Riddle)	958	puzzle
Tivha (Pool)	959	depth
Thavha (Mountain)	960	difficulty
Tshedza (Light)	961	break through/ bright future
Khii (Key)	962	answer / solution
Ṭhamu	963	punishment / solution
Swiswi (Darkness)	964	evilness / badness
Banga (Dagger)	965	danger
Phiriphiri (Chilli)	966	problem / pains
Mushonga (Medicine)	967	answer / solution
Tshivhanda (Wild animal)	968	frightening
Swina (Enemy)	969	hatred
Tshinaḍa (Club man)	970	strength
Gungwa (Boat)	971	solution
Bufho (Aeroplane)	972	arrival, destination
Tshisima (Fountain)	973	source / origin
Mulimo (Poison)	974	problem / death
Mudzi (Root)	975	origin / source / cause
Zwiḷiwa (Foods)	976	tendency / survival
Muphulusi (Saviour)	977	safety

From the metaphors in (945) to (977), and the table given above, it is evident that the central cultural frames associated with poverty as target domain in Tshivenda is that of pillar, problem, strength, hardness, greatness, support, source, origin, durability, abundance, basement, pains, protection, defence, puzzle, depth, difficulty, break through, bright future, answer, solution, punishment, evilness, badness, danger, pains, frightening, hatred, cause, tendency, survival and safety. The range of *vhushai* (poverty) as target domain includes nouns denoting natural phenomena, amphibians, wild animals, human beings, artifacts, source, property, structures, diseases, and activities, lack of light, food, medical substances and vehicles.

8.14. SUMMARY

This chapter presented and analyzed conceptual metaphors in Tshivenda recounted in emotions, societal, character traits and virtues which demonstrate the basic cultural nature of metaphorical frames or domains, also referred to as the Idealized Cognitive Models or ICM. The metaphors presented and investigated in this chapter substantiate how Tshivenda speakers generally view and comprehend concepts of emotions, societal, character traits and virtues stirring either as source domain (or frame) or as target domain through the understanding of other concepts. The metaphors illustrate how speakers of Tshivenda observe systematic correspondences displayed in the basic mappings, that is, the essential conceptual correspondences between the source and the target domains. The metaphors also display, in addition, the mapping of systematic correspondences between the source and the target domains beyond the basic correspondences or entailments. This reflects the rich knowledge about the source domains on emotions, societal, character traits and virtues, which result in a big number of entailments, that can be carried over to the target (cf. Kovecses 2006: 23). The metaphors demonstrate how concepts shared with emotion, societal, character traits and virtues occur as unifying concepts that yield different ways of talking (or writing) about virtues or emotions and expressing world views in Tshivenda language and culture. Therefore, the metaphorical frames or mappings postulated for the metaphors in this chapter represent the structure of conceptual information that Tshivenda speakers possess in connection with concept relating to emotions, societal, character traits and virtues, and attribute-value relationships between elements (or components) of concepts as indicated by the properties of many frames analyzed which are richly structured by the elements they contain. The frames, as representations of the underlying knowledge of Tshivenda speakers, illustrate the inherently nature of frames in the metaphorisation of emotions, societal, character traits and virtues. As such the

metaphorical frame analysis on emotions, societal, character traits and virtues presented in this chapter show how these frames function as shared products of Tshivenda language and culture, thus supporting the view of culture as a set of shared understandings captured in cultural and cognitive models (cf. Kovecses : 2006: 78). This makes clear and precise how Tshivenda culture is distinctive through the cognitive or cultural frames employed in conceptual metaphors on emotions, societal, character traits and virtues.

Metaphors on emotions, societal, character traits and virtues and analyzed in this chapter as regard their cognitive/cultural frames have been examined in accordance with the occurrence of nouns depicting emotions, societal, character traits and virtues occurring as source and target domains, respectively. These metaphors illustrate that the source domain on emotions, societal, character traits and virtues may pertain to several targets frames and a target may attach to several sources domains. Recall that the former is referred to as the scope of the source, and the latter as the range of the target. For each of the conceptual metaphors containing a noun denoting either a source or target domain, or both, denoting emotions, societal, character traits and virtues frame analysis show the basic mapping and entailments representing the structured mental representations Tshivenda speakers use to talk about their world views and experiences involving emotions, societal, character traits and virtues. The scope of the domain (or frame), that is, the number of target domains to which a particular source domain denoting an emotions, societal, character traits and virtue applies, is evident from the metaphors explored above. The range of the target domain, namely, the number of source domains to which a target may attach, is examined for target denoting emotions, societal, character traits and virtues.

Section 8.2 investigated the noun **dzanga** (an aesthetic object) as source domain in (570) to (571) through its associated mappings and entailments. It was shown that dzanga (an aesthetic object) as source domain applied to the target domains of maḍi (water) and hemmbe (shirt). The central conceptual correspondences that the Tshivenda speakers associate with dzanga (an aesthetic object) as source domain include liquid things and clothing. The correspondences (attribute-value relationships) representing the structure of conceptual information that the Tshivenda speakers possess in connection with an aesthetic object as concept, include necessity and importance.

Section 8.3 examined the noun **vhuṭali** (wisdom) with sub-section 8.3.2 as source domain in (572) to (577) and in sub-section 8.3.1 as target domain in (578) to (613) through their associated

mappings and entailments. It was shown that vhuṭali (wisdom) as source domain applied to the target domains of mugo (walking stick), thikhedzo (support), tshedza (light), lupfumo (wealth), vhuboswo (being boss) and ṭhamu (stick). The central conceptual correspondences that the Tshivenda speakers associate with vhuṭali (wisdom) as source domain include source, property, virtue, artifact and provision. It was shown in 8.3.2 in (578) to (613) that vhuṭali (wisdom) as target can attach to a range of source domain, including tombo (stone), ngweṅa (crocodile), khwara (pangolin), boswo (boss), mugo (walking stick), ndele (neat man), thikho (support), tshedza (light), ifa (inheritance), tshiṭangu (shield), pfumo (spear), khii (key), ṭhamu (stick), banga (dagger), mbokoti (club), phuli (slave), lupfumo (wealth), mutoli (honey), mutheo (foundation), dzanga (an aesthetic object), phiriphiri (chillies), swina (enemy), thavha (mountain), tshinaḍa (club man), gungwa (boat), mushonga (medicine), bufho (aeroplane), tshiganame (poison), mutambo (game), muravharavha, mufuvha, thai (riddle), khube (guessing game), mulimo (poison) and vhulimbo (birdlime). The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with wisdom as concept, include support, basement, break through, fortune, greatness, strength and discipline, hardness, problem, cleanliness, property left, protection, defence, answer, punishment, danger, bravery, suffering, fortune, flavour, goodness, necessity, difficulty, hatred, power, destination, cruelty, death, entertainment, tricky, trap, puzzle and speculation.

Section 8.4 examined the noun **dakalo** (happiness), where sub-section 8.4.1 examined dakalo (happiness) as source domain in (614) to (631) and target domain in (632) to (661) through their associated mappings and entailments. It was shown that dakalo (happiness) as source domain applied to target domains of ifa (inheritance), tshedza (light), mushonga (medicine), khii (key), lupfumo (wealth), tshiṭangu (shield), pfumo (spear), gungwa (boat), bufho (aeroplane), mutheo (foundation), tshiganame (poison), mutambo (game), mambule (fishnet), muravharavha, mufuvha, thai (riddle), khube (guessing game) and mulimo (poison). The central conceptual correspondences that Tshivenda speakers had associated with dakalo (happiness) as source domain include property, source, medical substance, artifacts, vehicles, provision, chemicals and games. It was shown that in (632) to (661) that dakalo (happiness) as target could attach to a range of source domain, including tombo (stone) ngweṅa (crocodile), boswo (boss), mugo (walking stick), ndele (neat man), ifa (inheritance), lupfumo (wealth), khwara (pangolin), mutoli (honey), mutheo (foundation), thikhedzo (support), pfumo (spear), mushonga (remedy), dzanga (an aesthetic object), tshedza (light), khii (key), ṭhamu (stick), thavha (mountain), banga (dagger),

mbokoti (club), phiriphiri (chilli), swina (enemy), tshinaḁa (club man), tshiḁangu (shield), gungwa (boat), bufho (aeroplane), tshiganame (poison), mambule (fishnet), mulimo (poison) and vhulimbo (birdlime). The correspondences thereof (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with happiness as concept, included strength, heaviness, cruelty, greatness, support, cleanliness, property left, fortune, problem, flavour, basement, answer, solution, defence, necessity, break through, discipline, punishment, difficulty, bravery, hatred, power, protection, destination, death, cruelty, trap, tricky, property left, bright future, entertainment, calculation, puzzle and speculation.

Section 8.5 examined the noun **mulalo** (peace) in sub-section 8.5.1 as source domain from (662) to (670) through its associated mappings and entailments. It was shown that mulalo (peace) as source domain applied to the target domains of mugo (walking stick), thikhedzo (support), tshedza (light), mushonga (remedy), khii (key), lupfumo (wealth), boswo (boss), ṱhamu (stick) and pfumo (spear). The central conceptual correspondences that the Tshivenda speakers had associated with mulalo (peace) as source domain include artifacts, provision, source, medication, property and human being. It was shown in (671) to (704) that mulalo (peace) as target domain could attach to a range of source domains, including tombo (stone), ngweṅa (crocodile), khwara (pangolin), boswo (boss), mugo (walking stick), ndele (neat man), tshisima (fountain), lupfumo (wealth), mutoli (honey), thikho (support), dzanga (an aesthetic object), tshedza (light), khii (key), ṱhamu (stick), banga (dagger), mbokoti (club), phuli (slave), tshiḁangu (shield), phiriphiri (chillies), swina (enemy), tshinaḁa (club man), gungwa (boat), bufho (boat), ifa (inheritance), tshiganame (poison), mutheo (foundation), mushonga (remedy), mutambo (game), mambule (fishnet), thai (riddle), pfumo (spear), thavha (mountain), mulimo (poison) and vhulimbo (birdlime). The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with peace as concept, included nouns denoting strength, hardness, cruelty, problem, difficulty, greatness, support, cleanliness, origin, source, fortune, flavour, goodness, necessity, bright future, answer, solution, punishment, discipline, danger, bravery, destination, death, property left, entertainment, trap, tricky, puzzle, defence and break through.

Section 8.6 examined the noun **lufuno** (love), in sub-section 8.6.1 as source domain in (705) to (714), and as target domain in sub-section 8.6.2 from (715) to (741) through their associated mappings and entailments. It was shown that lufuno (love) as source domain applied to the target

domains of ifa (inheritance), mugo (walking stick), thikhedzo (support), tshedza (light), mushonga (remedy), khii (key), lupfumo (wealth), ngweṅa (crocodile), boswo (boss) and tshiṅangu (shield). The central conceptual correspondences that the Tshivenḡa speakers had associated with lufuno (love) as source domain include property, artifacts, provision, source, amphibian and human being. It was demonstrated in sub-section 8.6.2 that lufuno (love) as target domain could attach to a range of source domains, including tombo (stone), ngweṅa (crocodile), khwara (pangolin), boswo (boss), mugo (walking stick), ndele (neat man), ifa (inheritance), lupfumo (wealth), mutoli (honey), mutheo (foundation), thikho (basement), mushonga (remedy), tshedza (light), dzanga (an aesthetic object), tshiṅangu (shield), pfumo (spear), khii (key), banga (dagger), mbokoti (club), phuli (slave), phiriphiri (chilli), swina (enemy), tshinaḡa (club man), gungwa (boat), bufho (aeroplane), tshiganame (poison) and mambule (fishnet). The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenḡa speakers possess in connection with peace as concept, included strength, heaviness, cruelty, problem, difficulty, greatness, support, cleanliness, origin, source, fortune, flavour, goodness, necessity, bright future, answer, solution, punishment, discipline, danger, bravery, destination, death, property left, entertainment, trap, tricky, puzzle, defence and break through, suffering, hatred, power and protection.

Section 8.7 dealt with the noun **vhudziki** (stability) under sub-section 8.7.1 as source domain from (742) to (743) and as target domain in sub-section 8.7.2 from (744) to (768) through their associated mappings and entailments. It was demonstrated that **vhudziki** (stability) as source domain applied to the target domains of ifa (inheritance), mugo (walking stick), thikhedzo (support), tshedza (light), mushonga (remedy), khii (key), lupfumo (wealth), ngweṅa (crocodile), boswo (boss) and tshiṅangu (shield). The central conceptual correspondences that the Tshivenḡa speakers had associated with **vhudziki** (stability) as source domain include property, artifacts, provision, source, amphibian and human being. It was shown under sub-section in 8.7.2 from (744) to (768) that **vhudziki** (stability) as target domain can attach to a range of source domains, including tombo (stone), ngweṅa (crocodile), khwara (pangolin), mugo (walking stick), ndele (neat man), ifa (inheritance), lupfumo (wealth), mutoli (honey), mutheo (foundation), thikhedzo (support), dzanga (an aesthetic object), pfumo (spear), thavha (mountain), khii (key), banga (dagger), mbokoti (club) tshiṅangu (shield), mushonga (remedy), phuli (slave), phiriphiri, swina (enemy), tshinaḡa (club man), gungwa (boat), bufho (aeroplane) and tshiganame (poison). The correspondences thereof (attribute-value relationships) representing the structure of conceptual information Tshivenḡa speakers possess in connection with peace as concept, included strength, heaviness, cruelty,

problem, difficulty, support, cleanliness, property left, fortune, flavour, necessity, defence, answer, solution, danger, bravery, protection, suffering, hatred, destination and arrival.

Section 8.8 examined the noun **mulayo** (law) as target domain in (769) to (802) and it was evinced that the target could attach to a range of source domains, including tombo (stone), ngweṅa (crocodile), boswo (boss), mugo (walking stick), mutoli (honey), thikho (support/ pillar), tshiṅangu (shield), khii (key), banga (dagger), ndele (neat man), ifa (inheritance), mutheo (foundation), dzanga (an aesthetic object), pfumo (spear), mbokoti (club), phuli (slave), phiriphiri (chillies), swina (enemy), tshinaḍa (club / strong man), gungwa (boat), bufho (aeroplane), tshiganame (poison), khwara (poison), thavha (mountain), mushonga (remedy), mutambo (game), mambule (fishnet), muravharavha, mufuvha, thai (riddle), mulimo (poison), vhulimbo (birdlime), muphulusi (saviour) and zwiḽiwa (foods). The correspondences thereof (attribute-value relationships) representing the structure of conceptual information Tshivendḗ speakers possess in connection with peace as concept, include strength, hardness, cruelty, greatness, support, flavour, goodness, protection, answer, solution, danger, cleanliness, property left, necessity, defence, difficulty, problem, hatred, power, destination, death, entertainment, trap, calculation, tricky, puzzle, sticky, safety, survival and prosperity.

Section 8.9 investigated the noun **pfunzo** (education) under sub-section 8.9.1 as source domain in (803) to (806) and as target domain in sub-section 8.9.2 from (807) to (841) through their associated mappings and entailments. It was demonstrated that **pfunzo** (education) as source domain applied to the target domains of mugo (walking stick), khii (key), ngweṅa (crocodile) and boswo (boss). The central conceptual correspondences that the Tshivendḗ speakers associate with pfunzo (education) as source domains include artifacts, amphibian and human being. It was shown in 8.9.2 from (807) to (841) that pfunzo (education) as target domain can attach to a range of source domains, including tombo (stone), ngweṅa (crocodile), khwara (pangolin), boswo (boss), mugo (walking stick), ndele (neat man), ifa (inheritance), mutoli (honey), mutheo (foundation), thikho (basement), dzanga (an aesthetic object), thavha (mountain), mushonga (medicine), tshedza (light), khii (key), ṯhamu (stick), banga (dagger), mbokoti (club man), phuli (slave), swina (enemy), phiriphiri (chillies), pfumo (spear), tshinaḍa (strong man), gungwa (boat), tshiṅangu (shield), bufho (aeroplane), tshiganame (poiso), mutambo (game), mambmule (fishnet), muravharavha, mufuvha, thai (riddle), muphulusi (saviour) and zwiḽiwa (foods). The correspondences thereof (attribute-value relationships) representing the structure of conceptual

information Tshivenda speakers possess in connection with peace as concept, include support, answer, solution, cruelty, greatness, strength, hardness, problem, difficulty, cleanliness, property left, passover, goodness, flavour, necessity, break through, bright future, punishment, danger, boss, suffering, hatred, defence, destination, protection, death, entertainment, enjoyment, calculation, wisdom, puzzle, safety, survival and prosperity.

Section 8.10 investigated the noun **vhutshilo** as target domain in (842) to (874) through its associated mappings and entailments. It was shown **vhutshilo** as target domain can attach to a range of source domains, including **tombo** (stone), **ngweṅa** (crocodile), **khwara** (pangolin), **boswo** (boss), **mugo** (walking stick), **ndeke** (neat man), **ifa** (inheritance), **mutoli** (honey), **mutheo** (foundation), **thikho** (basement), **dzanga** (an aesthetic object), **thavha** (mountain), **mushonga** (medicine), **tshedza** (light), **khii** (key), **thamu** (stick), **banga** (dagger), **mbokoti** (club man), **phuli** (slave), **swina** (enemy), **phiriphiri** (chillies), **pfumo** (spear), **tshinaḁa** (strong man), **gungwa** (boat), **tshiṅangu** (shield), **bufho** (aeroplane), **tshiganame** (poison), **mutambo** (game), **mambmule** (fishnet), **muravharavha**, **mufuvha**, **thai** (riddle), **muphulusi** (saviour) and **zwiḁiwa** (foods). The correspondences thereof (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with peace as concept, include strength, hardness, cruelty, support, cleanliness, fortune, goodness, flavour, necessity, difficulty, problem, answer, solution, puzzle, disbelief, depth, invisibility, entertainment, enjoyment, hatred, enmity, bright future, break through, danger, opposition, destination, death, fortune, evilness, bravery, frightening, origin, source, survival and prosperity.

Section 8.11 explored the noun **vivho** (jealousy) as target domain in (875) to (913) through its associated mappings and entailments. It was shown that **vivho** (jealousy) as target domain could attach to a range of source domains, including **swiswi** (darkness), **ngweṅa** (crocodile), **mugo** (walking stick), **ifa** (inheritance), **lupfumo** (wealth), **mutoli** (honey), **tshilonda** (ulcer), **dzanga** (an aesthetic object), **tshiṅangu** (shield), **thai** (riddle), **madambi** (magic), **thavha** (mountain), **khwara** (pangolin), **boswo** (boss), **ndeke** (neat man), **mutheo** (foundation), **thikho** (support), **tshedza** (light), **pfumo** (spear), **mulimo** (poison), **khii** (key), **mudzi** (root), **banga** (dagger), **mbokoti** (strong man), **phuli** (slave), **swina** (enemy), **phiriphiri** (chillies), **tshinaḁa** (club man), **mushonga** (remedy), **gungwa** (boat), **bufho** (aeroplane), **tshiganame** (poison), **mambmule** (fishnet), **muravharavha**, **mufuvha**, **thai** (riddle), **tshisima** (fountain), **tshisiku** (grain pit) and **zwiḁiwa** (foods). The correspondences thereof (attribute-value relationships) representing the structure of conceptual information Tshivenda

speakers possess in connection with jealousy as concept, included misfortune, evilness, cruelty, strength, support, pillar, passover, property left, fortune, abundance, goodness, flavour, pains, problem, necessity, protection, puzzle, badness, difficulty, greatness, cleanliness, break through, bright future, defence, death, answer, solution, origin, source, danger, suffering, hatred, destination, arrival, trap, tricky, calculation, survival and prosperity.

Section 8.12 explored the noun **vhutshivha** (miserliness) as source domain in (914) to (944) through its associated mappings and entailments. It was demonstrated that **vhutshivha** (miserliness) as source domain applied to the target domains of **tombo** (stone), **ngweṅa** (crocodile), **ifa** (inheritance), **mutheo** (foundation), **dzanga** (an aesthetic object), **tshiṅangu** (shield), **thavha** (mountain), **pfumo** (spear), **swiswi** (darkness), **tshilonda** (ulcer), **tivha** (pool), **mugo** (walking stick), **ndeke** (neat man), **thikho** (support), **mushonga** (medicine), **mulimo** (poison), **khii** (key), **mudzi** (root), **lupfumo** (wealth), **mutoli** (honey), **banga** (dagger), **phuli** (slave), **phiriphiri** (chillies), **swina** (enemy), **gungwa** (boat), **bufho** (aeroplane), **tshiganame** (poison), **tshisima** (fountain), **ṭhamu** (stick) and **zwiliwa** (foods). The central conceptual correspondences that the Tshivenda speakers associate with **vhutshivha** (miserliness) as source domain include natural phenomena, amphibian, property, provision, artifacts, source, human beings, medication, foods, vehicles, chemicals and invisibility. The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with miserliness as concept, included strength, hardness, passover, support, necessity, protection, difficulty, problem, defence, evilness, badness, pains, depth, invisibility, cleanliness, basement, answer, solution, death, danger, origin, source, fortune, goodness, suffering, hatred, arrival, destination, punishment and survival.

Section 8.13 analyzed metaphors on misfortune under which sub-section 8.13.1 had explored the noun **vhushai** (poverty) as target domain in (945) to (977) through its associated mappings and entailments. It was evinced **vhushai** (poverty) as target domain could attach to a range of source domains, including **tombo** (stone), **ngweṅa** (crocodile), **khwara** (pangolin), **boswo** (boss), **mugo** (walking stick), **tshisima** (fountain), **ifa** (inheritance), **lupfumo** (wealth), **mutheo** (foundation), **thikho** (support), **tshilonda** (ulcer), **tshiṅangu** (shield), **pfumo** (spear), **thai** (riddle), **tivha** (pool), **thavha** (mountain), **tshedza** (light), **khii** (key), **ṭhamu** (stick), **swiswi** (darkness), **banga** (dagger), **phiriphiri** (chillies), **mushonga** (remedy), **tshivhanda** (beast of prey), **swina** (enemy), **tshinada** (clubman), **gungwa** (boat), **tshisima** (fountain), **mulimo** (poison), **mudzi** (root), **zwiliwa** (foods) and **muphulusi**

(saviour). The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possess in connection with poverty as concept, include strength, hardness, problem, greatness, support, source, origin, durability, abundance, basement, pillar, pains, protection, defence, puzzle, depth, difficulty, break through, bright future, answer, solution, evilness, badness, danger, problem, pains, frightening, hatred, death, cause, tendency, survival and safety.

CHAPTER NINE

METAPHORS WITH RELIGION TERMS

9.1 INTRODUCTION

This chapter explores metaphors containing terms from religious beliefs, specifically Christian religious beliefs, of Tshivenda speakers, and analyse the cultural constructs associated with these terms as they are used as either source domain or target domain in a metaphoric frame analysis. A range of Biblical terms (nouns denoting Biblical proper nouns or key terms associated with Christian belief system) are invoked in Tshivenda metaphors, giving evidence of the salient presence of Christian belief concepts as cultural constructs. This relates to the hypothesis by Balaban (as discussed by Kövecses 2005) who stated that when the pilgrims had pressure from the mainstream American society, they use the language that presents them not as **mentally unstable** or **deranged**, but as **nonvolitional speakers** and as **reliable source of authentic knowledge**, respectively. Balaban suggests that the linguistic devices that the pilgrims use for this purpose is nonvisual metaphors of knowledge. Balaban's hypothesis was, then, that the pilgrims will use more nonvisual than visual metaphors in the account of their divine knowledge, thereby satisfying contradictory demands of both their own group and those of the large mainstream culture (cf. Kövecses:2005:99). After the hypothesis was tested the overall result showed that the pilgrims in Conyers used more nonvisual metaphors than visual metaphors. The finding shows that the pilgrims employed more nonvisual than visual metaphor in order to meet two different cultural pressures: (a) to present themselves as people who have undergone a major religious transformation in the capacity of nonvolitional and passive persons, but (b) to suggest that they nevertheless have reliable and authentic religious knowledge that distinguishes them from people outside the group (cf. Kövecses: 2005:100). The majority of metaphors analysed in this chapter is nonvisual metaphors, rather than visual metaphors. They are nonvisual in the sense that the source domains onto which the targets are supposed to be attached are not physical and visible, hence the name nonvisual metaphors.

Section 9.2 presents and investigates the metaphors with the noun **Mudzimu / Nwali** (God) occurring as the target domain in (978) to (990). Section 9.3 examines and examines the metaphors with the noun **Yesu** (Jesus) appearing as the target domain in (991) to (996). Section 9.4 examines and explores the metaphors with the noun **thabelo** (prayer) occurring as target

domain in (997) to (1004). Section 9.5 presents and investigates the metaphors with the noun *muṭhangga* (boy) occurring as target domain in (1005) to (1009). Section 9.6 explores the metaphors with the noun *musadzi* (woman) appearing as target domain in ((1010) to (1011). Section 9.7 presents and investigates the metaphors with the noun *munna* (man) occurring as the target domain in (1012) to (1020). Section 9.8 examines the metaphors with the noun *saṭhane* (satan) appearing as target domain in (1021) to (1024).

The metaphoric frame analysis presented in this chapter aims to explore the nature of frames as representations of the underlying knowledge that Tshivenda speakers have of religions as concepts and conceptual connections between the features that these concepts comprise of. The metaphoric frame analysis aims to show how these frames constitute a complex system of knowledge about the world of Tshivenda speakers and how these frames represent the huge amount of shared knowledge of Tshivenda society (cf. Kövecses 2006). The frames presented will exemplify how the large network of frames reflects the knowledge that Tshivenda speakers have about religions in producing and comprehending meaning about the frame analysis which will give evidence of how the frames Tshivenda speakers use are not only cognitive in nature but also cultural constructs in that the target concepts in Tshivenda conceptual metaphors are framed by particular source concepts, thus the source domains associated with target domains can be seen as Tshivenda cultural symbols (cf. Kövecses 2006:136).

9.2 MUDZIMU / N̄WALI (GOD)

This section examines nonvisual metaphors in which both the source domain and the target domain are nonvisual supernatural beings. The mappings of these metaphors are not necessarily based on the similarities and correspondences as is the case of other metaphors analysed. Instead, the mappings are based on the events which took place in the Bible that seapkers of Tshivenda know of and at times the belief they have about God. This suggests that both the source domains and the target domains are abstracts and based on religious beliefs.

978. Mudzimu ndi Ipfi

Lit: God is the Word

Meaning: You cannot see God but only hear his Word

Mappings

Target: Mudzimu (God)		Source: Ipfi (Word)
Target frame:		Source frame:
God as the Creator	←	everything was created through the Word
God is invisible	←	the Word is invisible

This metaphor is used in a situation where people want to have an answer on questions such as, Who is God? What does God look like? In order to answer these questions in a wise manner speakers of Tshivenda can say God is Invisible and God is The Word, the Word out of which Everything was created and Everything is.

979. Mudzimu ndi Lufuno

Lit: God is Love

Meaning: God has consecrated Love

Mappings

Target: Mudzimu (God)		Source: Lufuno (Love)
Target frame:		Source frame:
God has offered Christ His Son	←	love as giving a begotten Son
God as loving the World	←	love as not seeking for itself

The mappings and entailments on this metaphor are based on the knowledge that God has to the people and His entire creation. God has love to his people and Christians turn to call Him by his Love. As a result the Love He has is equal to Himself and is Him, He is God of Love.

980. Mudzimu ndi Tshiṭangu

Lit: God is a Shield

Meaning: God is The Protector

Mappings

Target: Mudzimu (God)		Source: tshiṭangu (shield)
Target frame:		Source frame:
God as a Creator	←	shield in war / battle situation
God as Protector	←	shield as protection of warriors in war

God sent Christ to protect His children ← plans made for manufacture of shield
 God uses Spiritual shield ← shield as physical weapon

In this metaphor, besides the fact that the source domains are mostly abstract, the tshiṭangu (shield) that is used as a source domain is a supernatural and nonvisual noun performing better than a visual shield can do. Tshiṭangu (shield) is mapped onto the target domain of Mudzimu (God) for the protection that the shield provides to the warriors. The protection that tshiṭangu (shield) provides to the warriors is the same protection that God gives to His children or believers.

981. Mudzimu ndi Mutshidzi

Lit: God is The Saviour

Meaning: God Saves Our Lives

Mappings

Target: Mudzimu (God)

Source: Mutshidzi (Saviour)

Target frame:

Source frame:

God as a f Redeemer

← Savior as rescuer

God sends Christ to save people

← Jesus Himself died for the world

God sacrificed His only Begotten son

← Jesus was crucified on the cross for us

In the analysis of this metaphor the source domain Mutshidzi (Saviour) is mapped onto the target domain Mudzimu (God) which in this should have been the opposite.

982. Mudzimu ndi Khosi

Lit: God is The King

Meaning: God is Above All Humanity

Mappings

Target: Mudzimu (God)

Source: Khosi (King)

Target frame:

Source frame:

God as Almighty

← King as the Greatness/His Majesty

God as being Above All

← King as being above all chiefs and commoners

God as ruling heaven and earth

← King as ruling his own land and people only

God as ruling Universe

← King ruling his people and own land only

This metaphor is used in a context of the view to put God on equal footing with the king. Traditionally, the king is the greatest, the topmost and the most respected person in a particular community, especially amongst the Vhavenda speaking people. Though the comparison is between the two entities or domains, both the target and the source domains are nonvisual but supernatural spirits. The source domain of the king gives the portrayal of greatness.

983. Mudzimu ndi Mulweli washu

Lit: God is Our Fighter

Meaning: God fights for us

Mappings

Target: Mudzimu (God)

Source: Mulweli (Our Fighter)

Target frame:

Source frame:

God as a Protector	←	fighter as means of protection
God as protecting with His miracles	←	fighter as using physical weapons
God as using Spiritual Power	←	fighter as indicator of using physical power
God as victory all the time	←	fighter as an indicator of victory and defeat
God as a Spiritual soldiers	←	fighter as an indicator of human soldiers

984. Mudzimu ndi Pfumo lashu

Lit: God is our Spear

Meaning: God defends us

Mappings

Target: Mudzimu (God)

Source: Pfumo (Spear)

Target frame:

Source frame:

God as a Protector	←	spear as a weapon in war
God as a Defender	←	spear as a defence and protector
God as a Spiritual weapon	←	spear as a physical weapon
God as using unbreakable weapon	←	spear as a breakable weapon

985. Mudzimu ndi Ramaandaothe

Lit: God is Owner of all Power

Meaning: God is The Almighty

Mappings

Target: Mudzimu (God)		Source: Ramaandaothe (Owner of all Powers)
Target frame:		Source frame:
God as Almighty	←	Owner of all Power as Almighty
God as all Powers	←	Owner of all Power as portrayal of all Powers
God as Almighty	←	Owner of all Power as Power which resides in Him

986. Mudzimu ndi Mukonazwothe

Lit: God can do everything

Mean: God is Omnipotent

Mappings

Target: Mudzimu (God)		Source: Mukonazwothe (Doer of everything)
Target frame:		Source frame:
God as Omnipotent	←	Doer of everything as Almighty
God as having all Powers	←	Doer of everything as all Powers

God and Doer of everything is one thing, GOD

987. Mudzimu ndi Muwanwahothe

Lit: God is found everywhere / all over

Meaning: God is Omnipresent

Mappings

Target: Mudzimu (God)		Source: Muwanwahothe (Found all over)
Target frame:		Source frame:
God as Omnipresent	←	Found all over as Omnipresence
God as being all over the same time	←	Found all over as being all over same time

Many Tshivenda speakers share the view that God and Omnipresent are one thing and the same thing, GOD. The nature of God is mapped by the source domain Muwanwahothe to depict His nature of being all over at the same time.

988. Mudzimu ndi Muḍivhazwoṯhe

Lit: God is the One who knows everything

Meaning: God is Omniscient

Mappings

Target: Mudzimu (God)

Source: Muḍivhazwoṯhe (Knows everything)

Target frame:

Source frame:

God as Omniscient

←

Knows everything as Omniscience

God as knowing everything

←

Knows everything as knowing everything

Many Tshivenda speakers share the Christian belief that God and Omniprescience are inseparable hence they are One thing, GOD. In this metaphor the source domain Muḍivhazwoṯhe is mapped onto the target domain Mudzimu in order to display the relationships or the correspondences between them. The mapping thereof depicts God to know everything in life.

989. Mudzimu ndi Murumahoṯhe

Lit: God is the One who sends all over

Meaning: God is Omnidirectional

Mappings

Target: Mudzimu (God)

Source: Murumahoṯhe (One who send all over)

Target frame:

Source frame:

God as Omnidirectional

←

send all over as at any given time

God as Omnidirectional

←

send all over at all directions at same time

God is Omnidirectional

←

Omnidirectionality of God

990. Yehova ndi mulisa wanga

Lit: God is my shepherd

Meaning: The Lord is my Saviour

Mappings

Target: Yehova (God)

Source: mulisa (shepherd)

Target frames:

Source frames:

God as saving people

←

shepherd as saving

God looks after His children

←

shepherd looks after domestic animals

God uses spiritual caring over His children ←

shepherd as looking/taking care of them

(His children (people))

(animals)

This metaphor demonstrates the belief of many Tshivenda speakers about the status of God as a human being. The source domain **mulisa** (shepherd) is known to be an ordinary man or a lay man who does not receive great respect from the people. Does this metaphor portray or depict God as an ordinary man? The answer to this question according to the belief of many Tshivenda speakers is no, God is above the shepherd, the Creator of the shepherd and before the creation of the shepherd God was there.

Mudzimu (God) as target domain		
Source domains	Number of metaphor	Attributes
Ipfi (Word)	978	Creation
Lufuno (Love)	979	gift of Christ
Tshiṭangu (Shield)	980	protection
Mutshidzi (Saviour)	981	safety
Khosi (King)	982	greatness
Mulweli (Fighter for)	983	protection
Pfumo (Spear)	984	defence
Ramaandaoṭhe (Almighty)	985	power / might
Mukonazwoṭhe (Doer of everything)	986	nothing impossible
Muwanwahoṭhe (Omnipresent)	987	Omnipresence
Muḍivhazwoṭhe (Omniscient)	988	Omniscience
Murumahoṭhe (Omnidirectional)	989	Omni-directionality
Mulisa (Shepherd)	990	protection / defence

From the metaphors in (978) to (990), and the table given above, it is evident that the central cultural frames associated with God as target domain in Tshivenda is that of Gift of Christ, protection, safety, Greatness, defence, power, might, nothing impossible, Omnipresence, Omniscience and Omni-directionality. The range of Mudzimu (God) as target domain includes nouns denoting emotions, Spiritual weapons, human beings and supernatural power.

9.3 YESU (JESUS)

In the metaphors analysed in this section the source domain of Khosi (King) is mapped onto the target domain of Yesu (Jesus) and maps Jesus Christ as a great human being, called Khosi, King. This mapping, to start with, belittled Jesus from being a supernatural being into an ordinary human being, who at least has a position in life, that of Kingship. The reason is that Christ lived dual life, first as son of Joseph and Mary and secondly as Son of God. In order for Christ to suit this earthical life He was born as human by human beings and to satisfy heavenly life He form part of the Trinity of God and lived as God. As a result metaphors in this section are based on these two backgrounds portraying him as the greatest person amongst human beings and above all a heavenly king.

991. Yesu ndi Khosi

Lit: Jesus is The King

Meaning: Jesus is above all

Mappings

Target: Yesu (Jesus)

Source: Khosi (King)

Target frame:

Source frame:

Jesus as the Greatest

← King as His Majesty owner of land

Jesus as a Spiritual King

← King as physical king on land

Jesus as ruling universe

← King as ruling his land and people and areas and kingdoms

992. Yesu ndi Tshiṭangu

Lit: Jesus is the Shield

Meaning: Jesus is the Protector

Mappings

Target: Yesu (Jesus)

Source: Tshiṭangu (Shield)

Target frame:

Source frame:

Jesus as Almighty

← shield as a protection

Christian life is a war against Satan

← shield to protect warriors in battle

Christ born as plans to save people

← plans for shield were devised

Christ was born with purpose

← shield is manufactured with purpose

Christ purpose achieved	←	achievement of purpose attained
Christ save His people through death	←	shield protection of warriors attained

993. Yesu ndi Mutshidzi

Lit: Jesus is The Saviour

Meaning: Jesus died for us

Mappings

Target: Yesu (Jesus)

Source: Mutshidzi (Saviour)

Target frame:

Source frame:

Jesus as Son of God	←	saviour as a rescuer
Jesus saved people from the Devils	←	saviour saves from dangerous people/ animals
Jesus fought spiritually against Satan	←	saviour had to fight against enemies
Jesus` purpose was achieved	←	purpose of the saviour achieved

994. Yesu ndi Mulweli washu

Lit: Jesus is Our Fighter

Meaning: Jesus fought for us

Mappings

Target: Yesu (Jesus)

Source: Mulweli (Fighter)

Target frame:

Source frame:

Jesus as Scarifies	←	fighter as a protector
Jesus used spiritual weapons against enemies	←	fighter has fighting weapons against enemies
Jesus fasted for fourty days as his plan	←	fighter comes up with good plans for war
Jesus overcome with His resurrection	←	fighter may win or loose the battle

995. Yesu ndi Ndau ya Yuda

Lit: Jesus is the Lion of Juda

Meaning: Jesus does not have fear

Mappings

Target: Yesu (Jesus)

Source: Ndau (Lion)

Target frame:

Source frame:

Jesus as Almighty	←	lion as wild animal
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Jesus was/is fearless in His life	←	lion as brave animal in the jungle
Jesus had/is still has Authority	←	lion as authority of the jungle
Jesus has a spiritual person	←	lion has a physical body
Unfrightened / bravery of Jesus	←	bravery/ unfrightened lion

996. Yesu ndi Ngweṅa

Lit: Jesus is a Crocodile

Meaning: Jesus is The Champion

Mappings

Target: Yesu (Jesus)

Source: Ngweṅa (Crocodile)

Target frame:

Source frame:

Jesus as the Greatness	←	crocodile inside pool/ water
strength of Jesus in spirit and physical	←	strength of crocodile inside pool/water
Championship of Jesus heaven and earth	←	crocodile is best inside water

Yesu (Jesus) as target domain		
Source domains	Number of metaphor	Attributes
Khosi (King)	991	greatness
Tshiṅangu (Shield)	992	protection
Mutshidzi (Saviour)	993	safety
Mulweli (Protector / fighter for)	994	protection
Ndau (Lion)	995	bravery , power
Ngweṅa (Crocodile)	996	strength

From the metaphors in (991) to (996), and the table given above, it is evident that the central cultural frames associated with Jesus as source domain in Tshivenda is that of safety, Greatness, protection, bravery and strength. The array of Yesu (Jesus) as target domain includes nouns denoting human being, Spiritual weapon, wild animal and amphibian.

9.4 THABELO (PRAYER)

Prayer is a means of communicating and worshiping God. When many Tshivenda speakers communicate and worship God they seeks protection, asks for forgiveness, praises God and asks

for blessings. As a result a prayer is mapped onto various source domains depicting the above give qualities and states I have mentioned.

997. Thabelo ndi Tshiṭangu tshashu

Lit: Prayer is our shield

Meaning: Prayer protects

Mappings

Target: Thabelo (Prayer)

Source: Tshiṭangu (Shield)

Target frame:

Source frame:

prayer as worship

← shield as in war

prayer has power to protect believer

← protection of shield to warriors

purpose of prayer devised

← purpose of shield made

plans made of fasting and praying

← plans made to achieve purpose

achievement attained

← achievement attained

998. Thabelo ndi Pfumo ǀa Vhakhriste

Lit: Prayer is the spear of Christians

Meaning: Prayer defends /protects Christians

Mappings

Target: Thabelo (Prayer)

Source: Pfumo (Spear)

Target frame:

Source frame:

prayer as worship

← spear as weapon in war

prayer protects people/believer praying

← spear protects warriors in battle/war

prayer is spiritual weapon of believers

← spear is a physical weapon of warriors

prayer requires good planning

← utilization of spear requires practice

Also see metaphors with the noun spear above.

999. Thabelo ndi mulamuleli washu

Lit: Prayer is the one which protect us

Meaning: Prayer protect us

Mappings**Target:** Thabelo (Prayer)**Source:** Mulamuleli (Protector)**Target frame:****Source frame:**

prayer as worship

←

protector as a person

prayer saves/protects people believers

←

protector brings about safety to people

Holy Spirit fights the enemies in prayer

←

protector uses dangerous weapon to fight

prayer oozes spiritual blood

←

protector oozes blood to people

1000. Thabelo ndi mulweli washu

Lit: Prayer is our fighter

Meaning: Prayer protects us

Mappings**Target:** Thabelo (Prayer)**Source:** Mulweli (Fighter)**Target frame:****Source frame:**

prayer as worship

←

fighter as saviour

prayer as fighting against evil spirits

←

fighter as fighting against other human

1001. Thabelo ndi tshiphiri tshashu

Lit: Prayer is our secret

Meaning: Prayer is our Weapon

Mappings**Target:** Thabelo (Prayer)**Source:** tshiphiri (secret)**Target frame:****Source frame:**

prayer as worship

←

secret as private thing

prayer as bond between God and man

←

secret as something conveyed from person
to person

prayer as only known to/by God alone

←

secret as something not known to anyone

1002. Thabelo ndi ngweṅa

Lit: Prayer is a crocodile

Meaning: Prayer Overcomes

Mappings

Target: Thabelo (Prayer)		Source: ngweṅa (crocodile)
Target frame:		Source frame:
prayer as worship	←	crocodile as in pool /water
prayer as being above all in Christian life	←	crocodile as best creature inside water/pool

1003. Thabelo ndi boswo

Lit: Prayer is the boss

Meaning: Prayer is above all

Mappings

Target: Thabelo (Prayer)		Source: boswo (boss)
Target frame:		Source frame:
prayer as symbol of power	←	boss as indicator of strength
prayer as symbol of being above all	←	boss as indicator of championship
strength of prayer to believers	←	strength of boss in his company

1004. Thabelo ndi mupfa kha vhavhi

Lit: Prayer is a thorn to sinners

Meaning: Prayer is a problem to sinners

Mappings

Target: Thabelo (Prayer)		Source: mupfa (thorn)
Target frame:		Source frame:
prayer as worship	←	thorn as object
prayer as a problem to sinners	←	thorn as a problem to human life
prayer pricks sinners hearts	←	thorn pricks human flesh
prayer is painful to non-believers	←	thorn is painful to experience

Thabelo (Prayer) as target domain		
Source domains	Number of metaphor	Attributes
Tshiṭangu (Shield)	997	protection
Pfumo (Spear)	998	defence
Mulamuleli (Protector)	999	protection
Mulweli (Fighter for)	1000	safety

Tshiphiri (Secret)	1001	known to God only
Ngweṅa (Crocodile)	1002	strength, best
Boswo (Boss)	1003	championship, strength
Mupfa (Thorn)	1004	painfulness / problem

From the metaphors in (997) to (1004), and the table given above, it is evident that the central cultural frames associated with prayer as target domain in Tshivenda is that of defence, protection, Saviour, known to God only, strength, painfulness and problem. The array of thabelo (prayer) as source domain includes Spiritual weapons, human beings, amphibian and natural phenomenon.

9.5 MUṬHANNGA (BOY)

The Biblical boy cannot be understood in terms of an ordinary boy we know today. Biblical boys are known for their deeds, good or bad behaviours they have done, dis/obedience they have shown to God and their parents, and un/intelligence they had, and un/faithfulness to their God. Such qualities characterized them from one or each other. The metaphors analysed in this section are based on these dis/similarities, good and bad qualities, states and characters.

1005. Muṭhannga uyu ndi ḡenzhe

Lit: This son is the light

Meaning: This boy is a hope

Mappings

Target: muṭhannga (boy)

Source: ḡenzhe (light)

Target frame:

Source frame:

boy as a young male

← light as source of energy

boy as someone with good future

← light as a bright future to a person

boy as having progress in life

← light as having broken through in day

1006. Muṭhannga uyu ndi muruṅwa

Lit: This boy is a sent one

Meaning: This boy is an Angel

Mappings

Target: muṭhannga (boy)		Source: muruṅwa (a sent one)
Target frame:		Source frame:
boy as young male	←	angel as holy person
boy as a intelligent person	←	angel as rescuer of people in a situation

1007. Muṭhannga uyu ndi Avhele

Lit: This boy is Abel

Meaning: This boy is Holy / Blessed

Mappings

Target: muṭhannga (boy)		Source: Avhele (Abel)
Target frame:		Source frame:
boy as young male person	←	Abel as son of Adam
boy as a good person in life	←	Abel as a kind person in the Bible
boy as obeisance to parents	←	Abel as obedience to God
boy as someone sacrificing his time	←	Abel as giver of the holy sacrifices

In this metaphorical frame the target domain **muṭhannga** (boy) is comprehended in terms of the concept of the source domain Abel. The correspondences are based on metaphorical utilization, that is, only some aspects of the source domain are utilized in metaphors and certain aspects of the target domain are highlighted (cf. Kövecses: 2006). Certain aspects are highlighted while others are hidden such as Abel the brother to Cain, son of Adam and Eva and the second child to his parents. These are the hidden aspects which are not mapped onto both the source and target domains. Only basic aspects in frames are mapped.

1008. Muṭhannga uyu ndi Kaini

Lit: This boy is Cain

Meaning: This boy is bad/killer

Mappings

Target: muṭhannga (boy)		Source: Kaini (Cain)
Target frame:		Source frame:
boy as a young male	←	Cain as son Adam
cruelty boy in life	←	Cain as cruel person

boy as a jealous young person	←	Cain as a jealous person
boy as a slayer	←	Cain as killing his fellow brother
boy as disobedient person	←	Cain as portrayal of unacceptable sacrifice

The aspects indicated above between the two domains represent only the basic aspects which are highlighted in accordance with the mappings or framing theory.

1009. Muṭhannga uyu ndi Saṭhane

Lit: This boy is Satan

Meaning: This boy is evil

Mappings

Target: muṭhannga (boy)		Source: saṭhane (Satan)
Target frame:		Source frame:
boy as young male	←	Satan as a Devil
boy as a cruel young man	←	cruelty of Satan
boy as a cheater of others	←	Satan as a deceiver of people

Muṭhannga (Boy) as target domain		
Source domains	Number of metaphor	Attributes
Ḍenzhe (Light)	1005	bright future
Muruṅwa (Angel)	1006	rescuer
Avhele (Abel)	1007	obedience/ holy sacrifice
Kaini (Cain)	1008	unholy / killer
Saṭhane (Satan)	1009	evilness / badness

From the metaphors in (1005) to (1009), and the table given above, it is evident that the central cultural frames associated with boy as target domain in Tshivenḡa is that nouns denoting of rescuer, bright future, obedience, holy sacrifice, unholy, killer, evilness and badness. The scope of muṭhannga (boy) as source domain includes source, supernatural beings, human beings and Devil.

9.6 MUSADZI (WOMAN)

The metaphors analysed in this section deal with vhasadzi (women) who lived during the era of Jesus Christ. Some of them were known for their good behaviours while others were known for their bad behaviour.

1010. Musadzi uyu ndi Musamaria

Lit: This woman is a Samaritan

Meaning: This woman refused to give (Jesus) water

Mappings

Target: Musadzi (woman)

Source: Musamaria (Samaritan Woman)

Target frame:

Source frame:

woman as female person

←

Samaritan in the Bible

woman who is cruel/prostitute

←

Samaritan woman as prostitute

woman refused to help other people

←

Samaritan denied to give Christ water

1011. Musadzi uyu ndi Deḷiḷa

Lit: This woman is Delilah

Meaning: This woman is a deceiver

Mappings

Target: Musadzi (woman)

Source: Deḷiḷa (Delilah)

Target frame:

Source frame:

woman as female person

←

Delilah in the Bible

unfaithful woman

←

unfaithfulness of Delilah

woman as betrayer

←

Delilah as a betrayer

Musadzi (Woman) as target domain		
Source domains	Number of metaphor	Attributes
Musamaria (Summaritan)	1010	cruelty /prostitution
Deḷiḷa (Delilah)	1011	betrayer

From the metaphors in (1010) to (1011) and the table given above, it is evident that the central cultural frames associated with woman as target domain in Tshivenḡa is that of cruelty, prostitution and deceit. The scope of musadzi (woman) as target domain includes human beings.

9.7 MUNNA (MAN)

The metaphors analysed in this section present and investigate relate vhanna (men) who were wicked, strong, wise and at times bad human beings. The mappings are based on knowledge and understanding of men in contemporary society.

1012. Munna uyu ndi Goliḡa

Lit: This man is Goliath

Meaning: This man is too big

Mappings

Target: Munna (man)

Source: Goliḡa (Goliath)

Target frame:

Source frame:

man as male person

← Goliath in the Bible

abnormal bigness of a man

← big size of Goliath

man as a warrior

← Goliath as champion of sword

strength of a man

← Goliath as a strong man

man with empty promises

← Goliath as a man with empty pride

This metaphor is used in situations where a man or men look bigger in size than what a normal men look. When the source domain Goliath is mapped onto a man as target domain some elements of man are highlighted.

1013. Munna uyu ndi Dafitha

Lit: This man is David

Meaning: This man is brave

Mappings

Target: Munna (man)

Source: Dafitha (David)

Target frame:

Source frame:

man as male person

← David in the Bible

bravery of a man	←	bravery of David
trustworthiness of man	←	faithfulness of David in God
man with respect to others	←	David as a humble person before God
man with humble beginning ends big	←	David began as humble young man and became /chosen to be King of Israel

In the above metaphor the source domain of David is mapped onto an ordinary man due to the relationship or the entailment of bravery between them. What David did as a shepherd and against Goliath made him to be regarded as a brave man. Hence, the characteristics of the target domain of man are depicted as those of David who killed both the lion and Goliath, according to the Bible.

1014. Munna uyu ndi Simisoni

Lit: This man is Samson

Meaning: This man is powerful

Mappings

Target: Munna (man)

Source: Simisoni (Simon)

Target frame:

Source frame:

man as male person

← Samson in the Bible

powerful man in life

← Samson as a powerful person

man who kill people in multitude

← Samson as an indicator of killing people

This metaphor is used in a situation where man shows that he has an abnormal power.

1015. Munna uyu ndi Sołomo

Lit: This man is Solomon

Meaning: This man has wisdom

Mappings

Target: Munna (man)

Source: Sołomo (Solomon)

Target frame:

Source frame:

man as male person

← Solomon in the Bible

man as a clever person

← Solomon as a man of wisdom

man with many wives

← Solomon as man married to thousand wives

The above metaphor may confuse people if not used in relation to the Bible, for Solomon was blessed by God with property, wisdom and with many wives. So, the mappings of this metaphor in this situation cannot take all the above-mentioned elements of Solomon but highlight only those elements that are seen relevant to the target domain while other aspects are hidden elements.

1016. Munna uyu ndi Herode

Lit: This man is Herod

Meaning: This man is a conspirator

Mappings

Target: Munna (man)

Source: Herode (Herod)

Target frame:

Source frame:

man as male person

←

Herod as in the Bible

man as conspirator

←

Herod as a man of conspiracy

man with hardhearted person

←

Herod as a hardhearted man in the Bible

This metaphor is used in a context where a man is a conspirator, like Herod was towards the birth of Jesus Christ. As a result the source domain of Herod is mapped onto the target domain of man due to the relationship of conspiracy he has similar to that of Herod.

1017. Munna uyu ndi Saxeo

Lit: This man is Zaccheus

Meaning: This man is too short

Mappings

Target: Munna (man)

Source: Saxeo (Zaccheus)

Target frame:

Source frame:

man as male person

←

Zaccheus in the Bible

man as a short person

←

Zaccheus as a short person in the Bible

man as inquisitive person

←

Zaccheus as a eager person to know

In the metaphoric mappings above the source domain Zaccheus is mapped onto the man in terms of the relationship or the inferences that are similar to the knowledge Tshivenda speakers have about these two people. When the man is mapped to the source domain a short inquisitive person

for these are the highlighted elements shared from the source domain with hidden elements such as being rich and a tax man, one who defended Christ when he was arrested.

1018. Munna uyu ndi Dzhutasi

Lit: This man is Judas

Meaning: This man is a betrayer

Mappings

Target: Munna (man)

Source: Jutasi (Judas)

Target Frame:

Source Frame:

man as male person

←

Judas as in the Bible

man as a sell out

←

Judas as a betrayal of Jesus

In the above metaphoric mappings the source domain denotes Judas Eskariot, one of the disciples of Jesus Christ, who is mapped onto a man as a target domain. When a comparison of this nature takes place only one element is highlighted from Judas and mapped it onto the man, that is, the element of betrayal while other elements he had such a disciple of Christ, jealous to Christ and a treasurer are hidden.

1019. Munna uyu ndi Simoni Piṭiro

Lit: This man is Simon Peter

Meaning: This man is a denialist

Mappings

Target: Munna (man)

Source: Simoni Piṭiro (Simon Peter)

Target frame:

Source frame:

man as male person

←

Simon Petro in the Bible

man as an untrustworthy

←

Simon Peter as one who denied Christ

In the metaphoric mapping above the source domain Simon Peter is mapped onto the target domain of man due to their correspondences. In this metaphor the similarity highlighted is the denial of Peter to know Christ which is mapped to the denial of the man to others is not only known for his denial because he was one of Christ's disciples, a preacher, he healed a cripple, he walk in the sea, he knew who Christ was and many other things. The mapping does not entail that the

entire concept target is source domain; only some selected aspects of the target are highlighted from the source domain onto the target domain. The choice of a specific source domain to a specific target domain is motivated by knowledge and embodied experience of Tshivenda speakers of the Bible.

1020. Munna uyu ndi Farao

Lit: This man is Pharaoh

Meaning: This man is cruel

Mappings

Target: Munna (man)

Source: Farao (Pharaoh)

Target frame:

Source frame:

man as male person

← Pharaoh in the Bible

cruelty of man in life

← Pharaoh as the most cruel king in the Bible

Munna (Man) as target domain		
Source domains	Number of metaphor	Attributes
Goliada (Goliath)	1012	bigness/ power
Dafitha (David)	1013	obedience / bravery
Simisoni (Samson)	1014	power
Sołomoni (Solom)	1015	wisdom
Herode (Herod)	1016	conspiracy
Saxeo (Zaccheus)	1017	eagerness
Dzhutasi (Judas)	1018	betrayal
Simoni Piṭiro (Simon Peter)	1019	denial
Farao (Pharaoh)	1020	cruelty

From the metaphors in (1012) to (1020), and the table given above, it is evident that the central cultural frames associated with man as target domain in Tshivenda is that of bigness, power, bravery, obedience, wisdom, conspiracy, eagerness, betrayal, denial and cruelty. The array of munna (man) as target domain includes army, wise and badmen.

9.8 SAṬHANE (SATAN)

In metaphors analysed in this section with the Devil Satan as a target concept mappings are comprehended via several concepts, related to the source domain. It has several source domains to which it is attached. In this case the target domain denotes a wicked or evil human being due to the mappings which reflect their similarities.

1021. Saṭhane ndi phondi

Lit: Satan is a killer

Meaning: Satan is evil

Mappings

Target: Saṭhane (Satan)

Source: phondi (killer)

Target frame:

Source frame:

satan as Devil

←

killer as person in life

evilness of Satan to human beings

←

cruelty of killer to people

Satan as a robber to humankind

←

killer as a cheater of people

Biblically, death resulted from sins committed by human beings. Killing was an activity which was first committed by human beings. The source domain of a killer is mapped onto the target domain, Devil Satan, since he does not commit killing himself but summons someone to do it on his behalf.

1022. Saṭhane ndi goswi

Lit: Satan is coward

Meaning: Satan is weak to believers

Mappings

Target: Saṭhane (Satan)

Source: goswi (coward)

Target frame:

Source frame:

Satan as Devil

←

coward as a person

powerlessness of satan to human beings

←

timid heart of a coward person

1023. Saṭhane ndi mufhuri wa vhathu

Lit: Satan is the cheater of people

Meaning: Satan`s promises are not fulfilled

Mappings

Target: Saṭhane (Satan)		Source: mufhuri (cheater)
Target frame:		Source frame:
Satan as Devil	←	cheater as a person
cheating tricks of Satan	←	cheating behaviour of a person

In this metaphor the Devil Satan as target domain is depicted in terms of the source domain, denoting a cheater. This metaphor is used in a situation where the Devil Satan is regarded not as a truthful being, but as a robber.

1024. Saṭhane ndi ndau i shushedzaho

Lit: Satan is a frightening lion

Mean: Satan does not have other plans

Mappings

Target: Saṭhane (satan)		Source: ndau (lion)
Target frame:		Source frame:
Satan as Devil	←	lion as wild animal
Satan as a coward	←	lion as useless animal

In the metaphoric frames above the source domain is ndau (lion) which is mapped onto the target domain Saṭhane due to the correspondences they have. The Satan is mapped onto the lion which does not kill but only frightens people.

Saṭhane (Satan) as target domain		
Source domains		Attributes
Phondi (Killer)	1021	death
Goswi (Coward)	1022	weakness
Mufhuri (Cheater)	1023	deception
Ndau (Lion)	1024	frightens

From the metaphors in (1021) to (1024), and the table given above it is evident that the central cultural frames associated with Satan as target domain in Tshivenda is that of death, weakness,

deception and fright. The scope of Saṭhane (Satan) as target domain includes nouns denoting human beings and wild animal.

9.9 SUMMARY

The chapter presented and analyzed the conceptual metaphors in Tshivenda in relation with religion, especially, Christianity. It demonstrated the cultural nature of metaphorical frames or domains. The metaphors examined showed how Tshivenda speakers, with specific reference to Christians, understand concepts of religion occurring either as source domain (or frames) or as target domain through the perspective of other concepts. The metaphors demonstrated how Tshivenda speakers, specifically Christians, use Biblical terms in metaphors through systematic correspondences displayed in the basic mappings, as the essential conceptual associations between the source (or second domain or domain B) and the target domains (or first domain or domain A). The metaphors also exhibited the mapping of systematic connections between the source and the target domains beyond the basic correspondences, namely, entailments, representing rich knowledge about the source domains on religious words which resulted in entailments that could be carried over to the target domain (cf. Kovecses 2006:23). The metaphors exemplified how concepts associated with religion, specifically Christianity, occurred as unifying concepts that underlie different ways of talking (or writing) about religious entities and expressing world views in the Tshivenda language and culture. The metaphorical frames (mappings or entailments) proposed for the metaphors in this chapter represented the structure of conceptual information that Tshivenda speakers hold in relation to concepts related to religious entities and the attribute-value relationships between elements of concepts as demonstrated by the property of many frames analyzed, which were richly structured by the elements they contained. The frames, as the representations of the underlying knowledge of Tshivenda speakers, demonstrated the inherent nature of frames in the metaphorisation of religious terms and entities. The metaphorical frame analysis on religious entities presented in this chapter showed how these frames functioned as shared products of the Tshivenda language and culture. This analysis supports the view of culture as a set of shared understandings captured in cultural and cognitive models (cf. Kovecses: 2006:78) and made explicit how Tshivenda culture is distinctive through the cognitive or cultural frames employed in conceptual metaphors on religious matters.

Metaphors on religious matters presented and analyzed as regard their cognitive and cultural frames have been dealt with in terms of the occurrence of nouns designating religious entities occurring as source and target domains, respectively. These metaphors demonstrated that the source domain on religious matters can apply to a variety of targets and a target may attach to several sources. Recall that the former was referred to as the scope of the source while the latter as the range of the target. For each of the conceptual metaphors containing either a source or target domains, denoting religion, a frame analysis showed the basic mappings and entailments representing the structured mental representations that the Tshivenda speakers use to talk about their viewpoint, challenges and experiences involving religion. The scope of the source domain (or frame / model), namely, the number of target domains to which a particular source domain designating a religious pertains, was evident from the metaphors examined. The range of the target, or the number of source domains to which a target might attach, was examined for targets denoting religious matters.

Section 9.2 examined the noun **Mudzimu/ Nwali** (God) as a target domain in (978) to (990) through its associated mappings and entailments. It was demonstrated that the noun **Mudzimu** (God) as target could attach to a range of source domains, including lufuno (love), tshitungu (shield), mutshidzi (saviour), khosi (king), mulweli (fighter for/ protector), pfumo (spear), Ramaandaothe (Doer of Everything), Muwanwahothe (Omnipresent), Mudivhazwothe (Omniscient) and Mulisa (Shepherd). The correspondences (attribute-value relationships) representing the structure of conceptual information Tshivenda speakers possessed in connection with God as concept, include nouns denoting gift of Christ, protection, safety, greatness, defence, power, might, nothing impossible, Omni-presence, Omni-science and Omni-directionality.

Section 9.3 examined the noun **Yesu** (Jesus) as target domain in (991) to (996) through its mappings and entailments. It was demonstrated that the noun **Yesu** (Jesus) as target domain can attach to a range of source domains, including Khosi (King), tshitungu (shield), Mutshidzi (Saviour), mulweli (protector), ndau (lion) and ngwenana (crocodile). The correspondences thereof (attribute-value relationships) representing the structure of conceptual information that the Tshivenda speakers hold in connection with Jesus as concept, include nouns denoting greatness, protection, safety, bravery, power and strength.

Section 9.4 investigated the noun **thabelo** (prayer) as target domain in (997) to (1004) through its associated mappings and entailments. It was shown that thabelo (prayer) as target domain can attach to a range of source domains, including tshiṭangu (shield), pfumo (spear), mulamuleli (protector), mulweli (fighter for), tshiphiri (secret), ngweṅa (crocodile) and mupfa (thorn). The correspondences (attribute-value relationships) representing the structure of conceptual information that the Tshivenda speakers hold in relation to prayer as concept, include nouns denoting protection, defence, safety, known to God only, strength, best, painfulness and problem.

Section 9.5 examined the noun **muṭhanna** (boy) as target domain in (1005) to (1009) through its associated mappings and entailments. It was demonstrated that boy as target can attach to a range of source domains, including ḍenzhe (light), muruṅwa (Angel), Avhele (Abel), Kaini (Cain) and Saṭhane (Satan). The correspondences (attribute-value relationships) representing the structure of conceptual information that the Tshivenda speakers have in connection with boy as concept, include nouns denoting bright future, rescuer, killer, unholy, obedience, holy sacrifice, evilness and badness.

Section 9.6 examined the noun **musadzi** (woman) as target domain in (1010) to (1011) through its associated mappings and entailments. It was shown that woman as target domain can attach to a range of source domains, including Musamaria (Summaritan) and Deḷiḷa (Delilah). The correspondences (attribute-value relationships) representing the structure of conceptual information that the Tshivenda speakers have in connection with woman as concept, include cruelty, prostitution and betrayer.

Section 9.7 explored the noun **munna** (man) as target domain in (1012) to (1020) through its associated mappings and entailments. It was shown that man as target could attach to a range of source domains, including Goliḍa (Goliath), Dafitha (David), Simisoni (Samson), Soḷomoni (Solom), Herode (Herod), Saxeo (Zaccheus), Dzhutasi (Judas), Slmoni Piṭiro (Simon Peter) and Farao (Pharaoh). The correspondences thereof (attribute-value relationships) representing the structure of conceptual information that the Tshivenda speakers hold in connection with man as concept, include nouns denoting bigness, power, obedience, bravery, wisdom, conspiracy, eagerness, betrayal, denial and cruelty.

Section 9.8 explored the noun **Sathane** (Satan) as a target domain in (1021) to (1024) through its associated mappings and entailments. It was demonstrated that Satan as target could attach to a range of source domains, including phondi (killer), goswi (coward), mufhuri (cheater) and ndau (lion). The correspondences thereof (attribute-value relationships) representing the structure of conceptual information that the Tshivenda speakers possess in relation with Satan as concept, include nouns denoting death, weakness, deception and frightens.

CHAPTER TEN

SUMMARY AND CONCLUSION

10.1 INTRODUCTION

This study explored the nature of conceptual metaphor in Tshivenda spoken communication within a multi-dimensional framework concerned with the cognitive, linguistic, communicative and cultural nature of metaphor usage. The analyses of metaphoric frames for the metaphors identified provided compelling evidence that such a multi-dimensional framework as postulated by, among others, Kövecses is essential for a full understanding of metaphor usage. This multi-dimensional nature of metaphors in Tshivenda was illustrated extensively in the metaphoric frame analyses conducted by the researcher. The cross-domain mappings between the source and target, and the lexical-semantic nature of the source nouns gave evidence of the inherently cultural nature of Tshivenda metaphors as identified from spoken communication, in addition to its cognitive nature as structured mental representations of the knowledge of the world that speakers of Tshivenda have. The view is that metaphors are a reflection of the cultural knowledge shared by speakers of Tshivenda. The multi-dimensional framework developed by Kövecses as discussed in Chapter Two receives strong support from the evidence produced in this study. The study employed an intuitive method (metaphor identification and analysis through introspection) in conjunction with a more data-driven method which takes account of metaphors identified from texts and the conceptual mappings posited for these metaphors in previous research. In addition, the corpus of metaphors identified through introspection, was systematically examined in consultation with speakers of Tshivenda.

10.2 MAIN FINDINGS

Chapter Three investigated metaphors on natural objects and phenomena. It was shown that the nouns occurring as source and/or target vary. Some nouns denoting natural objects and phenomena can occur as source or target in metaphors, for example, **mavu** (soil), **vumba** (clay), **thavha** (mountain), **dumbu** (thunder storm), and **tivha** (pool). Some nouns occur only as source in metaphors, for example, **tombo** (stone), **swiswi** (darkness), **tshisima** (fountain), **maḁi** (water),

mulambo (river) and **davhi** (branch). Some nouns can occur only as target in metaphors, for example, **duvha** (sun), **shango** (country), and **miri** (trees).

Chapter Four presented and analysed metaphoric frames for metaphors on human beings and animals. It was shown that some nouns denoting human beings can occur only as source in metaphors, for example, **boswo** (boss), **mukonazwothe** (master of everything), **ndele** (smart/heat person), **mulamuleli** (defender), and **muthannga** (boy). Some nouns occur only as target in metaphors, for example, **rwana** (child), **munna** (man) and **musadzi** (woman). In metaphors on animals, it was shown that the nouns **ngweṅa** (crocodile) and **khwara** (pangolin/anteater) occur only as source domain).

Chapter Five presented and analysed metaphoric frames for metaphors on body shape, colour and body parts. The metaphors on body parts showed that some nouns can occur as either source or target in metaphors, for example, **thoho** (head), **lifo** (eye), **tshanda** (hand), while other nouns can occur as target only, for example, **lwayo** (foot).

Chapter Six presented conceptual metaphor analyses for metaphors on medicine, diseases and food-related nouns. The nouns denoting medicine/remedy and diseases occur as source only, for example, **mushonga** (medicine) and **tshilonda** (ulcer). Nouns denoting food-related nouns occur mostly as source domain in metaphors, for example, **mafhi** (milk), **mutoli** (honey), **vhuswa** (porridge) and **makumba** (eggs). Some food-related nouns occur as target domains only, for example, **muladza** (left-over food), and **vhuragane** (breakfast).

Chapter Seven explored metaphoric frames for metaphors containing a source of target domain noun denoting artifacts or possessions. The evidence showed that some nouns can occur either as source or as target in metaphors, for example, **mugo** (walking stick), **pfumo** (spear), **banga** (dagger), and **araga** (rake). Some nouns occur as source only, for example, **thamu** (stick), **tshitangu** (shield) and **ifa** (inheritance). Most nouns denoting artifacts and possessions occur as target domain in metaphors, for example, **lufo** (cooking spoon), **ndilo** (wood dish), **lebula** (spoon), **bodo** (pot), **dzembe** (hoe), **katara** (guitar), **zwienda** (shoes), **luzwa** (rein), **goloi** (car), and **nṅdu** (house).

Chapter Eight presented metaphoric frames for metaphors on emotions and character traits and virtues. The frame analysis showed that some nouns denoting emotions or character traits and virtues can occur as source or target domain in metaphors, for example, **vhutali** (wisdom), **dakalo** (happiness), **vhudziki** (stability), **mulayo** (law), and **pfunzo** (education). Most nouns can occur as target domain only in metaphors, for example, **lufuno** (love), **vhutshilo** (life), **vivho** (jealousy), **vhushai** (poverty).

Chapter Nine presented a metaphoric frame analysis for metaphors containing religious terms. These nouns all occur as target domain in metaphors, for example, **Mudzimu / Nwali** (God), **thabelo** (prayer), **Yesu** (Jesus), **Sathane** (Satan).

The metaphoric frames reconstructed for the range of metaphors analysed in the study demonstrated the scope of the source nouns, that is, the number of target domains to which a source can apply. It also illustrated the range of the target, that is, the number of source domains to which a target can attach.

This study identified and analysed a collection of metaphors from Tshivenda within the broad framework of Conceptual Metaphor theory and its developments to a broad framework of language, communication and culture. The analyses of conceptual metaphors presented in this study give evidence of the rich field of metaphor as cultural products and the deliberate use of metaphors in specific social and professional domains in everyday communication. Numerous issues relating to metaphor research for Tshivenda can be identified for research, including metaphor use in the fields of education, politics, domestic contexts and social interaction.

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