Metaphorical Conceptualization of Love in Anywaa

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Abstract

Traditional approach views metaphor as pleasant use of language by a talented person like a poet, singer or novelist. However, hereafter Conceptual Metaphor Theory (CMT) disproved this assumption with the discovery that metaphor is pervasive and mainly cognitive with the language being its surface manifestation (Kövecses, 2010). So far, emotional metaphors used among the Anywaa have not been described based on CMT. The present study aims to describe love metaphors of Anywaa based on Conceptual Metaphor Theory (CMT) . To collect the data, this study used native intuition, elicitation, recording and listening to daily conversations in Ilea village. The approaches employed to discover love metaphors of Anywaa were Steen's five steps and Source-Domain Oriented Approach (Steen, 2002a and Steen, 2002b). In Anywaa, metaphors like **bùùl ābáájì** 'You missed the best drum danc*e'*and **wàànà āpʌ́t tʃɔ́ɔ́jɔ̀** 'We are spoons of fatty stew of giraffe' are some of the linguistic metaphors used to express love in terms of DRUM (DANCE) and BONDED SPOONS. In Anywaa, emotion degree is marked by using tonal variations, the use of diminutive **ɲī** 'child of ', breathy and plain vowels,vowel extension and degree adverbs. Because the study discusses only love metaphors in Anywaa, further study on other emotional and non-emotional metaphors of Anywaa is needed to capture the cognitive aspects of Anywaa in detail.

Keywords: [*Anywaa], [domain],[conceptual metaphor], [emotion], [love]*

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I. Introduction/Background: The People and the Language

The Anywaa are Nilotic people who belong to the Luo[3] group of Eastern Africa. This sub-classification coincides with what Crazzolara (1930: V) broadly mentions and states that as opposed to the Bantu people, the Nuer (Naath), Dinka (**dʒʌʌ́ŋ**) and the Luo people are collectively grouped under the **dʒíí (dʒɔ́**) people. The word dʒíí 'people of a certain origin or home' with little modifications is actually common to the three groups of people. For example, in Nuer, the word for rebels is the compound noun **dʒí dùààr** (Lit. forest people) and in Anywaa, the word for rebels is **dʒí (dʒɔ́) pááp** (Lit. forest people). Similarly, in Dinka, the English word 'rebels' is compounded as ăadʒàj dɔ̀ɔr (SG.àdʒàj dɔ̀ɔr) having a similar meaning to Anywaa and Nuer (See also Perner, 2003:235).

The tribal name **áɲwáá** (PL. **áɲwááɛ**) was derived from the root **ɲwààk** 'share, sharing'. This terminology is further elaborated by Ojhu (2014) that in their real daily life, the Anywaa share **tʃàm** 'food', **ábííé** 'clothes' and **ɔ̀tɔ̀** 'shelter' and fighting against an enemy in which men share things at **wī mààtʃ** 'fireplace', where fish and prey stews are cooked and women share things around **kéénnó** 'hearth', where porridge is cooked. More often, the Anywaa settle along Openo (Baro[4]), Gilo, Alworo, Oboth and Akobo rivers[5]. Hence, the cultivation of maize and durra and fishing support the life of the Anywaa.

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[3]The word Luo means clean person. Thus, the Anywaa and other Luo people hate bad things like theft, greed, promiscuity, and evil eye. In Anywaa, the synonym for this word is **tɔ́ŋ** 'clean' or **wááɲ** 'clear'. This is based on my personal communication with Alfred Okuch. The Nuer datum was provided by the late John Koang, a native speaker of Nuer, who was doing his Ph.D. in linguistics in Addis Ababa University. The Dinka datum was provided by Deng Okello, a native speaker of Anywaa and the native speaker of Dinka called Makuei Majiok Lem. Both of the informants currently live in northern Bahr al Ghazal, South Sudan.See (Perner,1994).

[4] Although some researchers like Reh (1996) use the name Sobat as a single river, this is of no agreement. For example, Kurimoto (1996:32) asserts that Openo (Baro), Giilo, Akobo and Oboth merge as one tributary called Sobat, which joins the White Nile.This was also confirmed with my personal communication with Omod Itangi, a friend of mine who was in Juba, South Sudan in 2013.

[5] This must be the reason why Kurimoto (1996:29) describes the Anywaa as riverine people relying on rivers for subsistence economy. Openo is an Anywaa name for Baro River.

In addition, gold mining, which takes place in Dambala[6] in Dimma district and Lungnga, hunting and preparation of local drinks are also used by the people as their livelihood to assist their lives and economy.

Anywaa language is locally called **d̪á ā̪ɲwáá** and it is spoken in Gambella, Ethiopia and Greater Pibor Adminstration, South Sudan. According to Reh (1996) genetically, Anywaa is a Western Nilotic language belonging to northern Luo branch. Based on The National Census of Ethiopia, (2007) and UNMSS (2010), in Ethiopia, Anywaa is spoken by 88,000 speakers and in South Sudan, it is spoken by 52,000 native speakers. Based on Lusted (1976),Anywaa has four regional dialects namely Openo, Lul, Chiro and Adongo dialects; while Openo and Lul dialects are spoken in Gambella, Ethiopia,Chiro and Adongo are spoken in South Sudan (See also Ojhu, 2014).

Studies like Lusted (1976), Reh (1996) and Ojhu (2014) dealt with the description of the grammar of Anywaa by treating phonology, morphology, syntax and discourse without including the cognition and cultural beliefs of the people in detail. Furthermore, to my knowledge, there has not been a study which was conducted on emotional metaphors of Anywaa. The present study, therefore, describes and analyzes the emotional metaphors of love in Anywaa in light of conceptual metaphor theory, which is relevant to the analysis. This study had the following specific objectives:

> a) To identify the linguistic metaphors used to express love in Anywaa, and

> b) To identify linguistic techniques and resources used to mark love degree in Anywaa.

The present study is organized into four parts: the first part deals with the introduction of language, people and objectives and the second part discusses

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[6] Dambala is located in the upper Akobo, near Gurafarda in the former Kaffa region and Lungnga is located in the upper part of Alworo River near south- eastern Abwobo. Compared to all gold mining places in Anywaa regions, the largest gold business is found in Dambala.This is because the most abundant gold is found in Dambala and it was the place in which gold was found for the first time. When they find gold, the Anywaa say **wárkí āmák** 'Gold has been found, caught.' See Kurimoto (1996:49).

the theoretical framework and method. The analysis and interpretation section deals with love metaphors in Anywaa and the last section is about conclusions.

2. Theoretical Framework and Research Method

In the present study, listening to daily conversations, recording daily utterances and the introspection were mainly used to obtain natural data. Recording the daily utterances was used from december 5-14 in Ilea village. Furthermore, non-translational elicitation was used by first eliciting various metaphorical expressions of   love. Then, the   elicited data for   love expressions were scrutinized with Pastor Ocathi Ojulu from December 15-20 in Ilea village. After identifying the source and target domains of love metaphors in Anywaa, the investigators discussed the mapping experiences with some native speakers of Anywaa. The present study was based on Openo dialect,which is spoken by the principal investigator. The data were designed as qualitative by paying more attention identifying linguistic metaphors of love in Anywaa.

To identify metaphors and state the metaphorical inferences, the present study employed the theoretical views and steps developed in the Steen's five step-procedures (MIP) for the purpose of metaphor identification based on Steen (2000a&b) and Yin (2013). The steps are applied as follows:

> 1) Identification of metaphor focus,
>
> 2) Identification of metaphor idea,
>
> 3) Identification of metaphor comparison,
>
> 4) Identification of incomplete propositions,and
>
> 5) Identification of metaphorical mapping(s) (see also Pragglejaz Group, 2007.)

In the first step, *focus* refers to the metaphorically used word standing outside the background of literal frame (Steen,2002a&Steen,2002b;Steen,1999: 61). Example, in *This journey,* we continue today (Brack Obama's Inaugural Address Jan. 20th,2009, in Yin,2013).The metaphorical focus is *journey*, which means *National life is like a journey* as there are obstacles and progress

with the people involved. In the second step, metaphor idea identification is a matter of concepts, propositions and reference used to fill the gap between discourse and conceptualization (Steen, 1999:64-65). For example, in the expression *And we'll get our economy going again and our best days are ahead of us*, the words *going* and *ahead* tell us that economic progress is like a journey and economic prosperity is the intention as the word *ahead* shows. Step three has to do with comparing words in an implicit non-literal mapping. For example, in *our economy has grown*, both growth and economy share the concept of development. In step four, implied ideas are inferred to fill the empty slots. For example, in the sentence, *But I know how to get America working again, restore our economy and take care of working Americans*, the incomplete proposition is *building*, leading to the metaphor *ECONOMY IS BUILDING*. In step five, as Steen (1999:71-72) states, complete non-literal mapping is done by clearly showing the source and target domains (see table 1,Yin, 2013: 1118-1121, Deignan, 1999, Stefanowitch, 2006 and Steen,1994,Steen,2007 for the detail).

2.2 Source-Domain-Oriented Approach

In order to analyze and interpret the interaction between metonymy and metaphor in emotions, the present study also used the **Source-Domain Oriented Approach**. According to Esenova (2011:6):

> Metaphorical and metonymic expressions always contain lexical items from their source domains; in this approach, the researcher first selects individual lexical items associated with the source domains that he/she wants to investigate. Then, the researcher searches for the selected lexical items in a chosen data source (dictionary and/ or a corpora). In the next step, the researcher retrieves the metaphorical expressions from the data source and classifies them under their conceptual metaphors. One major advantage of this approach is that all metaphorical expressions contain lexical items from their source domains. Therefore, by searching for dictionary entries for the lexical items related to certain source domains, he/ she finds the metaphorical expressions associated with the source domain.

85

In the present study, the source-domain oriented approach was mainly used for the use of human body parts and drum dance as sources of conceptualizing love.

3 . Conceptual Metaphor Theory and its Challenge to Traditional Approach

Traditionally, metaphor is regarded as a rhetoric or an ornamental device used by talented groups of people like poets or novelists. Traditionally, Aristotle (1982) defines metaphor as the transfer of a feature from one genus to another. According to Kovecses (2010),an example based on Aristotle's definition is *Achilles was a lion in fight,* which is traditionally used to make a language artistic, stylistic or pleasant.According to Lakoff (1993) the traditional approach to metaphor has the following wrong assumptions:

> a) Any everyday language is literal, non is metaphorical,
>
> b) All subject matters can be comprehended literally,without metaphor, and
>
> c) All definitions given in the lexicon are literal, but not metaphorical.

Lakoff (1993) puts that a language that is not metaphorical is literal; yet, distinction between metaphorical and non-metaphorical language is difficult. Consider the following examples from English and Anywaa (my own data).

(1) The ball went up (not metaphorical).

Example (1) is mainly literal because we can directly look up and see the ball moving in the air but the expression can be metaphorical with the meaning that the ball went higher up and cannot be caught.

(2) The price went up .

Example (2) is clearly metaphorical, because the increase in price has been understood based on the experience of AN OBJECT GOING UP.

(3) (a)	ōdʒùlù	rèèò	ā	-ŋààp	máál
	Ojulu	fish	pst	hang	sky

    'Ojulu has hanged up the fish.'

In (3a), the expression is mainly literal, because we can directly look up and see the fish hanged on a tree. However, the example can be metaphorical with the meaning that Ojulu refused to give the fish to the speaker or another person.

(b)	ōdʒùlù	gʌt	rèèò	ā	-ŋààp	máál
	Ojulu	price of	fish	pst	hang	sky
Lit.	Ojulu hanged up the price of fish in the sky.					

    'Ojulu made the price of fish very expensive.'

In (3b), the expression is clearly metaphorical,because the high price is understood in terms of a fish which is hanged up on a tree. Hence, MORE IS UP;LESS IS DOWN.

In Conceptual Metaphor Theory, metaphor is mainly cognitive with linguisitic metaphors as its surface manifestations. In cognitive linguistics, therefore, metaphor is part of our worldview and it is based on understanding one domain in terms of another. A domain is any coherent organization of an experience. There are two domains: source and target domains. The source domain is the source of experience and knowledge for the target domain, which is what we are trying to understand. Source domain is more often basic and concrete. Therefore, an abstract concept like love is understood based on metaphorical mapping, which is the correspondence between the source and target domains (Lakoff and Johnson,1980;Kovecses, 2010). To understand domains and mapping(s) in detail, consider the following examples in (4a-b) taken from Kovecses (2010:100).

(4) (a) He works for the local branch of the bank.

   (b) They had to prune the workforce.

The above metaphors in (4a-b) take us to the conceptual metaphor SOCIAL ORGANIZATIONS ARE PLANTS, whose mappings are given below in table 1.

Target Domain: Social Organization	Source Domain: PLANT
the entire organization	the whole plant
parts of an organization	parts of a plant
organizational development	plant growth
removing parts of an organization	reducing a plant
origin of an organization	plant root
best stage of success	flowering
beneficial consequences of an organization	fruits/crops

Table 1: Illustrating Mappings with social organization

Therefore, in Conceptual Metaphor Theory, traditional assumptions are proved to be wrong, because metaphor is pervasive. As claimed by Langacker (2000) and Lee (2001) cited in Debela (2011:12), the study of language and meaning in cognitive linguistics is based on the following assumptions:

a) Language has no autonomous faculty but is an integral part of human cognition,

b) Meaning and language are based on experience and convention,

c) Meaning mainly exists in mind but not in the units themselves, and

d) The knowledge of language comes from usage.

3.2 Types of Metaphors

There are different criteria for classifying metaphors based on Conceptual Metaphor Theory (CMT). Based on the level of conventionality, Kovecses (2010:33-34) divides conceptual metaphors into conventional and unconventional metaphors. Accordingly, conventional metaphor is the one which is well established and commonly used in the community while unconventional metaphor is contrary to this: it is not conventionalized by the

speakers or natives of the culture, but used as a new way of giving the reality to our experience (Lakoff and Johnson, 1980:139). According to Kovecses (2010:38), based on cognitive function, metaphors are usually divided into the following three types:

(a) Structural metaphor: In this metaphor, the source domain provides rich knowledge structure for target concept. Therefore, *Target A is source B.* For example metaphors like *Time will come* and *We passed the time happily* underlie TIME IS MOTION.

(**b) Ontological Metaphor**: Here, abstract things are given new ontological status to be concrete. Examples include *We are going to race*, *a lot of running in a game,* etc.

(c) Orientational Metaphor: In this metaphor, basic human spatial orientations like UP, DOWN, NEAR, FAR, etc are used as sources of metaphors. Examples of orientational metaphors include *Keep your voice down* and *I'm feeling up.*

> Emotions determine the quality of our lives.They occur in every relationships in dealing with family members, and in our most intimate relationships. They can save our lives, but can also cause real damage. Emotions lead us to act in ways we think are realistic and appropriate, but they may make us terribly regret afterward (Ekman,2003:13).

From the above elaboration, it can be inferred that Ekman (2003)'s definition emphasizes the importance of emotional (metaphors) research for human life. According to Goleman (1996:17) the fact that all emotions are the impulse to act is found in the very etymological Latin root verb **motere'** to move' plus the prefix{-e} to connote 'move away'.

Oatley and Jenkins (1996:96) define emotion as conscious or unconscious evaluation of an event as relevant to an important concern, readiness to act and the prompting plans, and a distinctive type of mental state which may be followed by bodily basis, expression or actions.The definition provided by

Oatley and Jenkins (1996) implies the relation between, language, emotion, metaphor and cognition. According to Lakoff and George (1980), the language we speak is metaphorical because our conceptual system is metaphorical. Ding (2012:2393) defines love as "a strong affection ranging from different feelings and attitudes to strong attraction. As an abstract concept, love, usually refers to a deep ineffable feeling of tenderly caring for another person ". According to Kovecses (1986), love is conceptualized based on different source domains as follows:

(5) (a) LOVE IS FOOD: I'm starved for love.

   (b) LOVE IS UNITY: They are breaking up.

                    We fused together

4. Analysis and Interpretation: Metaphorical Conceptualization of Love in Anywaa

According to Lakoff (1986**)**, one of the very typical cognitive models of anger, pride, and love is that they seem to be essentially composed of a number of entities or predicates. The number of entities for love include THE SELF, THE BELOVED and LOVE itself. In reference to Anywaa, love is called mèèr, the beloved is **ōmèèr, lùòbò** 'lover, love intermediary' and the self is **àànì (à)**. Furthermore, more often in Anywaa, there is an overlapping use between **LIKING** and **ROMANTIC LOVE**. The liking is called **màɲɲɔ̀** *'want,like'* in Anywaa and the romantic love is called **mèèr**, whose source domain is sometimes **màɲɲɔ̀** 'search,want'. Yet there are situations where distinctions are apparent. Consider the following examples in (6a&b) to illustrate the relation and difference between ROMANTIC LOVE and LIKING in Anywaa.

(6) (a)	à	máɲɲ	-á	kát	gwìènɔ̀
	1SG	want	foc	stew of	chicken
Lit	I want/search chicken stew.				
	I like chicken stew.'				

Example (6a) is based on a situation where different varities of food items are provided requiring the choice of a person. So, the speaker in (6a) likes chicken stew among the other stews to be eaten with porridge.

(b)	à	mèèr	kī	rèèò	kī	kùòn
	1sg	love	and	fish	obl	porridge

'I love porridge and fish.'

Example (6b) implies that the favourite food of the speaker is porridge and fish. To illustrate love expressions and love degree marking in Anywaa, the following metaphorical expressions in (7a&b) have been given.

(7) (a)	à	mèèr	kì	jì	dɔ́tʃ
	1sg	love	obl	2sg	deg

'I love you very much.'

The high tone the degree adverb dɔ́tʃ 'very' of (7a) implies higher love intensity than that in (7b), whose degree adverb has low tone.

(b)	à	mèèr	kī	jì	dɔ̀tʃ	dɔ̀tʃ
	1sg	love	obl	2sg	deg	deg

'I love you very very much.'

In (7a) the love degree is lower because there is one dɔ̀tʃ' very', but (7b) has higher degree due to the use of doubled degree adverb dɔ̀tʃ 'very ' although there is amalgamation like **dɔ̀tʃdɔ̀tʃ** 'very very', which marks higher degree of love (emotion) based on fast speech. Highest degree of love is marked by using vowel extension in degree adverb root as **dɔ̌...tʃ** 've...ry'. A very small degree of love is called ***ɲī mèèr mō t̪í..ŋ*** 'a very small child of love' and high degree of love is said to be up as ***mèèr màrgè ɛ́ná máál*** 'Their love is up (in the sky)'.

4.1 Love as Body parts

In Anywaa **dèèl** 'body' and its parts can be used as source domains of understanding emotions. This means, the linguistic metaphors used to express love based on body parts are surface manifestations of LOVE IS HUMAN BODY (PARTS). This in turn implies that METONYMICALLY

91

BODY (PART) STANDS FOR LOVE. Such a claim is further strengthened by Swan (2009) as "it is normal in languages of the world to locate abstract feelings in internal human organs which are invisible and metonymically use body part as a metonymy of a person." Human body parts reveal that metaphor has a bodily basis and this is termed as *embodiment* (Kovecses,1987). Below is a detailed discussion of love metaphors based on the source domains of EYE, LIVER and HEART.

4.1.1 Love Is Eye

In Anywaa tradition, our eye is the faculty of sight and it is through it that we cognize and perceive objects around us. Thus, it expands our knowledge and cognition as it acts as a channel enabling us to keep the details in the organ having the power of retention (Anudo and Kodak,2017;Anudo,2018). In particular reference to an Anywaa's cognition, an eye suggests but the liver determines. Below are metaphorical expressions associated with an eye as the source domain of love.

(8) (a)	ɲààn	-ɛ̀	ɲèŋŋ-	-ɛ̀	t̪óót̪
	girl	that	eyes of	3sg	many
Lit.	That girl has more eyes.				
	'That girl has more lovers, boyfriends.'				

The idiom in (8a) is used only for a girl who often changes her sexual partner. The idiom is euphemistic. In fact, **ɲèŋŋɛ̀ t̪óót̪** 'a person who has many eyes' is used only to refer to a girl who usually changes her love partner. So, a girl with more than two eyes is offensively called **kʌ̀ʌ̀bì** 'promiscuous girl '.

(b)	ārààtʃ	ā	-mak	wàŋ	-à
	Araach	pst	catch	eye of	1sg
Lit.	Araach was caught by my eye.				
	'I have been attracted by Araach.'				

In (8b) what is implied is first, the speaker sees Araach and then falls in love with her although there may be more girls with whom Araach stays. The Anywaa believe that an eye is the center of cunningness and infatuation.

(9) (a)	mèèr	ā	tʃàà-	-ɛ	nī	wàŋ	-ɛ̀	wî...t
	love	pst	start	3sg	con	eye of	3sg	very narrow
Lit.	He started the love with its extremely							
	narrow eye.							
	'He started love gradually.'							

In (9a) the implied meaning is that the boy started the love gradually as kidding or joke but love process led to marriage which was not expected by the girl speaking in (9a). In the word **wî...t** 'very narrow', the extended vowel î.., which caused falling tone, expresses a very low degree of loving. When we start love with people, we see them without opening our eyes widely as we are not confident to speak and see. Henec, LOW INTENSITY OF LOVE IS NARROW/SMALL EYE.

(b)	wàŋ	-ɛ̀	ā	-níɛ́ŋ	rì	-ì	dɔ́tʃ
	eye of	3sg	pst	pierce	body of	2sg	deg
Lit.	His eye has deeply pierced into your body						
	'He has fallen in love with you.'						

The metaphorical entailment in example (9b) is that the boy has been looking at the girl several times and finally fell in love with the girl.

4.1.2 Love Is Liver

Among the Anywaa, the liver is the center of perception, feeling and emotions and cognition. Human traits like courage, mercy, generosity, tolerance and sympathy are found in the liver(see Reh,1999). This organ therefore can be used as a source domain of love. It can usually metonymically stand for a person as in **tʃwíɲà bá màɲ ɲàànɛ̀** 'My liver does not want that girl' implying that THE LIVER METONYMICALLY STANDS FOR THE SPEAKER, WHO DISLIKES THE GIRL. Hence, part-whole relation, because the liver stands for the whole person.Consider the following examples from (10)-(12).

(10) ōmɔ́d   tʃwíɲ   -ɛ̀   pɔ̀ɔ̀t   pʌl   kī   jà
      Omod   liver of   3sg   still   big   with   1sg
Lit. Omod still has a very big liver for me.
      'Omod still loves me very much .'

In (10) the speaker is the wife who implies that the Omod,who is her husband, still loves her very much despite her being an old woman.

(11) (a)   páá   tʃwíɲ   -à   nī   -ì   tʃɔ̀ɔ̀d   -à
            not   liver of   1sg   to   2sg   marry   1sg
    Lit.   It was not my liver to marry you.
            'I was not interested to marry you.'

In example (11a), the speaker is a boy who married the addressee girl, but he was not interested in the marriage. Perhaps, the family might have forced him. A liver also can be divided to measure the degree of love between a husband and his wives as illustrated in (11b) below:

(b)   tʃwiɲ   -ɛ̀   mán   -ā   dóóŋ   ɛn   -ā   báŋ   ātʃálá
       liver of   3sg   rel   be   big   be:loc   foc   to   Achala
Lit.   His bigger liver is with Achala.
       'He loves Achala more than he loves the other
       wife.'

 In (11b) higher degree of love has been conceptualized based on BIGGER PART OF LIVER.

(12)   tʃwíɲ   -à   ɛ́n   -á   kùr   kɛ̀ɛ̀r   -ɛ̀   kīpɛ̀r   -ì
        liver of   1sg   be:loc   foc   place   only   3sg   for   1sg
Lit.   My liver is in a special place for you.
        'I have a special love for you.'

In example (12), SPECIAL LOVE is based on PUTTING AN OBJECT IN SPECIAL PLACE FOR A SPECIAL USE OR SPECIAL PERSON. Below are the mappings for LOVE IS LIVER in Anywaa.

TARGET: LOVE	SOURCE: LIVER
love intensity	size of liver[7]
number of lovers/wives	number of livers
special love relation	special liver
changing lover	changing liver
protecting lover	protecting liver
having more lovers	dividing liver
understanding love relation	knowing, seeing a liver

Table 2: Mappings with LOVE IS A LIVER in Anywaa

4.1.3 Love Is Bird and Heart

Among the Anywaa, heart is the center of life and the relation between God and the human being is regulated by heart. In Anywaa, heart is called **wɛ̀ɲɔ̀**, which is also a term used for a bird. A bird and a heart are related by flying because when a man dies, it is the heart, which leaves the body in the form of spiritual air called **dʒwíèj/ādùùnnò** that is taken by God to shape it as a ghost. A heart is also related to ominous birds, because birds are messengers of God and collect spiritual information and send them to people bringing palpitations to people. Consider the following examples in (13a-d).

(13) (a)	ādʒáá	wɛ̀ɲŋ	-ɛ̀	ā	-t̪ɔ̀ɔ	rò	ōdʒóó
	Ajaa	bird of	3sg	pst	die	body of	Ojho
Lit.	Ajaa's died to Ojho's body.
	'Only Ojho has become lucky to marry Ajaa.'

The implied meaning in (13a) is that Ajaa has been asked for love by many boys and she refused but lastly she accepted the love of Ojho and married to him. Such a girl is sometimes referred to as **ātʃííl tʃòɔ̀w** 'men hater girl'. Example (13a) implies SUCCESS IS DEATH OF AN OMEN BIRD. When an omen bird falls on the ground and dies, it signifies the death of someone who may be absent among the people who have seen the bird. Some omen

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[7]Front part of the body, specially ɲìm 'face' is metonymically used as a source domain of love as **in ɲìmɛ̀ ātʃibɛ̀ dʒì dītʃòɔ̀ɔ mō tʃàn** 'He gave her face to a man who is poor'and **ɲìmɛ̀ āmʌ̀nɛ̀ kī à** (Lit. He prevented his/her face from me) 'He disliked me', which includes absence of sexual intercourse between lovers.

birds also fall to the body of people or beat them with their wings to imply death or bad event happening to a person.

(b) wèɲ   ɲàkɔ̀ɔ̀   pʊ̀ʊ̀t   tʃʌ́ʌ́ɖ -í   ká   bʌ̀ʌ̀t   tʃáám -á
     bird of girl   still   walk   hab   dir/p   on   left of 1sg
     The bird of the girl is still moving to my left-hand side.

Lit.

     'The girl has not yet accepted my love question.'

In (13b) the speaker is still asking the girl for love but she has not yet accepted his love. So we can have the following conceptual metaphors: BAD IS LEFT, GOOD IS RIGHT, LUCKY IS RIGHT and UNLUCKY IS LEFT. Example (13b) implies that when a bird flies by the (left) side of a person, he will be unlucky.

(c) ādʒùlu   dèèr-   -ɛ̀   bʌ̀ŋ   wèɲ   tʃɔ̀ɔ̀t
     Ajulu   body of 3sg   no   bird of   marriage
Lit. Ajulu's body has no marriage bird.
     'Ajulu is lucky to be married.'

The implied meaning in (13c) is that Ajulu can have a boyfriend but their love relationship does not lead to marriage. The Anywaa believe that when a cock crows at 8 p.m, it means there will be a new marriage discussion tomorrrow. Example (13c) implies LUCK IS A SPIRITUAL BIRD IN HUMAN BODY. When an ominous bird like an owl, which is crying with augury, is killed, the event it signifies will not happen. The Anywaa call this **gwʌ̀ʌnnɛ̀ ādɔ̀ɔ̀ rɛ̀ɛ̀ kɛ̀ɛ̀rɛ̀** 'Its augury has returned to its itself'.

(d) kóór   -à   bà   pʌ̀ɖ   -ì   kī   lúúmm   -ì
     chest   1sg   neg   fall   hab   with   issue of 2sg
Lit. My chest does not fall with your love isue.
     'Your love issue has not convinced me.'

In (13d), the speaker is a female who has been asked for love by the boy, who is the addressee. Culturally, among the Anywaa, a male asks a female for love and marriage but a female does not ask a male for marriage or love relationship. When a girl is convinced by a love question, she palpitates, stoops and looks with shyness at the boy. Thus, she palpitates unlike a girl

who has rejected a love question. In Anywaa, palpitations is called **pʌ́n̪ kʌ̀w** 'falling of chest',which usually produces the voice **líklìk**.

4.2 Love Is Drum (Dance)

As people construct thought and expression out of their activties and environments, it is undoubtful that dancing with a drum helps construct meaning, expression and thought. The Anywaa drum dance contributes to seeing one's lover and marriage. Of all the dancing instruments of Anywaa, **bùùl** 'drum' is the original and the most important one. Several reasons account for the importance. First, drum is the most powerful of all sound-producers, filling the air, shaking the ground and reaching up to very far places. Second, a drum chases away and warns an enemy because when it is beaten, due to its loudness, beasts run away from a village and the human enemy will be afraid with the prediction that the villagers are more and have guns as they are boasting. Spiritual[8] matters also are chased away by the voice and drum force, which shake the ground and disturbs the air. The third reason for the importance of Anywaa drum is that it invites many more people within and from different villages. So, it is the best place to see and choose one's lover and talk to her, because it is difficult for some girls to come out of home as a result of a family's strict control. Thus, dancing implies bragging and enjoyable social life. Without drum, a village is quiet and sad implying famine or death (See also Perner,1994:145).

Most importantly, the relation between love and drum is that during the fifth dance locally called **ōkààmmà**, girls choose their dance partners and move to distant place to praise each other.   This process in which a girl chooses her dance partner is locally called **gwɛ̀ɛ̀l**[9] 'go and ask a boy for dancing together'.

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[8]The Anywaa do not fear spiritual matters when they are dancing with their drum. They believe and say **dʒòɔ̀k ŋàmmɔ̀ bʌ̀ʌ̀twà** 'God is yawning above us', which implies that God is protecting the dancing people from the spirit coming from the sky. Hence, God is tired of protecting the people. When a man gets lost in a forest, drum is beaten to help this person determine the direction of the village.

[9]If a girl is very happy with her dance partner, she gives him a bead as a dance gift during dance.While asking boys for pair dancing, girls are very selective. Boys who are not dancing well and those who are evil-eyed are not asked to dance together with them for they are bad .

In doing so, a girl dances by moving toward a boy and when she approaches a boy, she steps on his food, implying love and dancing together. Below are metaphors with the conceptual metaphor LOVE IS DRUM (DANCE) in (14a-c).

(14a)   bùùl   à   wíllóóló
         drum   be   genesis
Lit.   The first drum dance is the best.
         'The first marriage/love is the first.'

The metaphor in (14a) implies that the love or marriage you have with your young (first) partner is the best as both of the partners discuss a lot and know each other clearly and relatives or families are clearly known. When a woman who divorced her first or better husband complains for the bad life she is leading with her current husband, she complains with a drum metaphor as **à kɛr mìɛl kī bùùl kī** jì'I did not dance with (Anywaa) drum with you'. Because drum beaters spend most of their times by beating drum during dances, most of them fail to marry and remain bachelors. During the drum dance, one calls his female dance partner **tʃììà** which literally means *my wife*; similarly, a girl calls her dance partner boy **tʃòòrà** *'my husband'*.

(b)   bùùl   à   tʃòòr
       drum   be   blind
Lit.   Drum is blind.
       'You may not marry the person you expected.'

As it is suggested by (14b), when people dance, their dance may turn into actual love, but what happens later in life or the overall behaviour of a lover may not be known. Thus, a good partner may later turn out to be a bad one. In fact, in a real-life situation, a girl with good behaviour may be married by a boy with bad behaviour and vice versa.

(c)   bùùl   ā   -bàà   -ɛ̀
       drum   pst   miss   3sg
Lit.   She missed the good drum dance.
       'She missed her better lover.'

When one's marriage/love relation with the partner is unfavourable, indirect advice is given as **bùùrì rǎatʃ** 'Your drum dance is bad. A person who is evil-eyed or lazy dancer without decorations and dancing bells is not asked for dance. So, dancing alone implies being a bachelor/spinster. A boy can flirt with many girls and dance with them by hugging and exchanging intimate words.This implies polygamy among the Anywaa. Below are the mappings for LOVE IS DRUM DANCE.

TARGET DOMAIN: LOVE	SOURCE DOMAIN: DRUM
lovers	dance partners
choice of love partner	choice of dance partner
love space	dance space
voice of lovers	voice of drum
separation of lovers	separation of dancers
smaller intermediary[10]	smaller drum beater
bigger intermediary	bigger drum beater
obstacles to love process	obstacles to the dance process
going to the lover	going to dance
the love intensity	size of the drum, intensity of the dance
stages in love process	stages in a drum dance
small children to be sent to a girl	drum sticks
changing love partner	changing dance partner

Table 3: Mappings for LOVE IS DRUM (DANCE) among the Anywaa

4.3 Love Is Fishing And Hunting

Cultural practices like fishing and hunting can be used as source domains of love among the Anywaa. In different seasons, different species of fishes are killed with different techniques of fishing. Similarly, different animals are hunted in different seasons by using different instruments. So, animals which

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[10]The word **lùòbò**'love intermediary' is derived from lòòbò, literally means 'to go, move together away to somewhere', whose ventive counterpart is **lòòmmò** 'come, move together toward'. When an intermediary talks to a girl, he or she accompanies her to the boy until they reach him but leaves her to the boy alone to talk to her about love issues after she meets him. Similarly, **lùòp** means couple or people who go together for similar purpose. Metaphorically, **lùòbò** is extended to mean one's lover like husband or wife, friend, a person who gives information and people sharing similar views.

are not edible are not used as source domains of love. Consider examples (15a-c) for LOVE IS FISHING in detail.

(15) (a)	ōtʃálà	mèèr	ɛ́ɛ́	máár̀	kī	wì	gɔ̀
	Ochala	love	perf	catch	with	head	it
Lit.	Ochala has caught love with its head.						
	'Ochala is very committed to his love relationship with his partner.'						

The metaphor in (15a) implies Ochala's commitment to love and treating his lover very well so that they will not separate. The kind of fish used as a source domain here is **āgwììlà** 'catfish', which is also caught with its gill. Because a fish's strength is in its head, when boys and girls quarrel over a fish, the person who catches the head takes the fish and if two boys spear one fish at the same time, the one who spears the head takes the fish. This judgement was given by the ancestor of Anywaa king called **ōtʃúúɖò/ōkírò.**

(b)	mèèr	ā	-nìpòòtʃ	tʃɛ̀r	-à
	love	pst	slip	hand of	1sg
Lit.	Love slipped in my hand.				
	' My wife/lover has abandoned me.'				

When a girl runs away while forcing her for sex or when she stops relationship with a boyfriend, a boy can say **ɖáágɔ̀ ānìpòòtʃ tʃɛ̀rà kààmàr rèèò** 'The girl slipped in my hand like a fish'. Hence, WOMEN ARE FISHES, MEN ARE FISHERS.

(c)	ābʌ̀ŋ	ɛ́ɛ́	bìɖɔ̀
	Abang	perf	fish
Lit.	He is fishing Abang with a barbed hook tied to line.		
	'He is approaching Abang for love.'		

In (15c) the implied meaning is that the boy goes and talks to Abang for love. In (15c), the word **bìɖ**, which metaphorically means pay attention to a girl, literally refers to fishing with line with a barbed hook fixed to it. Hence, SPEAKING TO A GIRL FOR LOVE IS THROWING A BAIT TO A FISH. THE GIRL'S ACCEPTING A LOVE WORD IS A FISH'S EATING THE BAIT; MARRYING THE GIRL/HAVING LOVE RELATION WITH HER

IS CATCHING THE FISH. Consisder examples (16a-c) to understand LOVE IS HUNTING in detail.

(16) (a)	dá	ɖáágɔ̀	mō	lὲpp	-ὲ	lὲpp	-ɔ̀
	exits	female	rel	sneak	3sg	sneak	ift
Lit.	He is sneaking a girl there.						
	'He has fallen in love with a girl over there.'						

The metaphor in (16a) is based on seeing Ojulu moving to a place and talking to a girl secretly. The clue to conceptualizing females as PREYS is the verb **lὲpp** 'sneak more than once'. To approach a girl, a boy usually hides himself among plants or in grass so that he approaches a girl furtively.

(b)	ōmɔd	nὲtt	-á	ātʃálá
	Omod	aim the gun	foc	Achala
Lit.	Omod is aiming the gun at Achala			
	'Omod is in the process of approaching Aried for love.'			

The hunter aims a gun at a prey which he has chosen to shoot. Similarly, a boy approaches a girl he has fallen in love with. The Anywaa's mapping of HUNTING onto LOVE PROCESS is based on image schema,cultural activities and conventions implying that our use of language is not arbitrary but experiential. By understanding the experience of   HUNTING and FISHING to talk about LOVE, we can conclude that in the love process among the Anywaa, MALES ARE ACTIVE; FEMALES ARE PASSIVE as they do not ask males for love issues due to cultural constraints. This can be grammatically illustrated as follows in (17a-d):

(17) (a)	ōrìὲd	ā	-tʃòòttò
	Oried	pst	marry:act
	'Oried has married.'		

In (17a), because the subject Oried is a male, the active verb **tʃòòttò** 'to marry' has been used as Oried, who is a male, can go to a village and ask a female for romantic love and marriage.The breathy vowel **òò** marks active voice. Hence, ACTIVE (MALE) IS BREATHY VOWEL.

101

(b) ārìèd ā- -tʃɔ̀ɔ̀t
   Aried pst marry:pass
   'Aried has been/was married.'(acceptable)

(c) ārìèd ōdʒùlù ā- tʃɔ̀ɔ̀d -ɛ̀
   Aried Ojulu pst marry:pass 3sg
   'Ojulu was married by Aried.'(not acceptable)

(d) ōdʒùlù ārìèd ā -tʃɔ̀ɔ̀d -ɛ̀
   Ojulu Aried pst marry:pass 3sg
   'Ojulu married Aried.' (acceptable)

In (17b-d) the verb **tʃɔ̀ɔ̀t** 'be married' has the plain vowel ɔ̀ɔ̀ in its root and this vowel tells us that the voice is passive as the subject is female. Hence, PASSIVE(FEMALE) PLAIN VOWEL.

4.4 Love Is Unity

Kovecses (1986) claims "Among the various ways of conceiving love, the model according to LOVE IS UNITY OF TWO COMPLEMENTARY PARTS is perhaps central." This hypothesis implies unity of decisions, people and assistance between lovers. Among the Anywaa in particular, Ochan (1995) mentions that love is important as it unifies people through dancing, walking, working and eating together. So, love unifies everything as examples (18)-(20).

(18) wààn -à ātʃíél:Ochan(1995:11)
   1pl:excl be one
Lit. We are one.
   'We are very united.'

When couples are very unified by love as they mostly spend more time together,others say **dʒɔ̀ɔ̀gɔ̀ ātìmò nà ɲì dʒɔ̀ɔ̀k** 'The couples have become twins'. Due to agreement and faith between lovers, the Anywaa understand unity of love to be caused by unity of livers of the lovers.

(19) mèèr már -wà bá pʌ́ʌ́ -ì
   love of pl:excl neg separate mv

Lit.   Our love can not be divided/fractioned.

         'We are inseparable.'

Since love is a relation between people, we can infer that LOVE IS BETWEEN LOVERS AND JOINS THEM.

(20)	dìtʃòɔ̀ɔ̀	mán	ō	-tìmò	nà	tʃòk	-à
	male	this	fut	become	con	sibling of	1sg

         'This husband will be my brother.'

The Anywaa also speak as **ɲúóm à túúŋ** 'marriage is lineage (relation)'; in Anywaa **túúŋ** 'lineage' literally means a branch of a tree. When a clan is smaller, it has sublineage which is locally called **ɖì ɔ̀tɔ̀**, which literally means mouth of the house (door) as sublineage sits in front of hut door to discuss family matters in the morning. When love unity degree increases, love becomes BOND due to attachment of lovers' bodies as it is expressed in (21a&b):

(21a)	tʃwíɲ	-ù	ò	-gʌ́ʌ́bò	dɔ̀tʃ
	livers of	2pl	perf	attach togther	deg

Lit.   You have attached your livers very strongly.

         'You are very bonded by love.'

(b)	wáán	-à	āpʌ́t	tʃɔ̀ɔ̀jjɔ̀
	1pl:excl	be	spoons of	fatty giraffe stew

         'We are the spoons with which fatty giraffe stew is eaten.'

Lit

         'We love each other very much.'

Giraffe stew is very thick and fatty. Spoons with which such stew is eaten become very fatty and when put in their container, they are attracted to each other like pairs of spoons. While washing these spoons, water is boiled and the spoons are put in water for a while so that the fat becomes soft and spoons are washed easily and separated. Yet, separating these spoons forcefully results in the breaking of one of them. Love which is based on this experience implies that the lovers are inseparable. Generally, LOVE IS BOND brings the experience of body attachment as **jààkìtʃgɛ̀ dá gʌ́ʌ́bò** 'There is an

attachment between them', which implies (strong) (love) relation between the people.

4.5 Love Is Fire

Heat and fire manifest themselves in LOVE IS FIRE. Intensity can be understood based on the impact it has on people. Fire burns people and causes pain. This pain serves as an experiential basis for the feeling of love. This implies that the metaphor EMOTIONAL PAIN IS PHYSICAL PAIN is very broad in the human conceptual system. When things or people are burned by fire, they function abnormally. Similarly, people who are attracted by love act abnormally (Kovecses, 1986: 85). In Anywaa, a beautiful and attractive girl who has big clean or white eyes is called **āɲɛ̀ŋtʃúk**, which literally means a beautiful girl whose eyes are like glowing charcoals. In Anywaa, a very bright and beautiful Anywaa girl is also called **ɲáán mō máátʃ** 'a girl who is fire'. Consider the linguistic metaphors in (22)-(24).

(22) dītʃŏɔ̀ tʃáál -à dʒɔ̀ŋ màátʃ
      male like foc warm oneself with fire fire
      'Loving a male is like warming oneself with a fire.'

When it is cold, we approach fire to warm ourselves, but when the coldness goes with an increase in fire intensity, we leave warning ourselves and go away. Similarly, when love is very recent, couples live with a bond, but when they start living longer, conflicts arise and wives are beaten. This leads to divorce. The metaphor in (22) is usually uttered by wives to express that they are treated badly by husbands.

(23) mèèr màr -gὲ pʊ̀ʊ̀t ná màátʃ
      love of 3pl still as fire
Lit. Their love is still fire.
      'Their love is still intense and stable.'

In (23) fire intensity marks the degree of love. This is similar to *tʃwíɲé pʊ̀ʊ̀t lìὲt̪ kìpὲr tʃiὲ* 'His liver is still hot for his wife despite forced divorce by the family due to the husband's lack of bride-price. RED can also mark high

love intensity as **tʃwíɲɛ̀ pʊ̀ʊ̀t kwáár kìpɛ̀r ārìɛ̀d** 'His liver is still red for Aried implying that the man still loves Aried very much although they separated or they have become very old. Hence, HIGH INTENSITY OF LOVE IS RED (FIRE).

(24)	mééj	-gɛ	-ā	-tìmò	nà	bùr
	love of	3pl	pst	become	as	ash
Lit.	Their love became ash.					
	'They totally separated.'					

Like love, fire has a beginning, middle and end. Below are the mappings for LOVE IS FIRE.

TARGET: LOVE	SOURCE: FIRE
person in love/ attracted person	burning object
cause of love	cause of fire
existence of love	burning of fire
love intensity	fire intensity
stopping love	extinguishing fire

Table 4: LOVE IS FIRE based on Kovecses (1986: 85)

Ontologically, the experience of putting and bringing things out of their containers can be used to talk about experiencing love, love intensity and falling in love with someone as follows: **wà ɛ́ná jì mèèr mō dʊ́ʊ́ŋ dɔ̀tʃ** 'We are inside a very big love' to mean *We are experiencing intense love* This metaphor underlies LOVE IS CONTANER (OF LOVERS) and LOVE IS A SUBSTANCE IN A CONTAINER (LIVER) respectively.

4.6 Love Is Journey And Motion Event

According to Lakoff (1986:8), different journeys carried out for different purposes serve as a source domain for love. There are two types of correspondences containing the relation between source and target domains. One is the ontological correspondences which exist between entities in the source domain and those in the target domain. These are the correspondences consisting of the frame, which is the basis of LOVE IS JOURNEY. The conceptual mapping of stopping of journey to the stopping of love is an

example of ontological correspondence. The other correspondence type is epistemic correspondence(s), which is (are) obtained between our knowledge of source domain and target domain. An example here is the concept of GOAL which appears in the journey as we know that any journey made has destination (See also Anudo and Kodak,2016:78-79). For example, the Anywaa metaphor **ɲùòm màrù āŋùùnnɛ bà dʒòòt** 'The end of your marriage cannot be seen' takes us to the conclusion that the goal in journey creates goal in love,but whether love has an inherent goal is argumentative and open to further study. Below in (25&26) are the linguistic metaphors used to realize LOVE IS JOURNEY in Anywaa.

(25)	ōmɔ́d	ā	-tʃʌʌd̪ɔ̀	kɔ̀ɔ̀r	-à	bá	à	kɛ̀r	dʒíèj
Omod	pst	walk	after	pst	but	1sg	neg	accept
kī	gɔ̀						
obl	Him						

Lit. Omod walked after me, but I did not accept him.
'Omod asked me for love, but I did not accept his love question.'

In (25), the speaker is a girl   with whom Omod fell in love, but refused. Metaphorically, when a boy walks after a girl, that is an initial stage of love in which a boy goes where the girl lives and talks to her about love issues. But if a girl walks after a boy, they might have already started the love relation and the girl loves the boy with inferiority. Hence, UNIDIRECTIONALITY,i.e metaphorical mappings go from source to target but not the other way round (Kovecses, 2010).

(26)	mèèr	màr	-gɛ̀	tʃʌʌd̪	-ì	nī	pɔ́ɔ́t̪
love	of	3pl	walk	hab	as	smooth

Lit. Their love walks smoothly.
'Their love relation is favourable.'

When lovers decide to separate, it is said **mèèr márɔ̀ tʃùŋ káɲ** 'Our love stops here'. As it can be seen from examples (25)-(26), all the linguistic metaphors underlie LOVE IS JOURNEY,whose mappings are provided in the following table.

TARGET: LOVE	SOURCE: JOURNEY
the lovers	the travellers
love relationship	vehicle
love events	journey
the progress made	distance covered
difficulties experienced in love process	obstacles of journey
choice about what to do	decision about direction
goals of the love relationship	destination of journey
love lifestyle	path (direction)
stages of the love process	stages of journey

Table 5: LOVE IS JOURNEY based on Lakoff and Johnson (1980)

With the use of motion event source domain, love has many different metaphors with different meanings as follows:

(27a) mèèr   ā   -dùù   tʃwíɲ   -ɛ̀
       love   pst return:ven liver of 3sg
Lit.   Love has returned to his liver toward.
       'He has fallen in love again with the women he had divorced.'

In (27a), the ventive verb **dùù** 'return toward' implies that the man is currently in the process of approaching the woman to marry her again. Yet, because the woman has not accepted the love issue, they are now still not living together. Hence, PRESENT IS VENTIVE[11].

(b)   mèèr   ā   -dɔ̀ɔ̀   tʃwíɲ   -ɛ̀
      love   pst return:itv liver of 3sg
      love returned to his liver.
      'He fell in love with the wife he divorced.'

In (27b) the itive verb **dɔ̀ɔ̀** 'return away' implies that the man fell in love again with the woman in the past and they may/may not be now living together.

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[11] In Anywaa **ɲìm** 'front part of the brain' is used as future and **ŋʌ̀tʃ** 'back' is used as past as in the examples **ɲímà kùùà** 'I do not know my front' to mean *I do not know my furture* and **gìn mō ɛ́ná ŋʌ̀tʃ** Something at the back to imply *past thing, past time*.

Hence, PAST IS ITIVE. Examples (27a&b) underlie A TRUE LOVE COMES FROM LIVER.

(c)	wààn	-à	pòòɖo	kī	jì	meer	mō
	1pl:excl	pst	pass	with	in	love	rel
	bɛ́ɛ́r	dɔ̀tʃ					
	good	deg					
Lit.	We passed through a very good love.						
	'We experienced a very good love.'						

The speaker in (27c) implies that they separated. This love metaphor is based on **PATH SCHEMA** mapped onto LOVE REALTIONSHIP. The goodness of love here is based on the experience of a good road (path) making a journey safe. When a road is smooth and very favourable for travel, it is said **dʒòò pɔ́ɔ́ʈ** 'The road is smooth' and when love relation is very favourable, it is said, **mèèr pɔ́ɔ́ʈ** 'The love is smooth'. Whether LOVE IS JOURNEY is used based on intention or without intention has been illustrated in (28a&b).

(28)(a)	ɲàkɔ̀ɔ̀	ā	-tʃì	bʌ̀ʌ̀t	ɲùòm
	girl	pst	go	toward	marriage
	'The girl went toward love.'				

In (28a) the implied meaning is that the speaker knows that someone has fallen in love with the girl who has gone somewhere and there is a man who has fallen in love with the girl but the girl may not accept the marriage or love although she will be asked for love and marriage because she is not intentionally going to the boy. In non-emotion motion, the atelic **bʌ̀ʌ̀t** 'toward' implies that the ground is not touched/not reached because the movement is not based on consciousness /intention. Hence, UNCONSCIOUS/UNINTENTIONAL IS ATELIC.

(b)	ɲàkɔ̀ɔ̀	ā	-tʃì	báŋ	ɲùòm
	girl	pst	go	to	marriage
	'The girl has gone to marriage.'				

In (28b) the telic **báŋ** 'to' implies that the speaker knows that the girl already had a lover who is in that place. So, she is intentionally going to the lover to

make the marriage formal through a weeding ceremony. Hence, CONSCIOUS/INTENTIONAL IS TELIC. In non-emotion motion, which is the experience for love motion, telic movement physically reveals that a ground is reached and touched with intentional or planned movement. Therefore, PLANNED MARRIAGE IS A REACHABLE GROUND.

5. Conclusions

Prior to the advent of CMT, metaphor was viewed as an ornamental device used by specific group of talented people like poets, novelists, orators and singers. During that time, metaphor was concerned with beautifying a language. Hence, it was regarded as a linguistic issue only. However, the pervasiveness of metaphor was discovered under CMT, which was proposed in the revolutionary book entitled *Metaphors We Live By.* This book was published by Lakoff and Johnson in 1980. In conceptual metaphor theory, metaphor has been confirmed to be a mode of thought with the language being its physical realization. The findings of this study indicate that in Anywaa different linguistic metaphors like **mèèrjwà pɔ́ɔ̰́**'*Our love moves smoothly'* can be used to talk about love based on the source domain of JOURNEY. The findings also indicate that, different techniques like the use of tone, degree adverbs, diminutive and adjectives like **dʊ́ɔ́ŋ**'*big'* are used to mark love intensity in Anywaa. The findings of the present study are important for future study of conceptual metaphors or cognitive semantics in Anywaa and other languages.

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Abbreviations and Symbols

1	first person
2	second person
3	third person
act	active voice
excl	exclusive
incl	inclusive
ift	infinite complement
itv	itive
Lit.	literal meaning
pass	passive voice
p	person
pl	plural
perf	perfective
pst	past tense
rel	relativizer
ˊven	ventive
	high tone
¯	mid tone
ˋ	low tone
ˇ	rising tone
^	faling tone
...	vowel extension