International
Journal of Society, Culture & Language
IJSCL

Journal homepage: www.ijscl.net
ISSN 2329-2210 (online)

An Analysis of Metaphoric Use of Names of Body Parts in the Bantu Language Kifipa

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ARTICLE HISTORY:

Received December 2013
Received in revised form March 2014
Accepted March 2014
Available online March 2014

KEYWORDS:

Metaphoric expressions
Body parts
Politeness
Kifipa Bantu
Tanzania

Abstract

This paper focused on the way names of body parts are artistically used to convey meanings and messages in Kifipa, a Bantu language spoken in Tanzania. Since the body parts metaphors are used by people to portray meanings in their daily conversations (Kovecses, 2004; Vierke, 2012), the paper investigated such linguistic richness in the language. Methodologically, the study identified names of body parts expressed in Kifipa and analysed their metaphoric use. Results showed that metaphoric use of names of body parts in Kifipa relies on politeness (Watts, 2003), stylistic, and cognitive hypotheses (Jilala, 2012) as well as helping in word economy. It was argued herein that, before interpreting metaphors related to names of body parts, the context of use must be taken into account so as to arrive at the intended meanings. Thus, meanings and functions of the metaphors originating from names of body parts in Kifipa do not create universal terms that can be applied everywhere, at every time in every socio-cultural group, rather they are context-based.

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1. Introduction

The names of natural features, such as names of body parts, provide rich linguistic information necessary for research. These names provide crucial information that help language users communicate their feelings and opinions in different social situations. Sometimes these names are metaphorically used in everyday communication amongst people. This is in line with the fact that metaphor can be understood as the meaning expressed by the use of other things, i.e., one thing is described in terms of another (Jilala, 2012; Vierke, 2012). This paper strives to analyse the metaphorical use of the names of the body parts in the Bantu language, Kifipa, spoken by about 712,786 people (Muzale & Rugemalira, 2008, p. 79) in South Western Tanzania (Maho & Sands, 2002).

The analysis offered in this paper builds from Vierke's (2012) claim that, metaphoric speech plays a role of safeguarding the other's face, decorating speeches as well as being a conceptual mechanism generally at work in language. Also, this investigation is supported by politeness theory which is stipulated by Watts (2003, p. 124) that a face is "the positive social value a person effectively claims for himself". The analysis examines how the metaphorical use of the names of the body parts in Kifipa is utilised to affect a given message.

Furthermore, the analysis offered herein accepts the claim that a metaphor is a mental picture described by a person so as to be accepted in his/her social environment. Lakoff and Johnson (1980, p. 3) argue that metaphor is present everywhere in everyday life not only in language but also in thought or action, that is to say, "our ordinary conceptual system in terms of which we both think and act is fundamentally metaphoric in nature". Since metaphoric expressions are very important in the process of communication and that they express the linguistic richness of a given language, this study intended to see ways in which Kifipa speakers portray meanings and messages by the metaphoric use of names of body parts. These artistic uses of names of body parts, especially in indigenous languages, express the traditions and values that should be kept at all cost for the benefits of our coming generations.

2. Theoretical Framework

2.1. Three-Tier Analysis of Metaphors: Contributing to Approaches to Analysis of Metaphoric Expressions

Metaphors are analysed differently by various scholars (cf. Kovecses, 2004; Lakoff & Johnson, 1980; Perekhvalskaya, 2008; Recoeur, 2004; Vierke, 2012, among others). In this paper, however, as far as the approaches to metaphorical expressions are involved, we focus on three approaches recently expounded by scholars, namely Kovecses (2004), Recoeur (2004), Jilala (2012) and Vierke (2012). They argue that the three main approaches regarding the functions of metaphorical speech include politeness, stylistic, and cognitive.

2.1.1. The Politeness Tier: Metaphor as a Face-Protecting Strategy

The first approach to the analysis of the utilisation of metaphorical expressions in communication is for politeness purposes. A polite language, according to Watts (2003), can be referred to the language used by a person to avoid being too direct or that shows respect towards others. Brown and Levinson (1983) view politeness as a complex system for softening face-threatening acts. Politeness and impoliteness are components of the creation and management of our daily life in which the personal development of the concept of self is the most important section. This depends on socio-communicative interactions where the concept of face is developed in order to construct our self image and that of the others (Watts, 2003).

Vierke (2012) found that there is the use of Kiswahili metaphorical speech in many occasions. It is argued that Mtoro bin Mwinyi Bakari, in his description of Kiswahili customs, describes metaphors as a form of "double speech". It is shown that Kiswahili speakers use double meanings; for instance, if someone does something improper, people speak with double meaning so that he may not understand. If he knows the meaning, he can interpret it, and if he does not, he cannot.

Such a study is worth emulating in the analysis of the use of the names of body parts in Kifipa language.

Moreover, Katz et al. (1998) argue about the use of metaphors as face saving instruments as for example, the figurative structure of a lot of insults are examples for indirectness when involving negative comments. In addition, the use of figurative speech can be accessible to many people especially those who share knowledge, beliefs, intentions, and attitudes. Since some names of the body parts are not mentioned in public, this is one of the motivations for investigating the use of the names of the body parts in the Kifipa language.

In the first tier of analysing metaphors, it is argued that metaphoric expression is the indirect way of expressing ideas. Watts (2003, p. 189) indicates that "indirect utterances are canonical form of utterance taken to indicate politeness". He also provides a precaution that "a theory of politeness should not attempt to create a super-ordinate, and universal term which can be applied everywhere, at every time in every socio-cultural group" (Ibid, p. 9). It is argued in this paper that, it is therefore, important to consider the given time as well as cultural aspects of each social group since there is variation amongst them.

Thus, Kifipa uses names of body parts metaphorically to indirectly express their feelings and messages. Speakers of the language use them in order to ensure both the encoder and decoder feel affirmed in a social interaction. It will be shown in section 4 that an expression such as: *walwala ikando* "she is sick, suffering from a footprint" is indirectly used to mean "she is in menstruation period" or indicating the "one suffering from sexual transmitted disease". This is a kind of artistic use of the term *ikando* "footprint" to explain a problem facing someone without making her lose face or feel ashamed all of which is realised as politeness language.

2.1.2. The Stylistic Tier: Metaphor as a Decorative Device

Another kind of approach to the analysis of metaphorical expressions is through stylistics. Recoeur (2004, p. 21) supports this approach when discussing the idea of substitution as one of the Aristotle's function of metaphor; that is, apart from others, metaphor has an ornamental and decorative value. According to Vierke (2012, p. 279), "the stylistic hypothesis initially regards metaphor as an extraordinary use of language and a figure of speech used for aesthetic reasons". Vierke accepts that metaphor is the fundamental language of poetry, but she also agrees that metaphor is common to all levels and in all kinds of language. Thus, it is the ornamenting function which the metaphor has mostly been associated with in the course of its history (Ibid).

In this tier, it will be shown in sections 4 and 5 that Kifipa speakers make use of some names of body parts to make their speeches attract their hearers. Perhaps we should take an example of an expression: *ndema makasa unshile mulu* "hold my hands but release my feet" that is "give me a chance to find something to offer you". *Ulume kanwe kakumbali* "bite the last/small finger" also, used in the daily conversation to alert a person to "conserve a secret". It will be argued that these are the kind of expressions which give the hearer an interest of participating in the given conversation. It is a decoration aimed at achieving good communication results.

2.1.3. The Cognitive Tier: Metaphor as a Conceptual Mechanism

The last tier used in this paper is the cognitive approach to metaphors. It is argued that the cognitive view of metaphor began from the belief that metaphors are fundamental to our way of understanding and thinking; and housed hierarchically in the natural comprehensible elements, namely location, movement, the human body, items in the physical world, time, emotions, and values (Bermel, 2007).

In this hypothesis, Jilala (2012, p. 61) argues about the Cognitive Theory that, "literary texts are the products of the cognising minds and their interpretations are the product of other cognising minds in the context of the physical and socio-cultural worlds in which they have been created and are read". This simply means, both the encoder and decoder

in one way or another have equal importance though they are different. Moreover, "there is no meaning without interpretation and no interpretation without the individual memory, and the mnemonic space is the only site where meaning can occur" (Ibid). In this view, the decoder's interpretation is guided by personal ability to remember things through his or her world knowledge.

Kovecses (2004, p. 17) also argues that, "metaphors are conceptual devices used for important cognitive jobs. One of these is that, metaphors can actually create, or constitute social, cultural, and psychological realities for us". Generally, metaphorical language in cognitive hypothesis maps concrete source domains to abstract target domains helping linguists to account conceptually for change in lexical meaning and grammar.

Using the cognitive tier, it will be shown in sections 4 and 5 that metaphoric uses of names of body parts also have a cognitive function since all body part metaphors in Kifipa involve interpretations. This interpretation of different concepts is a part of cognitive jobs. The hearers will not understand a speaker's concept such as *akana kiyele* "a child of breast" used to mean "a first born" and/or when says *mwana wa piyele* "a child at the breast" which metaphorically means "an infant", if he/she doesn't have background knowledge that one must recall, in constructing the intended meaning.

2.2. Contributing to the Literature: Previous Studies on Metaphorical Utilization of Names of Body Parts

Names of body parts have been used metaphorically to convey meanings and messages all over the world (cf. Barcelona 2003; Kovecses 2004; Musolff 2008; Polzenhagen 2007; Sharifian et al., 2008). Nonetheless, the existing literature seems to cover well documented languages such as English and German, hence this leaves a lot to be desired with regard to African languages such as Kifipa.

As opposed to names of body parts, for instance, in African communities, Polzenhagen (2007) found that one of the cognitive views of metaphor found in West Africa is housed in the kinship relationships exist in tight links – from the family level through the closely related family members to distant clansmen living in urban centres as well as rural areas. He argues that metaphors used demonstrate this as exemplified by '*our Igbo brothers are saying*' to mean everyone who is Igbo has a brotherly relation to the speaker even if they don't come from one family as it could be in Europe (Ibid, p. 122-125). Also, as opposed to names of body parts, Polzenhagen (2007) found that eating in West Africa is highly associated with political leadership and bureaucratic positions. He provides an example '*They have taken food of his plate*' to mean they have demoted or fired an employee (Ibid, p. 155-157). Lastly, in his analysis he found that many words are used metaphorically to mean bribe: *kola, soya, egunje, commission*, etc. He concludes that such items are used metaphorically but are highly lexicalised and conceptualised in the entire West African society.

As for European languages, a few lines of thinking which guide the analysis in this paper are presented below. Firstly, it is argued above that it is the existing lexicon which is utilised to offer metaphorical expressions. This is in line with Sharifian et al. (2008) who argue that the same lexical devices signify different conceptualisations across cultures. Another area of language that encodes cultural conceptualisations of experience is the area of metaphor (Ibid). Metaphors often enrich the understanding of more abstract concepts, but there is the role that culture contributes to conceptual metaphors specifically covered in cognitive anthropology; short metaphors reflect cultural models (Ibid).

Other scholars, Lakoff and Johnson (1980), discuss personification as a major class of metaphoric expressions. They argue that body part metaphors are included in personification though they are considered marginal for the European languages. This is in line with Perekhvalskaya (2008) who argues that it is incorrect to personify a thing by the use of only one part of the human body. For instance, in the metaphoric expression *the foot of the mountain*, a mountain is not personified, because it is not considered a person having motives, goals, and actions

rather it is considered an object whose body consists of the same part as that of a human body.

Moreover, Škara (2004) argues that, linguistic description of the human body tells us that there is an extensive subsystem of body metaphors, which are used to describe a huge portion of our experience of the physical, mental, and inner world. Additionally, it seems that a person unconsciously projects oneself into the outside world, describing it in terms of his own measures, such as "*foot of the mountain*, *eye of the typhoon*", and the like whereby, body parts are used to conceptualize the following: non-human world (outside), our inner world, mental structures are meaningful by virtue of their connection to our body parts: "heart, head, face, etc."). In addition, it is evident that the human body and its structure directly influence what and how things can be meaningful for us. It seems that one of the most important objects of knowledge is one's body. We could say that we don't see things as they are; we see things as we are (Škara 2004).

Furthermore, Musolff (2008) reports that the human body is put into politics through metaphors in English and German languages and he terms it "embodiment". He states that, embodiment which entails abstract concepts from the sphere of politics, is explicated by translating them into concepts of body parts/organs and their physiological functions (Ibid). In illuminating how metaphors work to derive ideas home, he draws examples like '*German is the heart of Europe*' to mean Germany is both geographically at the centre of Europe and functionally very important as far as decision making revolving around the European Union is concerned. On the other hand, the functioning of Germany as the heart of Europe is highly questioned as in another human body metaphor '*The rotten heart of Europe*'. According to Musolff (2008), this means Germany is rotten because of the world war.

These studies indicate different usages of body part metaphors specifying their usefulness in viewing and interpreting our living world. Generally, using metaphor can simply be understood as a process of putting ideas or objects into a container, sending them through a certain channel to a receiver who takes them out of the container and makes meaning of it (Lakoff & Johnson, 1980). As it has been previously explained, Kifipa has metaphoric usage of names of body parts in everyday interaction which have not been scientifically written yet. It is therefore important to consider this part of linguistic richness of a language to be preserved for the betterment of our future generation.

3. Methodology

3. 1. Names of Body Parts and their Metaphoric Use: Theoretical Model

In order to achieve good results, using Blending Theory proposed by Fauconnier and Turner (Grady et al., 1999), the collected metaphoric expressions of names of body parts in Kifipa were successfully analysed. Blending Theory is a framework that seeks to explain much of the same linguistic data, as well as unifying the analysis of metaphor with that of a variety of other linguistic and conceptual phenomena. It is a theory that makes use of a four-space model: two associated "input" spaces plus a "generic" space, representing conceptual shared features by both inputs, and the "blend" space where material from the inputs combines and interacts. Thus, an expression such as *kumusana* "to the waist" is metaphorically interpreted as follows:

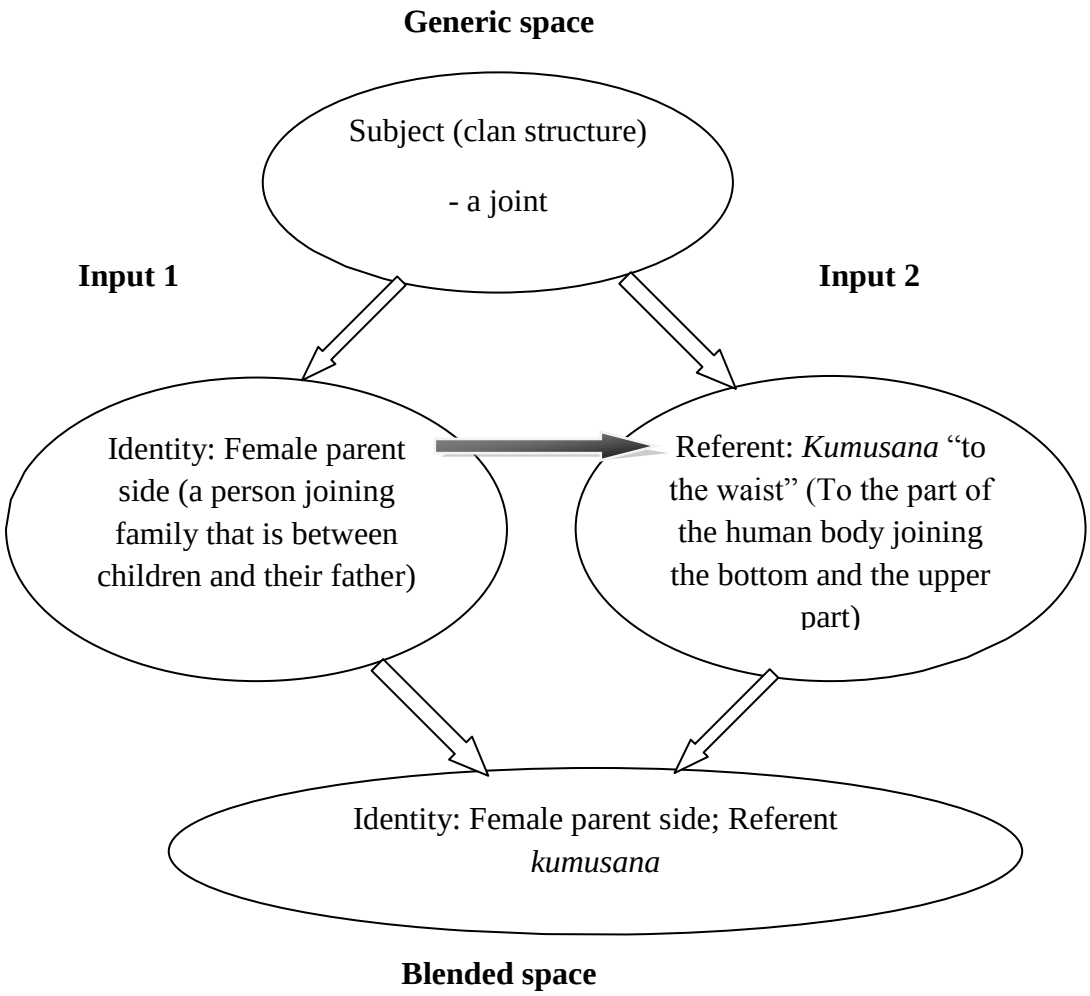


Figure 1
Conceptual Integration Network: A Female Parent Side as Part of the Body Kumusana "To the Waist"

In Figure 1 above the blended space inherits some structures from each of the inputs that are the identity of a person from a female parent side in the input space. Drawing on the domain of *kumusana,* "to the waist", it inherits a part of the human body. These two input spaces share some structures represented in generic space that is "a joint" which joins two different parts. Moreover, it will be evident in the course of the discussion that Figure 1 could further be used to analyse metaphorical expressions such as a female parent side is referred to the term *Kumusana* "to the waist". It is explained so because the two inputs share some features such as a joint. In Kifipa, children always tell their needs to their mother who explains and tries to convince her husband to produce her children's requirement. A child who goes directly to his/her father was seen immoral. A mother here functions as a joint between children and their father just like *unsana* "a waist" which joins the upper and the lower part of the human body.

4. Results: Metaphoric Use of Names of Body Parts in Kifipa

4.1. Introducing the Analysis

Kifipa is a language that contains a number of metaphoric uses of names of body parts. Many parts of the human body have been used by Kifipa speakers to portray meanings and messages in their everyday interactions. This metaphoric usage is indeed influenced by their culture. Conceptualisation and interpretation of these metaphors depend upon their

background knowledge of the language or the way they are exposed to the language. It is not easy to understand the given concept without having knowledge about Kifipa.

Through focused group discussion and interviews conducted at Matai village in Kalambo district in Rukwa region, the study identified many names of body parts (see Appendix) which are artistically used by Kifipa speakers to express their feelings and opinions when sharing information. The study reveals a number of metaphoric expressions which we are going to discuss in details in this part.

Kifipa speakers use names of body parts metaphorically in their everyday interactions. *Unsana* "a waist" is amongst the body parts used in Kifipa, metaphorically. Kifipa speakers say *kunsana* "to the waist" to mean "a female parent side". *Nsana-nsana* also metaphorically means "a female parent of the female parent side". In addition to that, *Nsana-katwe* "waist-small head" metaphorically means "a male parent of the female parent side" contrary to *Katwe-nsana* "small head-waist" which means "a female parent of the male parent side".

4.2. On the Employment of the Blended Model

In order to expound the blended space model which is employed in the paper, perhaps here we should also offer the second analysis of the metaphorical use of names of body parts using the blended space.

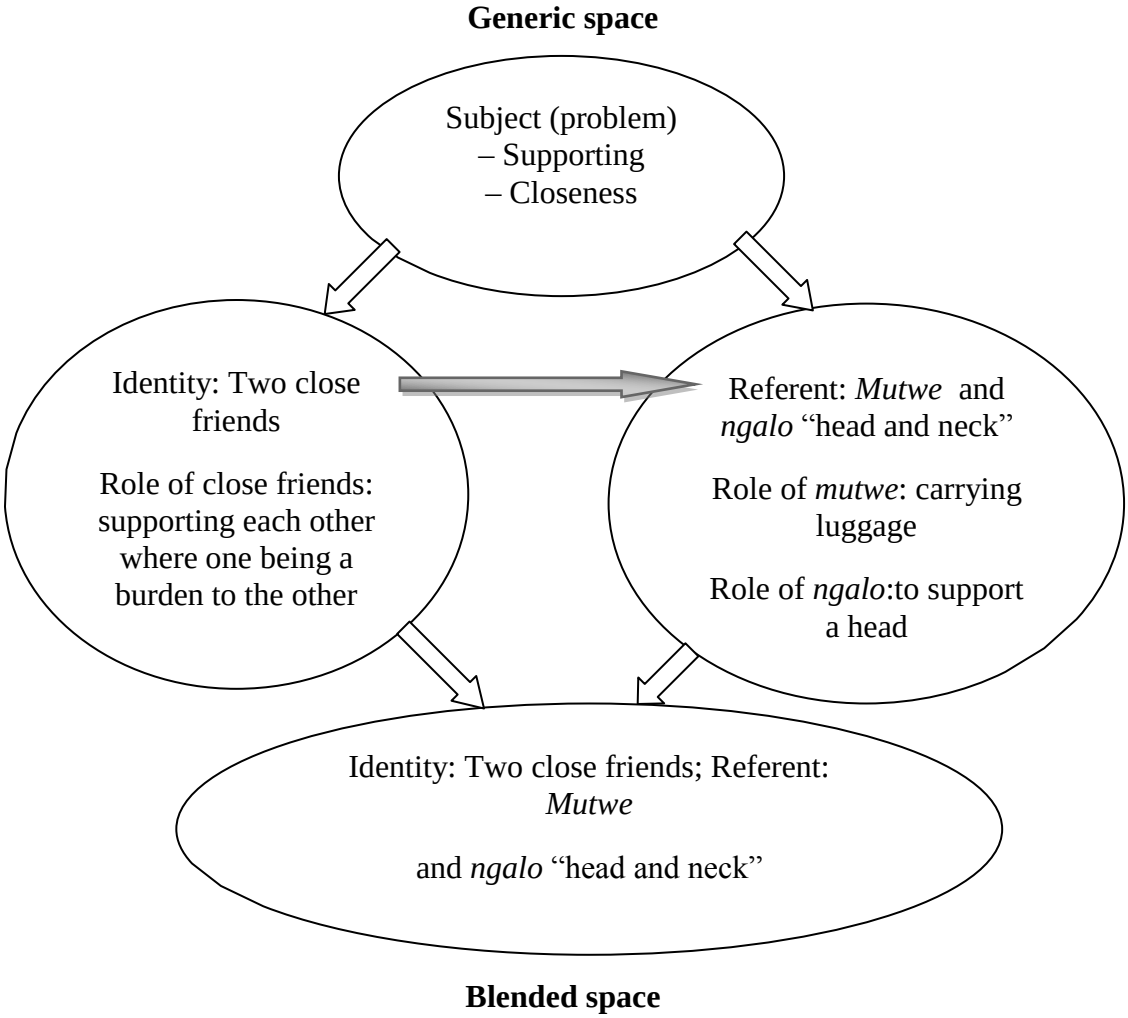


Figure 2
Conceptual Integration Network: Two Close Friends as *Mutwe* "a Head" and *Ngalo* "a Neck"

It is shown in Figure 2 above that an expression such as *untwe mpalila ingalo* "a head usually causes problem to the neck" by the use of the same theory can be analysed as follows. The blend space inherits some structures from each of the inputs that are the identity of two close friends in the input space; Drawing on the domain of *untwe* and *ngalo* "head" and "neck", it inherits a part of the human body. These two input spaces share some structures represented in generic space, i.e. "closeness" and "support" that true friends share. Every time a person carries a luggage on top of his/her head, the neck also suffers from the weight carried by the head. Since these parts are close to each other, Kifipa relates them to two close friends. It is believed by Kifipa speakers and others of cause, that, a true friend is the one who helps when you are in need. From that point of view, a close friend in one way or another must share your problems. If this happens many times from one side, Kifipa relates it to a suffering of neck in supporting a loaded head that is, every time the head carries a luggage, the neck also suffers; yet, vice versa is almost not true. Thus, the occurrence of the concept *untwe mpalila ngalo* "a head always causes problems to the neck".

Also, *Untwe* "a head" is metaphorically used by Kifipa speakers in an expression such as *kumutwe* "to the head" to mean "to the male parent side". Also they use a compound word *kukatwe-katwe* "to a small head-small head" whereby *Katwe* means "a small head" and *Katwe-katwe* metaphorically means "a male parent of the male parent side". The term *untwe* also metaphorically means "headache", "a leader" and "a top part of something". In addition to that, Kifipa speakers say *ukome apantwe* to mean "be/grow strong and healthy" whereby the term *ukome* means "be stiff". They also used to say *wakoma untwe* to mean "he or she has difficulties in understanding the given concept". Furthermore, an expression *untwe mpalila ingalo* that has a direct meaning of "a head usually causes problems to the neck", metaphorically means "having repeated problems caused by your best friend".

The same analysis could be used to analyse other metaphorical expressions of the names of the body parts. For instance, the term *Inda* which means "a belly" is metaphorically used to indicate "pregnancy". An expression *alina inda* "she has a belly" means that "she is pregnant". Sometimes the term *inda* is used to express "sibling relationship" that is *wa inda yonga* which directly means "of the single belly".

An expression *wamputula amala* "you have cut my intestine" is metaphorically used in Kifipa to indicate that "you have made me lose interest". Kifipa believed that, when we eat food, we are sending it to the intestine (*amala*). This is to say, the source of a person's interest in different kinds of food comes from *amala* "intestine". So destroying *amala* means destroying a person's desire, which is destroying interest.

Maso is a plural of the term *liso* which means "eyes". Kifipa speakers use the term *pamaso* "to the eyes" to indicate "a face". It also indicates "a front part of something". Sometimes they use *liso lyakwe* "his/her eye" to indicate "his or her favorite child" or "a central point of something" or "the one he/she depend on". They also use an expression *mwana wi ichitonkoliso* "this is a lone child, if we lose him or her we will have nothing left", whereby, *ichitonkoliso* means "a one eyed" and the term *wi* means "this (indicating a person/animal)".

Iyele means "breast" an expression such as *akana kiyele* "a child of breast" used to mean "a first born" and when said *mwana wa piyele* metaphorically it means "an infant". Sometimes, in Kifipa *mwana wa pantindi* is used to mean the same thing that is "an infant". However, when a child fails to follow the stages of growth you can hear people say *nyina wa nwama intindi* "his/her mother has a heavy back".

Kifipa speakers also use *untu wi alina lino, ngi wa kosana kamwi mpaka akuweseshe* which its direct meaning is "this person has a tooth, if you hurt him/her, he or she must make a revenge". So the term *lino* "a tooth" as used in this sentence means "a vengeance". *Lino* (pl. *Miino*) used in an expression such as *Wavyala wa miino* "She has given birth a child with teeth" to mean "She has inherited/adopted a grown child". Traditionally, Kifipa has a culture of inheriting the widow as well as her children. So from there or when a person

marries to one having children, this concept is directly applied to explain the relationship between those children and their parents.

Amatwi/amakutwi is a plural form of *ikutwi* "hear". In some occasions Kifipa speakers indicate that a person is "attentive" by saying *alina amatwi/amakutwi*, but contrary to that they say *asina amatwi/makutwi*". Others use *alina ikutwi lisiuvwa* to mean "he/she is not attentive"

An expression *ulume kanwe ka kumbali* "bite the last/small finger" used in the daily conversation to alert a person to "conserve a secret". Here *kanwe ka kumbali* which is a small/last finger indicates "a secret".

Perhaps now we should offer the last example of a model which captures the use of blended space in interpretation of names of body parts as metaphors.

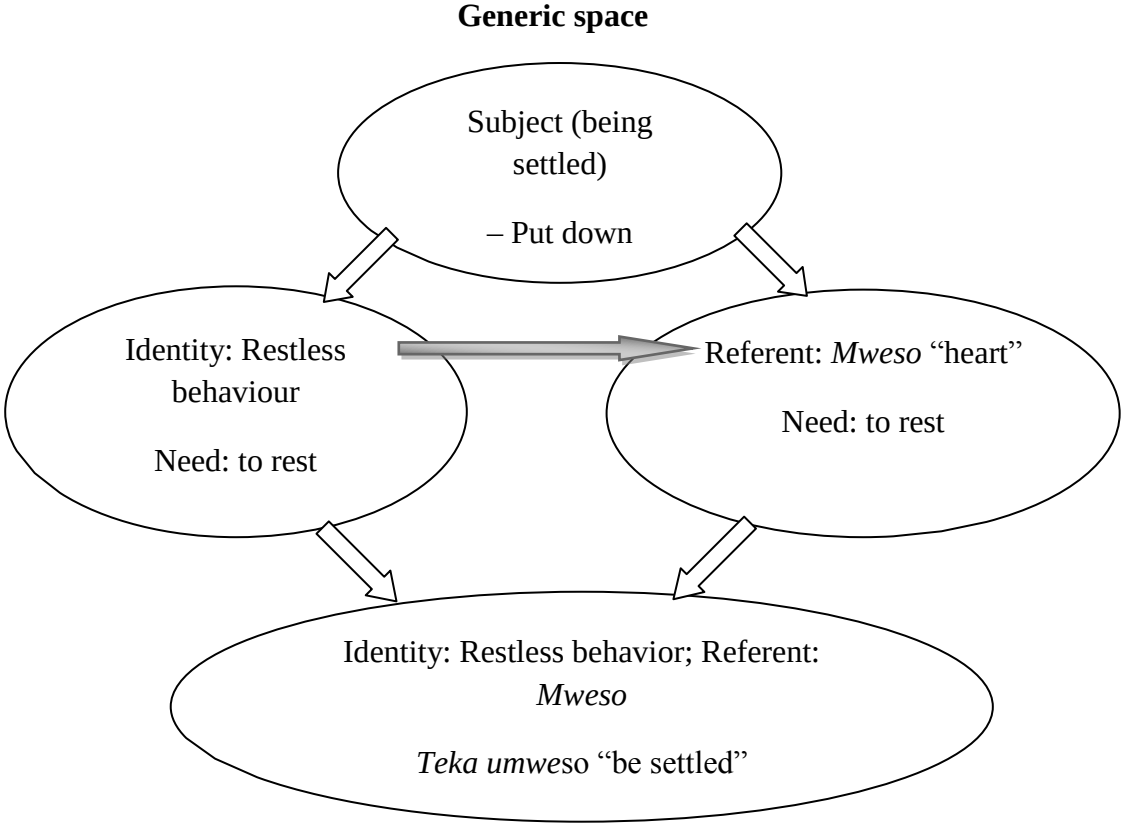


Figure 3
Conceptual Integration Network: Be Settled as an Action *Teka Umweso* "Put Down Your Heart"

Thus, Kifipa speakers tend to say *cha pa mweso* "of the heart" to either mean "misfortune/anger or blood pressure". They, not only say *waswepa umweso* "he/she has a clean heart" to mean "a generous/hospitable person" but also *wafita umweso* "he/she doesn't have a clean heart" to mean "not a generous/hospitable person". It sometimes happens to hear Kifipa speakers saying *wantonenka/wantota pa mweso* "you have wounded my heart" to simply mean "you mentally hurt me". Furthermore, *wanena nyengula mwenzo* "you told me something that pinch my heart" is used to mean "you have made me lose interest". Also *teka*

umweso/untitwa "put down your heart" is metaphorically used to mean "be settled".

The term *mweso* "a heart" also has other usage such as *wa pepela umweso* "he/she has a light heart" which means "he/she has less ability to take strong or painful or big problems". Contrary to that, unexpectedly, an expression *wanyoma/wanwama umweso* "he/she has a heavy heart" does not mean the one has an ability to take the strong or painful things, but it simply means "he/she cannot be directed simply". Apart from those expressions, *mweso/mwenzo wane* "my heart" is used to mean "someone or something I prefer the most".

In addition to the expressions presented above, the term *kulu (*pl. *mulu)* "foot" is used in expressions such as *wakoma ikulu* "he/she has a strong foot" to mean "a hard walker (especially in visiting relatives)". Also *ndema makasa unshile mulu* which directly means "hold my hands but release my feet" metaphorically means "give me a chance to find something to offer you"

Moreover, *ikasa* "a hand" is used in an expression such as *alina ikasa* "he/she has a hand to either mean "he/she is a thief", "he/she has good luck" or "he/she is quick to beat others". *Wangupala/wapepela ikasa* may also mean the same (i.e., he/she is quick to beat others) or "he/she is nimble to act". It can also appear in an expression such as *wisa wa tulema ikasa* "he/she has already come to hold our hand" metaphorically means "he/she has already given us his/her condolences".

Furthermore, *Mulomo/unomo* "mouth" is also used in an expression like *alina umulomo/unomo umusuma* "he/she has a good mouth" to mean "he/she has good luck and whatever good things he/she says tend to happen". Contrary to that, the speakers of the language say *alina umulomo/unomo wayipa* "he/she has a bad mouth". An expression *Alina kalomo* "He/she has a small mouth (ka- indicates diminutive role)" used to mean "he/she is a backbiter or quarrelsome".

Other metaphoric usages of names of body parts in Kifipa can be explained as follows: *Ikando* "footprint" is used by Kifipa speakers in *walwala ikando* "she is sick, suffering from her footprint" to either mean "she is in menstruation period" or indicating that "one is suffering from a sexual transmitted disease". *Uwongo* "brain" can be used in an expression such as *atakwite uwongo* "he/she does not have a brain". This is a kind of insult that "he/she is not intelligent".

Kifipa speakers also make use of *ngalo* "neck", which is sometimes used to mean "this person is rigid" when they say *wi wakoma ingalo* which directly means "he/she has a stiff neck". You can also hear them say: *lema pa ngalo* "hold at the neck" to mean "hold at the thin upper part of something". It is used to give directions of how someone should hold something like a port or a calabash. Finally, *lulimi* "a tongue" is found in Kifipa in an expression like: *untu wi alina lulimi* "this person has a tongue". This expression metaphorically means "this person is a liar".

5. Concluding Remarks

From the above findings, the analysis reveals that body part metaphors in Kifipa depend on the context. This is because a single expression may have different meanings depending on the context of use. *Alina ikasa* "he/she has a hand" for example may either mean "he/she is a thief" or "he/she has good luck" or "he/she is quick to beat others". Such an expression depends much on the context in which the conversation takes place. The meaning is interpreted and understood in the context of use bounded by culture.

Kifipa also uses background knowledge to interpret these metaphors within their cultural boundaries. A speaker and hearer share their experience of the world in terms of the social cultural materials, beliefs, and values from which the metaphors originate.

We can therefore, argue that, Kifipa adheres to the main approaches of the metaphoric expressions, which are politeness, stylistic, and cognitive hypotheses. They use metaphoric expressions in order to ensure everyone (encoders and decoders) feels affirmed in a social interaction. Take an example of an expression like *wi wakoma untwe* "this one has difficulties in capturing the given concept" or an expression *untwe mpalila ngalo* "having repeated problems caused by a close/best friend". These expressions are used to mitigate the harsh or

embarrassing forms of an expression. They are sometimes used in the presence of the one they refer to. This is simply an attempt to save face for another person. In the literature, such an argument is also offered by Katz et al. (1998), Watts (2003), and Vierke (2012).

In social environments also, there are a number of harsh forms and insults that lead to the production of many metaphoric expressions which contain names of body parts. In trying to maintain peace within the community, Kifipa created a number of body part metaphors that contribute to participants' information sharing to make language users feel comfortable. They feel so because both the encoder and decoder want to be open to each other, but at the same time refuse to hurt one another. This openness allows connection and increased understanding of each other.

In addition to that, they use metaphoric expressions for stylistic purposes. They are used to decorate conversations since they express the emotions of the speaker, call the attention of listeners, and emphasize the orator's ideas. For example: expressions such as *teka umweso/untitwa* "be settled" and *wanena nyengula mweso* "you have made me lose interest" when pronounced by Kifipa speakers attract the hearer. This ornamenting function of expressions, used in order to achieve good communication, results in a community; that is, it considers the output of the act of communication. Yet, we do not claim to have invented this idea because Recour (2004) and Vierke (2012) offered similar ideas previously.

Since meaning of any metaphoric expression involves interpretation of the given expression, decoder's interpretation of any metaphoric expression in Kifipa involves individual memory which is obviously a part of cognitive jobs. It is therefore clear that metaphoric use of names of body parts in Kifipa is also used for important cognitive jobs such as social, cultural, and psychological realities of the community as Jilala (2012) and Kovecses (2004) argue.

Not only the above mentioned hypotheses but also word economy is another function of metaphoric expressions in Kifipa. These expressions sometimes simplify conversations by reducing the number of words that can be used by the non-metaphoric expressions. For example: instead of using *kuli yatata yakwe tata* which has a number of words to explain "a male parent side of the male parent" Kifipa uses a compound word *kukatwe-katwe* "to the small head-small head" to represent the mentioned phrase.

From the findings, it has been realised that Kifipa has more or different usages of names of body parts than English and Kiswahili. This difference is mainly influenced by their culture. Some of the meanings are found in all the three languages but some are not. These artistic uses of names of body parts which are culturally bound perform different roles through politeness, stylistic, and cognitive hypotheses and help in word economy. These hypotheses maintain social relationships within the community, through the need to save other's face, attracting them to participate in their conversations, proper understandings of concepts pronounced, and reducing a number of words in an utterance.

On the whole, it is evident from the findings that a lot of human body parts are metaphorically used by Kifipa speakers in their daily communication. We can therefore, argue that, Kifipa is metaphorically rich in the use of names of body parts, whereby the richness of the language resulted from the social-cultural aspects. This richness as presented above will support further works; that is, both academic and social works. It offers the linguists the means of recognising and interpreting the evaluative moments in which participants react to linguistic behavior, in a social context where different forms of information sharing are reproduced and reconstructed. It also helps the linguists to understand and explain the relationship between Kifipa and its artistic use of metaphors, as linguistic devices in their artistic works in portraying meanings and messages to their intended audience, and contributing to the broader understanding of literary work through stylistics.

In consideration of the findings offered in the foregoing discussion and conclusion, the paper argues that before interpreting body part metaphors in Kifipa, the context of use must be taken into account so as to get the intended meanings. It should also be understood that,

the meanings and functions of metaphors related to names of the body parts in Kifipa should not create universal terms that can be applied everywhere, at every time and in every socio-cultural group.

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Appendix

1. *lamba/ipofwe* “spleen”
2. *uwasi/uwanzi/uwashi* “blood”
3. *ulufyo* “kidney”
4. *kokola* “knee”
5. *tima* “liver”
6. *iliso* “eye”
7. *ilino* “tooth”
8. *umutwe* “a head”
9. *chilesu* “a chin”
10. *munwe/unwe* “a finger”
11. *ichifua* “a chest”
12. *chintunta* “a heel”
13. *musana/unsana* “a waist”
14. *kasukumpa* “elbow”
15. *ilongomilo* “a throat”
16. *turu* “a scrotum”
17. *ingaala* “nail”
18. *amaswa* “puberty hair”
19. *mulomo* “mouth”
20. *ifupa* “a bon”
21. *ntindi* “back”
22. *ikulu* “a foot”
23. *ikasa* “a hand”
24. *imputi* “anus”
25. *mweso/u'nti:twa* “a heart”
26. *filesu* “beard”
27. *i:nyele* “hair”
28. *lupamba* “thigh”
29. *i:mpuno* “a nose”
30. *i:kutwi* “an ear”
31. *ingalo* “neck”
32. *makunda* “buttocks”
33. *'i:yele* “a breast”
34. *inda* “a belly”
35. *uwongo* “brain”
36. *ichinyo* “vagina”
37. *lulimi* “a tongue”
38. *ulukando/ulwazo* “footprint”
39. *pamaso* “a face”
40. *muunda/amala* “intestine”
41. *imbolo* “penis”
42. *makome* “shoulders”
43. *tompwe* “a crown”
44. *konto* “a nape”