

***Original research paper*****“JOURNEY, REST, GATE AND GARMENT”: A CROSS-CULTURAL  
COGNITIVE ANALYSIS OF METAPHORS USED IN BREAKING  
NEWS OF DEATH****Abstract**

How is death conceptualized in Hausa and Yoruba languages? Are there any linguistic similarities or differences in the ways they break news of death? To investigate these questions, this paper notes that language is, often times, not carelessly used to establish interactional and transactional functions among interactants, rather it is creatively used depending on the context of usage. One of such contexts of usage that involves more caution and wisdom is breaking news of death to the deceased loved ones. This particular context is mostly achieved with the use of some metaphors and idiomatic expressions to present, euphemistically, unpleasant news about the death of a person. There is no contrastive research effort, at present, which has examined conceptualization of death in Hausa and Yoruba languages for possible similarities and differences. In this paper, therefore, we attempt to conceptualize death as a domain through the cognitive, cultural and religious windows that are available in these native Nigerian languages. In the course of the investigation, the paper argues that even though metaphors are ubiquitous in every community and are presented in different ways in breaking news of the departed friends and enemies, there abound areas of metaphoric convergence and divergence in the description of death. The convergent and divergent points are results of the universality in the conceptualization of aspects of human body/experience such as death. In particular, we argued, that the similarities in the identified four source domains (journey, rest, garment and gate) and their differences are conditioned by cultural or religious constructs and contacts, and the linguistic variance between the two languages. Finally, the paper lends credence to the claim that primary metaphors are shared by all human languages.

**1.0 Introduction**

Nigeria is a country with heterogeneous make-ups of culturally and religiously diverse people. Each major ethnic group has its own language and cultural idiosyncrasies which further mark the differences among the people of Nigeria. Nevertheless, in recent years, Nigeria has also enjoyed high rate of intermarriages among the ethnic groups. The intermarriages may thus translate to culture contact which could enhance some forms of similarities and changes as the case may be in ways and language practices of the people. The present study uses a Cognitive Linguistics approach to explicate how the concept of death is understood in different cultural experiences, and the metaphorical expressions used to break news of death. Metaphorical expressions are used just like euphemisms in different communicative situations to serve as a shield against what is culturally feared, unpleasant and disliked. In a communicative situation such as breaking the news of a dead loved one, metaphors allow a smooth conveyance of the news without upsetting the deceased family. In situations where children are involved or are present, metaphorical expressions are used to mitigate the dangers or shock the news could cause. Cognitive Linguistics includes a number of theories, such as conceptual metaphor theory, which deals with various aspects of linguistics. It may be defined as inquiry into the conceptual structures behind language (Hart & Lukes 2007).

45 In Cognitive Linguistics, hence CL, metaphors are ‘devices that allow us to understand one  
 46 domain of experience in terms of another’ (Lakoff & Johnson, 1980, p. 117). For instance,  
 47 *DEATH is a JOURNEY*. Here we tend to conceptualize death in terms of another concept  
 48 which is journey. In the terminologies of Lakoff & Johnson (1980), the ontological trait of a  
 49 *journey* is mapped onto the abstract noun *death* to enhance an adequate understanding of  
 50 what death means. This means that properties in the domain of journey, such as travelers,  
 51 vehicle, correspond systematically with properties of death such as transition to another  
 52 destination through different means. The rationale behind conceptual metaphors is to try and  
 53 understand concepts that are more elusive using more familiar concepts. This type of  
 54 mapping is unidirectional, Lakoff and Turner (1989, pp. 38 – 39) because metaphor is used,  
 55 in this case, to map certain conceptual properties of journey which is the conceptual source  
 56 domain onto a conceptual target domain (death) thereby creating a new understanding of the  
 57 target domain. The source domain and target domain could also be referred to as the domain  
 58 which a concept originates and the domain to which a concept is mapped.

59 Similarly, an expression such as ‘*eyin lohun*’(speech is delicate) which could literally be  
 60 translated as ‘*SPEECH is EGG*’ and in Hausa *MAGANA ZARAR BUNU CE* (Speech is like  
 61 pulling out of thatch) is an attempt to understand the meaning of ‘speech’ using the  
 62 conceptual domain of ‘egg’. The target domain in this expression is *SPEECH*  
 63 */OHUN/MAGANA* while *EGG /EYIN/ZARAR BUNU* are the source domains. This could  
 64 translate to mean that properties of egg such as fragility, irreparability are transferred to  
 65 speech; once it is uttered or ejaculated, it cannot be redeemed or undone. In relation to the  
 66 present study, when a king is dead in traditional Yoruba settings, breaking the news of such  
 67 an occurrence to his subjects requires using metaphorical expressions. This is possibly as a  
 68 form of respect to the supposedly ‘powerful person who is usually eulogized as second to the  
 69 gods’. Breaking the news of such a figure as being dead just like the way other creatures die  
 70 may be seen as derogatory. Such an expression therefore, is used to attribute social reverence  
 71 to people. That is why a king does not die in Yoruba settings. The metaphorical expression,  
 72 ‘*Oba w’aja*’ is used’ and it means the king ascends to the great beyond. *Aja* means roof of a  
 73 house. A place where people can climb and store farm items and other belongings usually for  
 74 preservation. Similarly, in Hausa one of such metaphorical expressions to announce the death  
 75 of a king is *Sarki ya faku* (The King has bid the world bye).

76 Several attempts which examined how death is conceptualized in English and other languages  
 77 have been recorded but none has been done in Yoruba language. In addition, a contrastive  
 78 endeavour such as the present study is non-existent in the two languages under focus. These  
 79 further accentuate the importance and significance of this study in cognitive linguistics  
 80 researches in Nigeria. Among the previous studies on record is Nyaoke, Matu and Ongarora  
 81 (2012); the study examines the concept of death from two conceptual source domains of  
 82 “Journey” and “Rest” in Ekegusii- a Bantu language spoken in the western part of Kenya.  
 83 The study observes that the concept of death in Ekegusii tilt more towards life than being  
 84 dead as a result of the Christians religious belief in existence after death. The two domains  
 85 thus help the bereaved to accept death and to also serve as some forms of consolation. In a  
 86 related study by Pourebrahim and Golzadeh (2013), death metaphors in religious texts were  
 87 examined using a cognitive semantics approach. The study uses the Holy Qur’an and Hahjul  
 88 Balagha as the sources of data and discovers that death is realized both metonymically and  
 89 metaphorically. There are also three forms of metaphors prevalent in the study; the structural,  
 90 orientational and ontological. The study concludes that the most highlighted and mapped  
 91 upon component of the source domains is ‘death power’. One thing that cuts across many

92 studies on metaphors is the fact that metaphor analysis involves two domains which make  
93 concepts and ideas clearer and easily understood by people.

94 The concept of death itself has also been used as a theoretical metaphor for social ostracism  
95 because they share some properties or characteristics. One who is being ostracized is  
96 excommunicated and severs social relationship with other members of the community. This  
97 further shows that metaphors can be powerful tools for theory building in psychological  
98 sciences (Hales, 2017). In another study, He and Shen, (2007) works on Chinese death  
99 metaphors and concludes that Chinese people also use metaphorical expressions and  
100 rhetorical figures to convey meanings and emotions; and when they talk about death, it is  
101 usually implicit.

## 102 **2.0 Approaches to Metaphors**

103 Metaphor in the traditional sense of it is an ornament or ‘novel poetic language’ (Lakoff and  
104 Johnson, 1993, p.202) just like other figures of speech; irony, idioms, metonymy. It is used to  
105 compare two things which share certain features. That is, metaphor is a ‘two part expression’,  
106 Eubanks (1999) where something is something else. The comparison creates vividness and  
107 distinction when metaphor is used as an artistic device. As a result, its meanings could be  
108 hidden and obscure sometimes, hence difficult to understand. That is why Ortony (1993, p.3)  
109 argues that metaphor should be banned from argumentation. This notion is a classical  
110 perspective different from the contemporary thought.

111 Contemporarily, critical linguists see the cognitive potentials in metaphor as a way of  
112 expressing and describing experiences, emotions and beliefs in our everyday conversations.  
113 Little wonder, they hold the view that metaphor underlies our cognitive processes as human.  
114 Lakoff and Johnson (1993), among the proponents of metaphor in CL, assert that metaphor  
115 does not only serve as a figure of speech in poetry, it abounds in everyday use of language.  
116 Apart from its abundance in daily conversations, it is a powerful cognitive tool that helps our  
117 thinking and reasoning, and to conceive and understand our world.

118 As cognitive tools, metaphors are used to make sense of abstract phenomena. According to  
119 Zhang and Hu (2009, p.77) ‘metaphor is more a vehicle of cognizing the world than purely a  
120 rhetorical device’. It therefore follows that, metaphor is both linguistic and cognitive since we  
121 can use it to understand a concept by using another concept or domain. Such concepts or  
122 domains are expressed through metaphorical expressions which are instantiations or  
123 manifestations of such conceptual metaphors. It is also a conventional mental mechanism,  
124 according to Barcelona (2003), whose expressions should not be confused. In all, the two  
125 thoughts on metaphor understanding developed from Aristotle who maintains that metaphors  
126 involve two main discursive locations; the source of its origin and the location to which it is  
127 transferred.

## 128 **3.0 Theoretical Underpinning**

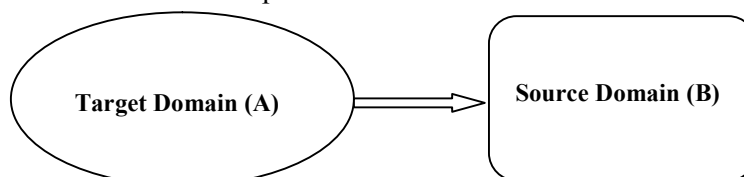
129 In this study, Lakoff and Johnson’s (1980) Conceptual Metaphor Theory, hence CMT is  
130 adopted. CMT is a ‘pattern of conceptual association’ (Grady, 2007, p. 188) or mapping of a  
131 related structure or domain unto another domain for better understanding. This is how the  
132 understanding of metaphor works. The two domains are the concrete source domain which  
133 ontologically transfers some traits unto the abstract target domain. The source domain is a  
134 ‘set of literal entities, attributes, processes and relationships linked semantically and

apparently stored in the mind' while target domain tends to be abstract and derives it linguistic structures from the source domain through metaphorical link (Deignan, 2005). This means that thought precedes language. The target domain is the item a speaker wants to express or understand in the light of the source domain. Metaphors in the source domain create some forms of mental images which help us to think and communicate effectively.

However, according to Lakoff (1993, p. 245), the mappings are not 'arbitrary, but grounded in the body and in everyday experience and knowledge'. Metaphors operate in such a way that the source domain transfers parts of its ontological meanings to the target domain thereby creating a form of an entailment which guides the understanding of that particular target domain. According to Barcelona (1997, pp.21-22), conceptual metaphor is 'a cognitive mechanism whereby one experiential domain is partially mapped onto a different experiential domain, the second domain being partially understood in the terms of the first one'.

Kovecses (2002, p.79) also shares similar thought on cross-mapping in conceptual metaphor; it is partial because "[w]hen a source domain is applied to a target, only some (but not all) aspects of the target are brought into focus". The domain that is mapped is called the source or donor domain, and the domain onto which it is mapped, is called the target or recipient domain'. According to Kovecses (2002, p.4), conceptual metaphor is 'when we talk and think about life in terms of journeys, about arguments in terms of wars, about love in terms of journeys, about theories in terms of plants...'. To Inya (2016, p.201), "the overriding current of the cognitive view of metaphor is that it is pervasive in human thought and everyday language, and its use does not require any special talent or skill". However, metaphors usage could be culturally bound in some instances as a result of culturally shared experiences peculiar to certain speech community.

In terms of directionality of mapping, scholars have diverse opinions. Some of them claim that metaphorical mapping is uni-directional; Lakoff and Turner (1989, p.62), such that the mapping is from source domain to target domain and not the reverse. As for Black (1979), it is bi-directional; the mapping is from the source domain to the target domain and vice versa. The third perspective contends that the mapping is neither uni-directional nor bi-directional; it is blending of the two spaces or domains (Croft & Cruse, 2004). CMT operates at the level of thinking. The thinking process helps in extending the structural organization of metaphors beyond similarity-based account of individual words to 'activating fixed mappings that reconceptualise one whole area of experience in terms of another.



**Fig.1 Conceptual metaphor mapping**

The figure shows the directionality of the mapping in conceptual metaphor. The target domain A partially equals to B in a unidirectional way but B is not equal to A. For instance, some properties of the target domain are mapped onto the source domain but not the other way. For instance, in the expression of love or affection, it is commonly heard in English that someone has a *heart of gold*'. Here, the concept of heart is understood using a more concrete object, gold. The direction here is from the target domain to the source domain and not vice-

versa. The mapped properties from gold include *purity* and *admiration* which translate to sincerity and beauty of the character in question.

#### 4.0 Methodology

In this paper, we adopt strictly a qualitative approach without any need for quantification since we deal with interpretation of a linguistic phenomenon, and there is no need to investigate which of the metaphorical expressions are more predominant in the expression of death in the two languages. In our data gathering, we agreed with Kovecses (2010) that identification of conceptual metaphors involves naming the linguistic expressions that realize them. As a result, we gathered the linguistic expressions, first, and it must be noted that we did not record the metaphorical expressions on site, that is, in communicative situations where the news of a dead person is being relayed. We relied on contributions from wide ranging sources, such as lecturers and students who are native speakers of Hausa and Yoruba languages, obituaries, and inputs from social media (Facebook). The analysis projected from identifying the major source domains in the metaphorical expressions. We identified four domains which are *death as a gate/door*, *death as a journey* and *death as a garment* and *death as rest/sleep*. We then categorized the various metaphorical expressions used in breaking news of death under the four domains. Each expression is interpreted by looking at the properties of the source domains that are mapped unto the target domains in order to break the unpleasant news of the death of a person. Similarly, the expressions are also compared to see the areas of convergence and divergence in the two languages and the influence of religious and other cultural beliefs.

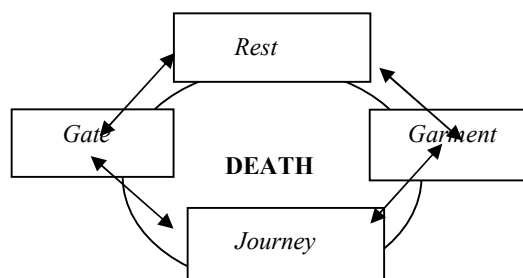


Fig.2 Conceptual source domains of death

The figure two above shows the four conceptual source domains that are explored in this study to represent death or break news of death. The figure indicates the interrelationship that exists among the different but homogenous source domains of death.

#### 5.0 Data Presentation and Analysis

##### 5.1 Death is a JOURNEY

The conceptual metaphor for death in the above sentence is *JOURNEY*, its metaphorical linguistic expressions are presented below in both Yoruba and Hausa languages.

YORUBA	ENGLISH TRANSLATION
1. Awayemalo o si	No one comes to the earth without leaving it
2. Ikuti mu lo	Death has taken him away.
3. O ti dagbere f'aye	He has bid the world bye.
4. O ti re iwaleasa	He has gone to 'iwaleasa'.(a place of no return)



5. O ti re ibi agba nre	He/ she has gone to where elders go.
6. O jade laye	He has left the world.
7. O wa iwo esin lo	He has gone to look for the horn of horse.
8. O ti lo je olorunni'pe	He has gone to answer the call of God.
9. Ore ajo aremabo	He has travelled on a journey of no return.
<b>HAUSA</b>	<b>ENGLISH TRANSLATION</b>
1. Yarasu	He passed away.
2. An yirashi	A certain person has left the world.
3. Yazamababu	He has bid the world bye.
4. Yayiwafati	Death has taken him away.
5. Raiyayihalinsa	Death has taken him away
6. Wane yacika	He/she has become a passenger to heaven
7. Yazoyanabacci	He (baby) came to the world a dead person
8. Yariga mu gidangaskiya	He has travelled on a journey of no return
9. Yakoma	Death has taken him away

From the expressions above, it is a shared linguistic practice in both languages to associate death with journey. In all the above metaphorical expressions, the properties of journey, such as movement, transition, the traveler, act of returning etc. are all mapped unto the domain of death. The examples in the two languages show that death involves a journey of no return, and the individual involved in the journey bids the world bye to another world. All these point to one thing; the concept of death is common in the two languages. When a Yoruba says '*iku ti mu lo*' (death has taken him away), it means that death, acting in the capacity of a driver, has driven the dead (passenger) to the great beyond. Similarly, *anyi rashi* (a certain person has left the world) presupposes that the person has traveled on a journey leaving his family and other belongings behind.

Similarly, JOURNEY as a metaphor of death implies that life and death are both indications of a starting point and end point of all mortals. An example such as '*o ti pari irinajo e*' (He/she has come to the end of his/her journey) shows that throughout life, man is in a continuous journey towards the end which is marked by death. Thus, human existence is characteristically construed as a process of embarking on a journey which has a time span; the starting point is the birth of an individual while the end is death. In actual fact, the arrival (birth) precedes the journey (life time) while departure (death) marks the end. These three phases are also marked by time feature which determines the end of every phase.

There is also another spiritual connection or reunion involved in the metaphorical conception of death as a journey. In Yoruba traditional beliefs, it is held religiously that when a person dies, it means he has transited to the great beyond or metaphysical space to reunite with spirits or ancestors. Hence an example such as '*o ti re iwale asa*' is a good example to show that death is conceived as a journey of reunion. Africans, traditionally, believe in existence after death but the existence is different from Christianity or Islamic point of views whose beliefs in existence are anchored on rewards of paradise or hell. According to Pilaszewicz ( ), the eschatological reality of rewards of paradise for exemplary conduct and hell as chastisement for offences are uncommon concepts in Africans traditional religious thoughts.

## 5.2 Death is a GATE/DOOR

The conception of death here is a partial mapping of some features of a gate to the concept of death. The examples below are some metaphorical instantiations of the target domain.

YORUBA	ENGLISH TRANSLATION
Won ti si ilekun orun fun	They have opened the gate of heaven for him/her.
O ti soda si odikeji	He/she has crossed to the other side.
O ti ja'se	He has crossed the line.
HAUSA	ENGLISH TRANSLATION
Ya kau	He has crossed to the other side.
Mutuwata qwanqwasa masa qofa	Death knocked at his doors.

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255 In examples above, death is metaphorically conceived as a gate/door. That is, the ontological  
 256 properties of a gate/door have been transferred to death to further understand it. Therefore,  
 257 anyone who dies is conceived as having passed through a gate to the other side. This also has  
 258 religious undertone according to both Islamic and Christian religious beliefs which are the  
 259 two major religions in the two regions. It is a belief common to the two religions that death is  
 260 not the end of mortals, rather a passage to another form of life, hence an example such as '*ya*  
 261 *kau*' (He has crossed to the other side). The difference between life and death is a thin divide  
 262 or boundary such that when a person dies, it is not a total break but a continuum or an  
 263 extension of the mortal world. In Islam, death is seen as a natural threshold to the ensuing  
 264 phase of existence because it is believed that there is life after death. To therefore experience  
 265 the form of eternal existence that awaits all mortals, one must pass through the gate of death.

266 In a similar metaphorical expression, '*Iku ti wole too*'/*Mutuwa ta qwanqwasa masa qofa*  
 267 (death has knocked on his doors) reifies the conception that death is a visitor who comes  
 268 when expected and otherwise. Generally, in many of the metaphorical expressions of death,  
 269 the ontological traits of man are transferred to death, that is death is personified. According to  
 270 Lakoff and Johnson (1980, p. 33) personification makes us to 'comprehend a wide variety of  
 271 experiences with nonhuman entities in terms of human motivations, characteristics, and  
 272 activities'. Abilities such as knocking, visiting, taking along, etc. are all practices of man.  
 273 From religious points of views, the two languages believe that 'death' is one of the angels of  
 274 God whom He sends down anytime to take man's life. He is called Angel Asraeel according  
 275 to Islamic belief. This possibly explains why death is personified in many metaphorical  
 276 expressions of both languages. For instance in the Holy Qur'an, death is personified in the  
 277 following verse; "Wherever you people may be, death will overtake you even if you are in  
 278 the well-built fortresses (Q4 verse 78).

279 In another example, '*Iku ja niro* (Death calls him a liar/*He lost the battle to death*) is  
 280 popularly used in situations when someone struggles over an ailment for some time and  
 281 eventually dies. Some qualities of human, such as lying, fighting, etc. have been attributed to  
 282 death to make it personified as human. Death therefore assumes the position of an enemy in  
 283 such situations because the person with an ailment tries to fight it in order to live but loses the  
 284 battle to death in the end.

### 285 5.3 Death is a GARMENT

286 In the examples that follow, death is seen as a garment meant for everyone. Some  
 287 metaphorical expressions to explain this notion are found in the two languages.

288

YORUBA	ENGLISH TRANSLATION
O ti teri gba'so	He has accepted the shroud
HAUSA	ENGLISH TRANSLATION

An yi masi sitra	He has been shrouded.

The example in the Yoruba depiction of death above indicates that the deceased has surrendered himself (unwillingly) to the last garment or shroud that is used in covering the dead. In Islamic tradition, the shroud is very important; it is the white loin that is used in dressing up the dead before interment. On the other hand, in Christianity, the same practice is obtainable but the type of garment is different. They prefer suit, wedding gowns, church attires, or any traditional attire to serve as the last garment. In these examples, certain aspects of the source domain are highlighted while others are hidden. This is consistent with Evans and Green (2006, p.303) who believe that “when a target is structured in terms of a particular source, this highlights certain aspects of the target while simultaneously hiding other aspects”.

#### 5.4 Death is REST/SLEEP

Lakoff & Turner (1987) picture death as sleep and we found some examples in the two languages under investigation.

<i>Baba ti lo sinmi laya olugbala</i>	Baba has gone to rest in the chest (abode) of his Lord.
<i>‘o ti sun orun igbehin’</i>	He has slept the last sleep

In the depiction of death as sleep, the rationale is consistent with the thought of Silaski (2011) that metaphors serve as a suitable ground for euphemistic reference to concepts considered too blunt, offensive or frightening. Therefore, metaphors are used to hide, deny or mitigate those aspects of such concepts which may cause fear, social embarrassment, or inconvenience, thus helping highlight some comforting, less harsh, less upsetting, less insulting or less straightforward aspects of those concepts.

In the expressions above from Yoruba language, the metaphorical conception of death is mostly informed by Christian religious belief that when a person dies, he/she has gone to rest. This is also consistent with Somov (2017) who observes that the concept of death is metaphorically described as sleep while resurrection is waking up. The first example is a popular expression to break news of death of a loved one. This example shows that the passage or journey to the life after is characterized as an end to ones earthly struggles, “a sleep or rest after a toilsome life” (Solheim, 2014, p.41), and pains, and it also represents respite, peacefulness and relief. In a similar metaphorical formation, the properties of sleep are transferred to death. It is observed equally that the mapping in these examples is partial, not all the features of sleep domain are transferrable to death domain. Death domain as explained by Kovecses (2002, p. 52) is “the utmost human disability in which we are blind, deaf, dumb, immobile, etc.” Some of these conceptual correspondences are borne out of the semantic and physiological semblance between the two domains. “The resemblance between a sleeping person and a dead person is obvious; both are unconscious and in a quiet, immobile state” (Solheim, 2014, p.42).

We found another example such as *‘o ti sun orun igbehin* (*He has slept the last sleep*) which means the person has died. In this example, there are obvious physical similarities (unconsciousness and horizontal positioning) between a sleeping person and a dead person. It is obvious in the two languages that death is conceptualized similarly because it is a universal



a phenomenon that is rooted in our physical and bodily experience. In addition, the domain of rest/sleep mapped onto the target domain of death is an indication that death is temporal just like rest/sleep. It is temporal in the sense that, it is a passing stage to another existence. This is confirmed by the verse of the Qur'an which says "Again, on the Day of Judgment, will ye be Raised up." Q: 23 V 16.

## 6.0 Conclusion

Mankind has always found it very difficult to come to terms with the issue of death and dying and this has been pervasive in different times and societies (Fernandez 2006). Heyndericks, et al (2017) also support this by admitting in their study that metaphors help to cope with death, which in modern society is still a taboo. This reluctance has necessitated using different metaphorical and less straight forward terms. Consequently, in this study, conceptual metaphors are regarded as crystals; clusters of meanings which enable certain abstract target domains to be understood through the windows of some source domains. Thus, death as an all-encompassing matter cannot be understood through single conceptual metaphor but a network of interrelated, yet, divergent source domains whose ontological, structural and orientational properties are mapped to it. The source domains of 'journey', 'gate', 'rest' and 'garment' have given more understanding to the metaphorical expressions used in breaking news of death in the two languages explored in this study. The domains are borne out of physiological traits of a dead person, religious system of beliefs and socio-cultural beliefs and practices. It is apparent that the entire domains share a literary property of personification such that death is personified as human, a denier, 'reaper, devourer or destroyer' (Evans & Green 2006), despite the fact that metaphors have 'mitigating capacity' (Fernandez 2006, p.14).

In a similar vein, the religious undertone or influence on the conceptualization of metaphor has made it very difficult to, in totality identify, all the source domains in the depiction of death because of the multiplicity of metaphors of death. However, the multiplicity of death metaphors shares a lot in common and part of which are the four domains examined in this study. The idea of death as a passage and the notion of existence are all religious beliefs having roots both in Islam and Christianity. Similarly, there is an experiential relationship between death as rest and death as sleep because both experiences involve some form of immobility. However, rest is embedded in sleep. When a person sleeps, it is believed that the person is equally resting.

From the data gathered, we can thus conclude that the source domain of death as a journey is more dominant and well shared in the two languages than other source domains. One of the reasons for having similarities in the conceptualization of death in the two languages is as a result of physiological experiences of death which are common to human race. The difference in their conceptualization of death is only on religious system of beliefs and socio-cultural beliefs which give room for the varying levels of acceptance and consolation over the death of a loved one.

Disclaimer: - This manuscript was presented in the conference

Conference name: "33rd Annual National Conference of English Scholars' Association of Nigeria (ESAN)"

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