

# Semantic Import of Metaphorical Expressions in Dan Anace Shago's Epithet Song

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## Abstract

The study investigates the semantic import of metaphorical expressions in Shago Dan Anace's "Epithet" song. The paper explores how metaphor operates as a key linguistic and aesthetic device through which meaning, emotions, and cultural values are communicated in the song. By examining the metaphorical structures and their semantic implications, the study aims to uncover how the artist's linguistic creativity reflects socio-cultural realities and individual artistic identity. The research is anchored on Traditional Comparison Theory referred to as the Iconic Significant Theory and Verbal-Opposition Theory for analysis of data collected. The researcher collects corpus examples of such expressions from Dan Anace's Shago epithet song, and interprets them into English. Findings reveal that Dan Anace uses metaphors not merely as ornamental expressions but as cognitive and cultural tools that shape listener's perception and experiences. The study contributes to understanding how metaphor serves as a conduit of meaning in indigenous musical discourse and enhances interpretation in oral poetic tradition.

**Keywords:** *Epithet, Implicature, Impact, Metaphor, Semantics*

## INTRODUCTION

A good number of different language speakers sometimes listen to praise songs (epithets) without critical concern or analysis of the kinds of words used by the singer, what implicature contain in the linguistic variables. as per the contextual meaning and content of the epithet let alone to notice the metaphorical use of language portrayed in such epithets meant to define or provide a vivid mental image of someone or something. More importantly, such songs epithets and linguistic tongue twisters interplay hyphosthesise certain semantic import along the Traditional Comparison Theory and Verbal- Opposition Theory. Epithet represents an artistic manifestation of metaphorical richness that reflects cultural, emotional, and philosophical dimensions of particular society. Dan Anace in Shago's epithet constructs meanings that go beyond surface reference, embedding moral, social and personal insight in figurative expressions. It is on this basis that the paper attempts to use a corpus sample of Shago epithet in Dan Anace's song and its use of words in a metaphorical manner in order to investigate and account on some of the domains within which they are or can be used.

A song is a literary device used to provide a clear description of, a precise attribute or feature of an object or person; they are sort of like nicknames, only in a literary context. Derived from the Greek *epitheton* ('that which is added on, additional'), an **epithet** is a word or phrase used to express a certain characteristic of a person or thing.

Epithets got their start in ancient storytelling traditions, such as those of the Homeric epics (*Iliad* and *Odyssey*). Homer and other oral poets of old, found epithets extremely useful for three main reasons. First, epithets are consistent metrical patterns that can be easily inserted into larger lines of poetry. Second, the real or metaphorical relationship between epithet and what or whom it is referring to is typically easy to recognize due to repetitive use. Third, multiple epithets for one person or thing provide a tremendous amount of variety in meter and vocabulary.

Numerous researchers have conducted research on metaphors. Septiana (2013) has conducted research on the metaphor used by teenagers and adults in daily conversation in the Minangkabau language. She used the theory from Lakoff & Johnson (1980). Her findings show structural metaphor in terms of the type of metaphor mostly used by teenagers, and adults are more likely to use ontological metaphor than the other types of metaphor.

Agustina (2016) has conducted research on metaphors found in love song lyrics. She used the theory from Ullmann (1962) and Leech (1981). Her main discussion was on the types of metaphors

and the meaning of the metaphor. Suwarli (2014) has conducted research on metaphors in the lyrics of songs. Her main discussion was the meaning of metaphor in eight songs. All the songs are inspiring songs. She used the theory from Saeed. Her finding shows there are 31 expressions of metaphor in the eight songs.

Conversely, this study is concerned with praise songs type of epithets, which presents qualities, achievements and disastrous nature of a renowned Hausa boxer of the 50s and 60s who became very influential but dangerous, and boxers fear him. The essence is to analyse the descriptive metaphorical words found in the epithet, meaning making, what they stand for and their implicature.

### **Types of Epithets**

*Personal Attributes:* These categories of epithets are used when describing either physical characteristics or personality traits.

*Achievement or Ability:* These epithets remind people of another's accomplishments.

*Occupation:* This sort of epithet, which tells us what a person does on a regular basis or for a living.

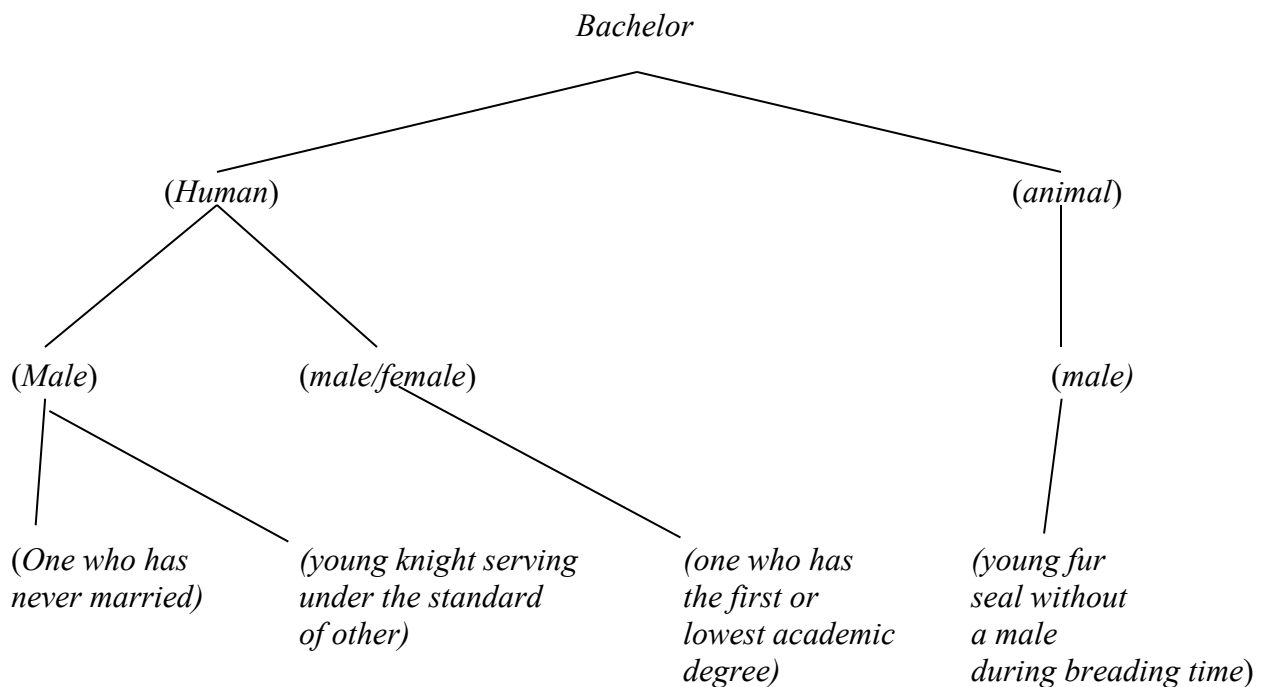
Like the kenning, other types of epithets can also stand alone to represent whom or what they describe. Since the term originally indicated a descriptor that was added onto a name, it is not common to find epithets without their subjects; that is, unless the epithet is so closely associated with the name that either could be used interchangeably to refer to the subject.

**praise song**, one of the most widely used poetic forms in Africa; a series of laudatory epithets applied to gods, men, animals, plants, and towns that capture the essence of the object being praised in songs.

### **SEMANTICS**

Semantics is one of the key concepts of linguistics devoted to the study of meaning in language (Leech, 1974: 23 and Crystal, 1991: 310). That is, it is the study of the meaning of words, phrases and sentences (Yule, 1997:114). Meaning is so central in language, which is why scholars, researcher and language specialist opine that “it occupies earth-shattering position in human

language, without it, it is difficult to comprehend verbal and non-verbal messages”. According to Nida (2000: 97), “the study of a message contained in any expression lies in the province of linguistics and therefore semantics is one of the various fields in linguistics”. It has been stated in most studies that all languages possess two major types of speech, formal and informal, or as one may prefer to classify them, non-casual and casual (Voegelin 2000 a, cited in Nida, 2000: 211). Thus, one classification of meaning is based on the scope of things to which a word can apply or meant for (Algeo, 2010: 210). That is why Katz and Foder (1962, 1963) who have supplied a theory of semantics based essentially on Chomsky’s theory of generative grammar have neatly and effectively incorporated the factors of semantic field and context as mutually interacting forces. For example, they put on a diagram the meaning of the term ‘bachelor’ in the following manner.



Source J. I Said 2006

If one takes a cursory look at the illustration above, definitely one will realised that the four different meanings of bachelor may be related, with a certain amount of overlapping. Moreover, this is one of the corroborations, which substantiate the study of semiotics, and semantics as sub - field in linguistics education, that deals with meaning relationship such as gestures, signs body language, head nods, hand wave, facial expressions and/or symbols to referents or what referred to signifier and signified by semioticians. Corresponding roughly to what people usually think of

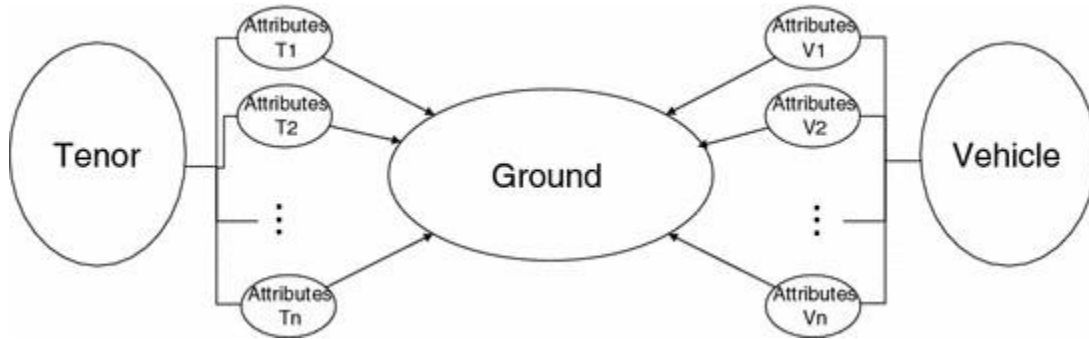
as the meaning of words. Moreover, the diagram evidences that in the actual use of language, the speaker's ability to determine which of the four terminal meanings is intended depends upon semantic relation and context. Translatability of descriptive metaphors on any object of discussion or persons should not be limited to only one fixed meaning since there is an iconic relations in most cases, which is not an end to itself. The fact that; they too may have differentiations in interpretations, just as the word 'bachelor' in this context. It is interesting to note, for instance, that for the Hausa descriptive term "Dan Toron Giwa" meaning "son of the giant male Elephant", one would make an attempt to think of its possible meaning in relation to its power, attractiveness size, strength, outlook, brevity or threatening quality. In addition, one would, undoubtedly, agree that these meanings of "Toron Giwa" (Strongest Male Elephant)" are variously related with a certain amount of overlapping. Therefore, the corresponding referents, whenever someone is associated with such a descriptive metaphorical term "Dan Toron Giwa", depend roughly to what people usually think of as its meaning. However, we need to differentiate between the interpretations that may apply in metaphoric expressions thus: whereas the word 'bachelor' is interpreted within the theory of lexical semantics relation, the word 'Toron Giwa' (Male Elephant) is interpreted within the Traditional Comparison Theory and Verbal-Opposition Theory.

To this effect, descriptive metaphors, as used in Hausa Dan Anace songs epithets, may require us to hyphotheseise other possible additional/superfluous meanings to them. In other words, investigating possible multiplicity of meanings to such expressions is, paramount. in order to enlighten readers, the public, as well as second language learners, and other categories of learners of English so that they will be able to broaden their horizon and other levels in understanding of semantics and its operations in one of the three major Nigerian languages.

### **The Concepts of Metaphors**

"Metaphor is constituted by three variables thus *topic (vehicle), tenor, and ground*. *Tenor* is the subject of metaphor or the idea, which is intended to be expressed, the *vehicle* is another idea by which the tenor is being described, and the *ground* is a new idea that is produced by the similarities or the two analogies of *tenor* and *vehicle* involved or put together." In addition, it can be said that *ground* is a new idea produced by the interaction of *tenor* and *vehicle*. For example, "*jack is a tiger in debate*. Jack is the *tenor* and the tiger is the *vehicle*. The analogy and ideas between the two, which is possibly the way Jack delivers his arguments in debate as strong as a tiger, and make

it difficult for opponents to rebate is *ground* (Richards 1999:5). The concepts stated by Richards can be seen in Figure 1.



Source: link.springer.com

Furthermore, metaphors are spread not only in certain genres striving to create some artistic effect like in literary works but also in the most neutral genres for example magazines, newspapers and conversation. Kovecses (2017: 16) says that “metaphor is a systematic set of correspondences between two domains of experience” which means “understanding one domain in terms of another” means. In the literature term “correspondence can be said as mapping” because certain elements and the relations between them are said to be mapped from one domain (source domain), onto the other domain (target domain).

There are two main roles for domains posited in descriptive metaphors: First, **the Source domain**: the conceptual domain from which we draw metaphorical expressions (e.g. water is *life*, love is a *journey*). Second, the **Target domain**: the conceptual domain that we try to understand (e.g., *love* is a journey).

A **mapping** is the way in which a source domain tracks onto and describes aspects of the target domain. Mappings define the intellectual organisation of data in domains, the fundamental phenomenon that initiates metaphorical usage in language (Ruiz de Mendoza 2000 ). This description relates carefully to image plans, psychological depictions used in perception, via the extension of spatial and physical rules to more intricate situations.

A primary tenet of this theory is that metaphors are matter of thought and not merely of language. Therefore, the term *metaphor* may seem to comprise words and/or other linguistic expressions that come from the language and/or vocabulary of the actual conceptual domain, but descriptive metaphors inspire a system of related metaphorical expressions that appear on the linguistic surface. Likewise, the mappings of a descriptive metaphor are inspired by image

representations, which are pre-linguistic graphics concerning space, time, moving, controlling, and other essential rudiments of personified social knowledge.

Descriptive metaphors typically employ a more abstract concept as target and a more concrete or physical concept as their source. For instance, metaphors such as 'the days ahead' or 'giving my time' rely more on existing notions, thus stating and/or depicting time as a path into physical space, or as an ingredient that can be touched and presented as a gift. Different conceptual metaphors tend to be invoked when the speaker is trying to make a case for a certain point of view or course of action. For instance, one might associate "the days ahead" with leadership, whereas the phrase "giving my time" carries stronger connotations than ordinary identification of the phrase.

## **METAPHOR**

Having seen some scholastic views regarding semantics within the general field of linguistics, it will be of paramount importance to stress that wording the world is the process through which humans become aware of their world, and realize this awareness in the form of language. However, words are not just labels we stick on things: the process of wording is based on interaction with our environment. That is to say, according to (Mey, 1985: 166) “we bespeak the world and it speaks at us”. Moreover, it should be noted that the world we word is a world of people: we can only become language users through the social use of language. Hence, once language is created in any social environment, once the world has been worded, our wording creates a shared world-picture. One of the most effective ways of seeing the world is, perhaps, via analogies. For example, if a physics teacher tells his students that “electricity is like water;” you can explain how electricity flows through wires like water through pipes; how resistance increases, the narrower the pipes we force the liquid through; how its potential makes it flow from high to low and so on. So, in this example, seeing electricity as ‘water’ is a metaphorical understanding, and a way of ‘seeing the world’ through a metaphor (Mey, 2001: 302). A metaphor is less conventional and therefore requires certain semantic references. In order to appropriately discuss their subjects (metaphor-subjects). In other words, Guttenplan, (2005: 116) asserts that in a metaphorical sentence, the result is a linguistic structure in which one element, the predication part, aims to give information about the other element, the subject part.

Metaphor, to some scholars like Goodman (1984), is implicit, elliptical or condensed simile. That is why Nida (1964: 94) believes that metaphor is, obviously, a figure of speech. Nevertheless, for

Hanle (2002: 180) as cited in Guttenplan (2005: 292), metaphor can best be explained in terms of a sharing of properties. For him, the object accessed in metaphor (the one got by semantic descent) shares properties with the metaphor subject, and it is because of this that first presents the second. For example, when we have a sentence like:

“Juliet is the sun”, when the sentence is understood as in using language in its most ordinary way (Guttenplan calls it ‘ground floor’ use of language), it is either false or perhaps even a bit of nonsense. But if it is considered as a metaphorical sentence, we begin to think of the word ‘sun’ in the sentence as a word that plays only its usual natural language role in the predicated ‘is the sun’. Later on, we equally think of the object that this word stands in for - think of the sun itself. Both the sun and the word ‘sun’ are objects, albeit of radically different kinds. The one is the fiery nuclear star at the centre of the solar system, which supports life on earth; the other a set of marks that play a special role in a complex linguistic practice. It is the latter object that gives us information about Juliet.

The above example proves Nida’s (1964: 117) assertion that metaphors are most often ambiguous. Nevertheless, the clues for resolving the ambiguity may not exist within the sentence containing ambiguity, but anywhere within the total discourse, or in the stylistic form. While some others even have non-literal meanings, sometimes resolving ambiguity depends upon cultural fact not upon linguistic facts.

Still, on the definition of metaphor, Bloor and Bloor (2007: 69) assert that a metaphor has been described in the literary context as making a comparison by transferring a name from one thing to another, ‘a shift, a carrying over of a word from its normal use to a new one’. The use of simple metaphors of this kind, according to them, is normal in all human communication. They rounded off that a metaphor is more importantly an extra resource that language offers to construct meanings.

An attempt to explain the concept of metaphor by different scholars establishes its significance, as a field of study along both linguistic and literary disciplines. Moreover, the definitions prove, extrinsically, that metaphors serve some functions. Let us now refer to some of the functions of metaphors.

## **FUNCTION OF METAPHORS**

The primary function of metaphorical expressions is to represent our world through seeing and wording. Wording by metaphor thus differs from the standard, referential account of representation, according to which words merely refer to, and level, objects in what is called the “real” world (Mey, 2001: 305). Metaphors are ways of conceptualizing and understanding one’s surroundings, as such, they make up a mental model of our world. Since, metaphors of a particular language community remain more or less stable across historical stages and generational differences, they are of prime importance in securing the community, and continued understanding of our language and culture. Metaphors are essential when it comes to explaining how people despite differences in class, culture and religion, are able to communicate across geographical distances and historical periods. Important functions of metaphor: to create vivid imagery and understanding, to express complex or difficult ideas, to persuade, to create emotions, to make language more expressive and memorable, offer new perspectives, functions as cognitive tools. Therefore, study of metaphors in language is linguistically significant, as it provides a unique understanding of the human cognitive capability, as well as an indispensable tool for solving problems in language understanding and acquisition. Contemporary linguist and theorists argued for the impossibility of doing without metaphor in language. This is because of the fact that without parallel analogies between one sphere and another, the unity of our experiences would not be possible (Leary 1995). Hence, all language and thought processes are, in this case, necessarily metaphorical. language could be regarded as a semiotic system; a system of meaning, which embodies all human experience and relations making it possible to talk about others (Halliday 1995).

## **THEORIES OF METAPHOR**

The existence of a good number of approaches to the treatment of metaphor makes it possible for it to figure in a variety of directions.

Compton (1986: 285) clearly asserts, “the theories of metaphor may be divided into those that see metaphor as a secondary use of language, i.e. a departure from its basic function of describing our responses to the outside world, and those that see it as an essential characteristic inherent in the nature of language itself”. That is to say, Compton (Ibid) means that language serves as tool or a medium responsible for the interaction between a speaker’s thoughts and conditions as they are obtained in the world.

A growing number of linguists (Lakoff and Johnson, 1980 and Gibbs, 1999, among others) have been trying to establish metaphor at a cognitive-conceptual level. These scholars hold that metaphor is a central tool of our cognitive apparatus and therefore, the study or pursuit of metaphor is a means of questioning “the assumptions, descriptions and definitions of a literalistic and constricting outlook on reality” (Gwyn, 1991: 219 cited in Yajun, 2002:35).

For the purpose of this research work, two major theories will be recognized. The first one is the Traditional Comparison Theory which Beardsley (1967) calls the Iconic Significant Theory. For our better understanding, this theory holds that the metaphorical words in a given sentence refer not only figuratively to one situation, but also literally to another. Specifically however; the point here is that it is only through the literal reference of a metaphorical expression that its figurative reference comes into being. The second theory is Verbal-Opposition Theory. This theory submits that on the basis of new verbal combinations and with a view to the properties of the respective referents, new connotations develop.

Therefore, the present study theorizes the Traditional Comparison Theory (TCT) referred to as the Iconic Significant Theory and Verbal-Opposition Theory (VOT) for the analysis of the data obtained.

## **METHODS OF DATA COLLECTION**

The researcher simply listens to the epithet in the song of Dan Anace and consults available transliteration of some Hausa songs and notes some of the metaphorical expressions used in Dan’ Anace oral song epithet with the sole aim of identifying, analyzing, describing and translating the metaphor into English. Furthermore, the researcher translate the sampled expressions into English and analyses their semantic import as generated from the epithets in the song by Dan Anace.

## **DATA PRESENTATION AND ANALYSIS**

The following data stand as excerpt of the corpus sample of metaphors used in Dan Anache’s Sobriquets of (Shago) a pronounced Hausa Boxer epithet for presentation and analysis

### **Dan Anace (Kirarin Shago) ( Epithet)**

‘Yan Maza Kun Ji Kidin Kututturu, Na Bakura  
 Duna Mahaukaci, Na Yamma Ga Rini,  
 Rigima Aradu Mai Duma Kurma ,  
 Mutuwa Ina Ruwanki Da Tsoho,  
 Kai Shi Lafira Gidan Dan Gangu  
 Samji Irin Hakin Da Ka Ramno,  
 Gurindumi Abin Zuba Shara  
 Lafira Akai Miki Gawa  
 Yaro Gafaran Ka Ga sababi nan,  
 Kada Aradu Ta Famma  
 Hala Ba ka san Halin Kanin Ajali Ba  
 Sannu Dafi Bassheka,  
 Mutuwa Kin Dafe Kina Kashe Bayi

### 1. ‘Yan Maza Kun Ji Kidin *Kututturu*, Na Bakura

Brave men this sound the drum beat of “*Kututturu*” hailed from Bakura.

(Bakura is small a town in Sokoto State)

**Metaphorical word:**

*Kututturu*

**Meaning:**

**trunk** (*Remains of cut tree*)

**Meaning extension:**

It could be anything object difficult to uproot.

**In standard Hausa**

(Kututturu) there is relativism and difference  
 in name depending on region and dialect.

**Explanation:** Here the praise singer in the epithet is likening the Boxer (Shago) to a tree trunk/ remains when cut down to last part. In actual sense the remain cannot be moved and if one bumped into it no harm, damage would be inflicted on it, or be uprooted from its position despite impact of heating.

This expression can be used as a drive/ encouragement to someone to feel unchallenged and to inject fear to his opponent. No punch or force could do any harm to him because is well grounded; whoever encounters him ends up defeated and stands to lose the fight. Therefore, nobody dares him in boxing

**2. *Duna Mahaukaci, Na Yamma Ga Rini,***

<b>Metaphorical expression:</b>	<b>Duna Mahaukaci</b>
<b>Meaning:</b>	<b>Baddish and insane</b>
<b>Meaning extension:</b>	<b>Ugly and Dangerous</b>
<b>Standard Hausa:</b>	<b>Baki Mummuna</b>

**Explanation:** This is a description qualifying a person as extremely bad, ugly and insane but not insanity in real sense. The adjective qualifier in Hausa language “*Duna*” means *bad, wicked, terror, disaster, danger, ugly, hefty black not good looking*. In the epithet, the singer named the boxer as such because once in the pitch to box the end of time for the opponent has come. This encomium is used in a playful or violent manner to describe someone who does not condone situation but execute what he intends

**3. *Rigima Aradu Mai Duma Kurma,***

<b>Metaphorical word:</b>	<b><i>Aradu</i></b>
<b>Meaning:</b>	<b><i>Thunder</i></b>
<b>Meaning extension:</b>	<b><i>Destroyer, reverberation</i></b>
<b>Standard Hausa:</b>	<b><i>Kwarankwatsa</i></b>

**Explanation:** Here in the epithet describes (Shago) the boxer is likened to thunder in Combat or Massacre, which made a dump person to lose control. In other words, qualifying the boxers punch being thunderous in nature) this shows the extent to which a person is extremely dangerous in boxing. His punch would send his opponent reverberating and lose total control.

**4. *Mutuwa Ina Ruwanki Da Tsoho,***

<b>Metaphorical word:</b>	<b><i>Mutuwa</i></b>
<b>Meaning:</b>	<b><i>Death</i></b>
<b>Meaning extension:</b>	<b><i>unsympathetic, finisher</i></b>
<b>Standard Hausa:</b>	<b><i>same (Rasuwa) euphemism</i></b>

**Explanation:** Death considers no age, meaning despite age, young or old death would lay its icy hands on the person. The singer qualifies Shago to death because history had it, that whoever, had an encounter with him in the arena, young or old servant or lord grave is the result. This metaphorical statement describes the boxer (Shago) as “death,” which gives no care to the opponents in encounter whether old or young.

**5. Kai Shi Lafira Gidan Dan Gangu,**

<b>Metaphorical word:</b>	<b><i>Gidan Dan Gangu</i></b>
<b>Meaning:</b>	<b><i>Cemetery</i></b>
<b>Meaning extension:</b>	<b><i>Doom, where everyone awaits resurrection</i></b>
<b>Standard Hausa:</b>	<b><i>(Lahira, Barzak, Makabarta) euphemism</i></b>

(Send/take him to the doom (grave) the destination of dead ones

**Explanation:** In this statement, because of the dangerous nature of the boxer in combat with opponent in most cases the opponent dies because he cannot resist/withstand the impact and momentum of (Shago;s) punch. Therefore, once beaten the punch serves as a cause or stretcher that conveys the opponent to a point of no return till eternity

**6. Samji Irin Hakin Da Ka Ramno,**

<b>Metaphorical word:</b>	<b><i>Samji</i></b>
<b>Meaning:</b>	<b><i>Grass</i></b>
<b>Meaning extension:</b>	<b><i>diminutive, little things one looks down upon</i></b>
<b>Standard Hausa:</b>	<b><i>Hakin or Hakin ciyawa.</i></b>
<b>Literal meaning:</b>	<b><i>(little grass that one looks down upon)</i></b>

**Explanation:** In the context Dan Anace qualifies or describes (likens Shago) to a certain grass weed, that you give no regards to but at the end surprised you. Something diminutive nobody regards it. In similar proverb, meaning says what you disregard may amaze or what you look down upon will surprise you. For instance, the singer talks of how other boxers look down on Shago as someone no march to or one punch will send him down but at the end defeat them. In sum, is a proverb, which says whatever you look down upon will surprise you at the end.

**7. *Gurindumi Abin Zuba Shara,***

<b>Metaphorical word:</b>	<b><i>Gurundumi</i></b>
<b>Meaning:</b>	<b><i>Dustbin</i></b>
<b>Meaning Extension:</b>	<b>Container or packet, refuse drum</b>
<b>Standard Hausa:</b>	<b>Kwandon shara or Mazubin shara</b>
<b>(Literal meaning:</b>	<b>Dustbin refuse container)</b>

**Explanation:** This expression is used in the epithet to show the extent to which the boxer (Shago) can contain competent and incompetent opponent without any regard or remorse and dealt with. The qualifier signifies container that which, accommodates or dump any garbage boxer of whatever caliber who approached Shago

**8. *Lafira Akai Maki Gawa,***

(Graveyard/hereafter is a place where the dead are sent to)

<b>Metaphorical word</b>	<b><i>Lafira</i></b>
<b>Meaning extension</b>	<b><i>Graveyard</i></b>
<b>Standard Hausa</b>	<b>Kiyama</b>

(Grave yard were the dead are taken and buried)

**Explanation:** The expression unravels place of the dead once buried. The metaphor instills fear into opponent representing Shgos's punch as something deadlier that cannot be resisted but would sends any person to the grave. That is why most boxers fear encounter with Shago to avoid the damaging repercussion.

**9. *Yaro Gafaran Ka Ga sababi nan,***

<b>Metaphorical word:</b>	<b><i>Sababi</i></b>
<b>Meaning:</b>	<b><i>pandemonium</i></b>
<b>Meaning extension:</b>	<b>disaster, calamity</b>
<b>Standard Hausa:</b>	<b>Masiba</b>

(Boy back away/ give way/hide to avoid trouble, mayhem or pandemonium)

**Explanation:** Because of disastrous nature of the boxer, a warning sent to young boxers to abstain, to avoid chaos. In the epithet the boxer is liken with pandemonium. A signal to alert

opponents of how dangerous Shago can be when encountered in boxing, which is why Dan Anace referred him as pandemonium he should be avoided else the bad side seen.

**10. *Kada Aradu Ta Famma,***

<b>Metaphorical word</b>	<b><i>Aradu</i></b>
<b>Meaning</b>	<b><i>Thunder</i></b>
<b>Meaning extension:</b>	<b>Distroyer</b>
<b>Standard Hausa:</b>	<b>Kwarankwatsa</b>

(Do not allow thunder befalls you)

**Explanation:** Contextually, the expression is a warning, signifier of aforementioned thunder not to fall on you. In other word, the punch is what liken to thunder. Metaphorically the boxer as thunderous but impliedly referring to the impact, momentum with which the punch descend on, and felt as if thunder befall on the opponent body.

**11. *Hala Ba ka san Halin Kanin Ajali Ba,***

<b>Metaphorical word</b>	<b><i>Kanin Ajali</i></b>
<b>Meaning:</b>	<b>end time</b>
<b>Meaning extension:</b>	<b>agent of doom</b>
<b>Standard Hausa</b>	<b>wa'adi</b>

(Conceivably/perhaps, you do not understand the attitude of end time cause/brother)

**Explanation:** The statement is a rider to the previous warning to desist from befalling thunder. The fact that if thunder descends on anything, it destroys every living tissue in individual or object. Here the boxer is liken to a cause of death impliedly boxing with Shago is like boxing with cause of death

12. *Sannu Dafi Bassheka,*

(Sorry no contemplating)

<b>Metaphorical word:</b>	<i>Dafi Bassheka</i>
<b>Meaning:</b>	<i>No doubt or contemplating</i>
<b>Meaning extension:</b>	<i>No two way about death</i>
<b>Standard Hausa:</b>	<b>Da gamo da kashi</b>

**Explanation:** The expression is saying no two way about the fact once or the moment thunder fall on anything living or non-living that is all.

13. **Mutuwa Kin Dafe Kina Kashe Bayi**

<b>Metaphorical word:</b>	<i>Mutuwa</i>
<b>Meaning:</b>	<i>Death</i>
<b>Meaning extension:</b>	<b>catastrophe, tragedy</b>
<b>Standard Hausa:</b>	Ajali

(Death you have been claiming/taking lives of servants)

**Explanation:** In this context, the praise singer likens, describes and/or qualifies the boxer “Shago” as death that claims the lives of infinite servants. The fact that once in arena with the boxer for a game the end of opponent has come. Hardly would the opponent survive the battle

## **CONCLUSION**

This paper accentuated the impact of metaphorical words used in epithets by Dan Anace in his songs meant to ginger a boxer named (Shago) to performing wonders during encounters with opponents. However, each metaphor employed in the epithet carries shades of meaning and likens the boxer descriptively with certain qualities. Based on the analysis, the paper has established that while some descriptive metaphorical expressions can be used to inject high derive and courage in the person designed for to do outstanding things, reinforcement, energizer, incitement, other metaphors can be used as offensive, violent or even playful which account for certain semantic function

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