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A comparison of the form and usage of English and Czech metaphoric phrases
expressing love

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Prohlášení

Prohlašuji, že jsem bakalářskou práci vypracovala samostatně a uvedla veškerou literaturu a ostatní zdroje, které jsem použila.

V Olomouci

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Podpis

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Abstract

Metaphors often occur in our everyday speech, but they are still perceived as a piece of the literary and artistic field and not as part of regular communication. This thesis defines the traditional and conceptual theory of metaphor and explains the versatile concepts of metaphors expressing love. The thesis aims to bring summarised definitions and explanations of conceptual metaphors and their usage and to prove that concepts of love metaphors are universal in different languages. The research method being used is corpus analysis, which searches for a metaphorical expression of love in chosen programs and compares them. The findings and comparison have demonstrated that there are Czech equivalents for each metaphor of love. The result indicates that the conceptual theory is universal, as Lakoff and Johnson claimed in their theory. Nevertheless, there are specific differences in parts of speech, frequency of usage, place of use, context, and degree of significance.

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Introduction

Metaphors are present in everyday speech, but many people do not even realise that they talk about metaphors. Many important concepts that people use and think about are abstract. One of them is love that everybody needs in their life, but how do we talk about it? Especially about emotions, we speak by means of other concepts that are based on people's experiences. The inspiration for the idea is everywhere around us, so we most often use concepts of our bodies, interaction with the physical environment (motion), or interaction with our culture, mainly social, religious, and economic situations.

The inspiration for this thesis is the book *Metaphors We Live By* where George Lakoff and Mark Johnson explain how metaphors structure in a way that nobody has explained before. Hardly graspable abstract concepts such as love finally explained their structure by mapping that uses source and target domain. This thesis will try to explain how people understand systematic metaphors of love like *Love is a journey* by using everyday concepts that are commonly used. My research will compare Czech and English metaphoric phrases expressing love from the structural and linguistic points of view and will try to find out the similarities and differences in the form and usage. For my analysis, I will use English corpora and Ústav Českého Národního Korpusu – filozofické fakulty University Karlovy by which I will try to find out the most common usage in both languages.

The first part of my bachelor thesis is the theoretical background in which I will analyse two main concepts of metaphors – the contemporary theory and the conceptual theory of metaphors. After I define the main ideas of this concept, I will explain the main types of conceptual theory of metaphor found by Lakoff & Johnson, the orientational metaphors, ontological metaphors and theory of mappings that is also important for understanding metaphors of love. The last part of my theoretical section will include the main concepts and examples of metaphors that express love which are the key to my practical part. The practical part should find out whether the metaphoric concepts of love are used in the Czech language the same way as in English. The corpus research will try to prove that the concepts mentioned in the theoretical part are universal, as Lakoff & Johnson claimed in their work. This will be investigated by searching in corpus programs and comparing found examples.

1. Theoretical background

A metaphor is defined as a trope or a figure of speech that entails a comparison between two unlike subjects or ideas. This linguistic figure tends to convey abstraction in which it differs from simile that compares two entities by using words like or as. (Luebering, 2022)

The English term metaphor comes from the Greek *metaphorá*, i.e., “transference”, and then derives from the French word *métaphore*, i.e., “carrying over” (Baldick, 1991, p. 134).

Metaphor can be defined as part of figurative language that the speaker uses for a figurative expression. The speaker uses an expression figuratively in case of no literal use that would produce in the listener the same effect. The figurative use can make a complex image that a different literal expression cannot make. By using metaphors, the speaker can bring attention and create a new perception of the situation for the hearer (Croft, 2004, p. 193).

1.1 Contemporary theory of metaphor

The contemporary theory of metaphor is mainly based on its literary meaning. The traditional view was seen as an element of fine literature. This point of view does not see metaphor as part of everyday communication.

Zoltán Kövecses (2010, p.4) defines linguistic metaphor in literature “as understanding one conceptual domain in terms of another conceptual domain.”

Zoltán Kövecses (2010) also claims that to characterise the traditional concept of metaphors, there are some important features that need to be revealed.

1. In the traditional concept is metaphor characterised as a property of words that acts as a linguistic phenomenon.
2. The most important feature of metaphor is its resemblance between the words that are likely to be compared and comprehensible.
3. Metaphors are not usually used in everyday speech, however there are used mostly in artistic poetry and for rhetorical purposes.
4. To create a valuable and satisfying metaphor, you must have a special gift or talent.

5. Its use is only for exclusive occasions because it is unnecessary for everyday communication.

(Campbell, 2007, p. 121) define metaphor as

“a semantic change that involves understanding or experiencing one kind of thing in terms of another kind of thing thought to be similar in some way. Metaphor involves extensions in the meaning of a word that suggests a semantic similarity or connection between the new sense and the original one.”

Campbell perceives metaphors as a transfer of meaning based on external similarity.

According to (Zdravko, 1997, p. 7)

“Metaphor serves as a cognitive key that can be applied universally across the boundaries of semantic areas, scientific disciplines, and the domain of life experiences. Metaphors bridge distant and usually unaffiliated meanings quite easily and naturally. But that metaphors can bring together totally distant objects is not so impressive (for this can be achieved arbitrary and mechanically); what is fascinating is that we can understand such juxtapositions at all and make sense of them.”

The authors who agree with the contemporary linguistic theory perceive metaphor as a speech figure usually used in literary works, especially poetry. Most authors simply agree that it is very rare to occur in everyday communication. According to theoretical linguists - metaphors also do not make any new meaning or picture to the situation. They simply describe the same what could be expressed non-metaphorically. An interesting opinion is that the speaker must have an exceptional literary talent even to use them.

1.2 Theory of metaphor by Czech authors

In the Czech language, metaphor can be divided into two categories called figurative and lexicalised (obrazná a lexikální). As Filipec and Čermák put it, the figurative metaphor is considered part of the artistic language used in artistic creation or poetic inventions. This type of metaphor is used only in literary works such as poetry, fiction or drama and cannot be used in everyday speech, not even in journalism. However, the lexicalised metaphors have been already conventionalised because their transference has acquired societal values. They claim that lexicalised metaphors are distinguished into two fields of usage, as part of semantic uses, *e.g.*, *mraky lidí means velké množství lidí* and secondary meanings of polysemic lexemes, *e.g.*, *rodinná větev* (Filipec, Čermák, 1985, p. 109).

Nebeská argues that we use *přenesená pojmenování* all the time and that it is not just the inventions of the authors of art literature. *E.g., Za účast ve rvačce zaplatil třemi zuby* She also points out that metaphors can be found in terminology such as linguistics *e.g., kořen slova, větná stavba* or mathematics *e.g., ramena úhlu*. Linguistic metaphor can be understood as the naming of a thing or phenomenon that is created based on similarity to another thing or phenomenon, *e.g., koření hřebíček* is similar in shape and colour to a small nail. Figurative expressions include metaphors, metonyms, synecdoches, comparisons, and hyperbole. However, the definition of these species is not uniform, and the boundaries between them are not firmly defined (Nebeská, 2005, p. 92-95).

1.3 Conceptual metaphor theory

Two of the first linguists who stood up against these conservative traditional theories were Lakoff & Johnson who brought a new revolutionary and innovative view on metaphors in their seminar study: *Metaphors We Live By* (1980). This new concept of metaphors has become known as the cognitive linguistic view. It opposed the traditional view of metaphors because it analyses metaphors in terms of mental perceiving and not just language figures of speech.

(Kövecses, 2010) sums up Lakoff and Johnson's main claims:

1. Metaphor is understood by concepts. It is not just words that make a metaphor.
2. The resemblance between concepts is not necessary. There is no similarity in many cases.
3. The purpose of metaphors is neither artistic nor inventive, but it is a better understanding of specific concepts.
4. Metaphors contain a necessary process of human ideas, reasoning and thinking. It is not a linguistic decoration that is not used in an ordinary language.
5. Metaphors are used in everyday communication all over the world by common people.

According to Kövecses cognitive linguistic theory is a comprehensive, generalized, and empirically tested hypothesis. The cognitive theory deals with many issues, which it further discusses. Its generalisation is made by connecting conceptual metaphors, working of language, and functioning of the human conceptual system and culture. Finally, all these cognitive

theories have been tested and have their use in the practical application e.g., foreign language teaching.

Lakoff and Johnson established the cognitive linguistic view that metaphor is conceptual in nature, which means it is understood as a valuable cognitive tool that everybody uses and needs in everyday life. It is the way how people think. Lakoff and Johnson would say, “thinking of one thing in terms of another”. That means there are two conceptual domains that have special names – the source domain and the target domain. This process is called mappings (Kövecses, 2010, p. 4).

One of the most common examples that can demonstrate the idea of conceptual metaphor used in everyday life is the phrase *argument is a war*, which is based on the experience of a fight between the people. There, we must realise the fact that argument and war are completely different concepts or situations with different meanings, but when we talk about an argument, we talk about it as if it was war. For example, *I won an argument with him.* or *Your claims are indefensible* (Lakoff, 1980, p. 4).

The source domain is the conceptual domain from which we derive metaphorical expression. It helps us to understand the other conceptual domain—for example, war, journeys, food, buildings, and plants.

The target domain is the conceptual domain that is to be understood—for example, life, love, arguments, ideas, theory, social organisation, etc.

Lakoff and Johnson point out that metaphors can be distinguished into different types of conceptual metaphors: orientational metaphors and ontological metaphors.

The orientation metaphor is based on the physical and cultural experiences and the similarities of the human body in general. Accordingly, it can be concluded that a metaphor, based mainly on this scheme, will work in the same or at least a similar way (Lakoff, 1980, p. 14).

The ontological metaphor is considered more complex. Lakoff and Johnson argue that they are based on "tracking activities, events, emotions, thoughts, etc. that act as entities and substances", which helps us classify and gather them into categories to which we can refer (Lakoff, 1980, p. 25).

1.3.1 Orientational metaphors

Orientational metaphor is a different type of metaphor in which one concept does not structure in terms of another. However, words that are used in metaphorical expressions respect each other and create metaphors that are spatially related. These metaphors are oriented in different ways, for example, up | down, front | back, in | out, on | off, central | peripheral, deep | shallow. (Lakoff, & Johnson, 1980)

1. The most studied example is that happiness is up, and sadness is down.

Continuity can also be seen from the physical basis of posture. When a person is drooping, torn down, and hunched over, it evokes a feeling of sadness and unhappiness. On the contrary, an upright and straight posture arouses positive emotions.

UP (happy)

*I am feeling **up**.*

*She is in **high** spirits.*

*My spirits **rose**.*

DOWN (sad)

*I am feeling **down**.*

*I **fell** into a depression.*

*He is **low**.*

2. Conscious is up, the unconscious is down

This comparison is based on the fact that people and most mammals lie asleep and stand up during the day when they are awake.

UP (conscious)

*Get **up**.*

*I am **up** already.*

*He **ris**es early in the morning.*

DOWN (unconscious)

*He **fell** asleep.*

*He **sank** into a coma.*

*He **dropped** off to sleep.*

3. Having control or force is up and being subject to control or force is down.

This derivation is given because physical size is usually associated with physical strength. Bigger is generally stronger. In terms of victory and defeat, the yield is usually shown at the top.

UP (in control or force)

*I have control **over** her.*

*I am **on top** of the situation.*

*He is in a **superior** position.*

DOWN (subject of control or force)

*He is **under** the control.*

*His power is on the **decline**.*

*He is my social **inferior**.*

There are more examples with the same orientation (up and down), like a statement of health, sickness, amount, foreseeable future events, status, rationality, emotionality, etc.

Lakoff and Johnson dealt with the systematics, coherence, and experiential grounding of orientation metaphors: Most English basic concepts are made up of one or more spatial metaphors. Spatial metaphors have internal systematics that is very similar to other metaphors. The systematic similarity is given primarily by physical and cultural experiences. It is not given by accident; however, there is always a reason, some resemblance. A metaphor often serves as a means of understanding a concept based on experience. For example, the orientation up shows some status of general well-being that is coherent with specific cases like *happy is up*, *alive is up*, *health is up*, *status is up*, or *control is up* (Lakoff, & Johnson, 1980, p. 14-21).

1.3.2 Ontological metaphors

This type of metaphor expresses an abstract concept through something specific. An abstract concept can be an activity, thought, or emotion. These abstract concepts are often represented in speech such as an object, a container, a substance, or a person. It is much more complex than orientational metaphors because it goes beyond orientation. It is about understanding objects and substances based on experience and treating them as discrete entities or substances of a uniform kind. These experiences can be categorised, grouped, and quantified (Lakoff, 1980, p. 25).

Many existing kinds of metaphors serve many purposes. For each purpose, there is a different metaphor. There are metaphors of entity, container, etc.

An entity metaphor is defined as an ontological metaphor in which is an abstraction described as a concrete physical object. Lakoff & Johnson demonstrate the situation with rising prices called inflation. *Inflation is backing us into the corner. Inflation is lowering our standards of living.* In these examples is inflation (an abstract object) understood

as a metaphoric entity (a concrete object). This metaphorical concept is used for lots of purposes. In everyday speech, there are situations such as referring, quantifying, identifying aspects and causes, and setting goals. However, it is not always apparent that these situations are metaphors (Lakoff, 1980, p. 26).

A container metaphor is an ontological metaphor in which is an abstract situation, uncountable or unmeasurable object pictured as a container. There are a few categories of container metaphors, depending on what they refer to.

First, there are metaphors that refer to land areas and perceive other things as containers with inside and outside, the same as a human body. For example, rooms in the house are like containers, and when we leave one room and enter another, we speak about it as leaving one container for another. Another example is with fields or forests. Forest is not a closed object as a container with boundaries, however, people think about it as if it was a container. *I am in the forest. I am out of the forest.* It works the same with substances. *I am going into the bath → I am going into the water.* In this situation, a bath is a container object and a water container substance (Lakoff, 1980, p. 27-32).

Secondly, there are metaphors that refer to the visual field. Everything that people can see and make boundaries for can be recognised as a container. *His car is coming into my view.*

Thirdly, there are metaphors that refer to the events, actions, activities, and states. In this case, metaphors of this kind are used for a better understanding of the situation. For example, an event such as a race has boundaries, so we think about it as a container. *He is out of the race.* In this example, start and finish are container objects, and the activity of running is a metaphorical substance. Another example shows states as containers. *I am in love. I am in danger* (Lakoff, & Johnson, 1980, p. 27-32).

2. Language

Language is characterised as a structured system of conventional spoken, written, or signed symbols used for communication between people. There are many languages that are used in certain geographical areas by a specific social group and participants in its culture. Henry Sweet, the famous philologist who specialised in the Germanic languages, defines language as “the expression of ideas by means of speech-sounds combined into words. Words are combined into sentences, this combination answering that of ideas into thoughts.” (Sweet, 1899)

According to Čermák (2011) language is a system that serves primarily as a fundamental means of human communication. Every natural language fulfils the communicative function of language, practically just as satisfactorily. At the same time, he argues that the main feature of a language is the fact, that language is stored in the brain as a system of units, rules, models, and conventional collective norms for making a speech. This system is mainly used to encode and decode the communicated information of many kinds and to understand such speeches that are the subject of both common and less common communication. He further distinguishes language into two categories: native and artificial (Čermák, 2011, p. 13).

Native language is defined as a complex system that has many possibilities and ways of understanding, describing, and classifying speech. The system is commonly understood in terms of character units with combinatorial rules (grammar). The rules and norms for combining can be classified as internal and external, depending on their aspects (Čermák, 2011, p. 16).

Artificial language is on the contrary exact. As artificial language can be classified as a formal language and an international language. Formal language has defined its grammar and system. In linguistics is formal language basically metalanguage that is understood as a tool for speaking about other languages. International language strives to make a universal language as was Latin (Čermák, 2011, p. 15).

2.1 Conventional language

Conventional language is defined as a common or traditional language used by ordinary average people in everyday situations. It can contain everyday vocabulary, idioms, phrases, or unique language such as jargon (Booe, 2022).

It can contain every vocabulary such as idioms, which are usually phrases that have two meanings: literal meaning and figurative meaning. Take, for example, *Mark kicked the bucket*. By the literal meaning, it would mean that he kicked the container and by the figurative meaning, it would mean that he died. Idiomatic meaning is stored essentially as the meaning of the idiomatic expression treated as a single lexical unit, and the meaning of composition is to some extent irrelevant. They are very interesting from the point of view of formal and especially generative linguistics (Taraldsen Medová, 2017).

Jargon is a specific language expression, containing much slang that occurs in a certain society and professions. This language can be found largely in the speech of miners, railway workers, metallurgists, hunters, postal employees, various other professions - but also soldiers, students, and interest groups, such as athletes, philatelists, card players, etc. The terminology of their professional slang, as well as their phraseology, is in many ways different from the respective professional style, but it is stable and not dramatic in its area. It is felt expressively by the environment, or it is evaluated by newcomers in such a profession (Kopečný, 2011).

Traditional language is tied to culture, historical practices, and religion that is associated with an explicit group of people. In contrast, conventional language crosses these boundaries and calls for regularly held habits among a wide range of people (Booe, 2022).

2.2 Formulaic language

“By formulaic language we usually mean multiword collocations that are stored and retrieved holistically rather than being generated *de novo* with each use. Collocations, fixed semantic units, frozen metaphors, phrasal verbs, speech formulas, idioms, and situation-bound utterances can all be considered as examples of formulaic language. These word strings occurring together tend to convey holistic meanings that are either more than the sum of the individual parts, or diverge significantly from a literal or word-for-word meaning and operate as a single semantic unit” (Kecskes, 2014, p. 105)

Formulaic language is made up of words and grammatical rules. The problem is that the way the words go together is based on other restrictions, not just grammar. These restrictions can be conceptual, cultural, and phonological. An example of a conceptual restriction is collocation. For the cultural restriction is the best example idiom that usually has a historical reason for its fixed form and conventionality. Phonological restrictions are most often expressed by binomials whose fixed form is created by stress patterns and word length determination. Very often, the reason for rules is also a convention. Specific phrases are repeated so often that they are conventionalised. Formulaic language covers the range of conventionalised multiword expressions such as idioms, collocation, binomials, etc., that occur in any language (Carrol, 2020). The formulaic expression typically conveys affective content. Sidtis 2018 claims that these expressions have a unique form and that conventionalised and non-literal meanings rely on social context. For example, expletives are used naturally while strong emotion is present (Sidtis, 2018).

The term *formulaic language* is frequently used in literature as a neutral word free of such associations. However, the term *formulaic sequence* is often used, which corresponds to the repetition of terms in a language and more of their memory at the time of use than grammatical analysis. The word formulaic expresses unity, habit or custom, while sequence shows quantity in the sense that there is more than one recognisable internal unit of any kind (Wray, 2002, p. 9).

According to Carrol (2020), formulaic expressions can be defined from the view of frequency | conventionality, fixedness | flexibility, semantic factors, and cultural relevance.

The most frequent examples of formulaic expressions are:

1. Collocations (conventionalised word partners)

strong coffee, heavy rain, long time, big surprise, etc. (e.g., thick rain - cannot be used)

2. Idioms

break the ice, lose your head, kick the bucket, spill the beans (e.g., spill the peas - cannot be used)

3. Binomials (words in highly controversial order)

king and queen, salt and pepper, ladies and gentlemen, ham and eggs (e.g., gentlemen and ladies - cannot be used)

There are other forms of formulaic expressions such as phatic expressions, lexical bundles, phrasal words, proverbs, catchphrases, and clichés.

All these formulaic sequences have a particular goal which is to promote the interests of the speaker. These interests include fluent expression of information, easy access to information, providing information when required, perceiving the speaker as essential and as an individual, perceiving the speaker as a full member of whichever groups are assumed desirable and listening and taking the speaker seriously (Wray, 2002, p. 96). Some authors argue that formulaic expressions form the basis of fluent language construction and that speakers like to use them for numerous reasons. Mainly because they are easier to construct. The speaker that uses formulaic language does not have to compose words together to express the exact wanted meaning within emotions. The formulaic expressions are “done” (Kecskes, 2014, p. 111). Using ready-made language sequences is far more effective. It could be compared to an economic theory where speakers want to achieve more cognitive effects with less processing effort (Miller, 1998, p. 387).

3. Metaphors of love

Metaphors that express love are present everywhere around us because we use them and hear them very frequently. They are used in everyday speech, relationships (not just between the partners) and in songs, poems, or films. Unfortunately, any dictionary does not correctly explain them or translate them. The most popular concept of love is produced by George Lakoff and Mark Johnson in their book *Metaphors We Live By*. Their book explains that metaphors form a system that is logical and based on our experiences. Concepts by which abstract love situations are presented as journeys, madness, health, war, fire, magic etc. All these concepts have been structured by mapping, including the source and target domain (Lakoff & Johnson, 1980).

LOVE IS A JOURNEY

<i>We have come so far in this relationship.</i>	<i>We have gotten off the track.</i>
<i>We must go our separate ways now</i>	<i>This relationship is a dead-end-street.</i>
<i>Our marriage is on the rocks.</i>	<i>We are stuck!</i>

(Lakoff & Johnson, 1980, p. 44)

These metaphors are logical because they all correspond with journeys, including car trips, train trips, streets, or sea voyages.

In this example, is used mapping. The source domain here is a journey, and the target domain is love. Source domain can be vehicle, driver, and motion, while the target domain is relationship, marriage, lover or change in the relationship (Kövecses, 2010). The relationship in some metaphors can be viewed as a vehicle that is not under control which perfectly shows the example above *our marriage is on the rocks* (Lakoff, & Johnson, 1980, p. 141). People think and talk about love in terms of the journey but never speak about the journey in terms of love. For example, *we are stuck* expresses that the relationship does not deny any movement, which can mean that the partners have lost their drive and effort to try new things, and they are fallen into a stereotype.

LOVE IS A WAR

<i>He fights to get his girl.</i>	<i>She is slowly gaining ground with him.</i>
<i>Her lover won out over her partner.</i>	<i>She pursued him relentlessly.</i>
<i>He overpowered her.</i>	<i>He fled from her advances.</i>

(Lakoff, & Johnson, 1980, p. 49)

This concept is more likely known as *argument is a war* but can also be used with love context. The original concept used mapping where the source domain was war, and the target domain was an argument. However, in this concept, the winner does not get the recognition of truth but the partner that he/she likes. The target domain, in this case, is love and relationship. For example, *he overpowered her* could be understood in the way of war in which the girl fights his charm and tries not to fall in love with him, but he wins “the battle” because she succumbs.

LOVE IS A PHYSICAL FORCE

*There is a **spark** between them.*

*Their relationship lost **momentum**.*

*His whole life **revolves** around her.*

*The **atmosphere** around them is always **charged**.*

*Their relationship is **full of energy**.*

(Lakoff, & Johnson, 1980, p. 49)

Physical force is meant either gravitational or electromagnetic. Love as a physical force shows the mood of a relationship. If there is a good mood in the relationship, we can say that there is still a spark or that there is energy, from the gravitational point of view that life revolves around the person that we love that he/she is the only one. However, if there is a lack of energy, the relationship loses momentum. For example, *there is a spark between them* expresses attraction, usually between two people, that is observable by others.

LOVE IS A PATIENT

*They have a **sick** relationship.*

*Their marriage is **strong and healthy**.*

*Their marriage is **dead**.*

*This marriage is **on its last legs**.*

*It is a **tired** affair.*

*They are getting **back on their feet**.*

(Lakoff, & Johnson, 1980, p. 49)

These examples of metaphors show whether the relationship is healthy or not. The healthy relationship is strong on their feet. We talk about love or a relationship that is in bad condition as it was sick, on its last legs, tired or even dead. For example, if we say that *the marriage is on its last feet*, it means that it is not working, but there is still a chance to save the marriage. If we use the metaphor *the marriage is already dead*, it means that the couple is not far away from getting a divorce. In this case, we talk about it as about sick relationship.

LOVE IS MAGIC

*Her smile **bewitched** him.*

*She has me in a **trance**.*

*You put a **spell** on me.*

*The **magic** is gone.*

(Lakoff, & Johnson, 1980, p. 49)

About love is always talked as about magic because love is an abstract object that cannot be bought or demanded. The comparison of love and magic is known for a long time. For example, when characters in fairy tales used a love poison to get somebody to fall in love. The magic, in this case, can be the main thing that interested the other. It can be physical like beauty, body, smile, or features like charisma.

LOVE IS MADNESS

*He makes me **crazy**.*

*She **drives me insane**.*

*She **drives me out of my mind**.*

*He is gone **mad** about her.*

(Lakoff, & Johnson, 1980, p. 49)

Love is madness usually applies at the beginning of the relationship when the feeling of love is extremely strong. People do crazy things and go mad. These examples are madness in a good way. However, when the phrase *She drives me insane* is used, it can also mean that the other person's behaviour is crazy and unsustainable.

LOVE IS FIRE

*I am **burning** for you.*

*I got my **fingers burned on** you.*

*You set me **on fire**.*

*There was a **spark** between them.*

These metaphors are structural metaphors that can be explained by mapping where the source domain is fire, and the target domain is love. In the metaphors mentioned, fire represents falling in love, and the heat of fire represents the warm feeling that fire brings but also the danger of love. Fire is considered to be the act of falling in love / falling out of love, whether burning is usually the state of being in love. For example, "*I am burning for you*" shows that one person is in love with the other – the state of being in love (Rieth, 2020).

LOVE IS COLLABORATIVE WORK OF ART

Love is work

Love requires discipline/compromise/patient

Love is an expression of who we are

Love reflects how you see the world

This look brings a new meaning to love and does not correspond with the conceptual system of metaphors like the previous examples. They are specific to the generation or culture that they

are in. By this metaphorical concept, people express their beliefs and experiences of love (Lakoff, & Johnson, 1980, p. 139, 140).

4. Practical part

The practical part examines conceptual metaphors in English and Czech language. As a method of research, I chose linguistic corpus analysis, with which I examine how often metaphors are used and especially in what context. Metaphors were searched in two different corpus programs. English metaphors were searched in English corpora: <https://www.english-corpora.org/> and Czech metaphors were obtained from Ústav Českého Národního Korpusu – filozofické fakulty University Karlovy: <https://ucnk.ff.cuni.cz/cs/>.

The purpose of the study is to find out whether the metaphors in Czech language are used in the same meaning, form, part of speech, context as in English Language or whether there are differences or perhaps situations where one of the two languages does not have an equivalent.

I picked one or two metaphoric expressions from each section in the theoretical part and compared them.

4.1 LOVE IS A JOURNEY

- *To come so far in a relationship/love/marriage.*
- *Dojít daleko ve vztahu/lásce/manželství.*

(1) *While having a contestant who is taking her second shot at marriage **come so far** on the program seems like a boon for those unwilling to give up on love. [11-03-08 US Huffington Post]*

(2) *She accepted the invitation to the Fantasy Suite because now that we had **come so far** in our relationship, there was so much more I wanted to know without cameras. [62 15-02-24 US People Magazine]*

(3) *Luckily, things changed, and Shields believes she's better for it. "I have **come so far** in my love for and appreciation of my unique, incredible child," she wrote. [17-01-05 AU E! Online]*

The metaphoric phrase *come (so) far* expresses the long-term relationship during which many notable events happened.

The phrase *come so far* is used very frequently, and often in contexts going beyond the field of love. It is used in the context of happiness, work, age, life, research etc. When this collocation is used, it means that we already did something to achieve the aim of our journey. In the context

of love, it means that there could be many things done to achieve a happy relationship. These examples showed the usage of the LOVE IS A JOURNEY metaphor.

In the Czech language, it is not used as often as in English. The translation could be *došli jsme daleko* or *ušli jsme dalekou cestu*. After using context corpus analysis, I have not found a single example of this phrase used in the context of love. It is only used in the context of sport or tourism.

- *To go our separate ways.*
- *Jít svou vlastní cestou.*

(4) *We made the decision to go our separate ways for numerous reasons.* [22-02-27 US usmagazine.com]

(5) *It was definitely the best thing for us, to go our separate ways, rather than try to make it work.* [22-01-10 GB nme.com]

(6) *Manželské štěstí vydrželo princezně jen krátkých šest let. Rozvedli se. Kniže šel svou cestou, ona zůstala v nádherném bytě v Mayfairu.* [Borovička, Václav Pavel (2008): Velké případy FBI. Praha: Baronet.]

(7) *Snažili jsme se to zachránit, ale když dva lidi zjistí, že stojí na mrtvém bodě a nejsou šťastní, tak mi přijde přirozené a normální vydat se každý svou vlastní cestou a zachovat si úctu jeden k druhému.* [X (2019): Blesk pro ženy, č. 34/2019.]

The meaning of this phrase is to split up/divorce the partner and live the life without the other. The original concept of a relationship is to be on the same road, path, and journey, and when the relationship finishes, it means that there is no exact way for the couple, and everybody has their own path to walk on.

This metaphoric phrase shows that it is possible to talk about love in terms of a journey in both Czech and in the English language. In Czech language we can say *jít vlastní cestou*, *jít svou cestou* or *jít svou vlastní cestou*. In English, it is generally used, as mentioned, *to go our separate ways*. This metaphoric expression is usually used in terms of love in both languages. However, in the Czech language, there is another use for this metaphor. It can be used when we decide to do something else that somebody else planned for us or if we do something else that everybody else does. In the English language, it is used more often in terms of love than in the Czech language, but there are also other meanings possible.

4.2 LOVE IS WAR

- To **fight** to get his girl/her boy/partner/love.
- **Bojovat** o ni/o něj/o partnera/o lásku.

(8) *Of course, Sue got hot and heavy with Will's nemesis Bryan Ryan (Neil Patrick Harris) and Will wouldn't give up with **fight for her love** for Emma and told her so in last night's finale.* [10-06-10 US MTV.com]

(9) *The 1987 film tells the story of a princess forced to marry a prince after her true love disappears and her **fight to get back to him**.* [18-04-18 CA CBC.ca]

(10) *Všichni byli proti všem, **bojovali o ženu**, která byla po dlouhá léta halimundskou bohyní krásy.* [Kurniawan, Eka (2018): *Krása je stigma*. Překlad: Havránek, Libor. Praha: Odeon]

(11) *Za takových okolností bych se vydal do Texasu a **bojoval o tebe**.* [Center, Katherine (2019): *Jak ti zmizet ze života*. Překlad: Vlčková, Jana. Ostrava: Domino.]

(12) *když do lpění na poesii zahrneme její kritiku a když **bojujeme o lásku** s vědomím, že kromě dámy, kterou milujeme...* [Kopáč, Radim – Král, Petr (2006): Petr Král. Praha: Akropolis.]

The English phrase *fight for* is mostly used in a political context. People can fight for independence, democracy, freedom, justice, rights etc. However, people can fight for anything that is important to them. In English, in this metaphorical context, people fight for somebody else's attention, love, kindness, etc., but not as often as for a person itself. In contrast, the Czech language is more often fought for a person (woman, girl, princess) etc.

The phrase *fight to get* is also often used in the context of work, political issues, finances, health, and others. In the context of love, this phrase is used most often in the context of trying to get back with my partner.

- Conquered / to be or have conquests
- Dobýt. / Podmanit.

(13) *You **became one of his next conquests**.* [22-03-15 US, nypost.com]

(14) *It made it easier to find new women. My "conquests" are now in the double digits. I love feeling so confident.* [22-01-09 US, Slate]

(15) Men just love to boast of their **conquests**. [10-07-31 GB, Telegraph.co.uk]

(16) *Drahý Bastiene, **dobyl jste mě**.* [Twain, Mark (2009): On je po smrti?]

(17) *It was love that **conquered me**.* [15-06-30 IN, jiosaavn.com]

(18) *Slib jí brání vyjevit pravdu okamžitě, a to dává hraběti dostatek času, aby **dobyl srdce ženy**, do níž se navzdory vlastním očekáváním zamiloval.* [Beverley, Jo (2013): Neurozená hraběnka.]

(19) *Přítáhl si mě do náruče a políbil mě – mužsky a odhodlaně. **Podmanil si mě tím**.* [Center, Katherine (2019): Jak ti zmizet ze života.]

The meaning of the metaphoric expression of conquest in terms of love is to get the other (partner, lover) to be with them / to have sex with them etc.

In comparison to the form, the English language often uses the word *contests*, as we can see in examples 13-15. The verb *conquered* is used slightly less. However, in the Czech language, the phrase is mainly used by the verb *dobýt* or *podmanit*. The exact equivalent to conquests is not usually used.

Example 13-15 shows that it is common to talk about partners as about conquests. It is used more likely by men than women because men usually must make an effort to get the girl. Men are likely to talk about girls as conquests, count them and boast about them.

4.3 LOVE IS A PHYSICAL FORCE

- There is a **spark** between them.
- Přeskočila mezi nimi **jiskra**. / **Jiskří** to mezi nimi.

(20) *The two meet accidentally, and it's lovely, **a spark between** two robotic individuals. They quickly feel the attraction...* [22-03-17 USbostonglobe.com]

(21) *An attraction spell is performed to light a spark between two people.* [21-12-16 US Mercury News]

(22) *Pracovali jsme na stejném projektu, rozuměli jsme si a přeskočila jiskra. Jenže sexem na jednu noc to neskončilo. Bláznivě jsem se do ní zamiloval.* [X (2017): Žena a život, č. 9/2017.]

(23) *Pořád na něho narážím na koncertech a jiskří to mezi námi, ale nikdy to nedotáhneme do konce.* [Moranová, Caitlin (2016): Jak stvořit dívku.]

The phrase *spark between* is always used in terms of love, and I have not found different usage in the corpus program. When the phrase *spark between* is used, it usually describes that two people attract each other. The second possible usage is in the context of the problem in partnership. For example, in a relationship, where the spark is missing. Example (20) describes the situation in which is an attraction even between two unknown people. It demonstrates that love is not a matter of time between the people. Example (21) shows that a spark between people is like a spell, like magic.

In English, this metaphorical expression is always formed with the noun *spark* and conjunction *between*. However, in the Czech expression, this metaphor is more flexible in its form. The term *spark / jiskra* can be used either as a noun or a verb. Example (22) shows *spark* as a noun that usually occurs with the verb *skip / přeskochit*. Together it forms the phrase *jiskra přeskočila* which is a metaphorical expression based on the fact that the spark of fire has to move to actually make a fire. In the case of love, it means that the spark has to move to make them attracted to each other. Example (23) shows the second option of using this expression as a verb. The term *jiskří* cannot be used in English. (It is sparking between them) is not used. In the Czech language, the term *jiskří* is usually used when we talk about a certain amount of time during which were two people strongly attracted to each other or if it is happening right now. The feeling is usually stronger and deeper when we use the verb phrase than the noun phrase.

- Life/world revolves around her/him/love.
- Život/svět se točí kolem ní/něj/lásky.

(24) *His entire life revolves around his love.* [21-07-28 IN newindianexpress.com]

(25) *And when they are in love, they can see nothing else and their world revolves around their lover.* [20-04-03 IN timesofindia.indiatimes.com]

(26) *Tedy na sobě měl obyčejný černý svetr a na tváři třídenní strniště. Šušelo mu to. Ona byla mladá, nijak ji proto nepřekvapovalo, že se svět točí kolem ní. Na oplátku mu dala to nejhezčí, zájem a přítulnost.* [Despentes, Virginie (2012): Dítě apokalypsy.]

The metaphoric phrase *life/world revolves around the other* in the context of love expresses that there is nothing else that would matter that much to the partner/lover. The phrase is usually used when the couple is at the beginning of the relationship when love is strong. It also conveys that the couple spends a lot of time together and would do anything for the other. In Czech we could say *udělá všechno co jí na očích vidí*.

In the Czech and English languages, these phrases are used quite regularly. However, they are not always used in the context of love. The most common usage is in terms of children. For example, parents usually say that their children are everything they have and that their whole life or world revolves around them. Other examples of different usage could relate to many various words and meanings such as money, business, health, work, family, marketing, fitness and others. In the Czech language, the corpus program found connections with beer, beauty, sexuality and family.

The phrase in English and Czech uses the same parts of speech. The phrases are exact equivalents in both languages.

4.4 LOVE IS A PATIENT

- Relationship, marriage, or an affair can be **sick, strong and healthy, dead** or on its last feet / back on their feet
- O vztahu, manželství, aféře můžeme hovořit jako o **nemocném, silném a zdravém, mrtvém** nebo na jejich posledních nohách / zpět na nohách

(27) *Stop ignoring the elephant in the room – your **marriage is sick** and you need to help it or else let it go.* [18-09-04 IE DailyEdge.ie]

(28) *None of us can grow a **strong and healthy relationship** without having to face and resolve difficult issues.* [14-12-15 USHuffington Post]

(29) *Although the **marriage is dead**, you still need to be parents to the children.* [15-05-18 SG TODAY online]

30) *Je tedy na každém, zda pomoc hledá nebo ne. Na uzdravení **nemocného vztahu** svěcená voda nezabírá.* [Beránek, Josef – Vacek, Václav (2014): Měl jsem štěstí na lidi. Praha: Vyšehrad.]

(31) *Doteky musí být v manželském životě nepřetržitým projevem lásky a **zdravého vztahu**.* [Vella, Elias (2014): Výstup na horu manželství.]

(32) *Bylo to **mrtvé manželství**. Já jsem ho rozhodně nerozbila, aby sis nemyslela. Už jim to spolu nešlo.* [Ayckbourn, Alan (2009): Pro tebe cokoliv.]

The metaphoric phrase *marriage is sick, healthy, strong, or dead* is used by English speakers quite often. However, they do not speak about affair or relationship in terms of condition as frequently. Example (27) says that if the marriage is sick, you need to find help and cure it. Example (29) says that if the marriage is dead, there is no chance to fix it. However, there are still responsibilities that need to be done if children are involved. On the contrary, example (28) is about a healthy and strong relationship that has to be built up and has to deal with lots of difficulties.

In the Czech language, these metaphoric phrases are often used in terms of a *sick or healthy relationship* but not as much as in a *healthy or sick marriage*. There is also a difference in forming a sentence. In English, we use the subject (marriage, relationship, affair) and then the verb (is sick, is healthy, is strong, is dead) to express the state of marriage. However, in the Czech language, we use for expressing the state of marriage adjective (nemocný, zdravý, silný, mrtvý) that is before the noun (vztah, manželství, aféra).

The metaphoric phrase *marriage/relationship is on its last feet/back on their feet* can be found in the English language, but it is not that often used as the metaphors mentioned above. In the Czech language, there were no examples found.

4.5 LOVE IS MAGIC

- He **bewitched** me.
- **Očaroval** mě.

(33) *You have **bewitched** me, body and soul.* [22-02-09 US Yahoo]

(34) *Tys ho **očarovala**, jako jsi **očarovala** mě tím svým neustálým koketováním.* [Bean, Richard (2014): Sám na dva šéfy.]

This metaphorical expression is used in the same context in both languages, English and Czech. The verb bewitched in both languages means that the person is under the spell of love and cannot reason. In the Czech language is more often used that some part of a person (not the whole) bewitches the other person. *e.g., Her kindness/His look/Her smile bewitched me.*

- **Put a spell** on me
- **Začaroval** mě.

(35) *Girl you put a spell on me. This was graceful, smooth and elegant.* [20-01-13 IE leinsterleader.ie]

This metaphoric phrase is very often used in English mostly in songs, books, and films but also in everyday communication, whether in the Czech language, there is no use of this metaphor in the context of love found by the corpus program.

4.6 LOVE IS MADNESS

- She/He **drives me insane.**
- **Dohání mě k šílenství.**

(36) *All it is - is a sexual tension. It drives me insane. He's the only one who does that to me.* [17-10-21 GB Daily Mail]

(37) *Měl erekci už jen při vzpomínce na ni a znechuceně zavrčel. Zatáhl ruce v pěst, když si vybavil, jak je hebká, jak vlhne pod jeho zkušenými prsty. „Dohání mě k šílenství,“ řekl nahlas Ebenovi.* [Coulter, Catherine (2008): Kouzlo noci svatojánské.]

The phrase *she/he drives me insane* is used in English mostly in the context of anger. In context of love there are only few examples. People use this phrase when they are unsatisfied with something that other people do. Example (36) shows the usage of this phrase in the context of love where the female is that much attracted to the man that she says that it drives her insane.

On the contrary Czech language use the phrase *dohání mě k šílenství* mostly in love and sexual context. The example (37) shows that sexual desire and love can drive him crazy. However, the phrase *přivádět k šílenství* is usually used in the context of anger not of love.

4.7 LOVE IS FIRE

- I am **burning for you.** / **Set me on fire.**
- **Hořím.** / **Nažhavit.**

(38) *I'm such a fool. My heart is **burning** for you. The stupid things that I do. I do them all.* [21-08-24 US billboard.com]

(39) *I wanted her very badly. Her words were enough to **set me on fire**.* [16-12-15 NG Pulse Nigeria]

(40) *Ale ty jsi tuhle tu Benediktu pěkně **nažhavit**. V telefonu to aspoň tak znělo.* [Trier, Lars von (2009): Idioti]

(41) *Ano, Heleno, má láska, miluji tě! " vykřikl Paris. " A **hořím** touhou po tobě: ani chvílku už nevydržím vzdálen tvému dechu!* [Crescenzo, Luciano De (2006): Heleno, Heleno, má láska.]

The phrase *burning for you* does not occur in the English language very often, but when it does, it is used nearly every time in the context of love. Example (38) shows that a heart is burning for the partner, which means that the person is deeply in love with the other. We do not use the exact equivalent *hořím pro tebe* in the Czech language. However, the Czech language uses only the verb *hořím* plus subject.

Example (41) says that the person is burning by the desire for the other one. That is typical for this kind of metaphor in the Czech language. There are other alternatives of usage: *Hořím touhou, hořím zvědavostí, hořím vzrušením, hořím láskou, etc.*

The metaphor of fire in the context of love is often used in Czech by the verb *nažhavit* which basically means to heat up. In the context of love to awaken the attraction and desire in the partner. In English, this phrase is not used. However, there is a phrase *set me on fire* that by its inner meaning, indicates the same. Example (39) shows that the partner's words were enough to make the speaker heat up, to want the partner. When we set something on fire, it means that we make it burn. In the context of love, it means that it makes us feel love strongly.

Conclusion

This bachelor thesis defined metaphors in the Czech and English languages from many points of view and provided the main breakdown of conceptual metaphors. Metaphors can be viewed upon from two perspectives. The first possible view is more traditional and perceives metaphors mainly as a literary pattern that is not widely used in everyday language. The second view, championed by Lakoff and Johnson, questions the previous traditional theory. Their revolutionary work *Metaphors We Live By* inspired an entirely new way of thinking about metaphors. Conceptual theory reveals that metaphors are present all around us. In addition, conceptual theory shows that metaphorical concepts are based on perception and not on language, which means that they are universal for multiple languages. The important element of the conceptual theory is mapping which allows connecting one concept with the other. For example, one of the most common concepts of love is LOVE IS A JOURNEY which allows us to talk about love in terms of a journey. Conceptual metaphors distinguish other types of metaphors, such as Orientational metaphors that are based on spatial relationships such as UP-DOWN, IN-OUT, ON-OFF and Ontological metaphors that express an abstract concept through something specific. The second part of my thesis contained language definitions and main features of conventional and formulaic language that include collocation, binominals, idioms, metaphors, and specific language expressions such as jargon. To sum up, the language chapter explains, where and how could be these specific parts of language used. The third part defines and explains the specific metaphoric concepts of love that are the key to the practical part.

The main aim of my thesis was to summarize metaphors of love and find out whether the concepts of love that Lakoff and Johnson explained in their book were universal and could be used in the Czech language the same as in English. In the practical part, I was trying to find similar metaphorical phrases to provide some evidence that each concept of love has an equivalent in both languages. As a research method, I used corpus analysis which allowed me to investigate the casual usage of metaphors in both languages. I used two different corpus programs depending on the language that I was examining. English metaphors were searched in English corpora and Czech metaphors were obtained from Ústav Českého Národního Korpusu – filozofické fakulty University Karlovy.

The metaphoric patterns identified in the cognitive linguistic literature (Lakoff and Johnson, Kovecses, etc.) have been claimed to be universal. Indeed, our sample confirms that for each pattern found in English, Czech has corresponding metaphoric expressions which are clear equivalents of English expressions. However, there is a certain degree of conventionality resulting in differences between both languages. Even though the concepts were found to be broad, there are differences in parts of speech, frequency of usage, place of usage, context, and degree of significance.

The difference in parts of speech can be illustrated by means of an example: *There was a spark between them* / *Jiskřička mezi nimi*. It is clear that this example of the metaphorical concept LOVE IS PHYSICAL FORCE does apply to both languages, even if it uses a different part of speech. Diversity in use can also be seen in the concept LOVE IS A PATIENT, where metaphorical expressions occur in a different context. The Czech language mentions very often healthy or sick relationships, while the English language tends to use more collocations of healthy or sick marriages. To demonstrate conventionality in terms of frequency, the metaphor LOVE IS A JOURNEY shows that the metaphorical phrase: *We have come so far in our relationship/love*. is used more often in English than in Czech because there was no example by corpus analysis found.

These and many other examples shown in my study suggest that while metaphoric patterns may be universal, actual usage is a matter of convention in the form of small-range rules that apply to specific expressions. Knowing metaphoric expressions means knowing their exact wording, contexts in which they are used, and a series of other details to do with connotations or the speaker's attitude.

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ANOTACE

Jméno a příjmení:	Markéta Pelešková
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Název práce:	Srovnání formy a použití anglických a českých metafor vyjadřujících lásku.
Název v angličtině:	A comparison of the form and usage of English and Czech metaphoric phrases expressing love
Anotace práce:	Bakalářská práce s názvem „Srovnání formy a použití anglických a českých metaforických frází vyjadřujících lásku“ se zabývá zejména vymezením hlavních teorií metafor v obou jazycích a shrnuje jejich možné použití. Mimo jiné jsou v práci uvedeny hlavní koncepty metafor lásky spolu s vysvětlením a příklady. Hlavním cílem práce je zjistit podobnosti a rozdíly ve formě a použití českých a anglických metaforických frází vyjadřujících lásku a zjistit, zda existují přesné ekvivalenty, které by dokazovaly univerzálnost konceptuální metafory.
Klíčová slova:	teorie konceptuální metafory, ontologická metafora, orientační metafora, formulační jazyk, konvenční jazyk, láska, mapování
Anotace v angličtině:	The bachelor thesis named “A comparison of the form and usage of English and Czech metaphoric phrases expressing love” defines the main theories of metaphors in both languages and summarises their possible usage. Besides this, the main concepts of love metaphors are named together with explanations and examples. The main aim of the thesis is to find out the similarities and differences in the form and usage of Czech and English metaphoric phrases expressing love and to find out whether there are exact equivalents that would prove the universality of conceptual metaphor.
Klíčová slova v angličtině:	conceptual metaphor theory, orientational metaphor, ontological metaphor, formulaic language, conventional language, love, mappings
Přílohy vázané v práci:	-
Rozsah práce:	35 stran
Jazyk práce:	anglický