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**A COMPARISON OF ENGLISH AND CZECH  
IDIOMATIC PHRASES EXPRESSING EMOTIONAL  
STATES**

Bakalářská práce

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# Prohlášení

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podpis.....

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# Abstract

The main focus of this bachelor thesis is the comparison of English and Czech idiomatic phrases expressing emotional states of anger, fear and sadness. The major question this thesis answers is whether English and Czech idioms expressing those emotional states are motivated by the same conceptual metaphors. The first part provides definitions of the most crucial elements of the theoretical background for this research and explains vital theories for this thesis. In the second part, particular steps of the research are described. Finally, the results proving that English and Czech idiomatic phrases expressing emotional states are motivated by the same conceptual metaphors, are presented.

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# List of abbreviations

APA	American Psychological Association
CD	Cambridge Dictionary
CHMT	The Cambridge Handbook of Metaphor and Thought
MW	Marriam-Webster
OD	Oxford English Dictionary
VWM	VeryWellMind

# Introduction

Language, spoken or written, is one of the most important competencies people have. It helps us communicate, share our deepest thoughts, emotions, and experiences, and at the same time, it improves our ability to fully understand each other. By speaking, we do not only share the content, we share a part of ourselves as well. Only by the way we speak, we can show our intelligence, creativity, morality, and level of proficiency we have in a given language. Idioms are a great tool to make our speech more colourful and to express ourselves more clearly. It is possible that by asking someone to share their secret we will be less likely to persuade them than by telling them “For the love of God, just spill the beans already.” Even though idioms might seem very accidental to some, there is nothing accidental to them, or at least to the majority of them. Idioms are motivated by metaphorical concepts, and those concepts are universal. Not linguistically but rather conceptually. As the chapter *1.2.1. Source domains and target domains* explains conceptual metaphors are based on the human experience we all share, not on the language we use.

The aim of this thesis is to compare if English and Czech idiomatic phrases expressing emotional states are indeed motivated by the same conceptual metaphors and therefore prove the previous statement that the conceptual metaphors are universal and not language-specific.

Gathering all idioms that express every emotional state would have been an assignment for a much more extensive paper. To simplify this task, this thesis only focuses on three of the basic human emotions; anger, fear and sadness. The presence of these emotions seems to be very visible in a person's appearance, it was thus assumed that idioms describing those emotions would use richer and more expressive vocabulary.

The theoretical part of this thesis focuses on defining the crucial concepts of this thesis. It explains what idioms are, and how they can be divided into different groups. Furthermore, it describes what metaphor, conceptual metaphor and metonymy are.

The practical part, besides clarifying particular steps of the research, also offers a display of all conceptual metaphors found among the collection of English and Czech idioms expressing emotional states. Every chapter focused on a certain conceptual metaphor presents English and also Czech idioms, if any, motivated by that conceptual metaphor. The whole study is summarized in the *Conclusion*.

# 1. Theoretical background

Considering this thesis focuses mainly on idiomatic expressions in English and the Czech language, the concept of idiom will be defined in the following chapter, also different types and examples of idioms will be introduced.

Seeing that emotion language is very figurative and as Kövecses claims “*is dominated by metaphorical and metonymic expression*” (CHMT, 2008) concepts such as metaphor and metonymy will also be explained in the consecutive chapters.

## 1.1. Definition of idiom

To understand the aims of this thesis as well as to comprehend the meaning of it, it is important to understand what is meant by the word idiom. The purpose of this chapter is therefore to define how idiom will be understood throughout this paper.

According to an Online Etymology Dictionary (2022), the word *idioma* comes from Late Latin and Greek languages and means “*peculiarity in language*” or “*peculiar phraseology*”. Idiom is therefore a particular expression that is, as Oxford English Dictionary (2022) claims, “*used in a distinctive way in a particular language, dialect, or language variety*” and is specifically “*a group of words established by usage as having a meaning not deducible from the meaning of the individual words*”. Similarly, is idiom defined by the Merriam-Webster dictionary (2022) as “*an expression in the usage of a language that is peculiar to itself in having a meaning that cannot be derived from the conjoined meaning of its elements*”. Idiom is also described as “*a number of words which, when taken together, have a different meaning from the individual meaning of each word*” adding that “*the way in which the words are put together is often odd, illogical, and even grammatically incorrect*” (Seild, McMordie; 1978).

A comparable definition to that of Longman American Idioms Dictionary (2000) which says that idiom is “*a sequence of words which has a different meaning as a group from the meaning it would have if you understood each word separately*”.

An interpretation that seems to be the most appropriate for this thesis is a definition by the Cambridge dictionary (2022) which explains idiom as “*a group of words in a fixed order that have a particular meaning that is different from the meaning of each word on its own*”. It is a simple but suitable description that does not forget to mention the importance of the order of the words in an idiom.

Despite the fact that there is no one universal definition of a word idiom this chapter introduced a sufficient number of options and proved that regardless of these definitions not being exactly the same, they all interpret idioms in a comparable way and focus on similar features.

### 1.1.1. Types of idioms

As mentioned before, the phrasing of idioms is far from coincidental, idioms, besides being influenced by the customs and culture of the particular language, are also motivated by conceptual metaphors. The motivation behind each idiom might, however, not always be as apparent. Three types of idioms will therefore be introduced in this chapter, based on their level of transparency: pure idioms, semi-opaque idioms and semi-idioms.

**Pure idioms**, sometimes called opaque or demotivated idioms, are the ones in which there is “*no direct connection between the meaning of individual words and the sense of the whole*” (Kvetko, 2009) it is therefore almost impossible to decode their meaning without further context or explanation.

To kick the bucket is an excellent illustration of an idiom. It meets the criteria mentioned before, being “*a group of words in a fixed order that have a particular meaning*” (CD, 2022), individual words would have been explained differently, compared to the explanation of the whole. Furthermore, it is impossible to deduce that if someone kicked the bucket, they did not actually kick anything, in fact, they died. It is therefore an example of a pure idiom as well. The Czech language provides the same example where the idiom *natáhnout bačkory* (literally *pull the slippers*) also means to die. Break a leg is another example of a broadly used pure idiom, and with its Czech version *zlom vaz* (*break neck*) they are both used to wish somebody good luck.

The next group, called **semi-opaque idioms** (semi-transparent idioms or transparent metaphors) contains expressions “*in which there is some connection between the meaning of the whole and the literal sense of their individual constituents*” (Kvetko, 2009). Interpreting what is the real meaning of semi-opaque idioms should therefore be a much easier task, than trying to explain what one is trying to say by a pure idiom. When something is happening behind closed doors (*za zavřenými dveřmi* in Czech) one might deduce that it is kept secret from the public. Similarly, if a person brings somebody to their knees (*dostat někoho na kolena*) it is not hard to guess that the person on their knees is completely defeated. Those are therefore examples of semi-opaque idioms.

The last and final group are **semi-idioms**, also called phraseological combinations or restricted collocations. They are expressions “*with one word (or more words) used in figurative meaning, the other has a literal meaning.*” (Kvetko, 2009) Comprehending the meaning of semi-idioms might thus be seen as a simple task but that is not necessarily the truth. Even though one part of the semi-idiom is literal, the figurative part might be just as tricky to interpret as pure idioms.

Semi-idiom *to promise the moon* means to make promises that are unlikely to be fulfilled. Czech variant *slibovat hory,doly* (*to promise mountains and mines*) has the same interpretation and is, therefore, a representative of the same group. So is the idiom *fair-weather friend*, someone who only is a good friend in easy situations and its Czech version *kamarád na baterky*, which might be literally translated as a *battery-operated friend*.

Different authors distinguish various classifications of idioms. In this chapter the classification based on the level of transparency by Kvetko has been introduced, as it is believed to be the most relevant one for the purposes of this thesis. To make the understanding of those group even more clear, various examples of pure idioms, semi-opaque and semi-idioms has been offered as well.

## 1.2. Definition of metaphor

Idioms, explained in detail in the previous chapter, are based on metaphorical concepts. Metaphor and its interpretation will therefore be the main focus of this chapter.

Metaphor is an item to most known from literature and poetry and consequently, that is how metaphor is described by most dictionaries. Merriam-Webster dictionary (2022) defines metaphor as *“a figure of speech in which a word or a phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them”*. Cambridge dictionary (2022) mentions the same thing acknowledged in this chapter before, namely that metaphor is *“an expression, often found in literature”* whose function is to *“describe a person or object by referring to something that is considered to have similar characteristics to that person, object”*. An almost identical definition can be found in an Oxford dictionary (2022), its definition introduces metaphor as *“a word or phrase used to describe somebody/ something else in a way that is different from its normal use, in order to show that the two things have the same qualities and to make the description more powerful.”* What is, however, more important for this thesis is a definition of metaphor in the cognitive linguistic view. Explanation by Zoltan Kövecses (2010) in which he claims that *“metaphor is defined as understanding one conceptual domain in terms of another conceptual domain”* seems to be the most suitable one. David Crystal (2008) adds that *“conceptual metaphor is a theory, associated with cognitive semantics, in which metaphor is seen as a process of understanding one conceptual domain in terms of another.”*

Regardless of the fact that metaphor is defined variously when looked at from different views, to fully understand the concept it is relevant to become acquainted with all of the definitions mentioned before.

### 1.2.1. Source domains and target domains

Conceptual metaphor, as Kövecses (2010) claims *“consists of a source domain and a target domain”*, in this chapter it will therefore be explained what source and target domains are. Most common examples will also be listed here.

Source domains “*are typically more concrete or physical concepts*” which are used to better understand the “*fairly abstract and less-delineated concepts*” which are target domains (Kövecses, 2010). Source domains therefore mostly arise from categories that we, as people suppose to know well. Most common examples of source domains listed by Kövecses (2010) are the human body the aspects that are especially used in metaphorical comprehension involve the head, face, heart and others (the heart of the problem, the head of the department), animals “*we talk about someone being a brute, a tiger, a dog*”, or plants (the fruit of her labour, export flourished last year).

Target domains are “*abstract, diffuse and lack clear delineation*” they are, therefore, according to Kövecses (2010), in need of “*metaphorical conceptualization.*” They include concepts such as time (the time will come, time flies), life and death (grandpa is gone, he passed away), human relationships (they had to work on their marriage, they built a strong marriage) and most importantly emotions (she was deeply moved, he was bursting with joy).

## 1.2.2. Examples of conceptual metaphors

Understanding the relationship between source and target domain is essential for this thesis, to further ensure the comprehension of this concept, examples of conceptual metaphors are to be listed in this chapter.

Examples of conceptual metaphors occur in people’s lives each and every day. Without many of them even realizing it. Common instance, according to Kövecses (2010) is “*when we talk and think about life in terms of journeys.*” People may therefore say that someone has lost their sense of direction, or simply that they are lost when they are unable to make decisions concerning their career or education. If somebody is bound to be successful in life, we like to say that this person is going places and they would not let anyone get in their way, meaning they will try to prevent anyone from stopping them, they will cross these obstacles in their way.

Another example mentioned by Kövecses (2010) is “*when we talk about arguments in terms of war.*” We might thus say that someone attacked every weak point in our argument, and shot them down. Adding that their arguments are always being demolished and so they never win.

Another conceptual metaphor used in everyday life is “*when we talk and think about theories in terms of building.*” (Kövecses, 2010) Automatically we would advise someone to work on the foundation of their theory, adding that it might need more support and they might consider constructing a stronger argument.

## 1.3. Definition of metonymy

What motivates the metaphors are metonymies, naturally thus this chapters’ main focus is to define metonymy, again, predominantly with the help of mainstream dictionaries. Oxford dictionary (2022) explains metonymy as “*the act of referring to something by the name of something else that is closely connected with it*”, in a similar way is metonymy defined in the Cambridge dictionary (2022), as “*the act of referring to something using a word that describes one of its qualities or features.*” Likewise, is metonymy interpreted in the Merriam-Webster dictionary (2022), which claims that it is “*a figure of speech consisting of the use of the name of the thing for that of another of which it is an attribute or with which it is associated.*” In this case, David Crystal’s (2008) conclusion is comparable to those mentioned before, he says that metonymy is “*a term used in semantics and stylistics, referring to a figure of speech in which the name of an attribute of an entity is used in place of the entity itself.*”

### 1.3.1. Metonymy and metaphor

Metaphor and metonymy are very similar concepts. Both are conceptual processes that can be conventionalized and they show the same dependence on real-world knowledge

(Sandström, 2006). It is, therefore, appropriate to mention the differences between those two. What distinguishes one from another is the fact that *“metaphor is mapping across conceptual domains”* but the mapping of metonymy, on the other hand *“takes place within one single domain”* (Saeed, 2016).

Referring to the whole United Kingdom by calling it *the crown*, for example in the sentence “These lands belong to the crown” is a perfect illustration of metonymy. *The crown* is closely related to the sovereign of the United Kingdom, it is their attribute, and therefore this metonymy works.

Another example might be using the word *butt* while referring to a person. In the sentence “Get your butt out here” the speaker does not literally demand to see someone's butt, but a person to whom the butt in question belongs. Once again, this metonymy refers to a part of an entity, instead of the whole.

## 2. Emotions

Due to the fact that this thesis focuses on the analysis of idiomatic phrases expressing emotional states, after defining idiomatic phrases, it is more than appropriate to turn the focus to emotions in this chapter.

As mentioned before, emotions are an abstract concept and they are one of the most common examples of the target domain. And as such, *“they are in need of metaphorical conceptualization”*. (Kövecses, 2010) In this chapter, we will, therefore, stray away from linguistics and dive into the field of psychology.

Emotions, even though being an essential part of our lives, are not so easy to define. Thorough research, however, provides several definitions. Handbook of Social Psychology claims that *“emotions are powerful, involuntary forces”* and that the experience of emotion *“guides patterns of reasoning, self-expression, and social behaviour that are vital to healthy social communities.”* (Keltner et al., 2010) Definition in Merriam-Webster dictionary which says that emotion is *“a conscious mental reaction subjectively experienced as strong feeling usually directed toward a specific object and typically accompanied by physiological and behavioural changes in the body”* (MW, 2022) seems to be very similar to that found in Discovering Psychology *“emotion is a complex psychological state that involves three distinct components: a subjective experience, a physiological response and a behavioural or expressive response.”* (Hockenbury et al., 2007)

Several authors mention the distinction between emotions that might be called the basic or primary ones which are *“elemental, evolved and genetically encoded in the nervous systems”* and secondary emotions that are *“constructed from other emotions”* (Keltner et al., 2010)

The basic emotions suppose to give us *“an immediate physiological response that tends to be evolutionary advantageous”* and they are *“tied to basic survival and were honed over the course of human history.”* Anger, fear, sadness, disgust, surprise, anticipation, trust and joy are all said to belong to the category of basic or primary emotions and those can be combined to create secondary emotions. (Plutchnik, 1984)

## 2.1. Anger, fear, and sadness

Not all emotions are however subject of the research of this thesis. This subsection will therefore be devoted to the closer examination of anger, fear, and sadness; the emotions this paper focuses on.

Anger, as well as the other two, is one of the primary emotions and is *“a strong feeling of annoyance, displeasure or hostility.”* (OD, 2022) It is also defined as a strong emotion we feel when *“something has gone wrong or someone has wronged us”* (VWM, 2022), it is characterized *“by antagonism toward someone or something that has deliberately done us wrong.”* (APA, 2022)

Fear is *“an unpleasant emotion that people have when they are frightened or worried by something dangerous, painful, or bad that is happening or might happen”* (CD, 2022) it is also defined as a *“strong emotion caused by anticipation or awareness of danger”* (MW, 2022)

Sadness is *“the feeling of being unhappy, especially because something bad has happened”* (CD, 2022), it is an emotional state *“characterized by feelings of disappointment, grief, hopelessness, disinterest, and dampened mood”* (VWM, 2022) Being sad means that people are *“affected with or expressive of grief or unhappiness”* (MW, 2022).

## 3. The comparison

This part of the project explains the methodology of the study, the requirements for the creation of the corpus and finally, it presents the results of the research. Visual depictions of the findings are included in the *Appendices*.

### 3.1. Methodology

To compare whether or not English and Czech idiomatic phrases expressing anger, fear and sadness are indeed based on the same conceptual metaphors certain steps had to be carried out.

The first step was to create a corpus of English idioms and a separate corpus of Czech idioms all of which expressed anger, fear, and sadness.

In the next step, all of these idioms had been assigned a conceptual metaphor on whose bases the idiom has possibly been created and afterwards all those idioms had been sorted into groups according to their assigned conceptual metaphor. It must be said, however, that the distribution of idioms and especially the assigning of the conceptual metaphor has been done subjectively. Although it is not difficult to determine the conceptual metaphor behind some idioms, it is not an easy task with other ones. It is, therefore, possible that other authors might claim that behind the same idioms there are different conceptual metaphors.

In the final step, it has been decided whether a certain conceptual metaphor is used in English as well as in Czech idiomatic phrases, whether for one group of idioms based on the same conceptual metaphors there are representatives of English as well as Czech idiomatic phrases. And whether it might therefore be considered as support of the claim that English and Czech idiomatic phrases expressing emotional states are motivated by the same conceptual metaphors.

## 3.2. The corpus

The crucial part of this research was to create a corpus of English and Czech idioms expressing emotional states, namely anger, fear, and sadness.

For the purpose of finding such English idiomatic phrases variant dictionaries had been used:

- Cambridge International Dictionary of Idioms
- Collins Cobuild Dictionary of Idioms
- McGraw-Hill's Dictionary of American Idioms
- NTC's American Idioms Dictionary
- Oxford Dictionary of Idioms
- Oxford Idioms dictionary for learners of English

As for the Czech idioms, a series of books by Leda.cz publishing had been used, namely:

- Slovník české frazeologie a idiomatiky 1 Přirovnání
- Slovník české frazeologie a idiomatiky 2 Výrazy neslovesné
- Slovník české frazeologie a idiomatiky 3 Výrazy slovesné
- Slovník české frazeologie a idiomatiky 4 Výrazy větné

Considering it was not the main point of this research to find the Czech equivalents for all the English idiomatic the number of Czech idioms is smaller.

In no way is it possible to claim that for the purpose of this thesis all English or Czech idioms expressing anger, fear and sadness have been gathered. Based on the findings it is however possible to claim that the final number of idioms has been sufficient to draw conclusions.

## 4. The Categories

In the chapters below all conceptual metaphors as well as idiomatic phrases based on those metaphors, are presented. They are visually distinguished as follows:

- conceptual metaphors – uppercase, Oswald Light, 11 pt., black;
- English and Czech idioms – Oswald Light, 12 pt., dark green;
- literal English translation of the Czech idioms – italic, Oswald Light, 12pt., black.

### 4.1. Anger

For the creation of the corpus of English and Czech idioms that express the emotional state of anger, all idioms whose meaning is explained in the dictionary as one of such: to become angry, to be angry, to get angry, to feel angry, to make someone angry, to make someone angrier, to anger easily, to react with an uncontrollable rage, has been used. Also, idioms whose meaning is interpreted as one of these: to make someone less angry, to not appear angry, to be very calm, to let one's anger die away, had been added to the corpus.

#### 4.1.1. Anger is heat

ANGER IS HEAT is one of the most popular conceptual metaphors used often as an example and mentioned in many articles focusing on the topic of metaphors. It is also the most productive one in this research. All idioms in the four subsequent subsections (ANGER IS HIGH TEMPERATURE, ANGER IS FIRE, ANGER IS AN EXPLOSION and ANGER IS BOILING LIQUID) could be considered

to be motivated by the conceptual metaphor ANGER IS HEAT. However, for clearer classification, the conceptual metaphors behind those idioms were specified more closely and therefore divided into the following four groups.

#### 4.1.1.1. Anger is a high temperature

To be hot under the collar (to feel angry or bothered), to generate more heat than light (to make people angry) or to heat someone up (to make someone angry) are all English idioms based on the conceptual metaphor ANGER IS A HIGH TEMPERATURE. As well as the idioms motivated by the conceptual metaphor CALM IS A LOW TEMPERATURE from which we can deduce that ANGER IS A HIGH TEMPERATURE, those idioms follow: to lose your cool (to become visibly angry), to play it cool (to not appear angry), to be cool as a cucumber (to be very calm), to cool off and to cool down (both meaning to let one's anger die away).

The only Czech idiom motivated by the conceptual metaphor ANGER IS A HIGH TEMPERATURE or rather the CALM IS A LOW TEMPERATURE one is: zachovat chladnou hlavu (to remain calm, *to keep one's head cool*).

#### 4.1.1.2. Anger is fire

English idioms motivated by the conceptual metaphor ANGER IS FIRE are: to burn someone up (to make someone very angry), to brown someone off (to make someone angry), to burn with a low blue flame (to be quietly and intensely angry), to do a slow burn (to be quietly angry) and to fume over something (to be very angry). There are also ones that have the same or a very similar Czech equivalent. To add fuel to the fire (to say or do something to make someone even more angry) means the same thing as the Czech idiom přilít olej do ohně. To breathe fire (be fiercely angry) is another English idiom motivated by the conceptual metaphor ANGER IS FIRE which also has a Czech version dštít oheň a síru (*to spout fire and brimstone*).

The last found Czech idiomatic phrase motivated by the same conceptual metaphor is být rozpálený do běla (*to be white-hot*, meaning to be extremely angry).

### 4.1.1.2. Anger is an explosion

To blow a fuse (to become very angry), to blow a gasket (to suddenly become very angry), to blow one's top (to become very angry), to go crackers (to become extremely angry), and to set someone off (to cause someone to become very angry) are all English idioms motivated by the conceptual metaphor ANGER IS EXPLOSION.

The Czech idiomatic phrase *vybouchnout* (to become extremely angry) could literally be translated as *to explode* and is therefore without a doubt motivated by the same conceptual metaphor as all of the idioms mentioned before in this subsection.

### 4.1.1.3. Anger is boiling liquid

The last subsections of the chapter focusing on the conceptual metaphor ANGER IS HEAT aims its attention on idioms motivated by the ANGER IS BOILING LIQUID metaphor. In this group, we might further separate the idioms into those where the liquid is in the process of boiling and those where the liquid starts to evaporate. The first group includes idioms such as: to bring someone to a boil (to make someone very angry), to have a low boiling point (to anger easily) and to make somebody's blood boil (to make someone extremely angry).

The other group comprises idioms: to have steam coming out of one's ears (to be extremely angry), to steam someone's beam (to make someone angry), to steam someone up (to get someone angry) and to be steaming mad (to be very angry).

*Někomu se vaří krev* (*somebody's blood is boiling*, to be very angry) is a Czech idiom again based on the same conceptual metaphor ANGER IS BOILING LIQUID, in this case, the liquid being blood.

## 4.1.2. Anger is pressure

Another conceptual metaphor found behind the idioms expressing the emotional state of being angry is ANGER IS PRESSURE. In most of the idioms, it is an internal pressure in the human body, for example in the idioms: someone's blood is up (they are very angry),

to burst a blood vessel (to become angry), to spit blood (to be extremely angry). The same occurrence can be seen in the Czech idioms: *někomu ruply nervy* (*somebody's nerves burst*, to become very angry and lose control), *někomu praskla cévka* (*somebody's blood-vessel burst*, to become angry) and *mít krev v očích* (*to have blood in eyes*, to be very angry). ANGER IS PRESSURE metaphor can be said to motivate English idioms: to flip one's wig/lid (to suddenly become angry), to pop one's cork (to cause one to become extremely angry) and a Czech idiom: *z něčeho růst* (*to grow about something*, to be very angry about something) as well.

### 4.1.3. Anger is an animal

Idioms in this category showed a certain division. There are idioms in which anger is represented as an animal, for example: to go ape (to become very angry), to be mad as a hornet (to be extremely angry), to have a cow (to be angry) or to get your monkey up (to be angry). However, there are several idioms in which anger possesses some animal features or characteristics. Those idioms are: to get your feathers in a bunch (to get angry about something), to be a red rag to a bull (to make somebody angry), to make someone's hackles rise (to make someone angry), to rattle someone's cage (to make someone feel angry), to get up on one's hind legs (to get angry), to rub someone the wrong way (to make somebody angry) and to smooth someone's ruffled feathers (to make someone less angry). There is no occurrence of anger being a literal animal in the Czech idioms, anger only has animal characteristics. There are therefore idioms *někomu z toho vstávají vlasy na hlavě* (*their hair is rising*, to make someone angry) and one that appears in the English as well, *vidět rudě* (*to see red*, to become very angry). However, those are still idioms motivated by the conceptual metaphor ANGER IS AN ANIMAL.

#### 4.1.4. Anger is a sickness

ANGER IS SICKNESS is another conceptual metaphor by which English and Czech idioms expressing anger are motivated. The sickness is however rather a mental one than a physical one. There are two idioms same for the Czech and English language it is to be foaming at the mouth, mít pěnu u huby (to be visibly angry) and to tear one's hair out, rvát si vlasy z hlavy (to be angry). In Czech there is one more zuřit jak ďáblem posedlý (*to be raging like one that is possessed by the devil*, to be extremely angry). In English there are many more examples of idioms motivated by the conceptual metaphor ANGER IS SICKNESS: to be fit to be tied, to go on a rampage, to have a conniption, to throw a fit or to have a spaz, all of which have meaning that can be defined as to be or get extremely or very angry.

#### 4.1.5. Anger is deformation

There are not many Czech idioms motivated by the conceptual metaphor ANGER IS DEFORMATION, namely, there is one být bez sebe vzteky (*to be without yourself with rage*, to be extremely angry). This particular idiom can be used for different emotions as well. It is therefore possible to say být bez sebe strachy (*to be without yourself with fear*). The same happens with the English idiom to be beside yourself (to be overcome with particular emotion). Both idioms could therefore be listed with different emotions as well but were put into this category only.

Other English idioms motivated by the conceptual metaphor ANGER IS DEFORMATION are: to be bent out of shape (to be angry or upset), to have a face like thunder (to be visibly very angry), to go crook (to become angry), to do one's head in (to make one feel angry), to do one's nut (to make one feel angry), to be flexed out of shape (to be very angry).

#### 4.1.6. Anger is motion

ANGER IS MOTION is another highly productive conceptual metaphor in the English language. During the research, two distinctive categories of idioms were observed. All following

idioms might therefore be considered to be motivated by the metaphor ANGER IS MOTION but for the purpose of being clearer, they were assigned two, more specific conceptual metaphors: ANGER IS A LINEAR MOTION and ANGER IS A NON-LINEAR MOTION.

#### 4.1.6.1. Anger is a linear motion

Besides there being English idioms motivated by the conceptual metaphor ANGER IS A LINEAR MOTION, specifically upward and downward motion in the idioms: *to be jacked out* (to be angry), *to be hopping mad* (to be very angry), *to be jumping up and down* (to be very angry), an interesting phenomenon can be observed among the idioms in this category. It seems that the greater the anger, the more forceful the motion, demonstrated clearly in the following idioms: *to go up the wall* (to get angry), *to hit the ceiling* (to lose temper and become very angry), *to hit the roof* (to be very angry), *to go through the roof* (to become extremely angry).

As per usual, the number of Czech idioms motivated by the conceptual metaphor ANGER IS A LINEAR MOTION, is smaller. There are however two idiomatic phrases expressing anger, that are motivated by the same conceptual metaphor, the one being *vyletět* (*to fly out*, to get angry) and the other one being *vyletět z něčeho z kůže* (*to fly out of one's skin*, to get very angry).

#### 4.1.6.2. Anger is a non-linear motion

ANGER IS A NON-LINEAR MOTION is another conceptual metaphor by which English and Czech idiomatic phrases are motivated. It is visible in the idioms *to go non-linear* (to become very angry), *to get one knickers in a twist* (to become angry or upset), *to fly off the handle* (to suddenly become extremely angry) and *to drive someone round the bend* (to make someone angry). In the Czech language, there are again two idiomatic phrases, *být vytočený* (*to be spun out*, to be angry) and *vytočit někoho do vývrtky* (*to spin someone into a corkscrew*, to make someone extremely angry).

### 4.1.7. Anger is a fight

To be loaded for bear (to be angry) and to be up in arms about something (to be outraged and very angry) are two English idioms motivated by the conceptual metaphor ANGER IS A FIGHT. There are also other ones, that are in this particular case, completely the same for the English as well as the Czech language. To be on a warpath, být na válečné stezce (to be very angry with someone), to be at daggers drawn, být na kordy (to be angry and in an argument with someone) and to bury the hatchet, zakopat válečnou sekyru (to not be angry anymore and end the dispute).

### 4.1.8. Anger is destruction

One of the last conceptual metaphors observed in the sample of idioms is ANGER IS DESTRUCTION. This one is however only found in the English idioms, to be hacked off (to be angry or annoyed) and to blow one's stack (to become very angry). There were no Czech idioms found that would be motivated by this conceptual metaphor.

### 4.1.9. Anger is frost

ANGER IS FROST is the last conceptual metaphor found in the corpus of idioms. And it is also the second one that has no instance in the Czech language. The only English representative is the idiom to be frosted over (to be angry or annoyed).

For the purpose of making the findings more comprehensible, the figure below shows the percentage of occurrence of all individual conceptual metaphors in the sample of idioms expressing anger.

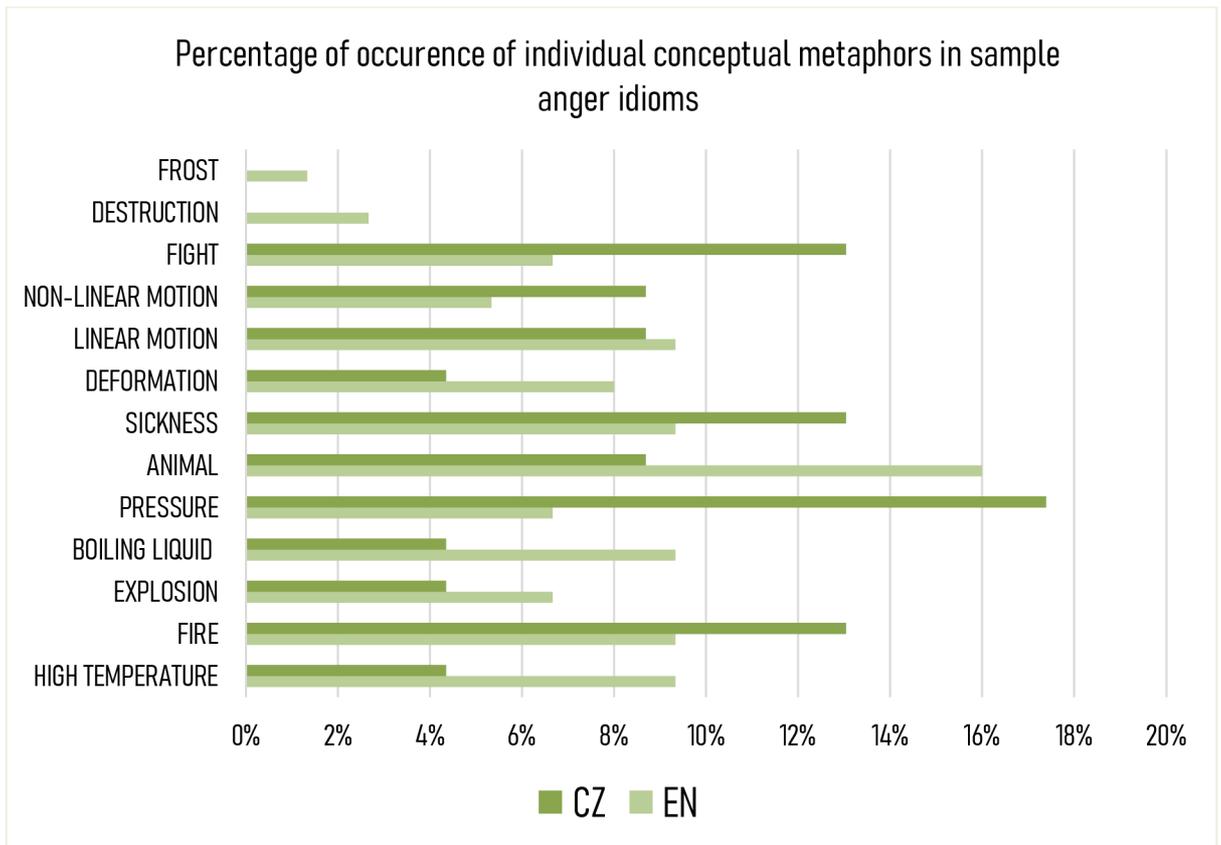


Figure 1 - Percentage of occurrence of individual conceptual metaphors in sample anger idioms

## 4.2. Fear

For the purpose of gathering idiomatic phrases expressing fear, all the idioms that were explained as to be afraid/ scared/ frightened/ terrified, to get scared/ frightened/ terrified, to become afraid/ scared/ frightened/ terrified/ fearful, to make someone feel scared/ frightened, to feel afraid/ scared/ frightened, to cause fear and to look very frightened/scared were added into the corpus. Below are the conceptual metaphors found among those idiomatic phrases.

### 4.2.1. Fear is cold

For the conceptual metaphor, FEAR IS COLD, three idioms were found in the English language. Surprisingly they all have their own equivalents in the Czech language. These idioms are: to break out in cold sweat, někoho polil studený pot (to feel terrified), to send chills

down one's spine, někomu přeběhl mráz po zádech (to cause intense feeling of fear), to get goosebumps, mít husí kůži (to get scared).

#### 4.2.2. Fear is cold blood

To make one's blood run cold (to make someone feel frightened) and to freeze someone's blood (to affect in someone an intense feeling of fright) are both English idioms motivated by the conceptual metaphor FEAR IS COLD BLOOD. Czech idiomatic phrase motivated by the same conceptual metaphor was found as well: někomu ztuhla krev v žilách (*someone's blood hardened in their veins*, to be afraid).

#### 4.2.3. Fear is a cardiovascular problem

The most productive conceptual metaphor behind English idiomatic phrases expressing fear is FEAR IS A CARDIOVASCULAR PROBLEM. Somebody's heart misses a beat (to feel frightened), to make someone's blood curdle (to cause someone to be very afraid), to get cold feet (to feel frightened), to be as white as a sheet (to look very frightened), to be as white as a ghost (to be very scared), to pale at something (to become fearful) are all the examples. FEAR IS A CARDIOVASCULAR PROBLEM metaphor is quite productive in the Czech language as well, specifically in those idioms: srdce někomu tluče jako zvon (*somebody's heart is throbbing like a bell*, to be very afraid), zblednout strachy (*to get pale from fear*, to become afraid), krve by se v někom nedořezal (*there would not be blood no matter how deep you cut them*, to be extremely frightened), být bílý jako stěna (*to be as white as a wall*, to be very afraid).

#### 4.2.4. Fear is a sickness

As well as in the case of anger, there are idioms expressing fear motivated by the conceptual metaphor FEAR IS A SICKNESS. And just like in the case of anger it is not a physical illness but rather a mental one. English idioms that are motivated by this

conceptual metaphor are *to be scared out of own wits* (to be terrified) and *to be out of one's mind with fear* (to be very scared). There is also a Czech idiomatic phrase motivated by the FEAR IS A SICKNESS metaphor: *zešleť strachy* (*to go mad with fear*, to be extremely frightened).

#### 4.2.5. Fear is death

The conceptual metaphor FEAR IS DEATH is one of a few that is more productive in the Czech language than in English. There is only one idiom motivated by this conceptual metaphor: *to be scared to death* (to be extremely scared). It has its Czech equivalent *být vyděšený k smrti*, other Czech idioms based on the conceptual metaphor FEAR IS DEATH are *někomu se hrůzou zastavilo srdce* (*fear stopped someone's heart*, to be extremely scared) and *umřít strachy* (*to die of fear*, to be very frightened).

#### 4.2.6. Fear is an outward force

Another highly productive conceptual metaphor among Czech idiomatic phrases is FEAR IS AN OUTWARD FORCE. Whereas in English there only are two idioms: *to jump out of one's skin* (to be suddenly very frightened) and *to scare the living daylight out of them* (to make someone feel extremely scared) which also has other versions *to scare the living shit out of them* and *to scare the living crap out of them*, there are six examples of idioms motivated by this conceptual metaphor in Czech. *Vyskočit z kůže* is the equivalent of English *to jump out of one's skin*, *mít srdce v kalhotách* (*to have one's heart in their pants*, to be afraid), *srdce někomu spadlo až do nohavic* (*one's heart dropped into their trousers legs*, to be terrified). Another three, *mít v kalhotách* (*to have in the pants*, to be scared), *podělat se z toho* (*to shit yourself out of it*, to be extremely scared), *mít naděláno* (*to have it done in the pants*, to be afraid) besides being motivated by the same conceptual metaphor, are also based on the physical reaction one might experience while being scared.

### 4.2.7. Fear is stiffness

One of the conceptual metaphors discovered in the sample of English as well as Czech idioms is FEAR IS STIFFNESS. English idioms motivated by this conceptual metaphor include: *to be scared stiff* (to be very afraid), *to be rooted to the spot* (to be very frightened) and *to be riveted to the ground* (to be extremely scared). Czech idiomatic expressions are: *ztuhnout strachy* (*to become stiff out of fear*, to be extremely frightened) and *zkamanět strachy* (*to become stone out of fear*, to be extremely terrified).

### 4.2.8. Fear is a fast motion

There were not many examples of idioms expressing fear motivated by the conceptual metaphor FEAR IS A FAST MOTION. There is however one representative in English: *to run scared* (to be frightened), as well as in Czech: *vzít nohy na ramena* (*to take legs on one's shoulders*, to get scared).

### 4.2.9. Fear is an oscillation

The last conceptual metaphor observed among the idioms expressing fear is FEAR IS AN OSCILLATION. English idioms motivated by this metaphor are: *to shake like a leaf* (to be frightened), *to be quaking in one's own boots* (to feel extremely afraid) and *to shake like a jelly* (to tremble with fear). Czech idiomatic phrases motivated by the same conceptual metaphor are *třást se jako osika* (*to shake like an aspen tree*, to be afraid), *zuby někomu strachy jektají* (*one's teeth are chattering*, to be terrified) and *někomu se roztřesou kolena* (*someone's knees started shaking*, to suddenly become terrified).

For the purpose of making the findings more comprehensible, the figure below shows the percentage of occurrence of all individual conceptual metaphors in the sample of idioms expressing fear.

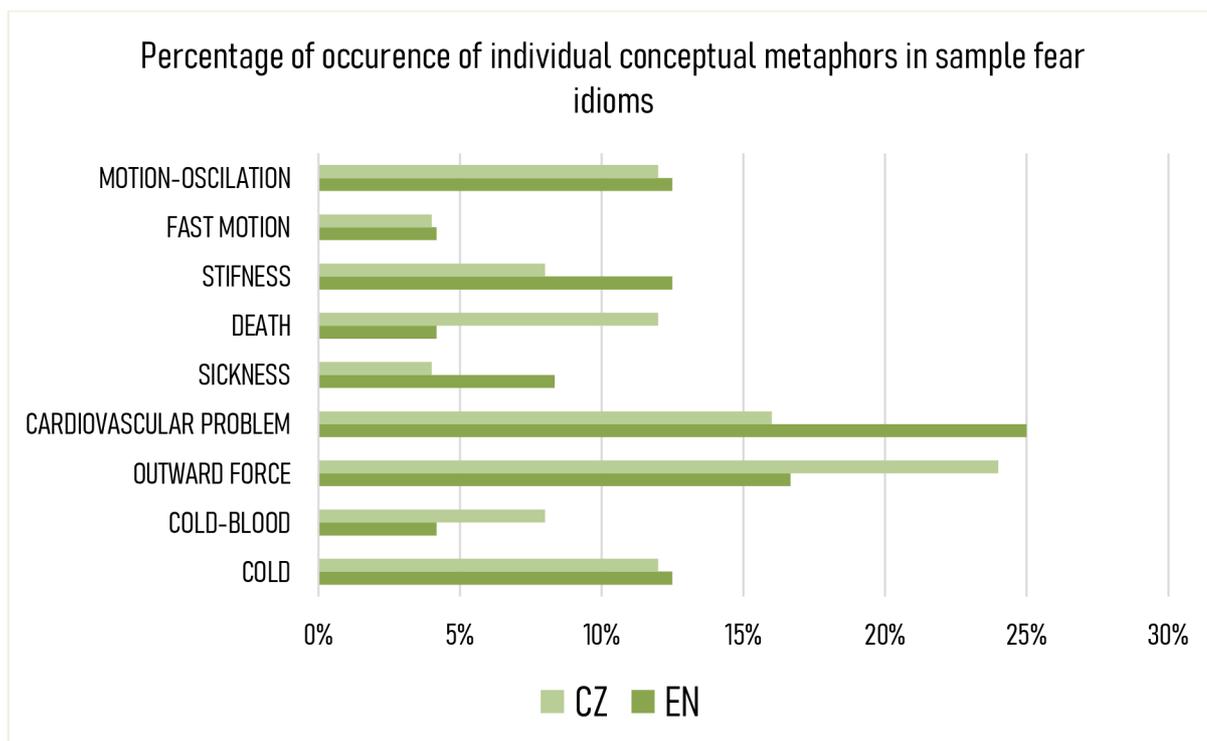


Figure 2 - Percentage of occurrence of individual conceptual metaphors in sample fear idioms

## 4.3. Sadness

To create a corpus of idiomatic phrases expressing sadness, all idioms defined as to feel sad/ unhappy/ upset, to look sad/unhappy, to be sad, to cause someone to feel sad/ unhappy, to lose one's capacity to cope due to being sad, to be in a state of grief or sorrow and also to not feel sad anymore, were gathered from the available sources. All the conceptual metaphors behind those idioms are specified below.

### 4.3.1. Sadness is heaviness

SADNESS IS HEAVINESS is one of the two most productive conceptual metaphors among the idiomatic phrases expressing sadness and one of a few where there are more examples in the Czech language. *Mít tíhu na duši* (*to have a heaviness on one's soul*, to be sad and worried) *mít kámen v hrudi* (*to have a stone in one's chest*, to feel sad), *mít kámen na prsou* (*to have a stone on one's breast*, to be sad or upset) and the last one *mít těžké srdce* has its English equivalent

to have a heavy heart (to be sad). Other English idioms are *one's heart sinks* (to become sad or disappointed) and *one's heart is in their boots* (to be very sad).

### 4.3.2. Sadness is a disintegration

Another highly productive conceptual metaphor among English and Czech idiomatic phrases expressing sadness is SADNESS IS A DISINTEGRATION. *To fall to pieces* and *to fall apart* are two idioms with the same meaning to lose one's capacity to cope due to being sad, another English idiom is *to be cut up about something* (to be very sad). Czech idiomatic phrases based on the same conceptual metaphor are *být hromádka neštěstí* (*to be a pile of unhappiness*, to be extremely sad) and *trhá to někomu srdce* (*one's heart is being torn apart*, to be extremely sad.) There are also two idioms that are the same for the English as well as for the Czech language: *to have a broken heart- mít zlomené srdce* (to be in a state of extreme grief or sorrow) and *to break down- zhroutit se* (to lose one's capacity to cope due to being sad).

### 4.3.3. Sadness is a downward motion

*To be down in the dumps* (to feel very sad), *to be down in the mouth* (to look sad or depressed) and *to get someone down* (to cause someone to feel unhappy) are all English idioms motivated by the conceptual metaphor SADNESS IS A DOWNWARD MOTION. There are no Czech idioms motivated by the same metaphor, however, there are ones motivated by the conceptual metaphor HAPPINESS IS AN UPWARD MOTION from it is possible to deduce that SADNESS IS A DOWNWARD MOTION: *srdce někomu poskočilo radostí* (*one's heart jumped up out of the happiness*, to be extremely happy) and *hlavu vzhůru* (*head up*, to not be sad anymore). There is also an English idiomatic phrase *chin up* which means to not be sad anymore and is as well motivated by the conceptual metaphor HAPPINESS IS AN UPWARD MOTION and therefore SADNESS IS A DOWNWARD MOTION.

#### 4.3.4. Sadness is sickness

Despite the fact that in the previous chapters the sickness in the conceptual metaphor EMOTION IS SICKNESS was considered to be rather a mental one, in the case of sadness it seems to be rather of a physical nature. Czech idioms based on the conceptual metaphor SADNESS IS SICKNESS are: *někoho bolí srdce* (*one's heart is aching*, to be very sad) and *srdce žalem usedá* (*one's heart's beating is slowing down out of sorrow*, to feel extremely sad). The only English example is *to be sick at heart* (to be very sad and upset).

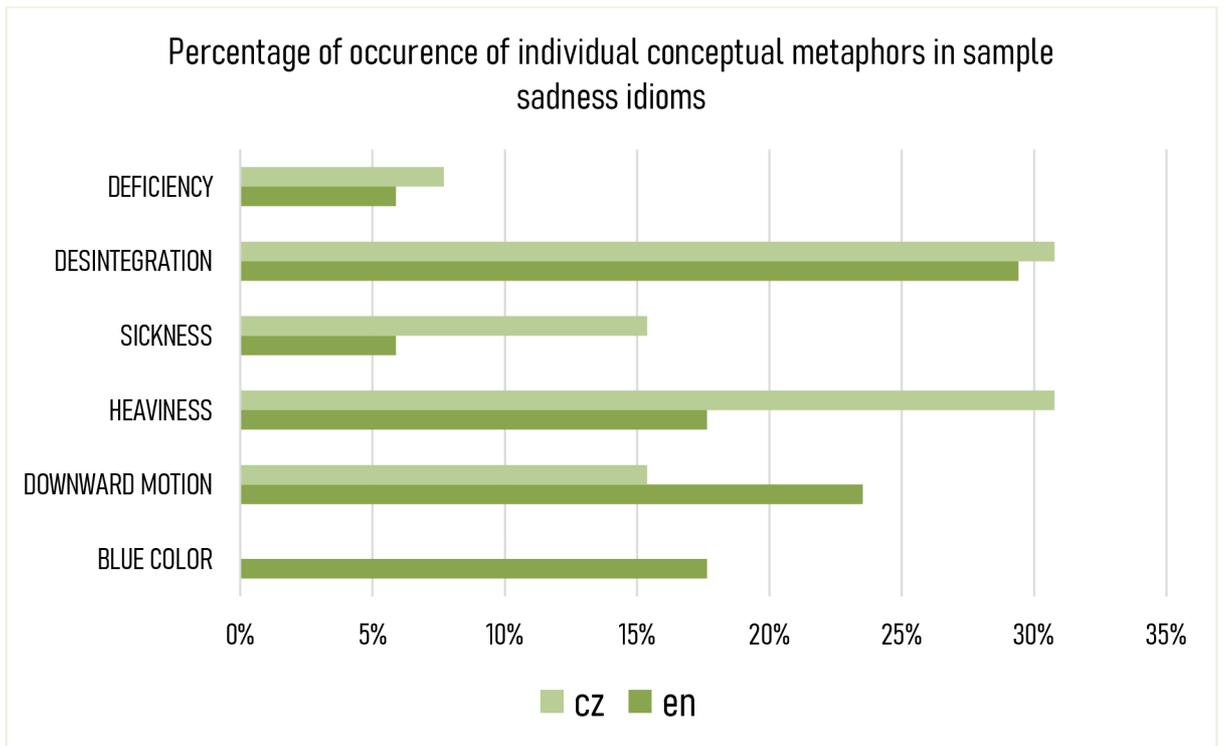
#### 4.3.5. Sadness is a deficiency

Although not being large in the number of examples, SADNESS IS DEFICIENCY is another conceptual metaphor identified among idiomatic phrases expressing sadness. The only instance in the English language is *to be low in spirit* (to feel unhappy) and the only one in Czech is *chodit jako tělo bez duše* (*to be walking around like a body with no soul*, to feel very sad).

#### 4.3.6. Sadness is blue color

The last conceptual metaphor and the only one that seems to be language-specific is SADNESS IS BLUE COLOR. No source provided a Czech idiom based on this metaphor, there are however three examples in the English language: *to feel blue* (to feel sad), *to have blues* (to have the feeling of sadness) and *to be in a blue funk* (to be in a melancholy state).

For the purpose of making the findings more comprehensible, the figure below shows the percentage of occurrence of all individual conceptual metaphors in the sample of idioms expressing sadness.



*Figure 3 - Percentage of occurrence of individual conceptual metaphors in sample sadness idioms*

# Conclusion

The main aim of this thesis was to compare English and Czech idiomatic phrases expressing anger, fear and sadness and to decide whether those idioms are based on the same conceptual metaphors.

For this purpose, a total number of 117 English idioms and 60 Czech idioms expressing anger, fear and sadness, were collected from various sources. Of the 117 English idioms, the vast majority expressed the feeling of anger (75), 25 of them expressed the feeling of fear and 17 the feeling of sadness. Of the 60 Czech idioms, 23 were expressing anger, 24 expressed fear and 17 expressed the feeling of sadness.

This considerably broad collection of English and Czech idiomatic phrases expressing emotional states might therefore be used for other studies and research as well. The collection of idioms offered an even wider selection of conceptual metaphors than expected. A total number of twenty-nine conceptual metaphors were found and out of these twenty-nine, for twenty-six of them (89,7 %) it was possible to find at least one example of an idiom motivated by that conceptual metaphor in both languages, English and Czech. There were three conceptual metaphors that only motivated English idioms, ANGER IS DESTRUCTION, ANGER IS FROST and SADNESS IS BLUE COLOR. It is not, however, possible to conclude that these particular conceptual metaphors are not likely to be found in other than the English language, the only thing that is safe to say, is that those specific metaphors are not productive in the Czech language.

These numbers prove that conceptual metaphors are indeed universal, and can be found behind many idioms in many different languages. It confirms the assumption of the author that conceptual metaphors exceed the boundaries of one language.

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# Appendices

## Appendix A Sample idioms and their respective conceptual metaphors

### ANGER

IDIOM	CONCEPTUAL METAPHORE
to lose your cool	high temperature
to be hot under the collar	high temperature
to generate more heat than light	high temperature
to play it cool	high temperature
to be cool as a cucumber	high temperature
to heat someone up	high temperature
to cool off/cool down	high temperature
zachovat chladnou hlavu	high temperature
to add fuel to the fire	fire
to brown someone off	fire
to burn someone up	fire
to burn with a low blue flame	fire
breathe fire	fire
to do a slow burn	fire
to fume over/ about something	fire
být rozpálený do běla	fire
dštít oheň a síru	fire
přilít olej do ohně	fire
blow a fuse	explosion
blow a gasket	explosion
blow your top	explosion
to go crackers	explosion
to set someone off	explosion
vybouchnout vzteky	explosion
make somebody's blood boil	boiling liquid
to bring someone to a boil	boiling liquid
to have steam coming out of one's ears	boiling liquid
to have a low boiling point	boiling liquid
to steam someone's beam	boiling liquid
to steam someone up	boiling liquid
to be steaming mad	boiling liquid

IDIOM	CONCEPTUAL METAPHORE
někomu se vaří krev	boiling liquid
your blood is up	pressure
burst a blood vessel	pressure
to spit blood	pressure
to flip one's wig/lid	pressure
to pop one's cork	pressure
někomu ruply nervy	pressure
někomu praskne cévka	pressure
z něčeho růst	pressure
mít krev v očích	pressure
go ape	animal
to get your feathers in a bunch	animal
to be mad as a hornet	animal
to be a red rag to a bull	animal
to have a cow	animal
to make someone's hackles rise	animal
to get your monkey up	animal
to rattle someone's cage	animal
to smooth someone's ruffled feathers	animal
to get up on one's hind legs	animal
to rub somebody the wrong way	animal
to see red	animal
vidět rudě	animal
vstávají mu z toho vlasy na hlavě	animal
to be foaming at the mouth	sickness
to be fit to be tied	sickness
to go on a rampage	sickness
to have a conniption	sickness
to throw a fit	sickness
to have a spaz	sickness
to tear one's hair out	sickness
zuřit jak ďáblem posedlý	sickness
mít pěnu u huby	sickness
rvát si vlasy z hlavy	sickness
to be bent out of shape	deformation
to be beside yourself	deformation
to have a face like thunder	deformation
to go crook	deformation
to do your head/nut in	deformation
to be flexed out of shape	deformation
být bez sebe vzteky	deformation

IDIOM	CONCEPTUAL METAPHORE
to hit the ceiling	linear motion
to hit the roof	linear motion
to be hopping mad	linear motion
to go up the wall	linear motion
to be jumping up and down	linear motion
to be jacked out	linear motion
to go through the roof	linear motion
vyletět	linear motion
vyletět z něčeho z kůže	linear motion
to go non-linear	non-linear motion
to get one's knickers in a twist	non-linear motion
to fly off the handle	non-linear motion
to drive someone round the bend	non-linear motion
být vytočený	non-linear motion
vytočit do vývrtky	non-linear motion
to be up in arms about something	fight
to be loaded for bear	fight
to be on the warpath	fight
to be at daggers drawn	fight
to bury the hatchet	fight
být na kordy	fight
být na válečné stezce	fight
zakopat válečnou sekyru	fight
to be hacked off	destruction
to blow one's stack	destruction
to be frosted over	frost

## FEAR

IDIOM	CONCEPTUAL METAPHORE
to break out in cold sweat	cold
to send chills down one's spine	cold
to give/ get goosebumps	cold
někoho polil studený pot	cold
někomu z toho přeběhl mráz po zádech	cold
mít husí kůži	cold
to make one's blood run cold	cold blood
to freeze someone's blood	cold blood
někomu ztuhla krev v žilách	cold blood

IDIOM	CONCEPTUAL METAPHORE
somebody's heart misses a beat	cardiovascular problem
to make someone's blood curdle	cardiovascular problem
to get cold feet	cardiovascular problem
to be as white as a sheet	cardiovascular problem
to be as white as a ghost	cardiovascular problem
to pale at something	cardiovascular problem
srdce někomu tluče jako zvon	cardiovascular problem
zblednout strachy	cardiovascular problem
krve by se v někom nedořezal	cardiovascular problem
být bílý jako stěna	cardiovascular problem
to be scared out of one's wits	sickness
to be out of one's mind with fear	sickness
zešítet strachy	sickness
to be scared to death	death
někomu se hrůzou zastavilo srdce	death
být vyděšený k smrti	death
umřít strachy	death
to jump out of one's skin	outward force
to scare the living daylight out of them	outward force
to scare the living shit out of them	outward force
to scare the living crap out of them	outward force
vyskočit z kůže	outward force
podělat se z toho	outward force
mít v kalhotách	outward force
mít naděláno	outward force
někomu spadlo srdce až do nohavic	outward force
mít srdce v kalhotách	outward force
to be scared stiff	stiffness
to be rooted to the spot	stiffness
to be riveted to the ground	stiffness
ztuhnout strachy	stiffness
zkamenět strachy	stiffness
to run scared	fast motion
vzít nohy na ramena	fast motion
to shake like a leaf to be frightened	oscillation
to be quaking in own boots	oscillation
to shake like a jelly	oscillation
třást se jako osika	oscillation
roztřesou se někomu kolena	oscillation
zuby strachy jektat	oscillation

## SADNESS

IDIOM	CONCEPTUAL METAPHORE
one's heart sinks	heaviness
to have a heavy heart	heaviness
their heart is in their boots	heaviness
mít tíhu na duši	heaviness
mít kámen v hrudi	heaviness
mít kámen na prsou	heaviness
mít těžké srdce	heaviness
to fall to pieces	disintegration
to fall apart	disintegration
to have a broken heart	disintegration
to be cut up about something	disintegration
to break down	disintegration
být hromádka neštěstí	disintegration
zhroutit se	disintegration
mít zlomené srdce	disintegration
trhá to někomu srdce	disintegration
to be down in the dumps	downward motion
to be down in the mouth	downward motion
to get someone down	downward motion
chin up	downward motion
hlavu vzhůru	downward motion
někomu srdce poskočilo radostí	downward motion
to be sick at heart	sickness
někoho bolí srdce	sickness
srdce žalem usedat	sickness
to be low in spirit	deficiency
chodit jako tělo bez duše	deficiency
to feel blue	colour blue
to have blues	colour blue
to be in a blue funk	colour blue

# Resumé

Tato bakalářská práce se zaměřuje hlavně na srovnání anglických a českých idiomatických frází vyjadřujících emoční stavy hněvu, strachu a smutku. Hlavní otázkou, kterou tato práce zodpovídá, je, zda anglické a české idiomy vyjadřující tyto emoční stavy jsou motivovány stejnými konceptuálními metaforami. První část této práce se soustředí na odbornou terminologii a blíže objasňuje pojmy jako idiom či konceptuální metafora. V druhé části jsou popsány jednotlivé kroky výzkumu. Nakonec jsou zde uvedeny výsledky prokazující, že anglické a české idiomatické fráze vyjadřující emoční stavy jsou opravdu motivovány stejnými konceptuálními metaforami.

# Anotace

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<b>Rok obhajoby:</b>	2022

<b>Název práce:</b>	Srovnání anglických a českých idiomatických spojení vyjadřujících emoční stavy
<b>Název v angličtině:</b>	A comparison of English and Czech idiomatic phrases expressing emotional states
<b>Anotace práce:</b>	Tato bakalářská práce zkoumá a porovnává anglická a česká idiomatická spojení vyjadřující hněv, strach a smutek. První část práce objasňuje nejdůležitější pojmy jako idiom, metafora, konceptuální metafora a metonymie. V druhé části jsou pak představeny jednotlivé kroky výzkumu a jsou zde odprezentována zjištění studie.
<b>Klíčová slova:</b>	idiom, konceptuální metafora, emoce, hněv, strach, smutek, srovnávací studie
<b>Anotace v angličtině:</b>	This bachelor thesis examines and compares English and Czech idiomatic phrases expressing anger, fear and sadness. The first part defines the crucial concepts such as idiom, metaphor, conceptual metaphor and metonymy. In the second part, the individual steps of the research are explained, and afterwards the findings of the study are presented.
<b>Klíčová slova v angličtině:</b>	idiom, conceptual metaphor, emotions, anger, fear, sadness, a comparative study
<b>Rozsah práce:</b>	46 s.
<b>Jazyk práce:</b>	Angličtina