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**PŘENÁŠENÍ VÝZNAMU VE VYBRANÝCH ANGLICKÝCH
TEXTECH**

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MEANING TRANSFER IN SELECTED ENGLISH TEXTS

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Prohlašuji, že jsem práci vypracovala samostatně s použitím uvedené literatury a zdrojů informací.

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ABSTRACT

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The topic of this undergraduate thesis is Meaning transfer in selected English texts. In my thesis attempted to provide an explanation for the main techniques of transfer meaning and subsequently to demonstrate the hypothesis in authentic English texts from various domains of human social life – literature, music, quotations, political speech and newspapers. I struggled to underline the importance of figurative language in everyday life and its influence on the development of vocabulary and language in general.

The thesis is divided into two parts. The first one regards the theoretical information about the hierarchy of mechanisms effecting changes of meaning. It provides an explanation for the main figures of speech, their structure and usage. The second part supports the data mentioned in the theoretical part primarily by more than 160 examples from diverse sources. In the end I managed to demonstrate that figurative language is not a concession of poetry or literature in general, it is an inseparable part of our language, our conversations, our lives.

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1. INTRODUCTION

Learning any foreign language has several levels. In the beginning people learn the basic vocabulary and try to deal with grammar rules. Later they attempt to contact native speakers, listen to music, watch movies and read books and newspapers. And that is the moment when students start to think about the transfer of meaning. In my opinion to learn figurative language is in some cases more difficult than to study literal meaning of the words. Non-literal language uses words which meanings differ from the conventionally accepted connotation. The prime condition for understanding the figures of speech is to be constantly in touch with the language. The changes happen all the time, the language develops as well as the world around us, so we demand the vocabulary to grow. Some new words are 'born' according to the situation, some 'die'. Vocabulary adjusts the progress of entire world. But the world of figurative language is fascinating, colorful and very interesting. Figures of speech help the language to be more persuasive, poignant and motley. Authors of *Figurative Language* wrote about figurative structures:

They are important and pervasive in language and, furthermore, this is because the relevant cognitive structures are important and pervasive in thought – and as a result, figurative meaning is part of the basic fabric of linguistic structure. And this is true not just for special literary language, but for everyday language – and it holds for all human languages. (Dancygier & Sweetser, 2014, p.1)

The authors write about the importance of figurative language and its impact on both spoken and written part of all languages in the world.

I have chosen this topic because I find the theme gripping and I am persuaded that is the main assumption for successful work. I studied a great amount of sources, especially books. I consider *Metaphors we live by* (Lakoff&Johnson, 1980) to be fundamental. It is the work cited in almost every other book on this topic. In my work I tried to describe the hierarchy of the phenomena in figurative language and I focused on transfer of meaning. I summed up the features of individual figures and their applying in utterances. In the first part dealing with theoretical background I searched for information about metaphors, metonymies, personifications, oxymorons, euphemisms, hyperboles, idioms and synecdoches. The main question given in this work is: how? How do the figures work? How does the figurative meaning differ from the literal one? In my thesis I attempted to find answers and shed light on the subject of the work. In the beginning of the work I

focused on the theory of meaning changes. I gave a brief description of main mechanisms that allow the shift of the meaning.

In the second part I focused on examining of different concepts of figurative language in authentic sources and their application in various contexts. I think I accomplished to set out the wide usage of figures of speech. After going through the thesis the reader should be convinced that metaphors appear in almost every song and that it was a powerful tool used by great writers like Shakespeare. The reader should know that metonymy and synecdoche are frequently employed by journalists in their headlines and articles. The reader should learn that without knowledge of figurative language he can hardly understand a common conversation. The reader should be sure, that figures of speech are not a topic for scholars, it is a topic for everyone.

2. THEORETICAL BACKGROUND

2.1 Mechanisms of meaning changes

It is conceivable to say that every language can be called a living system. In spite of the fact that it is impossible to recognize any vital functions. A language grows and evolves constantly. As the world around us develops, the progress of vocabulary ebbs and flows every day. Some words fall out of fashion and disappear, some new come into being. Linguistic meaning is the content of the words which is exchanged between people when they communicate with each other. That is the main reason why people speak, read and write – to exchange information, to share and to understand. In my work I have decided to study the transfer of meaning in language, detailing how the meaning of words and phrases change and to investigate the mechanisms that cause such a change – or a transfer in English. As the transfer of meaning is one part of how language changes meaning, in my opinion it is suitable to mention the wider constructs in operation with the changing of meaning in English to offer a coherent view to the issue of transfer.

It is important to distinguish between literal and non-literal meaning. Obviously when a person says: “Tom is usually very calm but when he heard about that, he just lost his head.”, everybody knows that Tom did not leave his skull behind. The sentence does not refer to a literal truth, it is the example of a figurative use of language. The message is rather that Tom got angry. According to *Cambridge Dictionary* (2011) “The literal meaning of the word is its original, basic meaning”. To learn and understand a foreign language means also to study and comprehend the non-literal meaning of words and phrases. The change of meaning of the words helps the language to develop and it makes the vocabulary richer and wider. When the change of meaning is discussed, it is important to define the hierarchy of various phenomena. We can observe two broad kinds of approaches in changes of meaning. A logical approach and a motivational approach. According to *English Lexicology* (Peprník, 2006) two reasons can be distinguished in the field of motivation – objective reasons and subjective reasons. These features are explained below. There are some general directions in which the meaning of the word can change. These are the most frequent:

- Widening
- Narrowing
- Branching
- Amelioration

- Deterioration
- Transfer

2.1.1 Widening

Widening is an example of approach from the aspect of logic. In *English Historical Semantics* (Kay, 2016) it's written that: "The tendency in semantic change referred to as widening, broadening or generalization occurs when meaning of a word (or of one of its senses) becomes more general, so that it can be used to refer to a broader, less specific concept." (p. 75) In many sources the example of the words *bird* and *pig* is given. The word *bird* was originally connected with the young ones, and the word *fowl* was used for the adults. So it is possible to observe the shift from the young animal to the adult. It is very similar to the word *pig*, an adult pig was called a *swine*. Although *swine* is still used, more often in everyday speech, a *pig* is not restricted to the young of the species, it refers to any or all members of the group. Another example is a shift from particular species to the animal in general – as a *dog*. In Old English a special dog breed was labeled by this word, the general word being a *hound*. In contemporary English the word *dog* refers to all breeds. A different type of widening is realized by the shift from a small object to a large one (Peprnik, 2006). It is possible to observe this phenomena for example in the word *box*. Originally it described a small container for money or medicine. As time passed by the connection with the size disappeared. To complete the topic of widening it is necessary to explain also the shift from one situation to several and the shift from one category to several.

The first instance where a word shifts from one meaning to several is often apparent with very intense emotions and psychological states like love or hate. Nowadays to hate is often used instead of much softer word to dislike – for example: I hate spinach. There is probably no extreme emotion in the speaker's relationship to spinach, he or she simply does not like it.

The shift from one category to several can be demonstrated with the word *sir*. "Shift from one category to several: from Sir as an appointed knight or member of nobility, to sir as one who you are providing with a service or one who is in a position of authority." (Peprnik 2006, p. 40). The word *sir* used in contact with a customer or a teacher for example.

2.1.2 Narrowing

Semantic change of meaning often involves narrowing. It can be considered to be the

opposite process to widening. In *Language History* (Sihler, 2000) the narrowing is also called a specialization or a restriction of meaning. What is the essence of narrowing? “Narrowing occurs when the meaning of a word (or one of its senses) becomes more restricted and specific over time, so that it refers only a subset of the concept described in its earlier meaning.” (Kay, 2016, p. 76). This is a definition of the phenomena of narrowing. We can find examples in the early history of English – *hound* or *fowl*. These expressions were used as generic terms in the meaning of a dog and a bird, today the words refer only to a specific breed or genus. The *fowl* is an expression referring to a waterfowl (ducks or geese especially) or farmed birds like chickens, and similarly a *hound* refers to certain breeds of dog associated with hunting. To demonstrate the process of narrowing it is helpful to quote some more examples. The *town* – originally meant an enclosure, *tide* meant time or the *room* referred to open land. (Peprník, 2006). In *An Introduction to English Language* we can find another example of narrowing – *to starve*. In the past people used this word in the meaning of to die in general, today denotes dying of hunger (Kuiper & Allan, 2016). Obviously the essence of narrowing is that the amount of meanings associated with the word became more restricted and specific. The narrowing may be accompanied by deterioration (in a negative way – for example *odd*, where we can observe the slide from individual to strange or grotesque) or amelioration (the opposite process – for example *nice*, which originally meant ignorant). As a generalization, it shows the consequences of semantic change of widening increases the frequency a word or term is used and and narrowing reduces its occurrence.

2.1.3 Branching

Branching is the type of change of meaning when words become polysemantic. Polysemous words possess multiple meanings and all of them are connected with the primary, basic meaning. A typical example of branching is the word *head*. The primary meaning is definitely the part of human or animal body. The next meanings came into being through the ramification. So the word *head* is used as the mind or the seat of intellect, life, a person, a leader and many more. (Peprník, 2006).

2.1.4 Amelioration (Elevation)

Amelioration is one of two possible processes which lead to the change in the connotative component in meaning. These two contradictory processes are called amelioration and deterioration. Amelioration is less frequent than the opposite. Through amelioration the

meaning of a word upgrades and it loses its negative connotation and becomes neutral or positive if the original meaning was strongly negative. It is possible to observe weakening of the negativism. For instance, the word *knight* can be used. In Old English, a *knight* was a boy or a servant. *Pretty* used to mean brave, not attractive as nowadays.

2.1.5 Deterioration (Pejoration)

As it was mentioned above, deterioration is much more common than amelioration.

The attitude of speakers and hearers to particular words may also change, as the value assigned to the referents of words alters.

Pejoration, a downward move in evaluative attitude, is frequently due to social prejudice (and very often involves words for women and foreigners). (McMahon 2011, p. 179)

In other words, we can say that deterioration is the process when a word obtains a negative connotation or loses the positive one. It is often connected with social changes and prejudices. One of the specific types of deterioration is euphemism which is used to avoid taboo words. The topic of euphemisms is described below.

2.1.6 Transfer

The last type of change of meaning is a transfer and it is the main topic of this work. Transfer is a natural progress in the language. As the entire world changes every day, the vocabulary reflects the development of extralinguistic reality. Transfer of meaning is a linguistic mechanism that make the word being polysemous. The main condition for a transfer is a level of similarity between two denotations. The rest of theoretical part of this work will focus on these phenomena.

2.2. Transfer of meaning

Transfer of meaning is the main topic of this bachelor thesis. Next part will focus on different mechanisms of figures of speech. These processes allow to use the same

expression to identify different sorts of things. This chapter involves all the figures which traditional rhetoric and scholars characterize as metaphor, simile, personification, metonymy, synecdoche, euphemism, hyperbole, oxymoron and idiom.

2.2.1. Metaphor

All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances...
Shakespeare William, As You Like It

This monologue from Shakespeare's *As You Like It* is one of the most frequent cited examples of metaphor. What is the definition of metaphor? There are plenty of them. Here are at least some of them: "Metaphor is a device for seeing something in terms of something else." (Burke, 1945, p. 503). We can find very similar definition in Ellena Semino's book: "Metaphor is the phenomenon whereby we talk and, potentially, think about something in terms of something else." (Semino, 2008, p.1) In Oxford Dictionary there is a metaphor defined as: "The use of a word or phrase to mean something different from literal meaning." (*Oxford Advance Learner's Dictionary*, 1998). The last explanation of a metaphor which I would like to mention is from *English Lexicology*: "The metaphor means a transfer of meaning on the basis of exterior features, it is actually a shortened simile. The similarity may involve shape, location, colour, extent." (Peprnik, 2006). As obvious all the definitions are very similar, but diminutive differences can be observed. Semino focuses on oral communication, she speaks about *talk and think*, on the other hand Burke describes metaphor through *seeing*, so he finds the metaphor to be connected with a vision. It is also possible to notice the difference between the words *device* and *phenomenon*. The word *device* refers to a tool, something that is used by a perceiver to see the meaning of a metaphor. A phenomenon literally refers to something that is not influenced, it is independent. In Baldick's *The Concise Oxford Dictionary of Literary Terms* we can find this specification of metaphor in literature:

The most important and widespread figure of speech, in which one thing, idea or action, is referred to by a word or expression normal denoting another thing, idea or action so as to suggest some common quality shared by the two. In metaphor, this resemblance

is assumed as an imaginary identity rather than directly stated as an comparison”. (Baldick, 1996, p.254)

Again the author emphasizes that the use of a metaphor and its creation may rather be based on our own imagination, a way of thinking and abstract connections than on obvious similarity. Anyway it is possible to summarize that all the definitions of metaphors are analogous. To understand metaphors we need to recognize literal meaning of the word and its metaphorical meaning, if there is any. As an example a *fox* is a suitable expression. The literal meaning of the word *fox* is an animal living in the forest, as a metaphor it is often used for a cunning or wily person,. Another example is a word *mountain*. Its literal meaning is connected with the geography or landscape, it is a very high hill. Its metaphorical meaning refers to an amount. To have a mountain of something means to have plenty of it.

2.2.1.1 Aspects of metaphor

We can say that a metaphor is based on similarity between two referents. The word metaphor comes from the Greek word *metaphora* meaning to transfer. The history of studying metaphors is very long, it can be traced back to ancient Greece. The most famous historical philosopher who focused on this topic was definitely Aristotle in the 4th century BC. According to him the metaphor is used to upgrade the linguistic level and to make the language more colourful. He also considered the metaphor to be a suitable element in rhetoric, especially effective in political discourse. Although the metaphor was frequently utilized in mainly public speeches, Aristotle regarded the metaphor as a decorative device. (Cruse, 2011, p.242) He subordinated the simile to the metaphor.

Accordingly, the explicit subordination of simile to metaphor is possible only because the metaphor presents the polarity of the term compared in an abridged form.

When the poet says of Achilles that he “leapt on the foe as a lion”, this is a simile. When he says of him “the lion leapt” - it is a metaphor. (Ricoeur, 2008, p.28)

Today we find metaphors in used widely everyday life, in literature, poetry and songs in journalism and in everyday speech. In modern times Ivor Armstrong Richards made a distinction between three aspects of metaphor – vehicle, tenor and ground. He divides the

structure of a metaphor into three parts to describe what is the real item and what is used metaphorically. “Vehicle, the item(s) used metaphorically, tenor, the metaphorical meaning of the vehicle, and ground, the basis for the metaphorical extension, essentially the common elements of meaning, which license the metaphor.” (Cruse, 2011, p.242). When we use the example of a metaphor *the head of the team*, the head is a vehicle, the tenor is something like upper position or a leading center and the ground is a parallel between the leading member of the team and the position of a head in human body. Obviously metaphor has to be based on some connection between tenor and vehicle, it cannot be created arbitrarily. The similarity or the parallel may involve various features like appearance, extent, colour, function, or location between the literal referent of the word and some new referent. To describe the metaphor based on the appearance (or shape) following examples may be used: *bell* – the plant with the blossom in a shape of a bell, *comb* – for a red part of a cock's head, *mouth* – a place where a river flows into a sea. It is possible to create a metaphor according to an extent: *a drop of a talent* – a lack of talent, *an ocean of people* – a high number of people. It is common to catch the shade of a colour by a metaphor: *bloody* – a special shade of red, *canary yellow*, *banana yellow or vanilla yellow* – various hues of a yellow colour. Metaphors connected with a functions are partly shared with shape: *head* – a leading member of team, *leg* – a part of a furniture. The last example is based on a similarity in a location: *foothills of the Himalayas* – the lower slopes of the mountain range. These are the examples of metaphors based on various similarities.

2.2.1.2 Conceptual metaphors in general

It is impossible to speak about metaphor and omit the work of Lakoff and Johnson. Their book *Metaphors we live by* published in 1980 for the first time is an important contribution to study and understand the system, importance and the sense of metaphors. The book was an impulse to change the approaches to study metaphors and to accept the theory that metaphors are not only a subject of language but also a topic reflecting our lives and experiences. The authors do not consider the importance of a metaphor to be in our thoughts but in our experience, they say that metaphors are a result of our conceptual system, connected with our perceptiveness of the entire world. The reason why are conceptual metaphors called as they are is explained in Kövecses (2002):

The cognitive linguistics view maintains that – in addition to objective, pre-existing similarity – conceptual metaphors are based on a variety of

human experience, including correlations in experience, various kinds of non-objective similarity, biological and cultural roots shared by the two concepts, and possibly others. (Kovácses, 2002, p. 69)

Lakoff and Johnson distinguish three groups of metaphors: structural, orientational and ontological. In the book *The Metaphors we live by* authors claim:

The most important claim we have made so far is that metaphor is not just the matter of language, that is, of mere words. We shall argue that, on the contrary, human thought process are largely metaphorical. This is what we mean when we say that the human conceptual system is metaphorically structured and defined. Metaphors as linguistic expressions are possible precisely because there are metaphors in a person's conceptual system." (Lakoff&Johnson, 1980, p. 7)

The key terminology to describe a conceptual metaphor is explained as follows. Lakoff and Johnson use the term *source domain* (Croft and Cruse in their Cognitive Linguistic use the term *vehicle*) for the place where the important metaphorical reasoning is and it is a place where metaphorical language has a literal meaning. In the book *Introducing metaphor* we can find the definition of source domain and target domain:

Source domains provide frameworks for target domains: these determine the ways in which we think and talk about the entities and activities to which the target domains refer and even the ways in which we behave or carry out activities, as in the case of argument.

(Knowles & Moon, 2007, p.40)

In *Metaphors we live by* authors offer the example of source domain and target domain in metaphor *Love is a journey*. It is obvious that *Love* is a target domain and *journey* is a source domain. The metaphor is based on the association that the relationship between two people is usually not constant, there is always some motion. So when we speak about journey, we can compare the relationship to a vehicle or a car where the driver is a lover. And we can go further. This likeness between the love and journey is often used in other phrases like *to be on the crossroad*, *to separate ways* or *a bumpy road to love*. In our culture it is very common to use the association between the relationship of two people and motion.

So as was explained above the conceptual metaphor is based on the relationship between two concepts – let's say concept A and concept B. The system on which is the relationship

of both concepts based is called a mapping or correspondence. In *Introducing Metaphor* we can find an explanation of mapping :

Conceptual metaphor theory sees the connections between concept areas in terms of correspondences or mappings between elements within source and target domains. For example, a typical feature in the concept area or source domain WAR is a defensive barricade or line of soldiers (concepts here represent 'idealized', traditional, notions of war). In the target domain ARGUMENT, this corresponds to or maps onto the data, facts, or beliefs which someone has and uses to substantiate their position.

(Knowles & Moon, 2007, p. 26)

In other words we can say that there is a group of systematic correspondences between both concepts, that constituent conceptual elements of A is connected with consistent conceptual elements of B.

2.2.1.3 Structural metaphors

To support this theory they use the metaphorical concept *Argument is war*. It is the most frequently mentioned example of conceptual metaphors. The authors explain that an argument as well as a war is a kind of conflict. During an argument people can win or lose as well as in war, they use strategy, they defend their claims and they attack the opponent. Many patterns of behaviour is common for both situations. It is the way our culture works – we consider the argument to be a kind of a fight. Authors of *Metaphors we live by* add: :

The essence of metaphor is understanding and experiencing one kind of thing in terms of another. Arguments and wars are different kinds of things verbal discourse and armed conflict – and the actions performed are different kinds of action. But argument is partially structured, understood, performed, and talked about in terms of war.”

(Lakoff & Johnson, 1980, p. 5)

Another suitable example of conceptual metaphor is *Time is money*. We can use very similar logic as in the case of argument. It is again connected with our culture. Time is extremely valuable commodity for us. We have a limited amount of time and there is no

possibility to extend it. That is why it is so expensive. People are often paid by the hour, we plan our lives in terms of weeks, months and years. That means that the common features are a limited quantity, we act in order to take advantages of both as far as possible. Although money can be considered to be a concrete noun and time is definitely abstract, they both have a lot in common, they can be spent, wasted or invested wisely. And that is the base of conceptual metaphor *Time is money*.

According to Lakoff and Johnson structural metaphor is one of the three overlapping categories of conceptual metaphors. Structural metaphor is a system where one concept, which is usually abstract (time, argument...), is connected with another concept, ordinarily more concrete (war, money...).

2.2.1.4 Orientational metaphors

So far structural metaphors were described. Another kind of conceptual metaphors are orientational metaphors. They are a figurative comparison that is connected with spatial relationships. Orientational metaphors count with our apprehension of upward and downward orientation, it is possible to say that the connection coheres with a human body. . We consider positive things to be up and negative to be down. Here are some examples. *Speak up* –means speak more loudly, on the other hand *Calm down* refers to quiet. More refers to up, less refers to down. *Wake up* – do not sleep, be active, it is another example. The opposite can be *fall asleep* – in the word *fall* we can feel the direction downward. It is another evidence that can support the theory about conceptual metaphors. It has nothing to do with language, it is the question of how positively are values embedded in our culture. In *Metaphor we live by* authors explain how we understand the directions in our culture:

The most fundamental values in a culture will be coherent with the metaphorical structure of the most fundamental concepts in the culture. As an example, let us consider some cultural values in our society that are coherent with our UP-DOWN spatialization metaphors and whose opposites would not be.

(Lakoff & Johnson, 2017, p. 22)

In the book examples of this phenomenon follow. Positive attributes are connected with the word up – more, good, big, a high status, future, negative refer to down – less, bad, small etc. In other words things or values that we give a positive evaluation to, are connected with the direction upward and vice versa. We can compare the opposites: *I feel*

down and *I am feeling up*, it is probably understandable even for students of English who do not know these phrases if they come from similar culture. *She is at the peak of her health* is another case of orientational metaphor, the opposite is *Her health is declining*. Authors emphasize that orientational metaphors depend strongly on the type of culture. For example in our community we *see* our future in front of us, in some cultures they search it behind.

2.2.1.5 Ontological metaphors

Ontological metaphors are the third kind of conceptual metaphors. It is connected with our experience again. Our experience is an inseparable part of our lives and these metaphors very often deal with some kind of personification. Ontological metaphor, or figurative comparison, is a case in which something concrete is projected into something abstract. In other words we take something abstract like a thought, an idea, an activity or an emotion and through the metaphor we transform it into concrete item. To support this explanation, here are some examples:

Life has cheated me.

Cancer has finally given up the fight with him.

The mind is a machine.

In all these cases there is something we consider to be untouchable (life, cancer, mind) taken as something concrete that can act on its own, something that has an absolute control over its behaviour and activity.

2.2.2 Metaphor and simile

Metaphor is a figure of speech or trope. As well as the simile it is a figure of comparison but there is a difference in complexity and execution. The simile uses the word *as* or *like* and it is a patent comparison. One thing is compared to another to explain some feature of the first one. Example: *She is as innocent as an angel*. The symbol of angel is used to describe the level of purity of the girl. We can observe three elements in this simile. She (the girl) is called *primum comparandum*. It is the item the utterer is interested in. The item which is the girl compared to is *secundum comparandum* - an angel. *Tertium comparationis* is the common features between the two items – innocent. “Metaphor can be thought of as a simile with the comparison term (e.g. like) dropped.” (Ritchie, 2013, p.5) If we indicate the simile to be an overt comparison than the metaphor is a covert one. As the example the following change from a simile to a metaphor is used: *Achilles is like a*

lion. became *Achilles is a lion*. Achilles is characterized by the features commonly attributed to lions like strength or bravery. In sentence *John is a wolf* the metaphor is used from the perspective of a social behaviour. (Dirven & Pörings, 2003) It is interesting how our prejudices and general knowledge about the animals influence the way we understand the metaphors involving animals – a lion is strong and brave, a pig is lazy and dirty, a monkey is clever and witty or a bee is hardworking. The metaphors are based on the universal awareness about the creatures and there is no need to mention which part of a character is explained. There are also metaphors that are considered to be lexicalized. As an example *warm relationship* may be used. In this (lexicalized) metaphor we can observe the connection with the experience of emotion – the rising temperature of a human body. It is the way our culture feels the emotions. Love or friendships are warm, hate is cold (remember *The Snow Queen* by Andersen). Lexicalized metaphor means that its metaphorical meaning became one of the main lexical meaning and it is also mentioned in dictionaries. A high number of people add it into their vocabulary, they know it, understand it and probably use it. The reason for lexicalization does not relate with language itself, it has a great deal to do with social factors. It is hardly possible to guess which metaphor will be lexicalized.

There are many different attitudes for classification of metaphors. In Peprnik (2006) we can find classification according to transfers. The author mentions about twenty-five variants of transfer. He divides metaphors into three groups – nouns, adjectives and verb phrases. Every group contains various directions of the transfer e.g. animals to humans, animal to plant, human to thing etc. In *Metaphors we live by* (Lakoff&Johnson, 1980), the co-authors define three types of metaphors – structural, orientational and ontological. In *Metaphor* (Ritchie, 2013) the word metaphor is used as a general title for seven kinds of figurative language: analogy, translation, exchange, contradiction, synecdoche, metonymy and metaphor proper. In every book which deals with the topic of metaphors the author professes different attitude to the phenomenon to a greater or lesser extent. It is obvious that there is no one correct classification, no only one proper attitude. In this work I will mention some of them.

I tried to offer the view on the issue of metaphors. I consider them to be an inseparable part of a language since the first words were spoken. They make our expressions, songs, poetry and literature richer, more colorful and more beautiful. We often use metaphors in our everyday life but we do not care about the way they work very often. I find this

linguistic issue fascinating and during the writing this work I learned a lot about our abstract thinking.

2.2.3 Personification

One specific kind of metaphoric transfer is a personification. It is a figure of speech where a thing or an animal is given a human attributes, they are described as if they had emotions, ability to speak or behave in the way human beings do. This process, when human emotions and actions are given to animals is also called anthropomorphism. As I use the example of Shakespeare in the beginning of the chapter on metaphor, I would like to add one here from Act I, Scene II in *Romeo and Juliet*:

When well-appareled April on the heel
Of limping winter treads.
(Shakespeare, *Romeo and Juliet*)

It is possible to find two examples of personification here. The month of April does not wear clothes and winter never limps. The author imputes human behaviour to inanimate entities to describe them sententiously.

Literature is not the only sphere where we meet personification. People use it in every day life, in common communication. *Isn't she a beauty?* Of course this phrase could be connected with a woman, but it often refers to a car. Men appreciate the cars as they were women to express that the car is really good. Another example where we deal with personification are fairy tales, myths and legends. Personification has always been widely used in poetry, especially in lyric poetry – William Blake, Emily Dickinson or William Wordsworth are only a few examples of authors, who skilfully worked with personification in their poems. I will offer examples from their work in a practical part of this paper.

2.2.4 Metonymy

2.2.4.1 The definition of metonymy in general

Metaphor is not the only figure of speech that should be taken as an important element in our cognitive activities. The role of metonymy in grammar is that it is the main motivating force for formation of words. The word metonymy comes from Greek *meta* and

onoma which means *change* and *name*. Although metaphor and metonymy are described separately, there are many features they have in common. When studying the lexicological sources we can observe two opposite attitudes to the hierarchy of metonymy and metaphor. Metonymy and metaphor are considered to be two different figures of speech in traditional rhetoric, but metonymy is often regarded as a subtype of metaphor by cognitive linguistics. Anyway both groups of scholars agree with the fact that metonymy has completely different working mechanism. The main difference between metonymy and metaphor was described by Jakobson and Halle (1956) who claimed that metaphor is a figure of speech based on resemblance and metonymy is a trope based on contiguity. In other words we can say that the substance of metaphor is based on perceived similarity between things, on the other hand the metonymy works on the relationship within things themselves. In *Language History: An Introduction* the difference is described in another style: "...probably a more reliable test is negative: given a semantic development that appears to be figurative but which involves no implied comparison (which would make it a metaphor), we are probably dealing with a metonymy." (Sihler, 2000, p. 115). So what is a metonymy? It is a trope (a figure of speech) where one thing is substituted by another word which is closely associated. For example *going to bed*. To go to bed is generally understood as going to sleep. It is just another phrase to express that it is a high time to relax. The association between words bed and sleep is obvious. *The colonies revolted*. It is clear that a colony is not able to make any activity, by colonies the people living there are meant. Metonymy is also responsible for a great deal of phenomena called polysemy (as well as metaphor). Polysemy is the case when a word has two or more meanings (a letter for example). According to Kay (2016) the metaphorical polysemy is for example *a carrot* – the word refers to a vegetable or to a reward, whereas a metonymical polysemy example is for instance, *a glass* – it bears the meaning of a material or a vessel used for drinking. Metonymy is used also for indirect description. *To read Shakespeare* means to read a book by William Shakespeare. It is possible to claim that metonymy is conceptual in nature. In *Metaphor* we can find this statement: "It is a basic feature of metonymically related vehicle and target entities that they are 'close' to each other in conceptual space." (Kovácses, 2002, p.173) As I mentioned the famous example *All the world is a stage...* in the chapter describing metaphor, it is suitable to add a popular case of metonymy here too. *The ham sandwich wants his coffee now* – it is often mentioned in articles and books dealing with metonymy, for example in *Meaning in Language* (Cruse, 2011). The ham sandwich is apparently *cafe language*, that means a language used by people working in cafes. Of

course the ham sandwich is a customer whose order was, probably, a sandwich with ham. There is hardly any other parallels between the customer and the sandwich than his or her order. There is no resemblance and that is why it is a metonymy, it is based on contiguity. In *Meaning in language* we can find a chapter on the mechanism of metonymy where are the principal conditions described (Cruse, 2011). According to the author there are two main rules which have to be fulfilled. The first one in the condition that the functional correspondence must work between the two properties. As an example the following phrase is used: *I'm parked in the next street.* (Cruse, 2011, p.258) The correspondence between *being parked* and *the car* is widely understood. As mentioned Cruse considers the second condition like: "...the property contributed by the new predicate should be 'noteworthy'." (Cruse, 2011, p. 258). But the base of metaphor and metonymy is not the only difference between them. As I mentioned in the chapter dealing with metaphor, the structure of metaphoric phrase consists of three parts – tenor, vehicle and ground. It is very similar to metonymy. So what is the difference? In the case of metonymy the tenor is never visible, and the vehicle serves as the ground at the same time and vehicle and tenor substitutes each other. To summarize the difference between metaphor and metonymy we can say that metaphor is based on resemblance, metonymy on contiguity. Metaphor has two domains, metonymy only one domain. And in metaphor we can find multiple mapping, in metonymy only a single one. I think the suitable citation to finish the topic about the differences between metaphor and metonymy is from the book *Introducing metaphor*:

Metonymy and metaphor also have fundamentally different functions. Metonymy is about *referring*: a method of naming or identifying something by mentioning something else which is a component part or symbolically linked. In contrast, a metaphor is about understanding and interpretation: it is a means to understand or explain one phenomenon by describing it in terms of another. (Knowles&Moon, 2007, p. 41)

2.2.4.2 Types of metonymy

There are several patterns of metonymy that can be distinguished. According to Lakoff & Johnson,(1980 p. 38 – 39) following types of metonymy can be described:

- Part of the whole – this special case of metonymy is called a synecdoche and it will be described later in more details. The main thought is that a part is chosen to represent the whole item. For example: *There are a lot of good heads in our team.*

It is probably the most common type of metonymy and probably also the best-known. But there are plenty of others. Even such a tiny thing like a punctuation mark can be considered to be a metonymy. In Lakoff's *Philosophy in the Flesh* we can find:

A PUNCTUATION MARK stands both metonymically and metaphorically for the meaning of that punctuation mark. For example, a question mark indicates something unknown, as in "He's a *big question mark* to me." Because a period indicates the end of a sentence, the word period indicates the end of what is to be communicated, as in "Be home by midnight — *period!*" Grammatical morphemes are included as well: "I want this done — no *ifs, ands or buts!*". (Lakoff & Johnson, 1998, p.245)

- Producer for product – in this case we use the final product and call it by the name of the author. *I hate to read Wilde. My father bought a Ford.*
- Object used for user - *The cabs are on strike.* - As we can see the things (cabs) represent their drivers.
- Controller for controlled - *Napoleon lost at Waterloo.* - it is a typical example of this type of metonymy, the human being who is in the position of a leader or a person who takes the control over the situation is used as a representative of his team.
- Institution for people responsible – *Army, Senate, Government* or *university* are institutions often used in this type of metonymy. *Senate refused to cooperate.* - The institution is regarded as a unit instead of the members of the Senate.
- The place for the institution - *Paris is introducing new trends.* - the place where the action takes place is used as an agent. In this type of metonymy we can often find the capitals or the sites – *The White House, Wall Street, Washington, London...*
- The place for the event - *Don't forget Pearl Harbour.* - The place where the event happened stands as the event itself.

2.2.5 Synecdoche

In the era of Aristotle synecdoche and metonymy were subsumed under metaphor. Today we consider the metonymy to be less well-known process but fundamental to language and cognition as well as the metaphor. In many expert books the synecdoche is taken as a special case of metonymy, in others it is considered to be an independent figure of speech. There are some scholars who claim that synecdoche should not be taken as a type of metonymy and it is independent – we can find this opinion for example in *Metonymy in Language and Thought*:

It will be argued in this paper that synecdoche should be independent of metonymy. Traditionally, synecdoche is defined as a relation in which a part stands for a whole or a whole stands for a part and a genus for a species or a species for a genus. I will reserve the notion of synecdoche to a C(ategory) – related transfer, while the notion metonymy will be applied to an E(ntity) – related transfer. (Cooper, Radden & Panther, 1999, p. 92)

Later the author supports his thoughts by explaining that in the book the synecdoche is defined as a transfer in the field of category, and it is based on the transfer between more comprehensive and less comprehensive categories. In any case, synecdoche is an important process involving the transfer of meaning. Generally, we call *the part for whole* case a synecdoche. The part of the whole piece is used to represent the unit. *We have some new blood in our bank* - it is a typical example for synecdoche. The word *blood* is the substitution for people. In general it is possible to say that a synecdoche covers the cases where the whole entity is indicated by one of its constituent parts and vice versa. *Canada lost its chance to reach the semi-final*. - this is a typical example for a synecdoche. The word *Canada* stands for the members of Canadian national sport team. In this point it is suitable to define the difference between the synecdoche and metonymy. Briefly we can say that metonymy is a narrow meaning and it is based on associations. So in case of synecdoche we can use the term *hands* or *heads* instead of workers or members of the team, in the case of common metonymy we can utilize the general association and utilise the word *crown* for the monarchy. To finish the part dealing with a synecdoche I would like to use probably the most famous synecdoche from literature. It is Marc Anthony's opening speech in Shakespeare's *Julius Caesar: Friends, Romans, countrymen, lend me your ears*.

2.2.6 Euphemism

The meaning of euphemism is described in every dictionary and all the descriptions are very similar. One example for all from *Fowler's Dictionary of Modern English Usage*:

Euphemism, a mild or vague or periphrastic expression substituted for one judged to be harsh or direct, e.g. *To pass away for to die*. Euphemisms can be viewed positively as words of good omen, or negatively as the avoidance of unlucky or inauspicious words. (Butterfield, 2015, p 277).

In other words, we can say that a euphemism refers to a mild word, or a polite and indirect expression to avoid the usage of harsh and unpleasant phrases, and it is a way to deal with taboos or socially disgusting topics. Euphemisms lose their literal meanings and they bring new figurative ones. They are usually connected with things that we consider to be inconvenient to say straightforward – for instance: to die, to be fat, to go to the toilet, to be ugly, or to have sex.

According to the website *Literarydevices.com*, there are several methods to create a euphemism. It is possible to use an abbreviation like in the case of WC. In other situations, we can say whole phrases which are generally understandable such as *to pass away*, instead of *to die*. Such indirect phrases are also mentioned in the article on *literarydevices.com*, they are usually indirect and inoffensive like *unmentionables* which substitutes underwear. Some longer expressions can be used as well, people usually find them polite and so it is a good idea to find such words when we want to soften something. For example, when speaking about blind people, we can use the phrase *a person with vision loss* or *a person with visual disorder*. Last technique I would like to mention is using technical terms to make an utterance more indirect such as using *coitus* instead of *have sex*.

Obviously, it is important to know what euphemisms are based on and what their role is in the language. People deal with unpleasant things in everyday life and this is an elegant way to stay polite and nice. Of course, euphemisms depend on the social context and they differ from one language to another. It is a part of studying a foreign language and learning about different cultures.

2.2.7 Hyperbole

A hyperbole is another case of a figurative language technique. It is an obvious extreme exaggeration used to highlight a speaker's opinion, frequently ridiculous with humorous effect. *I have told you thousand times no to do it!* This is a typical case of a hyperbole. A hyperbole, also called overstatement, often emphasizes speaker's discrepancies from his or her expectations, and it is used to make a point. It expresses strong emotions and evokes a deep impression. The meaning of a hyperbole is described in dictionaries such as *Cambridge*

Learner's Dictionary: “When you describe something as much better, more important, etc., than it really is.” (2007, p. 352) It is not meant to be taken literally as any other figurative tool. A hyperbole is frequently connected with high numbers, for instance: *He reads thousands of books a year.* or with unique words that are generally considered to be on the highest possible level like universe, eternity or world, e.g., *She is the best singer in the universe.* Using ridiculous comparisons such as *My brother is as tall as a giraffe.* or *He is faster than the wind.* is also very frequent.

2.2.8 Oxymoron

I had no choice! Is this possible? The word choice refers to a possibility to pick one version from two or more offers. The answer is: an oxymoron. *Cambridge Learner's Dictionary*: “Two words used together, which mean two different or opposite things, such as 'bitter-sweet' or 'smart-casual'.” (2007, p. 505) An oxymoron is probably the least spread figure of speech mentioned in this work. The word oxymoron comes from a Greek word which means *pointedly foolish*. Oxymoron is a literary device which combines two or more contradictory words. Such a connection creates a rhetorical effect based on paradoxical meaning. It is often used in poetry and in newspaper headlines where it attracts attention. The most famous and most frequently cited examples of an oxymoron are: living dead, deafening silence or open secret.

2.2.9 Idiom

Idioms are an important part of everyday written and spoken English. We can find its definitions in dictionaries, for example in *Cambridge Learner's Dictionary*: “A group of words used together with a meaning that you cannot guess from the meanings of the separate words.” (2007, p. 355)

Idioms are literal devices which, of course, cannot be interpreted literally and their meaning is specific for a particular language. *It's raining cats and dogs.* - This is a conventional idiom to say that there is a heavy downpour. Obviously it is impossible to translate it literally and sometimes it is very hard to guess the meaning. So the only way to understand is to study the figurative language or to look it up in a dictionary. This is also the main difference between an idiom and a metaphor. A metaphor is understandable if the audience knows literal meanings of the words used simply because the meaning is based on associations. The meaning of an idiom often cannot be figured out without having heard it before. As an example we can use *to kick the bucket* which is an idiom expressing *to die*.

The meaning is absolutely indecipherable for those listeners or readers who have never met this phrase before. Next example is very similar: *She's just pulling your leg*. The idiom *to pull one's leg* has nothing to do with the physical contact, it means *she is just kidding, she is confusing you*. Both these idioms are hardly understandable for people who do not know these phrases. The main reason is that these idioms are derived from metonymical expressions so it is really difficult, if not impossible, to comprehend them. A different case is *to skate on a thin ice*. It is definitely an idiom as well as the previous cases. But this one is linked to a metaphorical basis. Everybody knows that to walk or skate on the ice which is not thick enough is dangerous. And that is exactly the meaning. The topic of metonymical and metaphorical idioms is described in *Aspects of Figurative Language*:

Skating on thin ice and taking a risk is both dangerous and therefore shares a similarity. This proves that there are not only idioms which can be understood without having learnt them, but also that there are idioms based on metaphors. (Jansen, 2013, p. 6)

Idioms are, as well as other figures, tools to make language colourful, living and interesting.

In the first part of my work I attempted to provide the explanation of the basic features of the figures of speech which involved their structures, their application as well as the reason for which they are used. I tried to underline the importance of figurative language in the written and spoken version of English and the wide scale of possible usage of particular figures. In the next part I made efforts to support my theoretical conclusions and to demonstrate them in practical examples.

3. PRACTICAL PART

In the second part of my work I focus on authentic sources from everyday life and demonstrate the importance and frequency of various figures of speech. I decided to support my conclusions from theoretical background of this thesis in five fields of human society – literature, music texts, popular quotations, political speech and newspaper headlines. I consider these five domains to be a sample representative enough to illustrate the influence of figurative language on our communication.

3.1.Literature

Literature is the field of human activity where the figurative language has a huge space to affect the final product. Figures of speech are widely utilized in order to make the literature more beautiful, more colourful and more interesting. Forty samples from different writers emphasize the magnitude of non-literal meanings of the words.

1. William Shakespeare, Hamlet
*To be, or not to be: that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows
of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them...* (Shakespeare, Steevens & Holl, 1851, p. 311)

As I used Shakespeare's work as an example in the theoretic part of this work, I decided to start with it even the practical part as in my opinion his work is a clear evidence of using a figurative language in literature. The opening speech of Hamlet is a worshipful example of metaphor to start with. Hamlet, the prince, is contemplating life and death, *to be or not to be* could be replaced by to die or to stay alive in contemporary language, or maybe to commit suicide or not.

We can find another metaphor in:

2. *The slings and arrows of outrageous fortune*

Slings and arrows are weapons and they are used as a metaphor for unpleasant things that happen in human life. According to thefreedictionary.com *slings and arrows* became an idiom. “This expression comes from the line the slings and arrows of outrageous fortune,

in Shakespeare's play 'Hamlet'. People sometimes use this line in full." It is described as bad things or as methods of attack that can happen to people without any interference of them.

William Shakespeare, Romeo and Juliet

3. *But soft, what light through yonder window breaks?
It is the east, and Juliet is the sun!*
(Shakespeare, Steevens & Holl, 1851, p.169)

Another example I consider to be nice to mention is from Shakespeare's Romeo and Juliet. As it is a story about a big, intense love, it is a great opportunity for the author to use figurative language to express all the feelings of main characters. This part withdrawn from a famous balcony scene. Romeo speaks about the love of his life and likens her to a sun. This metaphor assigns qualities of the sun to a young girl – beauty, brightness, warmth, Romeo feels that she turns night and darkness into a daylight.

4. *Why, then, O brawling love! O loving hate!*
(Shakespeare, Steevens & 1851, p. 147)

The last example from Romeo and Juliet is an oxymoron, in this extract even doubled. There are used words brawl and love which are opposite actions as well as love and hate.

William Shakespeare, As You Like It

5. *All the world's a stage, and all the men and women merely players.*
(Schaller, 1983, p. 10)

This quotation has already been accented in the beginning of the chapter on metaphors in the theoretical part of this work. It is often mentioned in books dealing with the figurative language and it is definitely one of the most famous examples of metaphor. The world is described as a part of the theatre and people are seen as actors who play their roles. Every person has its part in his or her life, we all live our drama.

William Shakespeare, Sonnet 18

6. *Shall I compare thee to a summer's day*

Here is another example from Shakespeare's work. Sonnet 18 is undoubtedly one of the most famous sonnets by this author. In this fourteen line poem we can observe the analogy between the speaker's lover and sunny day. The metaphor works with the association with

summer day – sun, warmth, light, happiness. The author compares his love to a summer day to express his feelings about his mistress.

William Shakespeare, Julius Caesar

7. *Friends, Romans, Countrymen, lend me your ears.*

I have written about this example in the previous part of this work. It is a typical case of synecdoche. The speaker says: *lend me your ears* to express his order or wish that the audience should listen to him. The part of human body is used instead of people. And the choice of the part, the ears, signifies what the speaker wants the people to do. Ears mean to listen, eyes would mean to look etc.

William Shakespeare, Macbeth

8. *If you can look into the seeds of time,
and say which grain will grow and which will not,
speak then to me.*

(Shakespeare, 1833. p. 298)

The last extract from Shakespeare's work is taken from Macbeth. *To look into the seeds of time* is a metaphor used to express the ability to predict the future, to see which seeds will be productive and which not. Looking into the future is not possible but it is necessary to mention that the character, called Banquo, is speaking to a witch, who is a supernatural being and Banquo wants to learn about his fortune.

Emily Dickinson

9. *'Hope' Is the Thing with Feathers* ,

Dickinson compares hope to a bird who sings wordlessly and continuously. She gives the hope, which is inanimate and abstract the shape of a bird. The author works with the idea that our mind gives wings to our hope and makes it move and – maybe – even fly away. Dickinson relies on the general metaphorical meaning of wings. Wings can be broken and then the movement is impossible, wings bring the independence, wings are not connected only with birds but also with angels.

John Donne, The Sun Rising

10. *Busy old fool, unruly Sun,*
Why dost thou thus,
Through windows, and through curtains, call on us?
(Donne, Craik, & Craik, 1986, p. 61)

John Donne, who belongs to metaphysic poets, is famous not only because of his poetry but also for unexpected metaphors in his work. In the very beginning of the poem *The Sun Rising* we can find the personification. Two lovers lie in the bed probably after the night of making love and the man feels disturbed by the sun which breaks the privacy. He talks to the sun as it was a human being and calls him a busy old fool. He complains about losing the intimacy with his mistress.

In the third stanza we can find another case of figurative language:

11. *She's all states, and all princes I;*
Nothing else is;
Princes do but play us; compared to this,
All honour's mimic, all wealth alchemy.
(Donne, Craik, & Craik, 1986, p. 16)

In this part of the poem the author speaks about his girlfriend again. Through the metaphor he claims that she is a whole world to him. *She's all states, and all princes I* this metaphor expresses how deep love the writer feels.

John Donne is a master of using and creating metaphors so I decided to show more examples from his work. His metaphors are surprising, cogent and smart. The attractiveness of his poetry is largely based on his ability to describe things through figurative language.

- John Donne, *The Flea*
12. *Mark but this flea, and mark in this,*
How little that which thou deniest me is,
It sucked me first, and now sucks thee,
And in this flea our two bloods mingled be.
(Donne, Craik, & Craik, 1986, p. 40)

The Flea is one of Donne's poems with erotic undertone. The flea works as a metaphor here. Whole poem is about a man who tries to persuade a girl to lose virginity with him. He uses a strange reasoning – a parasite. It is necessary to mention that fleas were common parasites in the time of Donne (16th century). The man claims that to make love is nothing worse than to be bitten by a flea, in both cases their blood will mingle. We can observe an extraordinary thought later – that in flea there are three lives, hers, his and flea's itself.

John Donne, Song: Goe, and Catche a Falling Star

13. *Go and catch a falling star,
Get with child a mandrake root,
Tell me where all past years are,
Or who cleft the devil's foot*

(Donne, Craik, & Craik, 1986, p. 59)

In this poem Donne writes about his opinion that to find a faithful and beautiful woman is not possible. To express how impossible it is the author uses set of impossible orders like *catch a falling star* or, later in the poem *teach me to hear mermaid singing*. By all these absurd metaphors in the form of commands the speaker interpret his point of view.

John Donne, Devotions upon Emergent Occasions and Death's Duel

14. *O miserable abundance, O beggarly riches!*

(Donne, 2010 p. 24)

John Donne uses this oxymoron because a beggar is someone is very poor and it is used together with riches, which is connected with wealth.

John Milton, Lycidas

15. *But now my oat proceeds,
And listens to the herald of the sea
That came in Neptune's plea,
He asked the waves, and asked the felon winds,
What hard mishap hath doomed this gentle swain?*

(Lang, 2012, p. 296)

In Milton's Lycidas we can find several examples of figurative language. In these lines, for

example, he uses the word 'oat' for a musical instrument made of an oat haulm, so in this case we can distinguish metonymy.

John Keats, Ode to Nightingale

16. *O, for a draught of vintage! that hath been
Cool'd a long age in the deep-delved earth,*
(Vendler, 2003, p. 74)

This example of metonymy comes from the work of John Keats. The speaker wants to drink wine and he substitutes the word 'wine' by the word "vintage". Vintage is a particular year of picking the grapes.

Edgar Allan Poe, The Fall of the House of Usher

17. *We painted and read together, or I listened, as if in a dream, to the wild
improvisations of his speaking guitar.* (Poe, 2009, p. 12)

In this work of Poe it is possible to detect several types of figurative language. *Speaking guitar* is definitely a personification. The author works with the thing like it was a human being.

18. *His long improvised dirges will ring for ever in my ears.*
(Poe, 2009, p. 12)

On the same page we can find the example of hyperbole. The author exaggerates the feeling that he will remember Roderick's songs.

Charles Dickens, A Christmas Carol

19. *The Christmas Carol*
(Dickens, 2012)

Maybe we can say the the title itself is a metaphor. A carol as a Christmas story about little baby born to Maria and Joseph, story about victory of goodness and defeating evil. The same happens in Dickens's book during Christmas.

20. *A frosty rime was on his head, and on his eyebrows, and his wiry
chin.* (Dickens, 2012, p.17)

In this extract it is possible to observe the description of Scrooge's character. *A frosty rime was on his head* – this phrase does not deal with the appearance of the main character of

the book but his nature. The coldblooded Scrooge is described as a frosty man. The author uses metaphor to describe Scrooge's character through the illustration of his appearance.

21. *He carried his own low temperature always about him.*

(Dickens, 2012, p.18)

Here is again the association with cold that we consider to be connected with absence of feelings, of love or friendship. The low temperature expresses how hard-hearted he was. We meet another piece of metaphor in this extract.

William Golding, *Lord of the Flies*

22. *The curtain that might waver in his brain, blacking out the sense of danger, making a simpleton of him.*

(Golding, Ziegler & Baker, 1988, p. 202)

In Golding's book *Lord of the Flies* we can find this metaphor. The author speaks about Ralph who is not able to think clearly and Golding describes it as a curtain, that can darken a room, or, if we speak about the curtain in the brain, it can obfuscate the ability to think rationally.

23. *The sun gazed down like an angry eye.*

(Golding, Ziegler & Baker, 1988, p.57)

This is an example of simile. The author compares the sun to an eye, according to the color he uses the adjective angry, and there is a word 'like'.

24. John Green, *The Fault in Our Stars*

The Fault of Our Stars (Green, 2014)

This is another example where it is possible to consider even the title of the book for a metaphor. This book, favorite mainly by teenagers, is all about illness, death and love. The title deals with the thought that the tragedy of main characters – Hazel and Augustus, who are both diagnosed by a serious disease in very early age – is given by a supernatural circumstances.

25. *You put the thing that kills you right between your teeth, but you never it the power.* (Green, 2014, p. 20)

This sentence shows Augustus' relationship to the death. He always puts the cigarette into his mouth but never lights it, so the metaphor lays in the feeling that he has his life under

control although the reader knows he does not.

F. Scott Fitzgerald, *The Great Gatsby*

26. *The party preserved a dignified homogeneity, and assumed to itself the function of representing the staid nobility of the countryside—East Egg condescending to West Egg, and carefully on guard against its spectroscopic gayety.* (Fitzgerald, 2004, p. 44)

The metonymy in this case is associated with the substitution, the author uses the places – East Egg and West Egg – to speak about the people who live there.

Margaret Mitchell, *Gone with the Wind*

27. *I'm mighty glad Georgia waited till after Christmas before it secedes or it would have ruined the Christmas parties.* (Mitchell, 2008, p. 149)

In the famous story of *Scarlett* the metonymy is also used. She uses the word Georgia to speak about the whole country, its citizens, government and everything connected with the state.

Harper Lee, *To Kill a Mockingbird*

28. *To kill a mockingbird* (Lee, 1970)

This is again a book that has a metaphor in its title. Atticus Finch, the main character, tells the children not to kill mockingbirds because they do nothing but sing, he calls a sin to kill a mockingbird in fact. In metaphorical perspective the reader understands the association between Tom Robinson, who is innocent, and mockingbirds. To kill a mockingbird is a metaphor for doing a bad thing or a wrong decision.

29. *... he just has his blind spots along with the rest of us.* (Lee, 1970, p. 41)

Here we have another example of metonymy in Harper Lee's book. *Blind spots* do not mean the blindness itself but it indicates the incapability to understand.

30. *The one thing that doesn't abide by majority rule is a person's conscience* (Lee, 1970, p. 21)

This is an example of personification, where a human conscience is personified.

31. *A day was twenty-four hours long but seemed longer. There was no*

hurry, for there was nowhere to go, nothing to buy and no money to buy it with, nothing to see outside the boundaries of Maycomb County.

(Lee, 1970, p.69)

In this extract we can find hyperbole. The author uses the hyperbole to emphasize how little there is to do in the town.

32. *She looked and smelled like a peppermint drop.* (Lee, 1970, p. 16)

Here is an example of a simile - To smell like a peppermint drop.

Samuel Taylor Coleridge, *The Rime of the Ancient Mariner*

33. *And through the drifts the snowy clifts
did send a dismal sheen.* (Coleridge, 1857, p. 12)

It is much more difficult to find an oxymoron in a poem than for example a metaphor. But this is the example of one of them. *Dismal sheen* – dismal means gloomy, sad or melancholic and sheen is polish, gloss or glaze. So the two words are in contradiction.

Rudyard Kipling, *If*

34. *If you can dream and – not make dreams your master
If you can think – and not make thoughts your aim
(Kipling, Gillooly, & Sharpe, 2000, p. 21)*

In Kipling's poem *If* we can find several examples of figurative language. In this extract we can find personification in *not make dreams your master* – the author imputes human behaviour to inanimate dreams. A dream is abstract but author calls it 'master' as if it were alive.

35. *If you can meet with Triumph and Disaster
And treat those two impostors just the same.
(Kipling, Gillooly, & Sharpe, 2000, p. 21)*

Next two lines of *If* bring another sample of personification. *Triumph and Disaster* are personified.

Walt Whitman, *Song of myself*

36. *The last scud of the day holds back for me*

*It flings my likeness after the rest and true as any on the shadowed wilds
It coaxes me to the vapor and the dusk.*

(Whitman, Hass & Ebenkamp, 2010, p. 69)

The author personifies the scud (cloud) so we can speak about the personification here.

The Bible

37. *Love is strong as death, jealousy is cruel as the grave.* (1986, p. 580)

In the Bible we can find a lot of metaphors. I have chosen this doubled simile.

38. *Love is strong as death.*(1986, p. 580)

The simile containing the word 'as' and expressing the strength of love.

39. *Jealousy is cruel as the grave.* (1986, p. 584)

Here is the second simile. In the sentence love and jealousy are given in contrary.

Alfred Lord Tennyson, Lancelot and Elaine

His honour rooted in dishonoured stood

And faith kept him falsely true (Tennyson, 2004, p. 158)

In Tennyson's Lancelot and Elaine we can find doubled oxymoron.

40. *His honour rooted in dishonoured stood*

The author used the combination of words honour – dishonoured.

41. *And faith kept him falsely true*

Here the word true is connected with an adjective falsely, given them together they create an oxymoron.

Charlotte Brontë, Jane Eyre

42. *I had not intended to love him, the reader knows I had wrought hard
to extirpate from my soul the germs of love there detected.*

(Brontë & Minogue, 2006, p. 153)

The last example of figurative language in literature is from Brontë's Jane Eyre. In the phrase *The germs of love* it is possible to identify a synecdoche. Jane Eyre uses these words which refers to the beginning of love.

3.2 Songs

In music as well as in poetry figurative language is widely used. The authors need every single tool to express their thoughts and metaphor or metonymy are perfect ways how to point up their ideas. Writing songs is very similar to writing poems, so both disciplines have resembling features. Writing lyrics for a song cannot dispense without figurative language. In this chapter I would like to demonstrate existence of the necessary of non-literal meaning of words.

Leonard Cohen is a famous singer, the strength of his songs is hidden in the text which are full of deep feelings, surprising connections and also referring to Bible. I decided to show several examples of his work because he is my favorite author and I know his texts by heart.

43. Leonard Cohen, Waiting for a Miracle
Baby, I've been waiting,
I've been waiting night and day.
I didn't see the time,
I waited half my life away. (Şen, 2012)

Even in the first lines of the song we can find metonymy in *day and night*. As obvious according to next lines, day and night is applied instead of 'long time', because one day and one night is definitely not a half of life.

44. *I know you really loved me.*
but, you see, my hands were tied.
I know it must have hurt you,
it must have hurt your pride (Şen, 2012)

In next lines there is a phrase 'my hands were tied'. In this case it is a metaphorical expression to say that the speaker was helpless, he could not do what he wanted to do. As it is a song about a life-long love, it is probably declaration that he could not spend his life with his mistress.

45. *To have to stand beneath my window*
with your bugle and your drum,

*and me I'm up there waiting
for the miracle, for the miracle to come.*

The last example from this song is the end of the second stanza. Here we hear about *standing beneath window*. This metaphor expresses that the woman was waiting for her lover, in my opinion it is a nice case of orientational metaphor where we feel the subordination of the woman because of the place where she is waiting – beneath. In our culture we perceive this direction (down, under, beneath) to be submissive.

In the last line of this fragment there is a personification

46. *miracle to come*

Miracle is inanimate, we can wait for miracle to happen, but not to come. This gives the word miracle the human ability to decide and act.

47. Shinedown, Second chance
*I just saw Haley's comet, shooting
She waved, said,
"Why are you always running in place"
(Records, 2009)*

In this song by Shinedown we can distinguish a clear example of personification. The Haley's comet is described as a being who behaves in a way people do, and it even speak. It would be hard to find more obvious example of personification.

48. Selena Gomez, Naturally
*You are the thunder and I am the lightning,
And I love the way you know who you are
And to me it's exciting,
When you know it's meant to be.
(Gomez, 2009)*

Selena Gomez, the idol of young generation, brings a nice example of metaphor in her song *Naturally*. *You are the thunder and I am the lightning* is a signification of a relationship between two people. To compare a thunder and a lightning is a smart way how to express the difference and the connection in one phrase. A thunder is a noise and a lightning is visible phenomenon, that is the difference, but they always occur together. So the metaphor tells us that the two people belong to each other although there are varying.

49. The Beatles, Hey Jude
Hey Jude, don't make it bad
Take a sad song and make it better
Remember to let her into your heart
Then you can start to make it better (Beatles, 2015)

In the well-known song by the Beatles we can find another case of metonymy. *Remember to let her into your heart* is a metonymy for love. We often use the word heart when we speak about love and so the Beatles did.

50. Beyoncé, Sweet dreams
You can be a sweet dream or a beautiful nightmare
Either way I don't wanna wake up from you
Sweet dream or a beautiful nightmare
Somebody, pinch me - your love's too good to be true.
(Beyoncé. 2009)

You can be a sweet dream or a beautiful nightmare – another example of using antonyms in metaphor. The contrary between a sweet dream and a nightmare indicates the possibility of the relationship or a love, the people can understand each other and be happy or not. In any case the speaker, in this song Beyoncé, does not want to interrupt the dream even if the dream was ugly.

51. The Eagles, Hotel California
Welcome to the Hotel California
Such a lovely place
Such a lovely face
They livin' it up at the Hotel California
What a nice surprise. (Lemmers. 2016)

In this famous song the authors – Don Felder, Glenn Frey and Don Henley – use the metaphor of a hotel to compare the stay in it to a career in Hollywood and about American dream in general. They wanted to express that the career in Hollywood is often short as well as a stay in a hotel and that it is just a visit in fact.

52. Justin Timberlake, Can't Stop the Feeling
I got that sunshine in my pocket
Got that good soul in my feet
(Timberlake, 2016)

Song Can't stop the feeling by Justin Timberlake is another example of metaphor in modern music. 'I got that sunshine in my pocket' is a metaphorical expression for feeling happiness, we feel the connection between being happy and feeling warm and light.

53. Kate Perry, Firework
Cause baby you're a firework
Come on show them what you're worth
Make them go oh, oh, oh
As you shoot across the sky
(Perry, 2010)

In this song the singer uses the metaphor of a firework. When she says *you are a firework*, she impute the qualities of firework – colors, brightness, joy, amount of energy... Perry often subsumes metaphors in her songs and this is one of the typical examples.

54. Simon&Garfunkel, Sound of Silence
Sound of silence
(Varghese,2013)

This is a cogent example of an oxymoron right in the title of the song. The connection of two words in contradictory makes the perfect sample of it – silence has no sound.

55. Paul McCartney and Stevie Wonder, Ebony and Ivory
Ebony and ivory
Live together in perfect harmony
Side by side on my piano keyboard
Oh lord, why don't we?
(Memphisjosh, 2008)

The famous song from 1982 is a perfect example of metonymy. The lyrics work with the contrast of black and white – in human races and piano keys.

56. Lenka, Everything at Once
*As sly as a fox, as strong as an ox,
As fast as a hare, as brave as a bear,
As free as a bird, as neat as a word,
As quiet as a mouse, as big as a house.*
(lenkatv, 2014)

This song by Czech singer Lenka is full of similes, the main thought of the song is based on repeating one simile after another. The singer speaks about qualities she would like to have. It is a favorite song in lessons of English to learn and practice English adjectives.

57. Sweet, Love Is Like Oxygen
Love is like oxygen
(Channel, 2014)

The title of the song contains a simile where the author compares love to an oxygen to clarify that to love somebody is as natural as to breathe.

58. Christina Perri, A Thousand Years
*Darling, don't be afraid,
I have loved you for thousand years,
I'll love you for a thousand more.*
(Perri, 2011)

In this song by Christina Perri is a hyperbole in *thousand years*. It is used in order to express how much the singer loves her partner.

59. Bran Adams, (Everything I do) I do it for you
In this famous love song we can find several examples of figurative language.

*Look into my eyes, you'll see
what you mean to me.*
(Adams, 2009)

The song itself starts with metonymy. It works with the fact that we believe that we can recognize true feelings by looking into eyes of someone else.

60. *Search your heart, search your soul*
 And when you find me there you'll search no more.
 (Adams, 2009)

Another sample of metonymy, this one is based on heart which is generally connected with love.

61. *Everything I do, I do it for you.*
 (Adams, 2009)

Here we find a hyperbole. We can do something for our partners but definitely not everything. The figurative language is used to declare love to someone else.

62. *I would fight for you, I'd lie for you*
 Walk the wire for you, I'd die for you.
 (Adams, 2009)

And the last example from this song is hyperbole again. *I'd die for you* is a hyperbole where the author uses the exaggerated phrase to emphasize the expression about his love.

63. Maroon 5, Moves Like Jagger
 I've got the moves like Jagger
 I've got the moves like Jagger.
 (Maroon 5, 2011)

The title of the song and also the lyrics contain simile. In this simile the group Maroon 5 refers to the singer of Rolling Stones Mick Jagger and his dance.

64. Adele, Someone Like You
 Nevermind I'll find someone like you.
 (Adele, 2011)

In the title and also in the text the simile *someone like you* often repeats.

65. *I heard that your dreams came true*
 Guess she gave you things I didn't gave to you.
 (Adele, 2011)

Dreams came true is an idiom which is used very often. It means to fill one's wishes.

66. *You know how the time flies
only yesterday was the time of our lives.*
(Adele, 2011)

The time flies is a metaphor for expressing that things change quickly.

67. *I hate to turn up out of the blue, uninvited,
but I couldn't stay away, I couldn't fight it.*
(Adele, 2011)

This metaphor – *to turn up out of the blue* – means to do something unexpected.

68. Eminem, Love the Way You Lie
*I can only tell you what it feels like
And right now there's a steel knife in my windpipe.*
(EminemMusic, 2010)

To feel a steel knife in a windpipe is a metaphor for the state when it is difficult to breathe.

69. The Beatles, While My Guitar Gently Weeps
*I look at you all see the love there that's sleeping
While my guitar gently weeps.*
(Beatles, 2016)

This is an example of personification – *the guitar gently weeps*. The human behaviour is inputted to a thing.

70. Bob Dylan, Knocking on Heaven's Door
*It's gettin' dark, too dark to see
I feel I'm knockin' on heaven's door.*
(BELZEBU', 2014)

This song comes from the movie Knocking on heaven's door and it has been remade several times. The idiom *knocking on heaven's door* is used to express inner feelings of the singer, or, in the case of the movie, the feelings of the main character. For those who believe in God and heaven, knocking on heaven's door means that they have died or they are about to pass away. This idiom has also an euphemistic character.

71. Eric Clapton, Tears in Heaven

Tears in heaven

Probably the most famous and also the most emotional song by Eric Clapton which is based on a tragedy in his personal life, has a metaphor in the title. Tears in heaven is a metaphoric expression that should describe the deep ruefulness after losing Clapton's little son.

Time can bring you down

Time can bend your knees

Time can break your heart

Have you begging please, begging please.

(CS, 2013)

In this excerpt we can find several cases of figurative language.

72. *Time can bring you down.* (CS, 2013)

This is a case of personification, an abstract value – time – is described as something that takes control over its behaviour.

73. *Time can bend your knees.*(CS, 2013)

It is a personification again and also the metaphor – to bend one's knees means to make him or her feel weak.

74. *Time can break your heart.*(CS, 2013)

Beside the personification, which is tripled in this stanza, here we have the idiom as well. To break one's heart means to hurt somebody's feelings.

75. Lady Gaga, Poker Face

Can't read my

Can't read my

No, he can't read my poker face.

(Gaga, 2009)

Poker face is an idiom. It refers to poker players who never show their emotions during the play. So to have poker face means to have face lacking any mood or emotion.

76. Berlin, Take My Breath Away

As you turn around and say
Take my breath away.
(Fabmusicify, 2011)

This soundtrack to Top Gun movie has an idiom in its title. *To take one's breath away* means to surprise somebody or to make him or her feel amazing.

Patrik Swayze, She's Like a Wind
She's out of my league
Just a fool to believe
I have anything she needs
She's like the wind.
(PatrickSwayzeVEVO, 2009)

In this song, the soundtrack to Dirty Dancing movie, two cases of figurative language can be detected.

77. *She's out of my league.*

This is a metaphor to express that the girl, as it is a love song, is unreachable for the singer probably because of her social status.

78. *She's like a wind.*

According to the word like, this is a simile.

79. Of Monsters and Men, Mountain Sound
Hold your horses now
Through the woods we run.
(Men, 2014)

Here we can find the idiom *hold your horses*. It is usually used when somebody hurries up to calm him or her down, to make him or her wait.

80. Michael Jackson, Beat It
Just beat it, beat it, beat it, beat it
No one wants to be defeated
Showin' how funky and strong is your fight
It doesn't matter who's wrong or right.

(Jackson, 2011)

Beat it is an idiom and it means leave, go away, leave me alone. It is usually used as an imperative.

81. Survivor, The Eye of the Tiger
It's the eye of the tiger, it's the thrill of the fight
Risin' up to the challenge of our rival.
(Band, 2009)

The eye of the tiger is a metaphor. The song comes from the movie Rocky, the metaphor refers to feelings of the main character. He tries to succeed as a boxer. The eye of the tiger is similar to *poker face* a little bit – emotionless face, focusing only on the goal which is to win.

- Dido, White Flag
I will go down with this ship
And I won't put my hands up and surrender
There will be no white flag above my door
I'm in love and always will be.
(Dido, 2009)

In this extract from the song there is an example of figurative language in almost every line.

82. *Go down with the ship*

This metaphor comes from the rule that the captain should stay on the sinking ship till the end. I will go down with the ship means I will not give up.

83. *I won't put my hands up*

To put hands up is a gesture to surrender. So it is an idiom.

84. *To be in love*

It is an idiom, it means to love somebody.

In the chapter on songs I demonstrated the power of figurative language in lyrics. Without non-literal meaning of the words we would not be able to listen to music with

heartwarming and touching texts.

3.3 Quotations

In next chapter I decided to cite quotations of famous people which I find interesting or motivating. They are usually short but poignant. The magic of following excerpts inheres in the mastery of utilization of figurative language.

85. *All religions, arts and sciences are branches of the same tree.*

Albert Einstein

(Cahill, 2012, p. 152)

In my opinion this is a beautiful example of metaphor. Einstein compares religions, art and sciences to a tree, he expresses the connection among these things by the image of a tree. It describes the fact that all these fields of our life create our culture and society.

86. *Life is a journey, but don't worry, you'll find a parking spot in the end.*

Isaac Asimov

(Dietert, World Scientific (Firm) & Dietert, 2013, p.71)

Asimov uses the famous metaphor from Lakoff&Johnson and finished it in a sarcastic way. The metaphor lies in speaking about life like it way a journey and comparing the death to parking a car.

87. *World is a book and those who do not travel read only one page.*

St. Augustine

(Grothe, 2014, p.11)

Reading is a favorite theme for quotations. In this one we can find the metaphor for the importance of traveling and it compares traveling to reading books. It says that when we travel we break the limits.

88. *Medicine is my lawful wife and literature is my mistress, when I tire of one , I spend the night with the other.*

Anton Chekhov

(Flynn, Choi, & Wooster, 2013, p. 9)

Anton Chekhov used the metaphor when he was speaking about medicine. He compared medicine to his life-long partner and added that his another passion is reading. He wanted to express his deep relationship to both and explain how these two activities fill his life and complete each other.

Your time is limited, so don't waste it living someone else's life. Don't be trapped by dogma - which is living with the results of other people's thinking. Don't let the noise of others' opinions drown out your own inner voice. And most important, have the courage to follow your heart and intuition.

Steve Jobs

(Blumenthal & Runnette, 2012, p. 232)

In this quotation by Steve Jobs it is possible to find several examples of figurative language.

89. *Your time is limited.*

It is a metaphor for everybody is mortal, do not waste your time. The word *time* is a substitution for life.

90. *Don't be trapped by dogma.*

This is an example of personification. The word *dogma* which is abstract is personified. In reality the dogma cannot trap anybody.

91. *Dogma which is living with...*

Another personification can be identified here, dogma does not live.

92. *To follow your heart*

It is metonymy. The word *heart* is very popular for creating metonymical phrases, because in our culture we consider heart to be connected with our inner feelings. Here *follow your heart* means go and do what you love.

93. *America has tossed its cap over the wall of space.*

John F. Kennedy

(Dietert, World Scientific (Firm) & Dietert, 2013, p.71)

This quotation is taken from Kennedy's speech which helped him to gain money for space program. The metaphor is placed in *tossed its cap*. Kennedy used this phrase to express that America will be in the front in this race. It happened after their first flight to the Moon.

94. *A good conscience is a continual Christmas.*

Benjamin Franklin

(Ratcliffe, 2010, p. 96)

Benjamin Franklin compared metaphorically a good conscience to Christmas, he wanted to say that a good state of our conscience let us feel happy and calm like when we celebrate Christmas.

95. *Words are, of course, the most powerful drug used by mankind.*

Rudyard Kipling

(Dietert, World Scientific (Firm) & Dietert, 2013, p.71)

I decided to cite this quotation which is one of my favorite ones. Kipling expresses the power of words. The words influence us, the way we feel or think, they can change our point of view or our mood, just like drugs.

96. *Life is a rainbow which also includes black.*

Yevgeny Yevtushenko

(Ratcliffe, 2010, p. 284)

This metaphor is easy to understand. The author speaks about life like about the rainbow. And he adds that beside the scale of bright colors life has also black moments.

97. *We live by the Golden Rule. Those who have the gold make the rules.*

Buzzie Bavasi

(Ratcliffe, 2010, p. 37)

Buzzie Bavasi, who was the general manager of Dodgers, spoke about the power of money through the metaphor about gold. This statement means, in other words, that rich people take control of the world.

98. *The parks are lungs of London.*

William Pitt

(Ratcliffe, 2010, p.291)

This is a case of metaphor based on the fact that trees and green plants produce oxygen which is necessary for us to breathe.

99. *I thought of London spread out in the sun.
It's postal districts packed like squares of wheat.*
Philip Larkin
(Ratcliffe, 2010, p.291)

Here is a simile, two items are compared by the word 'like'.

100. *A losing trade, I assure you, sir:
Literature is a drug.*
George Borrow
(Ratcliffe, 2010, p.288)

Borrow uses a metaphor in this quotation. He speaks about literature as about a drug, he wants to express that reading is something pleasant and readers can become addicted to books.

101. *Conversation should touch everything but should concentrate itself on nothing.*
Oscar Wilde
(Wilde, 2007, p. 154)

Wilde personifies abstract conversation in this quotation. As an abstract item, conversation is not able to touch anything.

102. *The child is father of the man.*
William Wordsworth
(Ratcliffe, 2010, p.75)

This is an example of an oxymoron, two contradictory words – *child and father* – are given together.

103. *Keep love in your heart. A life without it is like a sunless garden when the
flowers are dead.*
Oscar Wilde

(Wilde & Redman, 1959, p. 102)

This is a beautiful simile about love. The author compares the life without love to a sad, lifeless garden with no sun.

104. *I can resist everything except temptation.*

Oscar Wilde

(Wilde & Redman, 1959, p. 170)

This quotation can be defined as an oxymorone.

105. *Art washes away from the soul the dust of everyday life.*

Pablo Picasso

(Grothe, 2014, p. 8)

Personification and metaphor cooperate with each other in this quotation. Picasso used a personification of the word art, because an art cannot wash anything, of course. The metaphor lies in the thought that art can clean soul from problems and troubles people go through every day.

106. *Dying is a wild night and a new road.*

Emily Dickinson

(Farr, 2005, p. 160)

Death is as well as love very popular topic for metaphors. Here Emily Dickinson speaks about death in quite a positive way. She uses a metaphor to compare it to the new beginning.

107. *Conscience is a man's compass.*

Vincent Van Gogh

(Krieger, 2002, p. 19)

Another example of metaphor by Vincent Van Gogh speaks about human conscience. By this quotation he wants to express his belief that our inner feelings can show us what is right and what is wrong.

108. *Let us be grateful to people who make us happy, they are the charming gardeners who make our souls blossom.*

Marcel Proust

(Goodman, 2008, p. 16)

Marcel Proust created a metaphor about people, he likens nice people to gardener and human soul to a flower.

109. *The only way to get rid of a temptation is to yield to it.*

Oscar Wilde

(Wilde & Redman, 1959, p. 171)

Wilde was a master of witticism and his quotations are often cited and very popular. In this one an oxymoron can be determined. There are two verbs which have an opposite meaning put together to make an effect on the reader.

110. *Literature is news that stays news.*

Ezra Pound

(Ratcliffe, 2010, p.288)

Ezra Pound works with a supposition that news do not stay new for a long time. So she compares literature to it and expresses that books are always interesting and they do not get old in the eyes of readers.

111. *Logic must take care of itself.*

Ludwig Wittgenstein

(Ratcliffe, 2010, p.291)

Logic is inanimate, abstract process and here it is described as a thinking object, that is why this figure is personification.

112. *Comedy is tragedy that happens to other people.*

Angela Carter

(Ratcliffe, 2010, p.90)

This case of oxymoron belongs to Angela Carter, she put together two opposite words – comedy and tragedy.

113. *If I could find anything blacker than black, I'd use it.*

J.W.M.Turner

(Ratcliffe, 2010, p.90)

In Turner's quotation we can find an oxymoron, nothing can be blacker than black.

114. *Pink is the navy blue of India.*
Diana Vreeland
(Ratcliffe, 2010, p.90)

The description of a colour is made via oxymoron, because pink is compared to a different colour.

115. *O death, where is thy sting?*
Bible
(Ratcliffe, 2010, p.116)

In the Bible we can find an enormous number of examples of figurative language, here is one of them – personification. Death is called as it was a living being.

116. *Man was born free and everywhere he is in chains.*
Jean-Jacques Rousseau
(Ratcliffe, 2010, p.279)

Jean-Jacques Rousseau expresses his opinion about human society, where he considers people to be unfree.

117. *Dream as if you'll live forever. Live as if you'll die today.*
James Dean
(Ratcliffe, 2010, p.286)

In Dean's quotation there is a doubled simile which can be recognized by the word 'as'.

118. *Money speaks sense in a language all nations understand.*
Aphra Behn
(Ratcliffe, 2010, p.323)

This is an interesting figure where a personification of money works together with a metaphor. The author claims that financial interests are common for people all over the world.

119. *Money makes the the world go around.*
Fred Ebb
(Ratcliffe, 2010, p.323)

Fred Ebb created this metaphor about money to express that financial means are the main reason for the human progress.

120. *All books are either dreams or swords. You can cut, or you can drug with words.*
Amy Lowell
(Ratcliffe, 2010, p.53)

This is a metaphor about the power of literature and words in general.

121. *Home is the girl's prison and the woman's workhouse.*
George Bernard Shaw
(Ratcliffe, 2010, p.228)

Shaw's metaphor deals with the role of home in woman's life. It is compared to a prison, which is the place where the girl must be and she is not allowed to leave, and later, to a workhouse, where women have to do all the chores.

122. *I have always found that mercy bears richer fruits than strict justice.*
Abraham Lincoln
(Ratcliffe, 2010, p.265)

Lincoln's metaphor about the importance of being warmhearted works with the image of fruit.

123. *Life is like playing a violin solo in public and learning the instrument as one goes on.*
Samuel Butler
(Ratcliffe, 2010, p.281)

This is an example of simile with the word like. Butler compares life to playing a musical instrument.

3.4 Political speech

In politics as well as in other fields of human activities figurative language plays an important role. As the example I chose probably the most famous speech in human history – Martin Luther King's I have a dream speech. This highly emotional utterance in Washington, D.C. in front of 250 000 people is considered to be the rhetorical

masterpiece. Thanks to King's speech Civil Rights Movement gained even greater attention and the theme of injustice of racial inequality was a topic much more discussed. Martin Luther King Jr. used a great amount of tools that belongs to figurative language to emphasize his opinions and to persuade the audience about his attitude.

I decided to use the extracts from King's speech in my work to prove that figurative language plays an important role in political scene. To analyse the whole speech would be too expansive so there will be only examples from the King's utterance.

Martin Luther King Jr. - I have a dream (Adelman, 2014, p.182)

124. *This momentous decree came as a great beacon light of hope to millions of Negro slaves...*

In this sentence we can find a simile supported by the word as. The arrival of decree is compared to a huge, shining light.

125. *...who had been seared in the flames of withering injustice.*

This figure is a metaphor, the speaker sees the injustice as a fire.

126. *It came as a joyous daybreak to end the long night of their captivity.*

This is another case of simile, it (Emancipation Proclamation) is described as a day after a long darkness.

127. *One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation...*

The effect of segregation is described as manacles, this metaphor illustrates the impact of crooked human rights in that time.

128. *... and the chains of discrimination.*

To highlight his opinion King doubled the metaphor in one sentence and beside the segregation he also mentioned discrimination. He uses the image of restraining the human rights by the discrimination based on the colour of the skin.

129. *One hundred years later, the Negro lives on a lonely island of poverty...*

The metaphor interpret the *poverty* as an island to emphasize that poor people are separated from the society because of the lack of financial means.

130. *... in the midst of a vast ocean of material prosperity.*

To make a contrast, King used an opposite metaphor to poverty, he declares that *prosperity* is like an ocean.

131. *One hundred years later, the Negro is still languishing in the corners of American society and finds himself an exile in his own land.*

Exile of his own land is an oxymoron. To be in exile and to be in one's own land have the antipodal meaning.

132. *We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality.*

This is an example of metonymy, *the Negro* stands for all the Afro-American people who were discriminated. The metonymy with the word Negro appears in the speech several times.

133. *But not only that; let freedom ring from Stone Mountain of Georgia!*
Stone Mountain is used instead of the home base of KKK, so it is labelled as a synecdoche

134. *It is obvious today that America has defaulted on this promissory note insofar as her citizens of color are concerned.*

I consider this extract to include a personification. *America* is a country, here it is described as a living being.

135. *No, no, we are not satisfied, and we will not be satisfied until justice rolls down like waters ...*

136 *...and righteousness like a mighty stream...*

In this sentence there is a doubled simile. Both are detectable by the word like.

137. *I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.*

Red hills of Georgia – this phrase stands instead of the whole state of Georgia, that is why it is a synecdoche. There are more synecdoches based on a similar thought:

138. *Let freedom ring from the mighty mountains of New York.*

139. *Let freedom ring from the heightening Alleghenies of Pennsylvania.*

140. *Let freedom ring from the snow-capped Rockies of Colorado.*

141. *It is a dream deeply rooted in the American dream.*

American dream is an idiom. It refers to belief that in the USA there is an equality of possibilities for all Americans and it contains a possibility for prosperity and success for everyone.

142. *And those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual.*

To blow off steam is an idiom and it means to give vent to one's emotions.

143. *...that their destiny is tied up with our destiny.*

To tie up is an idiom and it means that something is related, connected.

144. *It is obvious today that America has defaulted on this promissory note insofar as her citizens of colour are concerned.*

The last example from Martin Luther King's speech is a personification, where he blames America of bad behaviour to black people.

In the whole speech there are more cases of figurative language, this is only a sample. I hope that these examples demonstrated existence of used figures of speech and their impact on final impression.

3.5 Newspaper headlines

Newspapers' function is the transfer of information. In case of headlines it is important to

be brief, to attract attention and to sum up the main data. That is why journalists often work with figurative language.

145. *Donald Trump's Campaign Appears to be Slipping into Death Spiral*
(Morningmoneyben, 2016)

Death spiral is a metaphor for a situation when things go wrong and they are getting worse and worse.

146. *Making Pakistan Bleed By A Thousand Cuts.*
(Merchant, 2016)

This newspaper headline is an example of personification, the country is not a living organism, so it is impossible to make it bleed. It could be also classified as a metaphor, the author expressed that the citizens of the country were injured.

147. *How Germany Reacted To The World Cup Exit.*
(Sky, 2018)

In this headline the word Germany stands for the football players of Germany team, so it is a synecdoche.

148. *The Impact Of Vision Loss*
(Sky, 2018)

A vision loss is an euphemism for the blindness.

149. *Belgium Minor First to be granted Euthanasia.*
(BBC, 2016)

The word euthanasia is an euphemism for mercy killing.

150. *Iran must escape the American Chokehold before it becomes fatal*
(Ignatius, 2019)

It is common to use synecdoches in newspaper titles and this is one of them. Iran substitutes Iran soldiers or Iran army.

If even France can't figure out a climate policy, what hope is there for the U.S.?

(Rampel, 2019)

Here we can find two examples of figurative language in one headline.

151. *France*

It is another synecdoche where the name of the country stands instead of the government.

152. *Figure out*

It is an idiom which expresses to understand or solve.

153. *The climate crisis is our third world war.*

(Stiglitz, 2019)

In this article in The Guardian the journalist uses a metaphor to declare his opinion that problems with our environment are as serious as a fight.

154. *Facebook must like trouble, because its new cryptocurrency just means more of it.*

(McArdle, 2019)

Facebook operates as a social network, not a person, so this is a personification.

Why America Is Embracing The World Of Non-Wheat Pastas?

(Cronin, 2019)

Here is again the headline with two figures of speech.

155. *America*

It is a synecdoche, America stands instead of American producers and consumers of pasta.

156. *World of non-wheat pasta*

It is a metaphor for the whole production of pasta which contains no wheat.

157. *We are going on to victory President Trump officially kicks off his 2020 Reelection Campaign*

(Colvin, 2019)

To kick off is a synonym for to start or to begin, so in this headline it is an idiom.

158. *Woman's World Cup: U.S. defeats Sweden in its group play finale*

(Baxter&Elliot, 2019)

There two representatives of synecdoche – U.S. And Sweden, both are mentioned instead of the football team of the USA and Sweden.

159. *Trump vows to deport 'millions' of migrants, but it's unclear how.*
(Stokols, 2019)

Millions in this case is a hyperbole. President Trump uses these high numbers to emphasize his intents and to get support from the electors.

160. *Hurricane Matthew heads for Bahamas after Slamming Haiti.*
(Johnson, Gutierrez & Fieldstat, 2016)

The personification of tornadoes and hurricanes is very common not only in newspapers titles but in general. The evidence for this statement is for example the fact that these natural disasters bear names as if they were alive. It indicates that these phenomena act in purpose.

161. *When Hollywood met Halifax.*
(Ginley, 2011)

Here we have an example of metonymy. By Hollywood the author means the people that are staffs in the film industry.

162. *White House Asked McGahn to Declare Trump Never Obstructed Justice.*
(Schmidt, 2019)

Another case of metonymy is in this title from New York Times. White House is often used instead of the president of the USA because it is his residency.

163. *Buckingham Palace Announce Official Title For the Royal Baby.*
(Rach, 2013)

Here is an example of metonymy very similar to the one with White House. It is the residency of the head of the UK, and in this case Buckingham Palace stands for the members of royal family.

164. *Pentagon Calls Turkey Plan To Buy Russian missile 'devastating'.*
(Antonov, 2019)

And this is another example of metonymy, here Pentagon means the people working in headquarters of the US Department of Defense.

According to the examples from authentic articles it is clear that journalists use the figurative language as a tool for their writing, non-literal meaning of the words makes their texts eye-catching, juicy and interesting no matter if they are giving information about food, natural disaster or on political issue.

5. CONCLUSION

In the end of my bachelor thesis I would like to sum up my work. Before starting to write I have never realized how great part of human communication, both spoken or written, is based on non-literal meaning of words. We meet figurative language on every step of our lives, figures of speech surround us everywhere – in books, during listening to the radio in the car, when we read newspapers. People hardly realize that they do not think in literal meaning of the utterances, they naturally understand what the speaker wanted to say. All the kicked buckets, broken hearts and teetotallers are inseparable part of our thinking. I must say it was very interesting to immerse into the topic and decode the rules for utilization and understanding the figurative language. I work as a teacher and when I was writing this thesis I learned that I do not spend enough time on figures of speech during my lessons. I will change it, I will offer the insight into this part of English to my students. I believe they will appreciate it and it could help them understand better.

In my work I provided an explanation of theory of the particular figures to put the base for the practical part of my thesis. I went through many books, some of them were understandable and nice to read, some of them were very difficult to apprehend. In the end I can say that I feel well oriented in the subject of the work and I hope I found the way how to retell the information on.

I divided my work into two main parts. The first deals with theory, the second with searching individual examples in various sources. I attempted to provide an explanation of structure, usage and understanding of all figures I mentioned in my work. I tried not to omit any important book on this topic and to mention all the important information. The second part where I was searching the examples in everyday life was much easier to finish. I must say that it was a nice work to look for particular figures in books or newspapers. The idea to subsume the King's speech into my thesis came just before finishing the whole work. Anyway I decided to use it as I consider the speech to be wonderful. Anytime I hear him speaking, it touches my heart.

The main goal of my work is to demonstrate importance of figurative language in everyday life and I think I made it. I demonstrated the wide usage of tropes in more than 160 examples. In literature I covered works from the time of Shakespeare till contemporary writers. In music I mentioned singers like Paul McCartney, Eric Clapton or Michael Jackson. I cited quotation of famous people which I found inspiring and wise. I worked very hard on showing the fact that we need figurative language to express our thoughts, understand opinions of others and to follow the progress made by the language.

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7.SUMMARY IN CZECH

Tématem mojí bakalářské práce je Přenos významu ve vybraných anglických textech. Ve své práci jsem se pokusila vysvětlit hlavní techniky umožňující významový přenos a později dokázat pravdivost zmíněných hypotéz na autentických textech z různých oborů lidského společenského života – literatury, hudby, citátů, politických proslovů a novin. Snažila jsem se zdůraznit důležitost obrazného jazyka a jeho vliv na vývoj slovní zásoby a jazyka obecně.

Práce je rozdělena na dvě části. První se zabývá teoretickými informacemi, které se soustředí na hierarchii mechanismů umožňujících přenos významu. Dále obsahuje vysvětlení hlavních figur, jejich struktury a použití. Druhá část práce dokazuje pravdivost informací z předchozí části především více než 160 příklady pořizovaných z různých zdrojů. Podařilo se mi prokázat, že obrazný jazyk není jen záležitostí poezie a literatury obecně, ale že se jedná o neoddělitelnou součást našeho jazyka, našich konverzací, našich životů.