

# A CONTRASTIVE ANALYSIS OF LOVE METAPHORS IN ENGLISH AND CROATIAN

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**Rendić, Hana**

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Sveučilište u Splitu  
Filozofski fakultet  
Odsjek za engleski jezik i književnost

Hana Rendić

**A Contrastive Analysis of LOVE Metaphors in English and Croatian**

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University of Split  
Faculty of Humanities and Social Sciences  
Department of English Language and Literature

**A Contrastive Analysis of LOVE Metaphors in English and Croatian**

BA Thesis

Student:

Hana Rendić

Mentor:

Ivana Petrović, Assistant Professor

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# **1. Introduction**

Most people consider a metaphor to be just a poetic device, something that is just a matter of words. However, as Lakoff and Johnson (1980: 3) claim in their groundbreaking book *Metaphors We Live By* “our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature.” By claiming that the human conceptual system is largely metaphorical, one can conclude that the way they think, how they experience things, and what they do every day is a matter of metaphor (Lakoff and Johnson 1980: 3). Therefore, metaphor is not only in the words a person uses every day but it is in their very concept of a certain thing (Lakoff and Johnson 1980: 5).

This thesis will set Croatian against English regarding conceptual metaphors LOVE IS A JOURNEY and LOVE IS WAR. It will compare how the two languages manifest these conceptual metaphors, and it will do so by measuring examples from English against examples from Croatian. All the examples used are taken from various online sources and academic works on conceptual metaphors, which contain metaphorical linguistic expressions that manifest each conceptual metaphor. This thesis will then analyze the examples by indicating their differences and similarities.

## **1.1. Conceptual Metaphor Theory**

*Metaphors We Live By* (1980) was written because Lakoff and Johnson (1980: ix) noticed shortcomings in traditional theories of meaning. The two linguists found that most conventional philosophical views did not see the importance of metaphor in understanding the world and oneself. They also discovered “linguistic evidence showing that metaphor is pervasive in everyday language and thought – evidence that did not fit any contemporary Anglo-American

theory of meaning within either linguistics or philosophy” (Lakoff and Johnson 1980: ix). Therefore, the two proposed the *Conceptual Metaphor Theory (CMT)*, which views metaphor as a matter of language and thought and the human conceptual system as largely metaphorical in nature (Lakoff and Johnson 1980: 3). Conceptual metaphor theory sees metaphor not only as “an ornamental device in language but as a conceptual tool for structuring, restructuring and even creating reality” (Kövecses 2017: 13). Lakoff and Johnson (1980) explain that metaphor is traditionally seen as a part of figures of speech, as something used to say one thing in terms of something else. They add that majority of people identify metaphor only as a poetic device and as a matter of language alone and not of thought. However, with CMT, they presented how “human thought processes are largely metaphorical” and “that the human conceptual system is metaphorically structured and defined” (Lakoff and Johnson 2003: 7). So, according to CMT, metaphor is not only seen as linguistic but also conceptual and “a conceptual metaphor is understanding one domain of experience (that is typically abstract) in terms of another (that is typically concrete)” (Kövecses 2017: 13). The abstract domain is called the *target domain*, whereas the *source domain* is the more concrete one. In the book, they explain this view with the example TIME IS MONEY, in which the target domain is “time”, which is something intangible and abstract and conceptualized as “money”, something tangible and concrete.

In other words, the perception of metaphor changed after Lakoff and Johnson first published their book in 1980. Since then, they have had a great influence on the way metaphor is perceived. They showed that the way people think about certain aspects of the world, how they perceive their experiences, and what they do in their daily life is a matter of metaphor (Lakoff and Johnson 1980: 3-6). Lakoff and Johnson (1980) introduced the idea that metaphor is pervasive in language and thought. They distinguished between different types of metaphors,

such as structural metaphors, ontological metaphors, or orientational metaphors (Lakoff and Johnson 1980: 14, 25). Structural metaphors would be “cases where one concept is metaphorically structured in terms of another” (Lakoff and Johnson 1980: 14), such as RATIONAL ARGUMENT IS WAR (Lakoff and Johnson 1980: 61):

John *defended* his position in the argument. (Lakoff and Johnson 1980: 171)

Whereas orientational metaphors are cases where a whole system of concepts concerning one another is organized, they are called orientational because most of them are related to spatial orientation. One of the orientational metaphors would be HAPPY IS UP (Lakoff and Johnson 1980: 14, 15):

My spirits *rose*. (Lakoff and Johnson 1980: 15)

Ontological metaphors, however, are “ways of viewing events, activities, emotions, ideas, etc., as entities and substances” (Lakoff and Johnson 1980: 25). For instance, INFLATION IS AN ENTITY is an ontological metaphor that can be expressed in sentences such as:

Inflation *is lowering* our standard of living. (Lakoff and Johnson 1980: 26)

Furthermore, Lakoff and Johnson (1980) distinguish between a conceptual metaphor and its metaphorical linguistic expressions. Metaphorical linguistic expressions or linguistic metaphors are reflections of systematic metaphorical concepts that structure our actions and thoughts (Lakoff and Johnson 1980: 55). A conceptual metaphor would be LIFE IS A GAMBLING GAME, whereas the metaphorical linguistic expressions that make the metaphor manifest would be (Lakoff and Johnson 2003: 52):

The *odds are against me*. (Lakoff and Johnson 2003: 52)

I've got an *ace up my sleeve*. (Lakoff and Johnson 2003: 52)

If you *play your cards right*, you can do it. (Lakoff and Johnson 2003: 52)

Lakoff and Johnson (1980: 246) also introduced the idea that there is a type of correspondence or *mapping* between the two domains or, in other words, “one conceptual domain is reasoned about, as well as talked about, in terms of the conceptual structure of another domain”. Something from the target domain is conceptualized as something from the source domain. For instance, when one uses the conceptual metaphor TIME IS MONEY, they conceptualize time as money because time has certain features that correspond to those of money. Just like money, time is a valuable commodity and a limited source (Lakoff and Johnson 1980: 8). Also, “the choice of a particular source to go with a particular target is motivated by an experiential basis, that is, some embodied experience” (Kövecses 2005: 6). He further states that the embodied experience causes certain neural connections between areas of the brain which correspond to source and target.

Lakoff and Johnson (1980) also show that CMT recognizes that conceptual metaphors are shared by many different languages and used universally and therefore are called universal conceptual metaphors. Considering that Kövecses (2005: 283) explains how culture is considered to be, among other things, shared knowledge and shared thinking of the world and that Lakoff and Johnson (2003) explain that metaphor primarily occurs in thought, one can conclude that culture is the reason why certain conceptual metaphors are present in different languages. Also, many universal conceptual metaphors are regarded as such because they are based on a universally experienced feeling or event (Kövecses 2005: 3). For instance, AFFECTION IS WARMTH is considered a universal conceptual metaphor precisely because one’s “earliest experiences with affection correspond to the physical experience of the warmth of being held closely” (Lakoff and Johnson 2003: 256). Speakers of different languages think of affection in the same metaphorical way because of the same shared experience. However, in addition to



universality, there is also cultural variation in metaphor (Lakoff and Johnson 2003: 274). Certain metaphors are grounded in a person's experience, specific to a culture, and therefore cannot be universal (Lakoff and Johnson 1980: 68). According to Kövecses (2005: 231), there are two categories of causes of cultural variation in metaphor: differential experience and differential cognitive preferences or styles. What is meant by differential experience is that many metaphors vary because the experiences of human beings vary (Kövecses, 2005: 231). "Every experience takes place within a vast background of cultural presuppositions" (Lakoff and Johnson 1980: 57), and metaphors that are specific to a culture exist because they emphasize something members of that culture experience collectively (Lakoff and Johnson 1980: 68). The structure of culture-specific metaphors comes from the interaction with the physical environment (Lakoff and Johnson 1980: 56-57). Also, they are "grounded in our physical and cultural experience" (Lakoff and Johnson 1980: 68). The things that cause different human experiences are the physical environment, social and cultural context, cultural identity, personal past, and different interests. Also, because the cognitive preferences and styles one uses to create an abstract thought vary, metaphors vary (Kövecses 2005: 231-244). There is cross-cultural variation and within-culture variation (Kövecses 2010: 215). There are two causes of cross-cultural variation in metaphor: broader cultural context and natural and physical environment. When it comes to within-cultural variation, there is variation according to social factors and through time (Kövecses 2010: 218, 221).

In addition to universal and culture-specific, conceptual metaphors can also be primary or complex. Primary conceptual metaphors "arise spontaneously and automatically"; they are "learned unconsciously" (Lakoff and Johnson 2003: 257-258) and are based on experience, very often bodily experiences (Yun 2008: 248). They arise from experiential correlations, are highly

embodied, and their source and target domains are relatively basic (McLeod 2019). For instance, one primary conceptual metaphor would be the already mentioned AFFECTION IS WARMTH:

He's a *warm* person. (Lakoff and Johnson 2003: 257)

Complex conceptual metaphors derive from primary conceptual metaphors grounded in the experience that connects one's sensory-motor experience to the sphere of one's subjective judgments (Lakoff and Johnson 2003: 256). For instance, one complex conceptual metaphor would be AN ARGUMENT IS A BUILDING (Kövecses 2010: 138):

We've got the *framework* for a *solid* argument. (Kövecses 2010: 138)

Furthermore, primary metaphors are likely to be universal, and universal primary metaphors are produced by universal primary experience (Lakoff and Johnson 2003: 260). One of the primary conceptual metaphors that is universal would be INTIMACY IS PHYSICAL CLOSENESS (Lenz Costa Lima 2006: 110):

I'm very *close* to him. (Lenz Costa Lima 2006: 110)

On the other hand, complex conceptual metaphors are less likely to be universal because their validity depends on the culture's combination of the two primary metaphors they derive from (Yu 2008: 249). However, the complex conceptual metaphor NATION IS A BODY is one of the complex conceptual metaphors present in several languages:

In the eastern part of the *heart* of France is the Burgundy region, famous for its wines.  
(about-france.com)

Ogulin, grad u *srcu* Hrvatske, grad Frankopana, Šegrta Hlapića, Malika Tintilinića i dom Ivane Brlić Mažuranić. (net.hr)

## **1.2. Love and LOVE metaphors**

According to Lindberg (2008: 1) “The Greek vocabulary for “love” includes the nouns “*storge*,” “*epithymia*,” “*philia*,” “*eros*,” and “*agape*” and their respective verb forms”. *Storge*, which indicates a more literary term for familial love, and *epithymia*, which is associated with libido or desire, did not have a significant impact on Western languages and ideas. *Philia*, *eros*, and *agape*, however, did (Lindberg 2008: 2). Lindberg (2008) explains how *philia* refers to comradeship, friendship, and close family relations, *eros* to romantic love, love between lovers, and *agape* to the unconditional love of God to humankind, of humankind to God, and between people.

Love, regardless of the type, is a motif in artistic works. It is a frequently used motif in arts such as the art of painting, the art of sculpture, poetry, and literature in general. It is also frequently the reason behind very important life decisions people make. For instance, it can be why people choose to move, marry, stop doing something, or change. Love is a crucial and indispensable part of human lives. It is something people encounter and deal with daily. Moreover, it is the foundation of every meaningful relationship a person has. Therefore, it is no surprise that there are many conceptual metaphors whose target domain is love, used in many languages. People use them to focus on certain aspects of relationships, emphasize specific effects that love has on people, and describe what love is like. For instance, the conceptual metaphor LOVE IS A PATIENT can be used to show that the “passivity of health in this culture is transferred to love” (Lakoff and Johnson 2003: 142):

They have a strong, *healthy* marriage. (Lakoff and Johnson 2003: 50)

We’re getting *back on our feet*. (Lakoff and Johnson 2003: 50)

Similarly, someone might use the conceptual metaphor LOVE IS MADNESS to express the inability to have control (Stanojević 2013: 174):

I'm *crazy* about her. (Lakoff and Johnson 2003: 50)

I'm *madly* in love. (Kövecses 2010: 36)

This thesis will focus on the conceptual metaphors LOVE IS A JOURNEY and LOVE IS WAR.

## **2. Methodology**

This thesis will compare English and Croatian regarding conceptual metaphors LOVE IS A JOURNEY and LOVE IS WAR. The thesis will provide examples in English and Croatian that express each correspondence between the target and source domains of the two metaphors through certain metaphorical linguistic expressions. The examples will be taken from online sources such as online newspapers [net.hr](#), [vecernji.hr](#), [ezadar.net.hr](#), [24sata.hr](#), [jutarnji.hr](#), [sportske.jutarnji.hr](#), [laitimes.com](#), [in-portal.hr](#), or online magazines like [hr.lovememakeup.com](#), [steptohealth.com](#), [bustle.com](#), [miss7.24sata.hr](#), [zivim.gloria.hr](#), [topshop.com.hr](#), [goodhousekeeping.com](#), or blogs like [sociotelligence.com](#), [forge.medium.com](#), [blog.vecernji.hr](#), or online dictionaries like [dictionary.cambridge.org](#), [macmillandictionary.com](#), [merriam-webster.com](#) and websites such as [about-france.com](#), [goodmenproject.com](#), [natashaadamo.com](#), [magnetofsuccess.com](#), [istiniteprice.com](#). The examples will be taken also from academic works on conceptual metaphor such as Božić Lenard (2014), Brdar (2019), Kövecses (2005), Kövecses (2010), Kövecses (2017), Lakoff and Johnson (1980), Lakoff and Johnson (2003), Lenz Costa Lima (2006), Stanojević (2013) and Yu (2008). It will be explained how it is that a certain example expresses a certain correspondence. This thesis will then contrast English and Croatian regarding the two love metaphors by finding and indicating the similarities and differences between the metaphorical linguistic expressions used in the examples. It will compare and indicate which metaphorical linguistic expressions are used in only one language and which in both. It will provide insight into how the two languages perceive love.

### 3. RESULTS AND DISCUSSION

#### 3.1. LOVE IS A JOURNEY

LOVE IS A JOURNEY is a universal complex conceptual metaphor. It describes different aspects of love, a relationship, or the participants in the relationship itself. The constituent elements of the target domain are in systematic correspondence with the constituent elements of the source domain (Kövecses 2010: 9).

In English, the conceptual metaphor LOVE IS A JOURNEY is expressed when one presents lovers in a relationship as travelers on a journey (Kövecses 2010: 9):

(1) *We're at a crossroads.* (Kövecses 2010: 8)

(2) *We've gotten off the track.* (Kövecses 2010: 6)

However, in example (1), there is another metaphorical linguistic expression that makes the LOVE IS A JOURNEY metaphor manifest:

(3) *We're at a crossroads.* (Kövecses 2010: 8)

The expression *to be at a crossroads* means that a traveler is at a place where roads meet, and they need to decide which road they will take. Still, as a metaphorical linguistic expression, it refers to lovers having to make some choices in the relationship (Kövecses 2010: 8). For instance, it can mean that a couple needs to decide whether they will break up or make their relationship a more serious one, whether they will get married or if they want to move in together first.

In Croatian, lovers are also presented as travelers, and crossroads also indicate lovers have to make some choices:

(4) *Nalazimo se na raskrižju.* (Božić Lenard 2014: 66)

(5) *Veznjak Osijeka Laszlo Kleinheisler (28) uplovio je u bračnu luku.* (vecernji.hr)

In example (4), the speaker is expressing that they are supposed to make some choices and decisions concerning their relationship by saying they are at a crossroads. Example (5) portrays a lover, the soccer player, starting a new stage of his relationship as a traveler on a ship that has entered the port.

Furthermore, in English, one uses the conceptual metaphor LOVE IS A JOURNEY when portraying the relationship itself as a vehicle used while traveling (Kövecses 2010: 9):

(6) The relationship *is foundering*. (Kövecses 2010: 8)

(7) Our marriage is *on the rocks*. (Kövecses 2010: 6)

In example (6), the relationship is depicted as a sinking ship. That means the relationship is about to end. However, in example (7), it is depicted as a ship stranded on the rocks, which means that the relationship has encountered some problems and is likely to fail soon.

In Croatian, one can also depict a relationship as a vehicle:

(8) Njihov se brak *nasukao* već nakon par godina. (Brdar 2019: 63)

(9) *Kola* su nam krenula nizbrdo. (Božić Lenard 2014: 64)

In example (8), the relationship is presented as a ship, just like in the examples in English, that has run aground, which means it has encountered some problems. In example (9), it can be seen that in Croatian, it is also possible to present a relationship as a wagon going downhill, which also means that the relationship has some problems and is likely to end.

Also, in English, one can portray the progress made in a relationship as the distance covered while traveling (Kövecses 2010: 9):

(10) We've made *a lot of headway*. (Kövecses 2010: 8)

(11) Look how *far* we've *come*. (Kövecses 2010: 6)

If one were to interpret these examples literally, they would think the speakers are saying they covered a great distance from their starting location to the current location. However, the speakers are saying that they have made a lot of progress with their lovers since starting their relationship. That might mean they are no longer casually dating but that their relationship is serious, or maybe that they had fixed all the problems that were stopping them from having a healthy relationship when they first started their relationship.

In Croatian, to express the exact correspondence, one might use the metaphorical linguistic expression:

(12) Pogledaj kako smo *daleko* dospjeli. (Božić Lenard 2014: 66)

This metaphorical linguistic expression used in the example (12) is very similar in meaning to the one used in the example (11) in English. The speaker is saying that they have come far just like one does when they are traveling to a very far place but what they mean is they have made much progress since starting their relationship.

(13) Tražite li ozbiljnu vezu sa svojim ljubavnikom? Ako jeste, očito vas čeka *dalek put*. (hr.lovememakeup.com)

In this example, there is a question and an answer. The answer *očito vas čeka dalek put* does not mean literally that a person needs to travel a long way to get their relationship to the next level, but it means that there is a lot of work and the great progress that has to be made for the relationship to progress. In the example, Croatian uses the noun *put* to express the distance covered, that is, the progress made.

In English, one can express the difficulties experienced during a relationship as obstacles encountered while traveling (Kövecses 2010: 9):

(14) It's been *a bumpy road*. (Kövecses 2010: 8)



The bumps mentioned in this example refer to the difficulties a relationship might encounter. This metaphorical linguistic expression depicts how each relationship has ups and downs, just like a road might be flat in some areas and in others full of bumps. Sometimes the journey is smooth and sometimes tricky, just like a relationship is stable and strong and sometimes shaken by some problems.

(15) We're *stuck*. (Lakoff and Johnson 2003: 46)

In example (15), just like a car might be stuck in the snow and therefore not be able to keep moving, so can a couple be unable to move on from a certain situation or fix a certain problem. Therefore, their relationship can't continue to develop, just like a journey cannot continue until the car becomes unstuck.

In Croatian, to express the same correspondence between the target domain and the source domain, one might use the word *prepreke*:

(16) Ma koliko nam se možda činilo da problemi leže u nekim drugim čimbenicima poput velikih razlika u karakterima i sl., sve *prepreke možete lakše prijeći* ako nemate problema u međusobnoj komunikaciji. (vecernji.hr)

(17) Bilo je u njihovoj vezi, baš kao i svakoj, uspona i padova, usklađivali su karaktere, razlike u godinama i mišljenjima, no objavili su kako je njihova ljubav ipak bila jača od svih *prepreka*. (vecernji.hr)

In a large number of online sources in Croatian, examples with the word *prepreke* were found to refer to difficulties in a relationship which leads to believe most Croatians would choose that metaphorical linguistic expression to refer to problems in a relationship. Just like obstacles while traveling make traveling more stressful and challenging, the problems one has in a relationship make the relationship sometimes stressful, complicated, and complex.

In English, one can also portray the goal of the relationship as the destination of the journey (Kövecses 2010: 9):

(18) I don't think this relationship *is going anywhere*. (Kövecses 2010: 6)

(19) Perhaps you know the relationship *isn't going anywhere* but you prefer to deny it.  
(steptohealth.com)

(20) Hey, can we talk about where we see things *going* between us? (bustle.com)

Each relationship has a specific goal, whether for the couples to have fun, enjoy each other's company, or something serious like having a long-term relationship or eventually getting married. These goals are often referred to as a destination while traveling because just like the lovers are trying to accomplish their goals regarding their relationship, so do travelers trying to reach their wanted destination. In example (18), *I don't think... is going anywhere* refers to the fact that the journey has no clear destination. However, it means that the relationship has no future and that it is therefore going to end. Example (19) expresses the same thing, the journey has no destination, that is, the relationship has no future, but the person the speaker is speaking to does not want to admit it. In example (20), the way the speaker expressed themselves might sound as if they are asking what the destination is and what the location is they are headed to. However, what the speaker is actually asking is what the future of the relationship is.

In Croatian, one can do the same thing:

(21) Stoga ako ste nesretni i vidite da veza *ne vodi nikamo*, bez straha je prekinite.  
(ezadar.net.hr)

In example (21), when the speaker says *ne vodi nikamo* (eng. isn't going anywhere), they're talking about love as a journey, and they say that a relationship has no destination, which means it has no goals.

### 3.2. LOVE IS WAR

LOVE IS WAR is a complex conceptual metaphor. Certain aspects of love are compared to battles, victories, damages, and the lovers themselves to warriors. The constituent elements of the target domain are in systematic correspondence with the constituent elements of the source domain. This thesis will provide metaphorical linguistic expressions for each correspondence.

In English, one can express the conceptual metaphor LOVE IS WAR by comparing the lovers in a relationship to the soldiers of the war (Kövecses 2010: 15):

(22) *She fought for him*, but his mistress won out. (Lakoff and Johnson 2003: 50)

In this example, the woman is presented as a soldier fighting to win something, in this case, a man she cares about.

In Croatian, one can compare lovers to soldiers, also, and say:

(23) Najvažnije što trebate upamtiti jest to da ukoliko ste *spremni na borbu* za vezu, onda zaslužujete partnera koji je spreman *boriti se* uz vas. (24sata.hr)

In this sentence, lovers are portrayed as soldiers that are going to fight in the war because lovers, similarly, have to be ready not to quit when it gets hard in their relationship but try hard to keep their relationship stable and deal with all the difficulties that they encounter. They have to try hard out of love for their lover, just as soldiers have to fight hard for their country.

Furthermore, in English, one can portray being hurt emotionally by their partner as an injury received in the battle (Kövecses 2010: 15):

(24) He *was* deeply *wounded* by her fierce criticism. (dictionary.cambridge.org)

(25) Being replaced by her was a real *stab in the back*. (macmillandictionary.com)

In example (24), one can see how being hurt emotionally is often equated with being hurt physically and how someone whom their lover emotionally hurts is presented as a soldier who is

physically injured in war. In war, many different weapons are used, one of which might be a knife or, if one is talking about a war in ancient times, a sword. In that case, soldiers would hurt each other by stabbing each other. Example (25) shows how being hurt emotionally is equated with being stabbed. In English, one could also say:

- (26) Your ex would not intentionally *break* your heart if things were perfect.  
(sociotelligence.com)

In war, one can be injured in many ways. One can get stabbed, shot, hit, and even have their bones broken. In English, it is possible to express having your feelings hurt by someone you love as having your heart broken, just like one might have their bone broken during combat.

In Croatian, it is possible to express the same correspondence the same way:

- (27) Sa knedlom u grlu vidjelo se da mu je *rana* još svježa, da će trebati jako puno vremena da to preboli, ali nikada i da to zaboravi! (istiniteprice.com)

In example (27), the man whose feelings were hurt by a woman is presented as if he has been physically injured like a soldier in a war.

- (28) Kada ti se srce previše puta *slomi*, to bi te moglo stvarno jako povrijediti iznutra te imati vrlo teške posljedice na tvoj vlastiti život. (miss7.24sata.hr)

- (29) Ribe su taj prijatelj koji će vam *zabiti nož* u leđa dok će vam se smiješiti.  
(24sata.hr)

Just like in English, it is also possible in Croatian to express having your feelings hurt by someone you love as having your heart broken.

In English, one can also present pursuers in love as attackers in a war (Kövecses 2010: 15):

- (30) She is *besieged* by suitors. (Lakoff and Johnson 2003: 50)

This example shows how a woman who is wanted by many men can be presented as a city surrounded by attackers who want to conquer it. In war, attackers would surround the city and camp around it until the city surrendered. Similarly, men interested in a woman will try to talk to her, be near her and ask her out constantly until she finally agrees and goes out with them. They do not leave her alone until they win her over or she makes it clear she is not interested, just like attackers will surround a city until they conquer it or the city fights back and defeats them.

(31) He has to *fend them off*. (Lakoff and Johnson 2003: 50)

Similarly, a man who is wanted by many women and who is constantly approached by them and who has many women expressing their desire to be with him is like a city whose enemies want to conquer it. However, he is not interested in all the women approaching him. Therefore, he has to reject them just like a city has to defend itself from attackers.

(32) She *pursued* him relentlessly. (Lakoff and Johnson 2003: 50)

In wars, there would be times when an army would retreat from its enemy, and the enemy would chase after it or pursue it to catch it. Similarly, a woman going after a man trying to get him to like her is presented as a soldier going after an enemy.

In Croatian, one can say something similar to the example (30) trying to express this correspondence:

(33) *OPSJEDAJU ME OŽENJENI MUŠKARCI!* (jutarnji.hr)

(34) Cure su me *opsjedale* prije ženidbe. (24sata.hr)

(35) NIŠTA SE NIJE BITNO PROMIJENILO, OSIM ŠTO ME CURE *OPSJEDAJU!*

(sportske.jutarnji.hr)

These examples express how constantly approaching someone trying to win their heart is equated with attackers who lay siege to a city. The person trying to seduce another person does

not leave them alone but is constantly trying to be near that person, to talk to that person, just like the attackers are constantly surrounding the city and trying to conquer it. They will not leave the city alone until they conquer it or the city defeats them.

Furthermore, in English, it is also possible to compare winning a war and the accomplishments in a war to achieving the goals of love (Kövecses 2010: 15):

(36) He'll do anything to *win* her heart. (merriam-webster.com)

The example (36) shows that to win someone's heart, that is, to gain someone's love, is seen as getting the spoils of war and winning a war. Trying hard to get one's love interest to like them back and succeeding in it is seen as soldiers trying hard in war and fighting to conquer their enemies and therefore win the war. The woman and her affection are seen as a victory in war.

(37) He *won* her hand in marriage. (Lakoff and Johnson 2003: 50)

In example (37), similarly to example (36), a woman agreeing to marry a man is seen as a soldier succeeding in conquering a country and therefore winning a war.

(38) Therefore, if a woman wants to *conquer* a man, she cannot rely on her own habitual cognition, but must understand the male mind and fully understand a man. (laitimes.com)

In example (38), successfully seducing a man and gaining his affection is presented as conquering a country.

(39) He is known for his many rapid *conquests*. (Lakoff and Johnson 2003: 50)

In example (39), the word *conquests* refers to women. Conquests normally refer to the countries and cities soldiers have won and made theirs, but here the word is used to refer to women a man has successfully seduced and whose affection the man has gained.

In Croatian, to express that one has achieved goals of love as accomplishments in war and as winning a war, one would say:

(40) Zbog toga sam *osvajala* tipove pred kojima su žene padale (zivim.gloria.hr)

(41) Tek onda žena može stvarno *osvojiti* srce svog princa na bijelom konju.  
(topshop.com.hr)

(42) Žuži objašnjava da su se muškarci promijenili s feminizmom, da su postali oholi, da čekaju da ih žena *napadne i tako osvoji* i da mora 'preporučiti svim ženama' da si osiguraju muža na vrijeme, to je neizmjereno važno. (jutarnji.hr)

Saying *osvajala tipove*, *osvojiti srce*, *napadne i tako osvoji* one equates successfully seducing men to conquering countries and winning in war. *Osvojiti nekoga* or *osvojiti srce* means to gain someone's love, but one uses the word *osvojiti* to express the similarities between gaining someone's love and conquering territory. When soldiers conquer a country, that country becomes theirs. Similarly, when, for instance, a man's feelings get reciprocated by a woman, they start a relationship, and he becomes hers, and she becomes his. In addition, one can see that in Croatian, it is possible to use the word *osvojiti* to express the two metaphorical linguistic expressions, *to win*, *to conquer*, used in English. However, in Croatian, one would not say *osvajanja* (conquests) as a metaphorical linguistic expression for this correspondence.

Just like winning a war can be compared to being successful in love, so can losing a war be compared to failing in love (Kövecses 2010: 15):

(43) You go about your relationship comfortable (*sic*), thinking everything is OK. You could be *losing* her. (goodmenproject.com)

(44) After *losing* the love of your life, can you get them to noticed (*sic*) you've changed? (natashaadamo.com)

- (45) But it will change yours (for the worst) because it will continuously remind you that you've betrayed your boyfriend and *lost* him due to a lack of commitment and self-investment. (magnetofsuccess.com)

These sentences show that one can suffer significant losses in love just like one might suffer great losses in the war. When fighting in wars, soldiers try to conquer a country or protect their own. However, sometimes they fail and do not manage to achieve their goal of protecting their country or conquering someone else's. They might be defeated by their enemies, or they might need to give up on trying to occupy a country. Similarly, in love, one might love their partner but still be broken up with and not be with their significant other anymore. They might try hard to preserve their relationship and make their partner stay with them but still fail to achieve those goals.

In Croatian, one could also express the metaphor LOVE IS WAR by expressing failing in love as losing in war:

- (46) Neka djevojka zna da se vi bojite nju *izgubiti* i da se oko nje trudite. (24sata.hr)

- (47) Kako da prođem kroz ovo teško razdoblje u kojem sam *izgubio* djevojku, a pritom još i zaradio teške prijetnje? (in-portal.hr)

These sentences, just like the ones in English, portray not being with a lover anymore as losing in war, as sustaining a great loss. A person might have a lover and care about them but still fail to achieve their goals of staying with them and having a successful relationship. The same way, in war, soldiers have goals of conquering countries and defeating their enemies, but sometimes they fail at achieving those goals and lose. That way, it is possible to say that a person has lost, *izgubio* their lover. In addition, one can notice that Croatian uses the same verb as English to express failing in love.



Furthermore, an English speaker can portray conflicts between lovers as battles in a war (Kövecses 2010: 15):

(48) In the canon of well-meaning marriage advice – Have a regular date night! Never go to bed angry! Laugh together! – one chestnut stands out as especially unhelpful: Pick your *battles*. (forge.medium.com)

(49) It's okay to embrace the *battle*, according to relationship experts Dr. Judith Wright and Dr. Bob Wright — as long as you know what you're really fighting about. (goodhousekeeping.com)

These examples show that in English, it is possible to say *battles* when referring to fights and arguments. Arguments are portrayed as battles because just like one is fighting to preserve their life and defeat their enemy in a battle, so do lovers argue to prove their point and prove their partner wrong.

Croatian offers the same possibility:

(50) Kad si već umorna od svega i ne želiš voditi dnevne *bitke*, kad ne vidiš svrhu, onda su te razlike nepomirljive. (blog.vecernji.hr)

In this example, one can see that Croatian uses the equivalent for the word battles, *bitke*, to refer to the arguments a couple might have.

## 4. Conclusion

The traditional view of metaphor defined it as a poetic device used in literature. In contrast, Lakoff and Johnson (1980) and cognitive linguistics recognize that metaphor is not only a matter of words but also primarily occurs in thought.

This thesis presented and compared metaphorical linguistic expressions from English and Croatian that make the LOVE IS A JOURNEY and LOVE IS WAR conceptual metaphors manifest. Regarding the conceptual metaphor LOVE IS A JOURNEY, both languages portray lovers as travelers. Also, to express that a couple has some decisions to make, both languages use the expression *to be at crossroads*, *biti na raskrižju*. In addition, both languages portray a love relationship as a vehicle. English likes to portray it as a ship while Croatian as a ship and also as a wagon. Then, to express progress made in a relationship as the distance covered while traveling, in English and in Croatian, one might use *to come far*, *daleko dospjeti*. These are expressions that offer the same meaning in that context. However, in English, it is also possible to say *make headway* which does not exist as an expression in Croatian. Moreover, while English would choose metaphorical linguistic expressions like *bumpy road* or *being stuck* to refer to difficulties in a relationship as obstacles in travel, a large number of online sources in Croatian use the word *prepreke*. English and Croatian also prefer different metaphorical linguistic expressions to express the goal of love as a destination of a journey. English would choose the verb *to go* whereas Croatian would choose *voditi*.

Regarding the conceptual metaphor LOVE IS WAR, both languages portray lovers as soldiers. Furthermore, English, just as much as Croatian, can express having your feelings hurt by someone you love as getting wounded, having a part of your body broken, or getting stabbed in a battle. Moreover, to present pursuers in love as attackers in a war, English and Croatian

equate the love interest of many pursuers to a city to which the attackers lay siege. In addition, English also presents pursuers in love as attackers from whom a person has to defend themselves or as attackers in pursuit trying to catch their enemies. Furthermore, in English and Croatian, it is also possible to compare winning a war and the accomplishments in a war to achieving the goals of love. In Croatian, it is possible to use the word *osvojiti* to express the two metaphorical linguistic expressions, *to win, to conquer*, used in English to refer to gaining the love of a person as winning in war. However, in Croatian, one would not say *osvajanja* (conquests) as a metaphorical linguistic expression for this correspondence. When it comes to failing in love, both languages equate it to losing a war. In addition, one can notice that Croatian uses the same verb as English to express failing in love, *to lose, izgubiti*. English and Croatian also use the same word to portray conflicts between lovers as battles in a war. English uses the word *battles* while Croatian *bitke*.

This thesis showed that both languages use the love conceptual metaphors LOVE IS A JOURNEY and LOVE IS WAR. English and Croatian have different cultures, and their speakers are surrounded by different environments, however, they look at love similarly. Furthermore, the analysis showed that for certain correspondences English and Croatian share the metaphorical linguistic expressions, while for others, they do not. This only proves that culture and the environment influence how conceptual metaphors are manifested in language. English and Croatian speakers are a part of different cultures and therefore their experiences are different which leads to them using in certain cases different metaphorical linguistic expressions for the same correspondences.

## 5. Sažetak

Cilj ovog rada je usporediti način na koji se konceptualne metafore LJUBAV JE PUTOVANJE i LJUBAV JE RAT manifestiraju u engleskom i hrvatskom. Rad započinje objašnjavanjem konceptualne metafore i teorije konceptualne metafore te potom slijedi kontrastivna analiza metafora LJUBAVI u engleskom i hrvatskom. Navedeni su skup preslikavanja za svaku konceptualnu metaforu i primjeri koji sadrže metaforičke jezične izraze za svako preslikavanje. Uspoređeni su metaforički jezični izrazi korišteni u engleskom i hrvatskom koji manifestiraju konceptualne metafore LJUBAV JE PUTOVANJE i LJUBAV JE RAT i proučene su razlike i sličnosti između ta dva jezika u tom smislu. Analiza je pokazala kako u nekim slučajevima engleski i hrvatski koriste iste metaforičke jezične izraze za određena preslikavanja dok u drugim slučajevima ne, što dokazuje da kultura i okolina utječu na način na koji se konceptualne metafore manifestiraju u jeziku.

Ključne riječi: konceptualna metafora, teorija konceptualne metafore, ljubav, LJUBAV JE PUTOVANJE, LJUBAV JE RAT

## **6. Summary**

This thesis aims to compare how the conceptual metaphors LOVE IS A JOURNEY and LOVE IS WAR manifest in English and Croatian. The thesis begins by explaining the conceptual metaphor and the conceptual metaphor theory, and then it proceeds with the contrastive analysis of the two LOVE metaphors in English and Croatian. It provides a set of correspondences that constitute each conceptual metaphor and examples which contain metaphorical linguistic expressions for each correspondence. The thesis compares the metaphorical linguistic expressions used in English and Croatian that make the conceptual metaphors LOVE IS A JOURNEY and LOVE IS WAR manifest. It studies the differences and similarities between the languages in that regard. The analysis showed how in some cases, English and Croatian use the same metaphorical linguistic expressions for certain correspondences. In contrast, in other cases, they do not, proving that culture and environment impact the way conceptual metaphors manifest in a language.

Key words: conceptual metaphor, conceptual metaphor theory, love, LOVE IS A JOURNEY, LOVE IS WAR

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## Appendices

### Appendix A: List of metaphorical linguistic expressions for the LOVE IS A JOURNEY conceptual metaphor in English and Croatian

LOVE IS A JOURNEY	
English	Croatian
to be at a crossroads	nalaziti se na raskrižju
to be foundering	nasukati se
to be on the rocks	kola krenuti nizbrdo
to make a lot of headway	daleko dospjeti
to come far	dalek put
a bumpy road	prepreke
to be stuck	prijeći prepreke
to go somewhere	voditi nekuda

**Appendix B: List of metaphorical linguistic expressions for the LOVE IS WAR conceptual metaphor in English and Croatian**

LOVE IS WAR	
English	Croatian
to fight for someone	biti spreman na borbu boriti se
to be wounded a stab in the back to break	rana zabiti nož slomiti
to be besieged to fend off to pursue someone	opsjedati
to win to conquer conquests	osvojiti napasti i tako osvojiti
to lose	izgubiti
battles	bitke

Obrazac A.Č.

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REPOZITORIJ FILOZOFSKOG FAKULTETA U SPLITU

STUDENT/ICA	HANA RENDIĆ
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