

ZÁPADOČESKÁ UNIVERZITA V PLZNI

FAKULTA PEDAGOGICKÁ

KATEDRA ANGLICKÉHO JAZYKA

**PŘEKLAD PÍSNÍ Z ANGLICKÉHO JAZYKA DO JAZYKA
ČESKÉHO A POUŽITÉ JAZYKOVÉ PROSTŘEDKY**

BAKALÁŘSKÁ PRÁCE

Lucie Hrachovinová

Specializace v pedagogice, obor Anglický jazyk se zaměřením na vzdělávání

Vedoucí práce: PhDr. Naděžda Stašková, Ph.D.

Plzeň 2020

UNIVERSITY OF WEST BOHEMIA

FACULTY OF EDUCATION

Department of English

**TRANSLATION OF SONGS FROM ENGLISH INTO CZECH AND
THE USED LANGUAGE MEANS**

UNDERGRADUATE THESIS

Lucie Hrachovinová

Specializace v pedagogice, obor Anglický jazyk se zaměřením na vzdělávání

Thesis supervisor: PhDr. Naděžda Stašková, Ph.D.

Pilsen 2020

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

V Plzni, červen 2020

.....

vlastnoruční podpis

ACKNOWLEDGEMENTS

I would like to thank my supervisor PhDr. Naděžda Stašková, PhD. for her guidance, her valuable time when correcting my work, helpful advice she provided to me and for her patience.

ABSTRACT

Hrachovinová, Lucie

University of West Bohemia

June 2020

Translation of songs from English into Czech and the used language means

Supervisor: PhDr. Naděžda Stašková, PhD.

This thesis focuses on figures of speech used in English song lyrics and on the way they are translated into the Czech version of the lyrics. The aim of this work is to compare the used language means in English song lyrics and their translated counterparts in order to be able to identify which language means most frequently make an appearance in song lyrics, and to determine the most commonly occurring figure of speech in both of the languages.

The work consists of two main parts; theoretical part and practical part. The theoretical part deals with the lexical and semantic background and theory, serving as a base for the analysis in the practical part. The practical part includes seven songs and 218 figures of speech, which occur first in the English lyrics and are followed by the Czech translation. These figures of speech are identified and described. Furthermore, the thesis comments on the changes that happened due to the lyrics being translated into a different language.

The number of the figures of speech found in English texts was higher than in Czech; being 122 in English and 96 in the translation. In the research, the most frequently reoccurring figure of speech was a metaphor, both in English and Czech. The second most reoccurring figure in English was epizeuxis, in Czech it was personification. However, while in the English text ellipsis appeared four times, in the Czech lyrics it was not present at all.

Keywords: Figures of Speech, Songs, Song Lyrics, Translation, Semantics, Lexicology

LIST OF CONTENTS

1	INTRODUCTION	4
2	THEORETICAL BACKGROUND.....	5
2.1	LEXICOLOGY	5
2.2	SEMANTICS.....	6
2.3	TYPES OF MEANING	7
2.3.1	Grammatical Meaning	7
2.3.2	Lexical Meaning and the Types of Lexical Meaning	7
2.3.2.1	Denotative Meaning	8
2.3.2.2	Connotative Meaning	8
2.4	SENSE RELATIONS.....	8
2.4.1	Syntagmatic relations.....	9
2.4.1.1	Collocations	9
2.4.1.2	Idioms	9
2.4.2	Paradigmatic relations.....	9
2.4.2.1	Antonymy	10
2.4.2.2	Homonymy, Homophones, Homographs	10
2.4.2.3	Polysemy	10
2.4.2.4	Synonymy.....	11
2.5	CHANGES OF MEANING	11
2.5.1	Widening.....	11
2.5.2	Narrowing	12
2.5.3	Deterioration	12
2.5.4	Amelioration	12
2.5.5	Transfer	12
2.6	FIGURES OF SPEECH	13
2.6.1	Alliteration	13

2.6.2 Allusion.....	14
2.6.3 Anaphora.....	14
2.6.4 Apostrophe.....	14
2.6.5 Asyndeton	14
2.6.6 Ellipsis	15
2.6.7 Epistrophe	15
2.6.8 Epizeuxis.....	15
2.6.9 Euphemism	15
2.6.10 Hyperbole.....	16
2.6.11 Irony.....	17
2.6.12 Metaphor	17
2.6.13 Metonymy	17
2.6.14 Onomatopoeia	18
2.6.15 Oxymoron	18
2.6.16 Personification	18
2.6.17 Polysyndeton.....	19
2.6.18 Pun	19
2.6.19 Simile	19
2.6.20 Symploce	20
2.6.21 Synecdoche	20
2.6.22 Zeugma	20
3 PRACTICAL PART	22
3.1 METHODOLOGY.....	22
3.2 ENGLISH FIGURES OF SPEECH IN SONGS AND THEIR TRANSLATION.....	23
3.2.1 Firework – Katy Perry	23
3.2.2 Leftovers – Jarvis Cocker	27
3.2.3 Linger – The Cranberries	30

3.2.4 Take Me to Church – Hozier	33
3.2.5 The Morning Fog – Kate Bush	38
3.2.6 Waterloo – Abba	39
3.2.7 Zombie – The Cranberries	42
RESULTS	44
CONCLUSION	47
REFERENCES	49
LIST OF PICTURES	52
APPENDIX	I

1 INTRODUCTION

The main aim of this undergraduate thesis is to compare the differences in the usage of figures of speech in the Czech and English lyrics and find which figures of speech are most commonly used in songs. This work will furthermore determine the most frequently used figure of speech in English lyrics and the Czech lyrics as well.

This thesis consists of two main chapters; theoretical part and practical part. The theoretical part describes semantics as well as other subfields of lexicological studies. It also introduces types and changes of meaning. It briefly focuses on syntagmatic relations and polysemy. Afterwards, the thesis deals with figures of speech; listing them and providing simple examples of each.

The chapter on methodology introduces methods used in collecting the material. There also appears a list of the songs used and a survey of the performers.

The practical part itself consists of two analyses of lyrics; the first ones are the original English texts, which are followed by identification, commentary on the reasons of their usage in the particular context, as well as the description of the figures of speech found in them.

The second set of the analysed lyrics are Czech translations by amateur translators. The figures of speech in the texts are, as well, identified and described. In the description, the comparison between the two versions of lyrics is present.

The results of the analysis conclude the practical part and precede the conclusion chapter, in which the summary of the research is provided.

2 THEORETICAL BACKGROUND

2.1 LEXICOLOGY

This undergraduate thesis deals with figures of speech and their translation from English into the Czech language, with both being included in the lexicology studies. Lexicology is a branch of linguistics, and it is defined as “the study of lexis, understood as the stock of words in a given language, i.e. its vocabulary or lexicon” (Jackson-Amvela, 2007, p. 2).

On the other hand, Kvetko (2009) offers a more complex definition, stating that lexicology is “the study concerned with properties, usage and origin of words, and regularities and relations (behaviour of words) in the vocabulary of a language.” (Kvetko, 2009, p. 13).

The definitions of what lexicology is and what belongs to the field of its study vary significantly. However, the main point of the explanations is that lexicology deals with the usage and relations of words (lexical units), and contains other subfields, such as semantics, onomastics, etymology and phraseology.

Semantics and semasiology focus on the meaning of words. They investigate what concept is expressed by a particular term and study the meaning of the words (Jackson-Amvela, 2007, p. 5). Onomasiology is concerned with words from the opposite point of view than semasiology. Onomasiology goes from the concept to its name, and it asks the question “How is this concept expressed?” Etymology studies the historical background of words, their evolution throughout history and their origin. That means that etymology uses a diachronic approach to the study of vocabulary (Jackson-Amvela, 2007, p. 7). Phraseology deals with the study of phrasemes, collocations and idioms. These set expressions contain more than one word, but function as a whole, and if they stand individually, their meaning is different from being used as a set expression. Lexicography focuses on the process of creating dictionaries and the principles. According to Jackson-Amvela (2007), lexicography “can be regarded as ‘applied lexicology’” (p. 9).

Lexical morphology studies the structure and formation of the lexemes and their lexical bases, and the relationship between simple, complex and compound lexemes. There are many ways in which vocabulary can be enriched, and we speak about the process of creating new words as word-formation. Complex lexemes can contain prefixes and suffixes, but simple lexemes such as *cry*, *smile*, *write* do not. Complex lexemes would contain, for instance, the *-ing* suffix; thus creating lexemes by affixation, such as *crying*, *smiling* and *writing*. Compound lexemes are created by two or more roots, such as *rain + coat*, or *pan +*

cake create the compound lexemes *raincoat* and *pancake*. The process of when words become a different part of speech is called conversion; from the noun *face* to the verb *to face*. To minor word-formation processes belong shortening (*from gymnastics - to gym*), back-formation (*from burglar - to burgle*), and blending (*smoke + fog* create the word *smog*) (Kvetko, 2009).

Lexicology also includes the general lexicology and the special lexicology. General lexicology concerns itself with the general study and description of vocabulary and does not take into account specifics of any particular language. On the other hand, special lexicology focuses on describing the words and vocabulary of different languages.

Linguistic science further divides into two different approaches of study; diachronic and synchronic. The diachronic approach of special lexicology, also called special historical lexicology, studies the evolution of a language through history, the origin of vocabulary and its changes. On the other hand, special descriptive lexicology focuses on the way of how the language works in a specific time and does not concern itself with the development. The synchronic approach of special lexicology deals with the way of how language works at a particular time. These two approaches are not opposites of one another; they are simply just different approaches to studying the language and vocabulary, and they work together in order to study language (Ginzburg, 1979).

2.2 SEMANTICS

This field of lexicology, also known as semasiology, deals with the meaning of words, explains the meaning, and also deals with the relations between them. However, studying the meaning of words is not an easy task, since there are many possible meanings of one particular word. Ginsburg (1979) even states that no universal definition of meaning exists. Jackson (2013) offers three kinds of semantics: pragmatic semantics, sentence semantics and lexical semantics. While pragmatic semantics only deals with utterances in context and their meaning, sentence semantics focuses on relations between sentences and their meaning. The last kind Jackson mentions is lexical semantics, which studies the meaning of words.

For a better understanding and explanation of the semantics, a semiotic triangle exists, which explains the relations between the sound form, the concept and the referent. The sound form evokes the concept in mind, and that concept refers to the referent, which, in this semiotic triangle, is *a dove*, as shown in Figure 1. However, the relationship between the sound form and referent is arbitrary. The arbitrariness is demonstrated by the fact that even though the

referent remains the same, the sound form differs from language to language. Ginzburg (1979) uses the comparison of Russian, German and English to prove the arbitrariness of the relationship. The sound form of the English [dʌv], Russian [golub'] and German [taube] differs. However, the referent remains the same (p. 14).

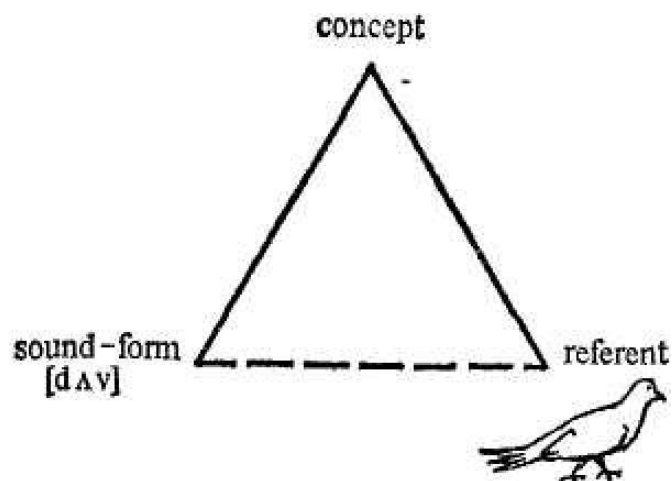


Figure 1: Semiotic triangle of a sound-form, linguistic sign and the concept of the word dove

Source: R.S. Ginsburg (1979)

2.3 TYPES OF MEANING

Grammatical and lexical meaning are the two main types of word meaning, which have to be considered not as two individual types of meaning, but rather as complementing and cooperative tools of lexicology, and using both approaches is necessary in order to study the meaning of words thoroughly (Kvetko, 2009).

2.3.1 GRAMMATICAL MEANING

Grammatical meaning is “expressed by inflectional endings, individual forms or some other grammatical devices, e.g. word order.” (Kvetko, 2009, p. 47). Grammatical meaning carries the grammatical information about the number (for instance *drinks, papers, cats*), the tense (*smoked, learned, liked*) and the case (*Peter’s, dog’s or museum’s*) (Kvetko, 2009, p. 47).

2.3.2 LEXICAL MEANING AND THE TYPES OF LEXICAL MEANING

According to Kvetko (2009), lexical meaning studies the meaning of the words, regardless of the number, tense or case. Lexical meaning looks for the same meaning in words, for instance, *sleep, slept, sleeping, sleeps*. Those words are, from the grammatical point of view, different. However, from the lexical point of view, they have the same root of meaning.

Furthermore, Kvetko offers three types of lexical meanings; denotative meaning, collocative meaning and connotative meaning.

2.3.2.1 DENOTATIVE MEANING

Denotative meaning is the primary meaning of lexemes, regardless of the context, which allows people to communicate with one another. The purpose of denotative meaning is to denote objects and concepts, and it carries the basic meaning and the features of a particular word. (Kvetko, 2009, p. 48). Denotation is the meaning offered by dictionaries. For instance, during a conversation, one person says the word *elephant*. The definition of an *elephant* by the Cambridge Dictionary is “a very large grey mammal that has a trunk (= long nose) with which it can pick things up”, which is also the denotive meaning of the word *elephant* since when this word is mentioned, the participants in the conversation imagine this description of the animal.

2.3.2.2 CONNOTATIVE MEANING

The connotative meaning, on the other hand, carries a particular emotion that is connected with the particular lexeme; it evokes feelings that are usually associated with it.

Kvetko (2009) also mentions two types of connotative meaning; emotive charge and stylistic reference. Emotive charge, according to Kvetko, expresses the emotions of the speaker or the writer to particular lexemes. On the other hand, stylistic reference evaluates whether the words carry a neutral meaning or if they are stylistically coloured. For instance, the emotional charge of the word *booze* is more significant than the neutral counterpart *alcohol*. We can thus assume that when a person uses the word *booze*, he or she is not very keen on alcohol. On the other hand, *alcohol* is not emotionally charged in the same degree, and we, therefore, cannot recognise the speaker's, nor the writer's, if the word is present in a written form, emotion towards it. From the stylistic point of view, the word *booze* is informal, while *alcohol* is formal.

2.4 SENSE RELATIONS

Meaning of a word is based on which other words it combines with. It is, therefore, possible for a lexeme to have multiple meanings, depending on the sentence they appear in, since “the meaning that a lexeme has because of these relationships is the sense of that lexeme” (Kreidler, 1998, p. 46). He furthermore offers an example of the ability of a lexeme to possess a different meaning. *A window broke*, and *Tom broke a window*. The fact that the window is broken remains in both of these sentences; however, the meaning of the lexeme

broke is different. In the first sentence, the window broke, but no one is responsible for it. Whereas in the second sentence, we know that the window was broken by someone, in this case by Tom.

2.4.1 SYNTAGMATIC RELATIONS

Cruse (2011) describes syntagmatic relations as “relations hold between items which occur in the same sentence, particularly those which stand in an inanimate syntactic relationship” (p. 132). When we talk about syntagmatic relations, it means that words in the syntagmatic relation can combine, and appear in the same sentence next to each other. Ginzburg (1979) further describes syntagmatic relations as relations that „define the meaning the word possesses when it is used in combination with other words“ (p. 46).

2.4.1.1 COLLOCATIONS

“Collocations are the surface, lexical evidence that words do not combine randomly but follow rules, principles, and real-world motivations” (Moon, 1998, p. 26).

Yule (2006) offers an example of a collocation of two words: *butter* and *bread* (p. 284). Majority of people think of the other one when the first one is mentioned, meaning that there is a collocation between *bread* and *butter*. Yule furthermore suggests additional examples of collocations, such as *chair* and *table*, or *salt* and *pepper*.

2.4.1.2 IDIOMS

Kvetko (2009) describes idioms as “more semantically and formally fixed expressions” (Kvetko, 2009, p. 14); idioms are therefore combinations of words which have a specific meaning. However; if these words stand separately, they lose their meaning.

An example of an idiom, offered by Cacciari & Tabossi (1993), is *shoot the breeze* (p. 668). If any of these words appear alone, their idiomatic meaning of talking about unimportant things is lost.

2.4.2 PARADIGMATIC RELATIONS

On the contrary to the syntagmatic relations, paradigmatic relations do not combine, but they may be interchanged with each other, no matter the similarity between them; it is only the matter of choice (Kreigler, 1998, p.48). Moreover, Cruse (2011) describes paradigmatic relations as relations that “reflect the semantic choices available at a particular structure point in a sentence” (p. 131).

2.4.2.1 ANTONYMY

Antonyms are words that carry the opposite meaning to each other. In the case of polysemic words, each has a different antonym. Peprník (2006) states *straight* as an example of antonymy of polysemic words. *Straight* can either mean heterosexual, in which case homosexual would be the antonym, or it can be the opposite of *bent* (p. 36).

Antonyms can further be divided to gradable or complementary antonyms. Gradable antonyms, such as *hot* and *cold*, *day* and *night*, *tall* and *short*, can be modified with adverbs, while complementary antonyms stand on the opposite spectrum, where one cannot exist if the other is present, for instance, *dead* – *alive*, *above* – *below*, *single* – *married* (Peprník, 2006, p. 37).

2.4.2.2 HOMONYMY, HOMOPHONES, HOMOGRAPHIS

Homonyms are words that are identical in sound but carry a different meaning. Homophones sound the same, but their spelling is different from one another. On the other hand, homographs are identical in spelling, but they do not sound alike (Peprník, 2006, p. 33).

The example of homonyms that Peprník offers is a *bank* as in the building where the money is kept and a *bank* as in a slope. *Course* and *coarse* are mentioned by him as an example of homophones, and *lead* as in *[li:d]* and *lead* as in *[led]* (p. 33).

2.4.2.3 POLYSEMY

Most of the polysemic words are created by transfer, based on the similarity of lexemes. Polysemic words are the words that possess many meanings, but they share the element of meaning (Yule, 2006, p. 292). Peprník (2006) gives an example of polysemy the word *big*. The lexeme *big* can mean numerous, high, broad or adult. All of those adjectives have in common the basic (primary) meaning of *being of a significant number* (p. 26). Another example of polysemy is the word *good*. The lexeme can mean healthy, talented, kind, have a positive effect. However; all of those words share the basic meaning.

Ginzburg (1979) mentions that there are two approaches to how polysemic words can originate. When looking at polysemic words through a diachronic approach, it is understood that one word can carry its primary meaning, and at the same time possess other secondary polysemic meanings. In contrast to the primary meaning, which exists before the secondary meaning appears, secondary meaning cannot be created without the primary meaning.

On the other hand, through the synchronic approach, we recognise that during a particular time, one specific word carries more than one meaning. However, in some cases, the basic meaning still exists, since when the word is mentioned, we think of one particular meaning.

2.4.2.4 SYNONYMY

Synonyms are words which meaning is identical or nearly identical, and at the same time, they are the same part of speech. However, some linguists do not accept the existence of identical synonyms (Lipka, 1992, p. 135). Synonyms are proof of a rich vocabulary, and they are the result of the influence of other languages (Peprník, 2006, pp. 26-27).

Synonyms can either be absolute or partial synonyms. Peprník (2006) offers an example of absolute synonyms: *kind* and *sort* (p. 28). Both of these words carry the same meaning, can be interchanged with each other; thus, they are absolute synonyms. He further mentions an example of absolute synonyms, in which *noun* is domestic and *substantive* is a loanword (p. 28).

Vogel (2007) mentions four types of partial synonyms: synonyms that differ in single seme, in intensity, stylistic synonyms and near-synonyms (p. 26). The example he provides of synonyms differing in single seme are the verbs *jump* (change in vertical position) and *leap* (*also the change in horizontal position*) (p. 26). Example of synonyms differing in intensity, according to Vogel, are the verbs *break* and *smash*; *smash* being more violent (p. 26). Stylistic synonyms can be, for instance, neutral *drunk* vs formal *inebriated* (p. 26). Near-synonyms, according to Vogel, are “words which are closely related with the members of a synonym group” (Vogel, 2007, p. 26).

2.5 CHANGES OF MEANING

The term changes of meaning is used to describe the change that a word undergoes in the course of time. This change of meaning occurs when the usage of lexeme changes and the lexeme carries a different meaning than before. Many semantic changes of meaning can be observed, Peprník (2006) lists the following semantic changes: widening and deterioration, and their respective counterparts, narrowing and amelioration. Transfer of meaning could also be included in the changes of meaning (p. 39).

2.5.1 WIDENING

When we talk about the change of meaning through widening, the lexeme starts to bear a broader meaning as opposed to the meaning it carried before. Peprník (2006) offers an

example of a change from particular breed to animals as a whole – *dog* used to be a term used to call one specific breed of dogs, and the *hound* was the word used to describe dogs in general (p. 39). Furthermore, Peprník mentions another example of widening, such as the shift of a name for a small object to large object, the example he uses is a word *pipe*, that used to mean only a musical instrument, but through widening, nowadays the lexeme *pipe* is used to describe a smoking pipe or a gas pipe (p. 40).

2.5.2 NARROWING

Narrowing of meanings of words happens when a particular lexeme which carries multiple meanings loses some of its previous meanings. This change can also be attributed to the fact that new words were invented, creating a richer vocabulary, and the previous word was replaced by a newer one. An example of narrowing, in the category of adjectives, mentioned by Peprník (2006), is the word *witty*, which used to mean clever. The modern meaning of the adjective *witty* means to be quick to show intelligent and humorous answers or remarks. Another example that Peprník writes about in the category of verbs is the word *slay*, which used to mean strike or hit, but nowadays the verb's meaning was narrowed only to the verb to kill (p. 41).

2.5.3 DETERIORATION

Deterioration of lexemes is a term that is used to describe the change of a neutral or positive meaning of a lexeme into a negative one. It could be said that it is a negative development of the lexeme. Demonstration of deterioration by Peprník (2006) is the development of the word *cunning*, which used to mean knowing, nowadays, the meaning of the adjective is slyness, craftiness (p. 42).

2.5.4 AMELIORATION

On the other hand, amelioration is a complete opposite of deterioration. It also occurs less frequently. Instead of shifting the meaning of a word negatively, amelioration is used to describe the change in the meaning of a negative word into a positive one. This change of a semantic meaning can be observed in an adjective *nice*. This adjective used to describe an ignorant person, and it is mentioned by Peprník (2006, p. 43).

2.5.5 TRANSFER

Transfer of meaning can happen when two denotations show a similarity between one another. The example of a transfer of meaning is a *mouth*, and *the mouth of a river* since the place where a river enters the ocean or a lake resembles a human mouth. Examples of types

of a transfer of meanings are metaphors, metonymies and synecdoches (Peprník, 2006, p.44). Transfer also allows the word to become polysemous.

2.6 FIGURES OF SPEECH

Figurative language, according to Vogel (2007), is “expressive use of language when words are used in a non-literal way to suggest illuminating comparisons and resemblances (figures of speech)” (Vogel, 2007, p. 27).

Another explanation of what figures of speech are provides Alm-Arvius (2003), who says that using figurative shift creates the possibility for a particular word to obtain a figurative meaning. In other words, the figurative shift gives the possibility to the specific word to obtain a semantic function that is different from the primary use of the word. Furthermore, she adds that figures of speech are “some idea or reaction that is distinguishable from this basic meaning, although it is also clearly related to it, at least originally. In other words, figurative meanings of various sorts cause the semantic variability in the use of language elements” (Alm-Arvius, 2003, p. 12).

Figures of speech are the enrichment of a language. These expressive language means create a more complex language, and are often used not only in the poetic language but also in everyday life. Some of the figures of speech are deeply rooted in the language, which can result in them being used in the written or spoken language without realization. This phenomenon happens most often with a particular figure of speech, which is a metaphor (Alm-Arvius, 2003).

What follows is a presentation of some of the well-known figures of speech (ordered alphabetically) which may especially occur in the language of prose, poetry or song lyrics.

2.6.1 ALLITERATION

Alm-Arvius (2003) explains alliteration as being “also called initial rhyme, and it means that an initial consonant or consonant cluster is repeated in two or more words in a stretch of language” (Alm-Arvius, 2003, p. 176). She offers an example: *They stuck together through thick and thin*. In this sentence, *through thick and thin* is an alliteration.

2.6.2 ALLUSION

An allusion is indirect reference to a well-known work of fiction, shared knowledge, etc. However, Irwin (2001) states, that not all allusions have to be indirect; although they are more frequently hidden to some degree (p. 1).

An example of allusion is: *You are such a Romeo with the ladies!* The readers are well acquainted with the character of Romeo from Shakespeare's play *Romeo and Juliet*; thus, they are aware of what the writer's motivation was for calling someone a Romeo.

2.6.3 ANAPHORA

Yule (2006) defines anaphora as a "subsequent reference to an already introduced entity. Mostly we use anaphora in texts to maintain reference" (Yule, 2006, p. 132). The repeated word stands at the beginning of a sentence, as opposed to epistrophe, which will be mentioned later.

Quinn provides an example of anaphora by Gertrude Stein: "*There ain't any answer. There ain't going to be any answer. There never has been an answer.*" The word *there* at the beginning of each sentence gives a certain rhythm and gradation to the statement and makes it more ear-catching (Quinn, 2010, p. 83).

2.6.4 APOSTROPHE

An apostrophe is used when addressing persons who are not present, or the speaker is not aware of it or addressing non-humans and beings whose existence is not confirmed, such as addressing *God* (Alm-Arvius, 2003). Example: "*Twinkle, twinkle, little star, how I wonder what you are.*" This sentence is an example of an apostrophe, since *star* is not a living being, and therefore it cannot be addressed without using this figure of speech.

2.6.5 ASYNDETON

According to Quinn (2010), asyndeton is intentional "omission of an expected conjunction", and he offers Caesar's quote as an example - "*I came, I saw, I conquered.*" (p. 7). This quote uses asyndeton, as the anticipated *and* conjunction is missing. As Quinn further notes, asyndeton might be used as a means of saving time, adding rhythm or constructing an undividable combination of words.

Other examples of asyndeton are: *He was a terrible, mean, rude boy. You should see, feel, enjoy the beauty of life.* The first example uses asyndeton to accentuate the opinion of the

speaker on a particular person, and the second quote creates a set of words that complement each other.

2.6.6 ELLIPSIS

This figure of speech is similar to asyndeton. However, by using ellipsis, it is not a conjunction between clauses that is omitted, but any word in the sentence. Nonetheless, the ellipsis cannot be realised if, in consequence of omitting a word, the sentence loses its meaning (Preminger & Brogan, 1993, p. 326).

Example: *I received one Christmas present. She got two.* Although the word *present* is omitted, the meaning of the sentence is still apparent.

2.6.7 EPISTROPHE

In contrary to anaphora, which is the repetition of a word at the beginning of a sentence, epistrophe is repetitive use of the last word in a sentence (Preminger & Brogan, 1993, p. 73).

Example: *“And that government of the people, by the people, for the people, shall not perish from the Earth.”* - Abraham Lincoln. This example of epistrophe is illustrated by *the people* at the end of the sentence.

2.6.8 EPIZEUXIS

Epizeuxis is a figure of speech, which is a tool of creating a powerful emphasis by repeating a word or a phrase directly after one another (Quinn, 2010, p. 80).

Example: *I love it, love, love, love it!* In this particular example, the repetition of the word *love* creates a strong emphasis.

2.6.9 EUPHEMISM

Euphemism is a figure of speech that is used to describe the occurrence of using different lexemes in order to lessen the meaning, make a particular word or a particular situation more pleasant. Milder or indirect words substitute the ones that are deemed as too harsh. Euphemism is primarily used in connection with unpleasant or awkward and embarrassing words or situations, like the death of somebody, events of sexual nature or vulgarisms, when the speaker or the writer wants to avoid those words that are considered to be awkward or could be related to private and delicate situations, which can many people find uncomfortable to address (Vogel, 2007, p. 27). It could be said that euphemism enables people to discuss those issues which would be embarrassing for those participating in the

conversation, or that those issues would not be even discussed at all if it was not for euphemism.

Euphemism can sometimes correlate with understatement, which can be sometimes mentioned as a possible opposite of hyperbole (Alm-Arvius, 2003, p. 135). Understatement can be used to sound polite or to lessen the negativity of a particular situation; for instance, if a student performs terribly during an exam, we may use the understatement when describing their result, in order to make them feel better and say that *it was not so bad* or that *some of the answers were correct* when both of the participants are aware that it is not exactly true.

Example of euphemism in a workplace is when the phrase *to let someone go* replaces the harsh *to fire someone*. Those words are easier to deal with, even though every participant of the conversation knows what is being said. Another frequently used example of euphemism is *to pass away*, substituting the verb *to die*, or saying *better half* when we talk about a spouse. Euphemism is widely used in stores in connection with contraceptives and menstruation, as seen in the picture below.

2.6.10 HYPERBOLE

Hyperbole is using an extreme overstatement, making clear to the other person that the author is not serious in their statement. Hyperbole is mostly used when indicating the importance of the matter to the speaker or when expressing strong emotions, such as annoyance, anger or happiness (Alm-Arvius, 2003, pp. 135-136).



Figure 2: Common euphemism for contraceptives, douches, tampons and maxipads.

Source: Case (2013)

Example: *There is a million degrees outside!* It is evident that there was not a million degrees outside as the speaker or writer claims, but this sentence conveys the information that it was scorching hot weather outside.

Other examples of hyperboles are: *I have told you this at least a thousand times!* *Her voice is driving me crazy.* *You are so slow; it is taking you years to come here!*

2.6.11 IRONY

Walter Beale (2009) mentions irony as a figure of speech (p. 133). This figure of speech is based on the difference between what is being said and reality. Using words that usually signify the opposite of what the writer or the speaker intends to say, is called irony. This figure of speech is commonly used as a tool of entertainment and the source of many humorous situations and jokes, but also many films and books. When we jokingly say *I hate you!* to a person whom we love, it is the use of irony, since what we have just said is in contrast with apparent reality.

Beale furthermore mentions the tragedy Oedipus by Sophocles as an example of irony in literature, since the readers through the play know the real relationship of Oedipus and Jocasta. However, Oedipus is not aware of the situation and only discovers the true nature of their relationship at the end.

2.6.12 METAPHOR

According to Alm-Arvius (2003), metaphor is the most commonly used figure of speech. It uses external similarity to link lexemes to each other and to exchange them for one another. It can be described as a shortened simile, where the verb *be like*, expressing similarity, is omitted; thus creating a metaphor. This transition is, of course, not always possible, due to the fact that simile and metaphor are still two different tropes, no matter how similar they may seem.

Metaphors can be divided as expressing the similarity of shape (*the mouth of a river*), location (*a foot of a hill*), function (*the hand of the watch*), colour (*raven black*) and extent (*oceans of love*) (Peprník, 2006, p. 45).

2.6.13 METONYMY

Metonymy uses substitution for the name of an object for another word, which is closely connected with the original word or the concept, or naming of the attributes of the word (Peprník, 2006, p. 53).

An example of metonymy is using the word *suits* to substitute the word businessmen, referring to the clothes business people usually wear. Another example is using the phrase *lend someone a hand* for the verb to help someone. The speaker does not physically lend the other person his or her hand; however, his or her hand can sometimes be used to help the other person.

2.6.14 ONOMATOPOEIA

Onomatopoeia is a sound imitation; the lexemes are used to recreate a particular sound and are called onomatopoeic words. An example of onomatopoeia is *choo choo* for a railway train. *Choo choo* is the imitation of the sound that railway trains used to make, nowadays serving as its synonym (Alm-Arvius, 2003, p. 178).

2.6.15 OXYMORON

Using counteracting words to describe one item creates a figure of speech called an oxymoron (Vogel, 2007, p. 27). This figure of speech is frequently used in poetry, creating intense, sometimes humorous and controversial word structures and descriptions, because a vast majority of oxymorons is unable to exist in the real world.

Example: *It was bright dark outside*. It is impossible to be dark and bright at the same time. Also, darkness cannot be bright – this means an oxymoron was used to describe the weather outside. It can either mean that the outside was extremely dark, or it can be used to describe that bright lights were shining through the darkness.

Other examples of an oxymoron are: *He said they were the living dead*. *This is a serious joke*. *I felt the icy sunbeams on my skin*.

2.6.16 PERSONIFICATION

This type of figure assigns animate qualities and characteristics to an inanimate object (Vogel, 2007, p. 27). It is impossible for these objects to have human attributes, meaning personification was used to describe the object in such way.

Example of personification is: *The sun caressed my face*. The sun cannot be caressing any other object because it does not possess any limbs. Personification was used, in this case, to express the fact that the sun shone at the speaker or the author, and it warmed their skin - thus using the verb *caress*.

Other examples of personification are: *The stream jumped over the rocks*. *He heard the snow and wind whisper*. *The land had put on a winter coat*.

2.6.17 POLYSYNDETON

As opposed to asyndeton, using polysyndeton slows the pace and emphasises what is being said. The repetitive use of particular conjunction in a sentence disrupts the flow of speech and makes the statement more pronounced. The most common conjunction used to express polysyndeton is *and* (Preminger & Brogan, 1993, p. 968).

Example of polysyndeton is: *I love my mother and my father and my brothers, and I always will*. As a result of the repetition of the conjunction, the statement resonates more powerfully with the listener and slows down the speed, thus stressing each word and allowing it to be of the same significance.

2.6.18 PUN

A pun is a figure of speech which is most commonly used in a humorous way. This figure of speech uses homophones or polysemy to create usually an absurd situation. Knospe (2016) offers an example of a pun: *Only kings worry about a receding heir line* (p. 162). This particular pun plays on the homophony of the two words *hair* and *heir*. These two words have a different meaning, but they sound the same. Thus, by exchanging these two words in a written text, this sentence becomes a pun. Kings may worry about their hairline, but their main implied concern in this sentence are the heirs of the throne.

Many puns, just like this one, require being in a written form when playing on the similarity of the sound, because even though the words sound the same, their spelling is different and the listeners may not understand the joke.

2.6.19 SIMILE

A simile is a trope that uses set phrases to compare or to show the similarity between particular things. It could be said that simile is similar to a metaphor; however, simile explicitly uses comparison words, and the similarity used in metaphor is stated implicitly. In some cases, similes can become metaphors when the explicit expression of similarity is omitted (Alm-Arvius, 2003, p. 125).

If the preposition *like* in a simile *the world is like a stage* is left out, this simile is turned into a metaphor *the world is a stage*.

Other examples of similes are: *brave as a lion, snug as a bug, like a moth to a flame, your head resembles a balloon*. In all of those examples is present the similarity indicator, thus making them similes and not metaphors.

2.6.20 SYMPLOCE

Symploce is combining an anaphora with epistrophe. Quinn (2012, p. 103) describes symploce as a “repetition of both beginnings and endings”, and offers an example:

*Are they Hebrews? So am I. Are they Israelites? So am I. Are they of the seed of Abraham?
So am I.*

2.6.21 SYNECDOCHE

Synecdoche is “a figure of speech, in which the part is used for the whole, or the whole is used for the part” (Vogel, 2007, p 27.) Many linguists point to the similarity of synecdoche with metonymy. However, the main difference between synecdoche and metonymy is that while metonymy does not have to be a part of the substituted object, synecdoche has.

Example: *The room went quiet.* This sentence is an example of a whole representing a part. There were people in the room what were previously talking, but now they have stopped and are quiet. The lexeme room is used to represent the people because they were the ones that went quiet and not the room itself.

Example: *All hands for yes.* This sentence, on the other hand, is an example of using a part of a whole to represent the whole. It does not mean that only hands voted for yes, but that the people put their hands up and voted.

Other examples of synecdoche: *Dresden declared a Nazi emergency. Curious eyes looked at me when I opened the mystery box. Prague discontinued its collaboration with Beijing.*

2.6.22 ZEUGMA

Zeugma is an omission of a verb, and this figure of speech can be further described as an “ellipsis of a verb from one of two or more usually parallel clauses” (Quinn, 2010, p. 103).

An example of zeugma is: “*Yet time and her aunt moved slowly - and her patience and her ideas were nearly worn out before the tete-a-tete was over.*” This quote from *Pride and Prejudice* by Jane Austen illustrates zeugma through the whole sentence by the omission of verbs.

The theoretical part introduces lexicology as well as semantic background, types of meaning, sense relations and changes of meaning, particularly focusing on figures of speech, which

are essential for the analysis of song lyrics in the analytical part. The theoretical part serves as a base for the analytical part of the thesis, which follows below.

3 PRACTICAL PART

3.1 METHODOLOGY

The analytical part provides an analysis of seven songs where 218 figures of speech have been found. The material is alphabetically ordered according to the first letter of the name of the song, in order to help the reader with the orientation through the practical part.

The part below consists of fragments of song lyrics. The lyrics appear first in the original English version, followed by the analysis of the Czech translation by amateur translators from one particular internet website. The full Czech lyrics appear in the appendix. The songs were chosen in order to analyse and provide a commentary of the figures of speech, occurring in song lyrics. The practical part further offers a comparison between the original and the translation of the linguistic phenomena.

The chosen material is not limited by any geographical region, although the songs were composed by authors, who speak English and the original lyrics are in English. The time period, in which the songs were written, is the 20th and the 21st century. Furthermore, the songs also must be officially recorded and released.

Preceding the analysis in the thesis below, research for suitable song lyrics was conducted in order to collect the most interesting linguistic phenomena, in the case of this thesis, figures of speech.

The Czech translations were retrieved from the Czech website karaoketexty.cz, a website that provides amateur translations of lyrics of various songs, along with the original English lyrics. The amateur translations of the selected songs which were chosen are almost identical to the original lyrics; thus, the comparison between the two sets of lyrics was possible. The official Czech translations of English songs are most often completely different, for the music is the most important element and not the lyrics. In order to maintain singability in a different language, new lyrics to well-known songs are most likely to be written. (Franzon, 2008, p. 380). The Czech versions of the song lyrics only translate the lyrics without the effort to create a singable version, since these are not professional translations. The general purpose of amateur translations is to offer the readers the understanding of the song's meaning (Franzon, 2008, p. 378).

The materials include the following songs: *Firework* by the American singer and songwriter Katy Perry, *Leftovers* by the English musician Jarvis Cocker, *Linger* by the Irish music band

The Cranberries, *Take Me to Church* by the Irish musician Hozier, *The Morning Fog* by the English artist Kate Bush, *Waterloo* by the Swedish music band ABBA and *Zombie* by The Cranberries.

3.2 ENGLISH FIGURES OF SPEECH IN SONGS AND THEIR TRANSLATION

3.2.1 FIREWORK – KATY PERRY

The pop song Firework by the American singer Katy Perry from 2010 is. By using metaphors and similes at the beginning, the author of the song creates a depressed mood. However, by using the selected figures of speech, the song gradually changes into a motivational and inspiring, encouraging people to believe in themselves and not to be afraid of living their lives to the fullest.

1. “Do you ever feel like a plastic bag

Drifting through the wind

Wanting to start again”

“*Feel like a plastic bag*” is a simile, using the comparison between one’s feelings, in this case, hopelessness and an object, this case a plastic bag that lets itself be carried away by the wind. The first line of the songs sets the mood of feeling desperate, and it creates the feeling of not being in control of own life.

Simile is present in the Czech version as well. The simile is translated as “*cítíš se někdy jako plastová taška*”.

2. “Do you ever feel

Feel so paper-thin”

To “*feel so paper-thin*” is a metaphor. The repetition of the verb “*feel*” is an epizeuxis, since the verb is repeated twice in the sentence. This metaphor expresses the feeling of being fragile and also the vulnerability of the person.

The metaphor is changed into a simile in the Czech translation, through the expression “*už jsi se někdy cítil tenký jako papír*”. Epizeuxis is, however, missing.

3. “Like a house of cards

One blow from caving in”

Comparing feelings to a house of cards that can easily be destroyed, the singer is using a *simile* to express that the person she is speaking to feels very frail, unprotected and is most likely susceptible to criticism or harsh comments of the other people, expressed by the *metaphor* “*one blow from caving in*”.

In the translation, the same figure of speech is present; comparing feelings to a house of cards by using a *simile* “*jako domeček z karet*”, and the *metaphor* for being on the edge of a possible breakdown “*jedno fouknutí před zřícením*”.

4. “Do you ever feel

Already buried deep

Six feet under

Screams but no one seems to hear a thing”

This paragraph is a *metaphor* to feeling depressed, disappointed, hopeless. People who are experiencing sad feelings may feel “*buried deep*” and not being heard by other people when they express their emotions “*screams but no one seems to hear a thing*”. It is also an *alliteration*, due to the repetition of the consonant /s/.

The *metaphor* of being unhappy, which occurs in the original lyrics, is present in the translation as well “*už jsi se někdy cítil tak hluboko pohřbený, křičící šest stop pod zemí, ale zdá se, že nikdo nic neslyší*”. However, the alliteration is lost there.

5. “Cause there’s a spark in you you just gotta

Ignite the light

And let it shine”

“*Spark in you*” and “*ignite the light and let it shine*” are a *metaphors*, symbolic expression for the will to live, for a lust for life.

In the translation, the *metaphor* “*je v tobě jiskra*” and the second *metaphor* “*prostě musíš zažehnout světlo a nechat ho zářit*” remains the same, encouraging people to live their lives to the fullest and enjoy it.

6. “Just own the night

like the Fourth of July”

In this line is present *a personification*, since the Fourth of July cannot own the night. It is also *a simile* because of the preposition “like”, and *an allusion*.

The translation loses the allusion and personification; for the personification to be preserved, it should have been “*jako čtvrtý červenec*”. However, *the simile* “*jako čtvrtého července*” is still present.

7. “Cause baby, you’re a firework

As you shoot across the sky”

This line is *a metaphor*, calling the person a “*firework*” and that he or she “*shoot across the sky*”. Again, this is a metaphor encouraging people to be self-confident.

The figure of speech stays the same as in the original – “*jsi ohňostroj jak vystřeluješ přes oblohu*” is *a metaphor*.

8. “Come on let your colors burst”

“*Let your colors burst*” is *an idiom* for showing people the real you, and the singer is also sending a message to them to enjoy the life and accept what their true self.

The idiom is changed to *a metaphor* “*nechej své barvy vybuchnout*”, carrying the same meaning as the original lyrics.

9. “You’re gonna leave them all in awe, awe, awe”

The repetition of “*awe*” at the end of the sentence is *an epistrophe*.

This line of the lyrics is translated completely different, omitting the epistrophe as well as the meaning of the sentence itself.

10. “You don’t have to feel like a wasted space”

Simile makes another appearance in the lyrics in this line, by “*feel like a wasted space*”.

This simile reassures people that they are worthy and their life is as important as the life of the others.

The figure of speech, *a simile* “*jako plýtvání místem*”, is also present in this line.

11. “After a hurricane comes a rainbow”

This line is *a personification* of a rainbow. Rainbow is not a living thing, but in this case it is stated that the rainbow will come after a hurricane. This sentence is quite unusual, since “*after the rain comes a rainbow*” is more frequently used. It is also *a metaphor*; the hurricane being terrible times and feelings, but after those feelings are over, the pleasant feelings, here represented as a rainbow, come.

Both *personification* “*přijde duha*” and *metaphor* “*po hurikánu přijde duha*” are preserved in the translation with the same meaning.

12. “Maybe you're reason why all the doors were closed

So you can open one that leads you to the perfect road”

Those two lines serve as *a metonymy*. “*All the doors were closed*” means that the person felt like they had no options and that they were lonely. However, if the person dares to take the chance and tries to get out of their comfort zone, good things are waiting for them.

In this translation, *the metonymy* also occurs, although the second line about the door “*které tě povedou perfektní cestou*” may seem like a quite unnatural expression, as it is also *a personification*.

13. “Like a lightning bolt your heart will glow”

By using the comparing preposition “*like*” to express the similarity of a lightning bolt to a glowing heart, *a simile* is created. It is also *a metaphor* because the heart cannot glow; in this case, the metaphor is used to express that the person will be happy.

The *simile* is translated as “*Jako blesk*”, and it also serves as *a metaphor*.

14. “Boom, boom, boom”

This line is *an onomatopoeia* since it is using sound imitation of the sound that fireworks make as they explode, while also being *an epizeuxis* due to the repetition of “*boom*”.

The *onomatopoeia* “*bum, bum, bum*” is present in the translation as well as *epizeuxis*.

15. “Even brighter than the moon, moon, moon”

“*Even brighter than the moon*” is a *hyperbole*, and the repetition of the word “*moon*” at the end of the line is an *epizeuxis*.

Both of the figures of speech, *hyperbole* “*jasnější než měsíc*” and *epizeuxis* “*měsíc, měsíc, měsíc*”, occur in the translation as well.

16. “It’s always been inside of you, you, you”

The personal pronoun “*you*” is repeated at the end of the sentence, creating an *epizeuxis*.

The pronoun “*tobě*” is repeated at the end; therefore, *the epizeuxis* makes its appearance as well.

3.2.2 LEFTOVERS – JARVIS COCKER

Jarvis Cocker is an English musician and actor, and the member of the Britpop band Pulp, popular especially in the mid-1990s in Great Britain. The song Leftovers was released in 2009, and it primarily plays on puns and uses repetitions.

1. “I met her in the Museum of Paleontology

And I make no bones about it”

“*Make no bones about it*” is an *idiom* as well as a *pun* on the fact that they are meeting in the Museum of Paleontology.

The pun is entirely lost in the translation; the verb “*neváhal*” is not even closely related to the expression “*muzeum paleontologie*”.

2. “Well, please allow me to be succinct

I wanna love you whilst we both still have flesh upon our bones

Before we both become extinct“

These lyrics contain *pun* on dinosaurs since the story is taking place at a Museum of Paleontology. “*Succint*” and “*extinct*” is also a rhyme.

The pun “*extinct*” from the original lyrics is replaced by “*vyhyneme*”. This verb is connected to dinosaurs; therefore, the figure of speech remains.

3. “That's what I told her, “I wanna be your lover”

And then I told her twice, “I wanna be your lover”

The repetition of “*I wanna be your lover*” at the end of each line creates an *epistrophe*.

The *epistrophe* occurs in the Czech translation as well by repeating “*Chci být tvůj milenec*” at the end.

4. “Well, he says he loves you like a sister

Well, I guess, I guess that's relative”

This sentence contains three figures of speech. The first one is a *simile*, “*he loves you like a sister*”. “*I guess, I guess*” is an *epizeuxis*, followed by a pun „*that's relative*“, referencing to the simile “*like a sister*“.

Although epizeuxis disappeared in the translation, *simile* “*že tě miluje jako sestru*” and pun “*příbuzný pojem*”, referring to the fact that in Czech, sister is “*příbuzná*”, are preserved.

5. “He says that he wants to make love to you”

„*Make love to you*” is a sexual *euphemism*.

The euphemism used in the English original is replaced by “*že tě chce milovat*”. This sentence in the Czech language cannot function as a euphemism; in order for the euphemism to work, it should be “*chce se s tebou milovat*” or “*že tě chce pomilovat*”.

6. “Oh, I told you once I wanna be your lover

And now I've told you twice, homes, I wanna be your lover”

This is another repetition of the “*I wanna be your lover*” at the end of the line; therefore, the used figure of speech is an *epistrophe*.

Epistrophe “*chci být tvůj milenec*” appears in the translated lyrics as well.

7. “And so I fall upon your neck just like a vampire”

The author is comparing his movement towards his desired lover’s neck as a vampire-like, using *a simile*.

The simile “*like a vampire*” is translated as “*jako upír*”, thus the *simile* remains in both versions of the lyrics.

8. “Yeah, like a vampire who faints at the sight of blood”

Another mention of a vampire, but this time creating *oxymoron*, as well as *irony*, since the situation the main protagonist describes, is rather ridiculous.

The figures of speech, *oxymoron* and at the same time *irony* “*jako upír, který omdlévá při pohledu na krev*”, maintain in the translation of this line; the thought of a vampire fainting at the sight of blood is humorous.

9. “So I will state, state my case, yeah, I will state it again”

This sentence uses *epizeuxis* by repeating the verb “*state*”, while also using *asyndeton* due to the lack of expected conjunction.

Both the *epizeuxis* and the *asyndeton* do not make an appearance in the translation.

10. “I could be your teddy bear, oh yeah”

The main protagonist uses *a metaphor* of a “*teddy bear*” since teddy bears are usually used by children to cuddle with, and he wants to cuddle with his desired lover.

“*Medvídek*” is a Czech equivalent of the English “*teddy bear*”; therefore, the *metaphor* in the translation is present as well.

11. “This is no mouth waterin' proposition”

“*Mouthwatering*” is *an idiom*, which is used to express that something is tempting or delicious. Furthermore, with the combination of the idiom “*mouth-watering*” and “*proposition*”, *a metaphor* is created.

The metaphor which can be observed in the English version of the lyrics is not present in the translation.

12. “If we start a-huggin' and a-kissin'

And a-kissin', are you listenin'?”

Because of the repetition of conjunction “*and*”, *polysyndeton* can be observed, as well as *symploce* of the “*a-kissin'*” at the end of the first line and the beginning of the second one.

Both of the figures of speech, *polysyndeton* “*objímat a líbat a líbat*” and *symploce* “*líbat*” at the end and “*líbat*” at the beginning of the line, remain in the Czech translation.

13. “‘Cause I told you once and then I told you twice

And now I told you three times”

“*I told you*” appears three times in the sentence, creating an *epistrophe*, as well as *polysyndeton*.

Polysyndeton “*řekl jednou a řekl jsem to dvakrát a teď jsem ti to řekl třikrát*” and *epistrophe*, the repetition of the verb “*řekl*” in the middle of the sentences, remain in the translation of the lyrics.

14. “Yeah, I wanna be your lover

Yeah, yeah, yeah, yeah, yeah

I wanna be your lover

Yeah, yeah, yeah, yeah, yeah

I wanna be your lover”

In this case, *epizeuxis* is easily seen because of the repetition of “*yeah*” and the line “*I wanna be your lover*” is an *anaphora* due to the repetition.

The figure of speech *anaphora* “*jo*” is very prominent in the translation as well as the *epizeuxis* “*milenec*”.

3.2.3 LINGER – THE CRANBERRIES

This song is another song composed by Dolores O’Riordan for the Irish band The Cranberries. The song was released in 1993, and the figures of speech that are present are mainly idioms and repetitions, along with a metaphor and personification.

1. “If you, if you could return”

Repeating the “*if you*” twice at the beginning is *an epizeuxis*.

The translation maintains *epizeuxis* in repeating “*jestli, jestli*”.

2. “Don't let it burn, don't let it fade”

Anaphora is present in this line by the repetition of “*don't let it*”.

In the translation, “*Nenech to*” is still *an anaphora* translated from “*don't let it*”.

3. “But it's just your attitude, it's tearing me apart”

“*Tearing me apart*” is a *hyperbole* to how the main protagonist is feeling. She is experiencing pain and using *hyperbole* as well as a *personification* to express her feelings.

In the translation, all of the figures of speech that appear in the English original remain the same; *hyperbole* “*trhá na kusy*” and *personification* “*postoj, který mě trhá na kusy*”.

4. “It's ruining everything”

This line is a *hyperbole*, making the sentence more dramatic since from her point of view “everything” is being destroyed by the other person's attitude, mentioned in the line above, thus also being a *personification* of the attitude.

This line is translated as a reference to the attitude of the other person, mentioned in the previous sentence. In this case, it is the attitude “*který ničí vše*” is *hyperbole* and *personification* “*postoj který ničí vše*”, same as in the original lyrics.

5. “I swore, I swore I would be true”

“*I swore*”, repeated in the sentence two times, is *an epizeuxis*. The repetition is used in order to emphasise the fact that she swore she will stay honest.

The *epizeuxis* that makes an appearance in the original text is missing in the translation.

6. “But I’m in so deep”

By saying that the singer is “*in so deep*”, she means that she feels intense love by using *a metaphor* to express her feelings.

To be in something “*až po uši*”, as it is translated in Czech, is *an idiom*, expressing the reality of being in something in a large quantity or feel intense emotion.

7. “You know I’m such a fool for you”

To be a fool for someone is *an idiom*, expressing deep passionate love towards the other person. The idiom suggests that the person who is a fool for someone excuses all of the bad actions or personality traits of the other person with whom they are in love.

The *idiom* of being in love is present in the translation as “*jsem do tebe blázen*”.

8. “You got me wrapped around your finger”

Being “*wrapped around*” someone’s finger is *an idiom*, expressing the reality of being controlled or manipulated by someone else.

In the translation, a Czech version of the *idiom* “*omotal sis mě kolem svého prstu*” is present; thus, the translation preserves the same figure of speech.

9. “Do you have to let it linger

Do you have to, do you have to let it linger”

The repetition of “*do you have to*” at the beginning is *anaphora* as well as *epizeuxis*, which occurs in the second line.

In this case, the translation maintains *epizeuxis* by repeating the verb “*musíš*”. Along with the *epizeuxis*, this version also contains *a hyperbole*, translated as “*donekonečna protahovat*”.

10. “Oh, I thought the world of you”

“*To think the world of someone*” is *an idiom*, through which the singer conveys a message that she had a very high opinion of the person she is singing about.

The translation uses *hyperbole* “*myslela jsem, že jsem tvůj svět*”.

11. “But I was wrong, but I was wrong”

By repeating “*I was wrong*” at the end of the sentence for emphasis of the fact that her blind trust in the other person was misplaced, is *an epizeuxis*.

The *epizeuxis* is preserved in the Czech translation through the repetition of “*ale mýlila jsem se*”.

12. “If you, if you could get by”

The repetition of “*if you*” at the beginning creates *an epizeuxis*.

“*If you*” was translated as “*jestli*”, and it also occurs two times in the beginning, therefore the figure of speech is *epizeuxis* as well.

13. “Things wouldn't be so confused”

This line is using *a personification* since things cannot be “*confused*” but “*confusing*”.

After the translation, the figure of speech remains the same; *personification* translated as “*věci nebyly popletené*”.

3.2.4 TAKE ME TO CHURCH – HOZIER

Hozier is an Irish musician and songwriter who is extremely popular nowadays. His lyrics are full of figurative language, and Take Me to Church from the year 2013 is an excellent song for the analysis. The whole song mostly deals with religion; the author applies figures of speech to express his opinion on church and uses the song lyrics as a metaphor, comparing his lover and their relationship to religion. The writer’s stance on religion is obviously rather a negative one, and it is clearly observable in figures of speech, which occur in the lyrics.

1. “She’s the giggle at a funeral”

To be “*the giggle at a funeral*” is *a metaphor* for being a person with humour, who even in such a tragic event as a funeral does not succumb to sadness. This sentence also connects two usually incompatible things happening at once; “*the giggle*” and “*funeral*”, thus creating *an oxymoron*.

The translation “*je tím tichým chichotáním na pohřbu*” carries the same feeling of a *metaphor* and an *oxymoron*.

2. “If the Heavens ever did speak”

This sentence is using *personification* and *metonymy*. Heavens are not a living thing; therefore, it cannot “*speak*” or produce any human-like sound. “*Heavens*” can also be interpreted as waiting for *God* or *angels* to speak to the author, considering all of the religious undertones.

In the translation of this figure of speech, the *personification* “*kdyby nebesa kdy promluvila*” is maintained, and it remains unchanged. “*Nebesa*” can, same as in English, represent *God*; thus, *metonymy* appears in the translated lyrics as well.

3. “Every Sunday’s getting more bleak

A fresh poison each week”

By mentioning “*Sunday*” and “*fresh poison*”, the author is referencing to Sunday’s masses and sermons at church, where the priest preaches about the Bible. Sometimes, preachers can manipulate religious people and try to “*poison*” their thoughts with hatred towards other people, usually minorities, and the author compares this to “*poison*”, using a *metaphor*. He also expresses his dislike towards the Sunday’s masses by calling them “*bleak*”.

Due to the translation, the reference to the church is quite lost there. Because of using “*další*” instead of “*každá*”, the connection to Sunday’s masses disappeared. The absence of church reference creates following ambiguous sentence, where the translated sentence “*Každý týden dávka čerstvého jedu do žil*” can be confusing since it is not apparent what the “*poison*” stands for.

4. “My church offers no absolutes”

Personification is used in this sentence since no church can “*offer*” things, not even absolutes. By using “*no*” instead of “*any*”, the negation and the lack of “*absolutes*” is more prominent.

This figure of speech remains unchanged in the translation, meaning that the *personification* of “*církev nenabízí žádná rozřešení*” is expressed even in the translation.

5. “She tells me, “Worship in the bedroom.”

“*Worship in the bedroom*” serves as a sexual *euphemism*. The verb “*worship*” is also a reference to the church through *metaphor* and religion overall; this phenomenon occurs multiple times through the song.

This particular *euphemism* “*uctívej jedině v ložnici*” works in the Czech language as well as in the original. “*Uctívej*” is connected with the Czech equivalent of God “*bůh*”; therefore the translation maintains the author’s intention of comparing “*worshipping in the bedroom*” to the “*worshipping of God at church*” through a *metaphor*.

**6. “The only heaven I’ll be sent to
Is when I’m alone with you”**

This line may either express that the author is not worthy of going to heaven by living a sinful life in the eyes of the church, or that he simply does not believe in heaven. For that reason, he cannot go to heaven, where religious people believe they go after their death. The author strips “*heaven*” of the religious connection, and replaces it with intimacy, creating a *euphemism*. The only heaven he can “*be sent to*” is the pleasure that he receives from his lover, not by God.

The Czech translation loses its meaning due to the literal translation. The word “*nebe*”, which was used in the translation, should be replaced by “*ráj*” since the Czech language connects pleasant feelings not so much with *heaven* but with *paradise*. However, the figure of speech could work if the line was rewritten as “*Dostanu se do nebe, jen když jsme spolu*”.

7. “I’ll worship like a dog at the shrine of your lies”

This line uses *simile* because the author is comparing himself to a dog. Dogs usually love their master, and it could be said that they blindly “*worship*” them, as deeply religious

people sometimes blindly worship and obey the religious institutions, no matter what. “*Shrine of your lies*” is another figure of speech, in this case, a *metaphor* to blindly “worshipping” the lies people are told, in this case, by the church.

The sentence above loses its meaning in Czech, since “*plazit se jako pes*” is not the appropriate translation of “*worship like a dog*”, although it is still a *simile*. “*Svatyně tvých lží*” is quite correct, as it makes sense in Czech language and it preserves the *metaphor*.

8. “I’ll tell you my sins and you can sharpen your knife”

“*Sharpen your knife*” serves here as a *metaphor* for judging someone in a rather harsh way and using hurtful words towards the other person, which can hurt like a wound made by a knife.

In the translation, “*naostří si nůž*” also works as a *metaphor*, but using “*břitva*” would suit the translation better. In Czech, “*jazyk ostrý jako břitva*” means that one speaks harshly and their words are hurting other people.

9. “Offer me that deathless death”

“*Deathless death*” is a clear example of an *oxymoron*, since, obviously, death cannot be deathless.

“*Nesmrtelné skonání*” is an excellent Czech translation, maintaining the *oxymoron* and the same mood.

10. “Good God, let me give you my life”

The author is calling out to God, whose existence is not confirmed, making this line an *apostrophe*.

In the translation of this line, the *apostrophe* also appears in the lyrics as “*Oh dobrý Bože*”.

11. “My lover's the sunlight”

Calling his lover a “*sunlight*”, the author uses a *metaphor*. She is probably happy, delightful to be around. He loves her, and she is important for him as the sunlight is.

The *metaphor* “*tak je má milovaná slunečným svitem*” works in the translation as well as in English, but it would be better if there were a possessive pronoun connected with the metaphor, “*mým slunečným svitem*”.

12. “Drain the whole sea”

This line, in this case, works as a *metaphor*. By saying “*drain the whole sea*”, he wants to say to his lover that she can see through all of his layers and to get to the “bottom of the sea” of his heart.

This sentence should be translated in Czech as “*vypust' celé moře*”, in order to maintain the purpose of using the metaphor, since he is talking to his lover.

13. “That's a fine looking high horse

What you got in the stable?

We've a lot of starving faithful”

Those lines may serve a *metaphor* either to religion as a whole or to God himself, who is on a “*high horse*”, meaning that he is acting superior to others. While people believing in God may not be literally “*starving*”, they are still faithful to their belief even though they are not content with their faith.

The meaning of the two first lines is entirely lost by the translation. However, the last line “*máme tu spoustu hladovějících věřících*” remains its *metaphoric* meaning.

14. “This is hungry world”

“*Hungry world*” is a *personification*, since a world cannot be hungry or possess any feelings of hunger.

The *personification* is retained in the translation, using “*tenhle svět je nenasytný*”.

15. “There is no sweeter innocence than our gentle sin”

The *oxymoron* in this sentence is very apparent since sin cannot be innocent.

“*Hřešení*” and “*nevinnost*” in the translation of this sentence function as an *oxymoron* as well as in the English lyrics.

3.2.5 THE MORNING FOG – KATE BUSH

Kate Bush is an English singer, who composed the song The Morning Fog in 1985 for a movie called “The Ninth Wave“, where the main character nearly experiences death, but through this experience, she learns how to live her life to the fullest. The most prominent figure of speech appearing in the lyrics is an anaphora.

1. “The light

**Begin to bleed,
Begin to breathe,
Begin to speak”**

The first lines of this song describe the light acting as a human; therefore, it uses *a personification*, as well as *anaphora* by repeating the verb “*begin to*” alongside to *alliteration* due to the repetition of the consonant /b/ at the beginning.

The figures used in the original lyrics remain the same, “*světlo*” obtains human qualities; thus, *a personification* is maintained. The *anaphora* is also present, by the reoccurring verb “*začíná*” as well as *alliteration*, this time due to the repetition of the consonant /z/.

2. I am falling

**Like a stone,
Like a storm,**

Those lyrics contain *anaphora* because of the repetition of “like”, and also *a simile* since the falling is compared to the falling of “*a stone*” and “*a storm*”. *Alliteration* is present as well, because of the repeating consonant /s/.

The translation preserves all of the figures of speech, *anaphora as the repetition of “já”*, *alliteration because of the repetition of the consonant /j/ in the word “jako”* and *simile* by “*jako kámen, jako bouřka*”.

**3. I'll tell my mother,
I'll tell my father,
I'll tell my loved one,
I'll tell my brothers**

These lyrics use *anaphora*, since the “I’ll tell my” is repeated at the beginning of each line, and also *asyndeton*, due to the missing expected conjunction.

In the translation, the *anaphora* is present as well, by reoccurring “řeknu”, although the possessive pronoun changes due to the rules of Czech grammar, along with *asyndeton*, like in the original.

3.2.6 WATERLOO – ABBA

Waterloo is a song by a Swedish band ABBA, released in 1974. The lyrics of the songs compare a relationship to the battle of Napoleon at Waterloo, using metaphor numerous times for comparison.

1. “My, my, at Waterloo Napoleon did surrender”

Anaphora appears due to the repetition of the interjection “my” at the beginning of the sentence.

The *anaphora* is translated to Czech by the repetition of “páni”.

2. “Oh yeah, and I have met my destiny in quite a similar way”

This line uses *a simile*; the author is comparing her destiny to Napoleon’s since she feels that she has lost her “battle” of their relationship like Napoleon lost the battle at Waterloo. “I have met my destiny” is also *a personification* of destiny. This figure of speech was used in order to emphasise the fact that the performer had no choice.

Both of the figures of speech mentioned above, *simile* “setkala jsem se se svým osudem podobně” and *personification* “setkala jsem se se svým osudem”, appear in the translation.

3. “The history book on the shelf Is always repeating itself”

“The history book” is a *synecdoche* for history, which is continuously being repeated. It is also a *personification* since a book cannot repeat anything, not even itself.

By using the word “*dějepisná kniha*” in the translation, the synecdoche is not present in the Czech version of the lyrics. Nevertheless, *personification* “*kniha na polici se pořád opakuje*” withstands the translation to the Czech language.

4. **“Waterloo - I was defeated, you won the war
Waterloo - Promise to love you for ever more
Waterloo - Couldn't escape if I wanted to
Waterloo - Knowing my fate is to be with you
Waterloo - Finally facing my Waterloo”**

By repeating “*Waterloo*” five times in the beginning in the lines above, *anaphora* is created. Mentioning “*Waterloo*” is also *an allusion*.

The *allusion* alongside with *anaphora*, expressed in the translation by the repetition of “*Waterloo*”, remains unchanged.

A more detailed commentary of the occurring figures of speech is provided below.

5. **“Waterloo - I was defeated, you won the war”**

This line is *a metaphor*, comparing the Napoleon war to their relationship. The author feels that their relationship is as damaging as a war.

The *metaphor* “*ty jsi vyhrál válku*” for their relationship is preserved in the translation, and the meaning maintains the same as in the original lyrics.

6. **“Waterloo - Promise to love you for ever more”**

To love someone “*for ever more*” is *a hyperbole*, used to show how deep their love for the other person is. Additionally, *ellipsis* of the pronoun “*I*” appears.

“*Milovat navždy*” is *a hyperbole*, occurring in the translated version as well. However, the *ellipsis* is not present in the Czech translation.

7. **“Waterloo - Couldn't escape if I wanted to”**

In this part of lyrics, *an ellipsis* of the personal pronoun “*I*” can be observed.

The figure of speech ellipsis disappears in the Czech language, due to the grammar of the language. In this case, the presence of the personal pronoun is not necessary for this sentence, since the person is expressed by other means.

8. “Waterloo - Knowing my fate is to be with you”

This line uses *ellipsis* of the personal pronoun; without the figure of speech, the sentence would be “*I know my fate is to be with you*”. Along with ellipsis, *hyperbole* can be observed.

Although the ellipsis of personal pronoun disappeared, *hyperbole* is still present in the translation as “*mým osudem je být s tebou*”.

9. “Waterloo - Finally facing my Waterloo”

By using the line “*facing my Waterloo*”, the author creates *a metaphor* to compare the battle in Waterloo to their relationship, which is undoubtedly non-functional. Another figure of speech, *ellipsis*, can be observed.

The *metaphor* “*čelím svému Waterloo*” for their relationship is present in the translation as well.

10. “Oh yeah, and now it seems my only chance is giving up the fight”

“*My only chance is giving up the fight*” is *a hyperbole*, since it is not the only available choice, but it feels that way to the person. This line is also *a metaphor*, comparing giving up the relationship to surrender the fight.

Both of the figures are preserved in the translation; the *hyperbole* “*mou jedinou nadějí je vzdát boj*” which is also *a metaphor* for the end of their relationship.

11. “I feel like I win when I lose”

This sentence is *an oxymoron*, by stating “*I win when I lose*” at the same time.

Oxymoron “*cítím se jako vítěz, přestože jsem prohrála*”, appears in Czech lyrics as well as in English.

3.2.7 ZOMBIE – THE CRANBERRIES

This song is written by late Irish musician and songwriter Dolores O’Riordan, for the Irish band The Cranberries, where she provided vocals as well as played the guitar. It is a 1994 protest song against the bombing in Warrington by the IRA in 1993.

1. “And the violence caused such silence”

This line is a *personification*, since “*violence*” cannot itself cause anything, because it is not a living creature.

The figure of speech, *personification*, is preserved in the translation as “*násilí způsobilo*”.

2. “In your head, in your head they are fighting”

By repeating the “*in your head, in your head*”, *epizeuxis* is created.

The figure of speech that appears in the original lyrics, *epizeuxis*, changes to *symploce*, combining the placement of the repetition of “*v tvojí hlavě*” and “*v tvé hlavě*”.

3. “With their tanks and their bombs and their bombs and their guns”

In this sentence, *an anaphora* appears four times by repeating “*their*”. *Polysyndeton* is also expressed in this line, by another repetition, this time the conjunction “*and*”.

In the translation of this sentence, the *anaphora* “*their*” is translated as “*jejich*” and the *polysyndeton*, expressed in the original by “*and*”, is replaced by the Czech equivalent “*a*”.

4. “In your head, in your head they are crying

In your head, in your head”

The repetition of “*in your head, in your head*” is another *epizeuxis* that makes an appearance in the lyrics of the song.

In the case of the translation of this line, the *epizeuxis* changes to *symploce*, combining the repetition of “*v tvojí hlavě*” at the beginning and at the end of the sentence.

5. “Zombie, zombie, zombie”

“Zombie” is repeated three times, again creating *an epizeuxis*. This is repetition also *an apostrophe*, calling a “zombie”.

The line maintains the same figures of speech, *epizeuxis* and *apostrophe* since nothing changed in the translation.

6. “Another mother's breakin' heart is taking over”

“Breaking heart” by itself is *a metaphor* for a terrible feeling the mothers are experiencing. “Breaking heart is taking over” is *a personification*, since “heart” cannot physically “take over”.

The metaphor of the original lyrics is lost by translating “breaking heart” as “další matka se hroutí”. However, the *personification* is maintained as “srdce převládá”.

7. “When the violence causes silence”

This line is similar to the first one mentioned, also expressing *a personification*.

Personification appears in the translation also, as “násilí vyvolává ticho”.

8. “In your head, in your head they're still fighting”

The continuous repetition of “in your head, in your head” is an *epizeuxis*.

In the translation, the *epizeuxis* changes to *symploce* because of repeating “v tvojí hlavě” at the beginning as well as at the end.

9. “In your head, in your head they are dying”

This line repeats the *epizeuxis* “in your head”.

Symploce replaces *epizeuxis*, “v tvojí hlavě” shifts from the beginning of the sentence to the end of it.

RESULTS

The figures of speech, found in the analysis above, are collected and inserted into two charts for a better orientation in the frequency of their usage; one chart contains figures of speech found in the original texts, the second chart consists of the figures of speech which occurred in the translated version of the song lyrics.

The charts contain figures of speech found in seven songs. The number of figures of speech in question is 218; 122 figures of speech in the original English lyrics and 96 in the Czech translation.

The analysis clearly shows that the occurrence of the figures of speech is higher in English than in Czech. The reasons for the difference in number, which is 26, were most frequently due to the rules of grammar of the Czech language (in some cases, the pronoun which has to appear in English is not necessary in the Czech language), or the fact that the lyrics were translated in a wrong way, not preserving the present figures of speech.

The most frequently used figure of speech in the original English lyrics is a metaphor - present 23 times, followed by epizeuxis, which appears 17 times, and personification occurring 14 times. The least occurring figures of speech that appear only one time are irony, onomatopoeia, symploce and synecdoche.

The number of figures of speech present in the Czech translated lyrics is 96. As stated above, the reason for this difference were most commonly differences in English and Czech grammar, as well as incorrect translation.

The most recurrent figures of speech in the translated version are metaphor, occurring 15 times, personification, which is present 13 times and simile, which appears 11 times. The least frequently appearing figures of speech, occurring only once, are allusion, asyndeton, irony and onomatopoeia. Ellipsis and synecdoche do not make an appearance in the Czech translated versions at all.

Figures of speech in the original English lyrics

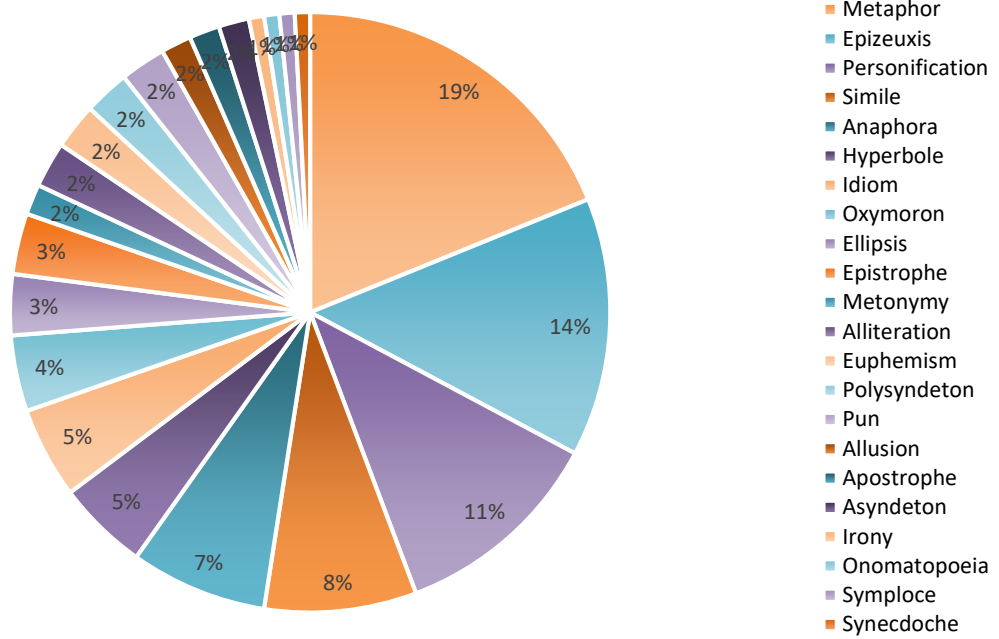


Figure 3: Percentage of figures of speech found in the original English lyrics

Figures of speech in Czech translation

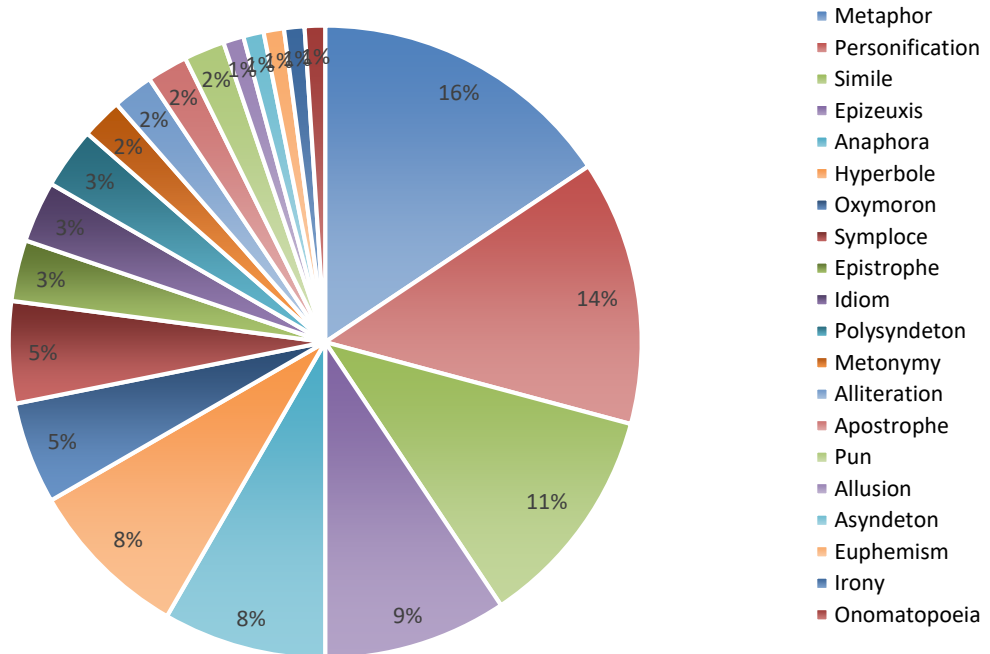


Figure 4: Percentage of figures of speech found in the original English lyrics

There is a general tendency to uphold the figures of speech when translating the lyrics. The graph below demonstrates the inclination towards the preservation of the appearing figures of speech.

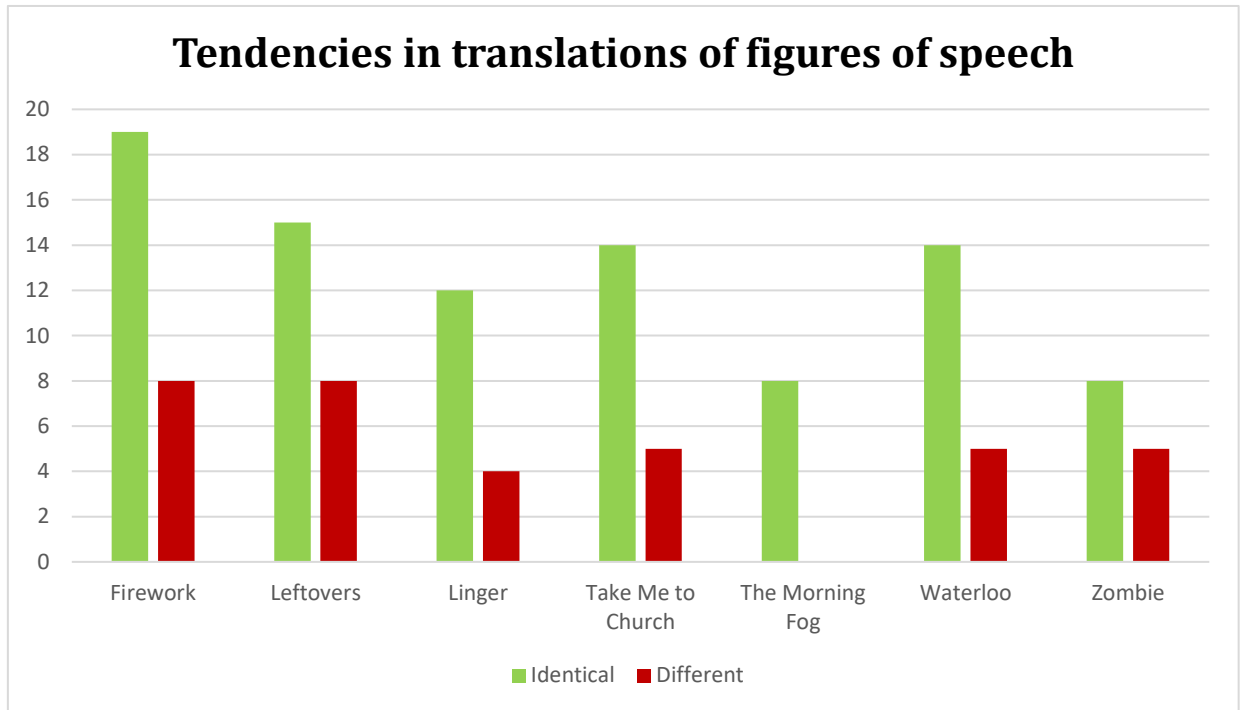


Figure 5: Tendencies in translations of figures of speech

CONCLUSION

This thesis provides an insight as to which figures of speech occur in song lyrics and how they are translated by amateur translators. It compares the figures of speech that are present in the English original with the translated versions and provides a commentary on these found figures.

The theoretical part serves as a base to the analytical part, which is crucial for the analysis. The chapter introduces the main tasks of lexicology and semantics, deals with types of meaning and briefly comments on polysemy and sense relations.

The analytical part provides an analysis of seven songs and 218 figures of speech that were found in the original and the translation together. The number of figures found confirms the primary presupposition that figures of speech appear in significant numbers in the lyrics of various songs.

Analytical methodology, where the methods of collecting the material for the second chapter are listed, precedes the chapter.

The analysis identifies particular figures of speech and describes them; in addition, it provides commentary on the occurring differences of the two versions.

The most commonly found figure of speech was a metaphor, occurring 23 times in the English version and 15 times in the Czech version. Other most frequently used figures were personification, simile, epizeuxis and anaphora. Naturally, the frequency of the appearing figures of speech may vary from song to song, and from artist to artist.

In the translation, there was a tendency to preserve the same figures of speech as in the original. An example of an impressively translated oxymoron can be seen in the song *Take Me to Church*; the line “deathless death” being translated as “nesmrtelné skonání”. Another example of an interesting choice of pun occurs in the song *Leftovers*; the original “he says he loves you like a sister, well, I guess, I guess that's relative” is translated as “řiká, že tě miluje jako sestru, no asi je to příbuzný pojem”. However, in some cases, the figures of speech changed in the translation, such as in the song *Firework*. In the English lyrics “do you ever feel, feel so paper-thin” a metaphor can be seen, while in the Czech lyrics the metaphor is translated as simile “už jsi se někdy cítil tenký jako papír”. In the lyrics of the song *Zombie* is an epizeuxis present in the line “in your head, in your head they're still

fighting”, although in the Czech it is translated as a symploce “v tvé hlavě, oni bojují v tvé hlavě”.

The differences in the translation of the figures of speech were mostly caused either by the differences in the English and Czech grammar; for instance, sometimes where pronoun has to be present in English while in Czech it is not required. The example of this occurrence can be observed in the song Waterloo; “Promise to love you for ever more”. In the original, an ellipsis of a personal pronoun is present. However, in the Czech lyrics “Slíbím, že tě budu milovat navždy” is not.

The differences were also caused by the fact that the translating person misunderstood the lyrics; thus creating an incorrect translation where the original meaning was lost, and the translated text did not carry the same meaning, such as in the song Leftovers in the line “he says that he wants to make love to you”. The line contains a euphemism, while the Czech translation “že tě chce milovat” loses the figure of speech; therefore, the sentence loses its whole meaning. The flawed translation could also be caused by the translator’s insufficient knowledge of the English language or by a simple oversight by the translator.

Even though the translators made some mistakes, it is completely understandable as they are not professionals and their hard work and effort to provide translation for other people so they could understand the song, deserves to be acknowledged as well.

REFERENCES

- Alm-Arvius, C. (2003). *Figures of speech*. Lund: Studentlitteratur.
- Beale, W. H. (2009). *Learning from Language*. Pittsburgh: University of Pittsburgh Press.
- Cacciari, C. & Tabossi, P. (1993). *Idioms: Processing, Structure and Interpretation*. New Jersey, Hillsdale: Lawrence Erlbaum Associates Inc.
- Citation. (n.d). In *Dictionary.Cambridge.com* dictionary. Retrieved from <https://dictionary.cambridge.org/dictionary/english/elephant>
- Cruse, A. (2011). *Meaning in Language: An Introduction to Semantics and Pragmatics*, Oxford: Oxford University Press.
- Franzon, J. (2008). Choices in Song Translation: Singability in Print, Subtitles and Sung Performance. *The Translator*, 14(2), 373-399.
- Ginzburg, R. S., Khidekel, S.S., Knyazeva, G.Y., & Sankin, A.A. (1979). *A course in modern English lexicology*. Moscow: Higher School Publishing House.
- Irwin, W. (2001). What Is an Allusion?. *The Journal of Aesthetics and Art Criticism*, 59(3), 287-297.
- Jackson, H., & Amvela, E. Z. (2007). *Words, meaning and vocabulary: an introduction to modern English lexicology*. London: Bloomsbury Academic.
- Jackson, H. (2013). *Words And Their Meaning*. New York/Oxon: Routledge.
- Knospe, S. (2015). A Cognitive Model for Bilingual Puns. In Zirker A. & Winter-Froemel E. (Eds.), *Wordplay and Metalinguistic / Metadiscursive Reflection: Authors, Contexts, Techniques, and Meta-Reflection* (pp. 161-194). Berlin/Boston: De Gruyter.
- Kreidler, C, W. (1998). *Introducing English Semantics*. London: Routledge.
- Kvetko, P. (2009). *English lexicology*. Trnava: Univerzita Sv. Cyrila a Metoděje v Trnave.
- Kvetko, P. (2009). *An Outline of English Phraseology*. Prešov: Vydavateľstvo Michala Vaška.

Lipka, L. (1992). *An Outline of English Lexicology: Lexical Structure, Word Semantics, and Word-Formation*. Tübingen: Max Niemeyer Verlag.

Moon, R. (1998). *Fixed Expressions and Idioms in English*. Oxford: Clarendon Press.

Peprník, J. (2006). *English lexicology*. Olomouc: Univerzita Palackého v Olomouci.

Preminger, A. & Brogan, T. V. F (1993). *The New Princeton Encyclopedia of Poetry and Poetics*. New Jersey, Princeton: Princeton University Press.

Quinn, A. (2010). *Figures of Speech: 60 ways to turn a phrase*. New York: Routledge.

Vogel, R. (2007). *Basics of lexicology*. Brno: Masarykova univerzita.

Yule, G. (2006). *The Study of Language*. Cambridge: Cambridge University Press.

Lyrics

ABBA (1974). Waterloo [Lyrics]. Retrieved from <https://www.karaokeczech.cz/texty-pisni/abba/waterloo-29634>.

Bush, Kate (1985). The Morning Fog [Lyrics]. Retrieved <https://www.karaokeczech.cz/texty-pisni/bush-kate/the-morning-fog-203897>.

Cranberries, The (1993). Linger [Lyrics]. Retrieved from <https://www.karaokeczech.cz/texty-pisni/cranberries-the/linger-4890>.

Cranberries, The (1994). Zombie [Lyrics]. Retrieved from <https://www.karaokeczech.cz/texty-pisni/cranberries-the/zombie-3629>.

Cocker, Jarvis (2009). Leftovers [Lyrics]. Retrieved from <https://www.karaokeczech.cz/texty-pisni/jarvis-cocker/leftovers-707965>.

Hozier (2013). Take Me to Church [Lyrics]. Retrieved from <https://www.karaokeczech.cz/texty-pisni/hozier/take-me-to-church-554403>.

Perry, Katy (2010). Firework [Lyrics]. Retrieved from <https://www.karaokeczech.cz/texty-pisni/perry-katy/firework-158692>.

Translated Czech lyrics from KaraokeTexty.cz. Retrieved June 17, 2020, from <https://karaoketexty.cz/>

LIST OF PICTURES

Figure 1: Semiotic triangle of a sound-form, linguistic sign and the concept of the word dove.....	7
Figure 2: Common euphemism for contraceptives, douches, tampons and maxipads.....	16
Figure 3: Percentage of figures of speech found in the original English lyrics.....	45
Figure 4: Percentage of figures of speech found in the original English lyrics.....	45
Figure 5: Tendencies in translations of figures of speech	46

APPENDIX

1.1 Katy Perry – Firework (English lyrics)

Do you ever feel
Like a plastic bag
Drifting through the wind
Wanting to start again

Do you ever feel
Feel so paper-thin
Like a house of cards
One blow from caving in

Do you ever feel
Already buried deep
Six feet under
Screams but no one seems to hear a thing

Do you know that there's still a chance
for you
'Cause there's a spark in you you just
gotta

Ignite the light
And let it shine
Just own the night
Like the Fourth of July
'Cause baby, you're a firework

Come on show 'em what you're worth
Make 'em go, "Aah, aah, aah"
As you shoot across the sky

Baby, you're a firework
Come on let your colors burst
Make 'em go, "Aah, aah, aah"
You're gonna leave them all in awe, awe,
awe

You don't have to feel like a wasted
space
You're original cannot be replaced
If you only knew what the future holds
After a hurricane comes a rainbow

Maybe you're reason why all the doors
were closed
So you can open one that leads you to the
perfect road
Like a lightning bolt your heart will glow
And when it's time you'll know you just
gotta
Ignite the light
And let it shine

Just own the night

Like the Fourth of July

'Cause baby, you're a firework

Come on show 'em what you're worth

Make 'em go, "Aah, aah, aah"

As you shoot across the sky

Baby, you're a firework

Come on let your colors burst

Make 'em go, "Aah, aah, aah"

You're gonna leave them all in awe, awe,
awe

Boom, boom, boom

Even brighter than the moon, moon,
moon

It's always been inside of you, you, you

And now it's time to let it through

'Cause baby, you're a firework

Come on show 'em what you're worth

Make 'em go, "Aah, aah, aah"

As you shoot across the sky

Baby, you're a firework

Come on let your colors burst

Make 'em go, "Aah, aah, aah"

You're gonna leave them all in awe, awe,
awe

Boom, boom, boom,

Even brighter than the moon, moon,
moon

Boom, boom, boom,

Even brighter than the moon, moon,
moon

1.2 Katy Perry – Firework (Czech lyrics). *Translation was added by the user bloom_girl, and corrected by Phera.*

Cítíš se někdy
jako plastová taška
poletující větrem,
která chce začít znova?

Protože, zlato, ty jsi ohňostroj,
pojď a ukaž jim, za co stojíš
ať říkají "o..., o..., o.."
jak vystřeluješ přes oblohu

Už jsi se někdy cítil
tenký jako papír,
jako domeček z karet
jedno fouknutí před zřícením?

Zlato, ty jsi ohňostroj,
pojď a nechej své barvy vybuchnout
ať říkají "o..., o..., o.."
opustíš je padajíc dolů

Už jsi se někdy cítil
tak hluboko pohřbený
křičící šest stop pod zemí,
ale zdá se, že nikdo nic neslyší

Nemusíš se cítit jako plýtvání místem
si originální, nenahraditelný
kdybys jen věděl, co přinese budoucnost
po hurikánu přijde duha

Viš, je tu pro tebe ještě šance
Protože je v tobě jiskra

Možná si důvod, proč jsou všechny
dveře zavřené,
tak můžeš otevřít ty, které tě povedou
perfektní cestou

Prostě musíš zažehnout světlo
a nechat ho zářit
prostě vlastnit noc
jako čtvrtého července

Jako blesk, tvoje srdce vystřelí
a až bude čas budeš vědět, že

Prostě musíš zažehnout světlo
a nechat ho zářit
prostě vlastnit noc

jako čtvrtého července

Protože, zlato, ty jsi ohňostroj,

pojď, ukaž jim, co v tobě je

ať říkají "o..., o.., o.."

jak vystřeluješ po obloze

Zlato, ty jsi ohňostroj,

pojď a nechej své barvy vybuchnout

ať říkají "o.., o.., o.."

opustíš je padajíc dolů

Bum, bum, bum,

ještě jasnější než měsíc, měsíc, měsíc

bylo to vždycky v tobě, tobě, tobě

a teď je čas to nechat projít, projít

Protože, zlato, ty jsi ohňostroj,

pojď a ukaž jim, co v je v tobě

ať říkají "o.., o.., o.."

jak vystřeluješ přes oblohu

Zlato, ty jsi ohňostroj,

pojď a nechej své barvy vybuchnout

ať říkají "o.. o.. o.. "

opustíš je padajíc dolů "o.. o... o..."

Bum, bum, bum,

ještě jasnější než měsíc, měsíc, měsíc

Bum, bum, bum,

ještě jasnější než měsíc, měsíc, měsíc

2.1 Jarvis Cocker – Leftovers (English lyrics).

I met her in the Museum of Paleontology

And I make no bones about it

I said, "If you wish to study dinosaurs

I know a specimen whose interest is
undoubted"

Trapped in a body that is failin' me

Well, please allow me to be succinct

I wanna love you whilst we both still
have flesh upon our bones

Before we both become extinct

That's what I told her, "I wanna be your
lover"

And then I told her twice, "I wanna be
your lover"

Well, he says he loves you like a sister

Well, I guess, I guess that's relative

He says that he wants to make love to
you

Well, instead of 'To', shouldn't that be
'With'?

Oh, I told you once I wanna be your lover

And now I've told you twice, homes, I
wanna be your lover

And so I come to you filled with guilt and
self-loathin'

And I am prayin' that you could make me
good

And so I fall upon your neck just like a
vampire

Yeah, like a vampire who faints at the
sight of blood

And I told you once I wanna be your
lover

I'm gonna say it again

And then I told you twice I wanna be
your lover

Well, this is my CV and I've got no one
else to blame

So I will state, state my case, yeah, I will
state it again

Come and help yourself to leftovers

Got a little surplus love and affection

And gettin' cuddly, so won't you cuddle
me?

I could be your teddy bear, oh yeah

I know I ain't no eligible bachelor

This is no mouth waterin' proposition

Make no mistake, you're in big trouble,
little lady

If we start a-huggin' and a-kissin'

And a-kissin', are you listenin'?

'Cause I told you once and then I told you
twice

And now I told you three times

And at the risk of repeatin' myself

I'm gonna say it again

Yeah, I wanna be your lover

Yeah, yeah, yeah, yeah, yeah

I wanna be your lover

Yeah, yeah, yeah, yeah, yeah

I wanna be your lover

Yeah, yeah, yeah, yeah, yeah

I wanna be your lover

Yeah, yeah, yeah, yeah, yeah

I wanna be your lover

2.2 Jarvis Cocker – Leftovers (Czech lyrics). *Translated by natyll.*

Potkal jsem ji v muzeu paleontologie

A vůbec jsem neváhal

Řekl jsem "Když chceš studovat
dinosaurů

znám dobrý exemplář, jehož zájem se
nedá zpochybnit"

Uvězneň v těle, které mě zrazuje

Tak, prosím dovol mi být stručný

Chci tě milovat dokud ještě máme kosti
obalené masem

Než oba vyhyneme

To je to co jsem jí řekl "Chci být tvůj
mileneček"

A pak jsem jí to řekl znovu "Chci být tvůj
mileneček"

On říká, že tě miluje jako sestru

No asi je to příbuzný pojem

Říká, že tě chce milovat

No nemělo by to snad být s "tebou" místo
"tebe"?

No jednou jsem ti řekl, že chci být tvůj
mileneček

A teď jsem ti to řekl znovu, kámo, chci
být tvůj mileneček

A tak za tebou přicházím plný viny a
sebenenávisti

A modlím se, abys mi pomohla

A vrhnu se k tvému krku jako upír

Jo, jako upír co omdlévá při pohledu na
krev

To je to co jsem ti řekl "Chci být tvůj
mileneček"

Řeknu to znovu

A pak jsem ti to řekl znovu "Chci být tvůj
mileneček"

Tak tohle je můj životopis a nemám na
koho svést vinu

A tak vyprávím o mém případě, jo, budu
o něm vyprávět znovu

Přijď a nabídni si zbytky

Mám trochu přebytek lásky a náklonosti

A začínám být mazlivý, budeš se mazlit
se mnou?

Mohl bych být tvůj medvídek, to jo

Vím, že nejsem žádný vhodný starý
mládenec

Není to žádná lákavá nabídka

Nemysli si, že nejsi ve velkém průšvihů,
holčičko

Jestli se začneme objímat a líbat

A líbat, posloucháš mně?

Protože jsem ti to řekl jednou a řekl jsem
to dvakrát

A teď jsem ti to řekl třikrát

A risknu to znovu

Budu se opakovat znovu

Jo, chci být tvůj milenec

Jo, jo, jo, jo

Chci být tvůj milenec

Jo, jo, jo, jo

Chci být tvůj milenec

Jo, jo, jo, jo

Chci být tvůj milenec,

Jo, jo, jo, jo

Chci být tvůj milenec

3.1 The Cranberries – Linger (English lyrics)

If you, if you could return	You know I'm such a fool for you
Don't let it burn, don't let it fade	You got me wrapped around your finger
I'm sure I'm not being rude	Do you have to let it linger
But it's just your attitude	
	Do you have to, do you have to let it linger
It's tearing me apart	Oh, I thought the world of you
It's ruining everything	I thought nothing could go wrong
I swore, I swore I would be true	But I was wrong, but I was wrong
And honey so did you	
	If you, if you could get by
So why were you holding her hand	Trying not to lie
Is that the way we stand	Things wouldn't be so confused
Were you lying all the time	And I wouldn't feel so used
Was it just a game to you	But you always really knew
	I just wanna be with you
But I'm in so deep	

3.2 The Cranberries – Linger (Czech lyrics). *Translation was added by danulka, corrected by elizi.*

Jestli, jestli by ses mohl vrátit

Nenech to vyhořet, nenech to zvadnout

Jsem si jistá, že nejsem hrubá

Ale je to jen tvůj postoj

který mě trhá na kusy

který ničí vše

Přísahala jsem, že budu mluvit pravdu

A miláčku ty taky

Tak proč jsi držel její ruku

Je to ta naše cesta?

Lhal jsi celou dobu?

Byla to pro tebe jen hra?

Ale já jsem v tom až po uši

Ty víš, že jsem do tebe blázen

Omotal sis mě kolem svého prstu

Musíš to donekonečna protahovat?

Musíš, musíš to donekonečna protahovat?

Oh, myslela jsem, že jsem tvůj svět

Myslela som, že by se nemohlo nic skazit

Ale mýlila jsem se, Ale mýlila jsem se

Jestli, jestli by ses mohl projevit

nezkoušet lhát

Věci by nebyly popletené

a já bych se necítila tak využitá.

Ale vždyť ty jsi vždy věděl,

že chci být jen s tebou...

4.1 Hozier – Take Me to Church (English lyrics)

My lover's got humour
She's the giggle at a funeral
Knows everybody's disapproval
I should've worshipped her sooner

If the Heavens ever did speak
She is the last true mouthpiece
Every Sunday's getting more bleak
A fresh poison each week

"We were born sick," you heard them say
it

My church offers no absolutes
She tells me, "Worship in the bedroom."
The only heaven I'll be sent to
Is when I'm alone with you

I was born sick,
but I love it
Command me to be well
Aaay. Amen. Amen. Amen.

Take me to church
I'll worship like a dog at the shrine of
your lies

I'll tell you my sins and you can sharpen
your knife
Offer me that deathless death
Good God, let me give you my life

Take me to church
I'll worship like a dog at the shrine of
your lies
I'll tell you my sins and you can sharpen
your knife
Offer me that deathless death
Good God, let me give you my life

If I'm a pagan of the good times
My lover's the sunlight
To keep the Goddess on my side
She demands a sacrifice

Drain the whole sea
Get something shiny
Something meaty for the main course

That's a fine looking high horse
What you got in the stable?
We've a lot of starving faithful
That looks tasty
That looks plenty

This is hungry world

In the madness and soil of that sad earthly scene

Take me to church

Only then I am human

I'll worship like a dog at the shrine of your lies

Only then I am clean

I'll tell you my sins, so you can sharpen your knife

Ooh oh. Amen. Amen. Amen.

Offer me that deathless death,

Take me to church

Good God, let me give you my life

I'll worship like a dog at the shrine of your lies

Take me to church

I'll tell you my sins and you can sharpen your knife

I'll worship like a dog at the shrine of your lies

Offer me that deathless death

I'll tell you my sins, so you can sharpen your knife

Good God, let me give you my life

Offer me that deathless death,

Take me to church

Good God, let me give you my life

I'll worship like a dog at the shrine of your lies

No Masters or Kings

I'll tell you my sins and you can sharpen your knife

when the Ritual begins

Offer me that deathless death

There is no sweeter innocence than our gentle sin

Good God, let me give you my life...

4.2 Hozier – Take Me to Church (Czech lyrics). *Translation was added by gagafancz, corrected by Erbanka.*

Moje milá má smysl pro humor

Je tím tichým chichotáním na pohřbu

Ví, že ostatní na ni hledí s opovržením

Měl jsem ji uctívat ještě dřívěji

Kdyby nebesa, kdy promluvila

Tak by byla tou poslední pravdomluvnou

Každá další neděle je sychravější

Každý týden dávka čerstvého jedu do žil

"Narodili jsme se jako blázni," to nám
říkají

Má církev nenabízí žádná rozhršení

Říká mi "Uctívej jedině v ložnici."

Jediné nebe, do kterého se kdy dostanu

Je ten pocit, když jsme spolu

Narodil jsem se jako blázen

Ale miluji to

Ukaž mi správnou cestu

Aaay. Amen. Amen. Amen.

Vezmi mne do kostela

Abych se mohl plazit jako pes před
svatyní tvých lží

Vyzpovídám se ze všech svých hříchů,
tak si naostří nůž

Dopřej mi to nesmrtelné skonání

Oh Dobrý Bože, dovol mi Ti zasvětit můj
život

Vezmi mne do kostela

Abych se mohl plazit jako pes před
svatyní tvých lží

Vyzpovídám se ze všech svých hříchů,
tak si naostří nůž

Dopřej mi to nesmrtelné skonání

Oh Dobrý Bože, dovol mi Ti zasvětit můj
život

Jestliže jsem pohan šťastných chvílí

Tak je má milovaná slunečním svitem

Abych si mohl svou Bohyni nechat po
boku

Musím jí přinášet oběti

Vypustit celé moře

Donést něco třpytivého

Nějaké maso na hlavní chod

Tenhle kůň vypadá krásně
Co v té stáji ještě je?
Máme tu spoustu hladovějících věřících
To vypadá chutně
Toho je, zdá se, hodně
Tenhle svět je nenasytný

Vezmi mne do kostela
Abych se mohl plazit jako pes před
svatyní tvých lží
Vyzpovídám se ze všech svých hříchů,
tak si naostří nůž
Dopřej mi to nesmrtelné skonání
Oh Dobrý Bože, dovol mi Ti zasvětit můj
život

Vezmi mne do kostela
Abych se mohl plazit jako pes před
svatyní tvých lží
Vyzpovídám se ze všech svých hříchů,
tak si naostří nůž
Dopřej mi to nesmrtelné skonání
Oh Dobrý Bože, dovol mi Ti zasvětit můj
život

Vládci ani Králové neexistují,
Když začíná rituál

Nelze nalézt sladší nevinnost, než tu v
našem letném hřešení

V šílenství a půdě této nešťastné
pozemské scény

Jen v takové chvíli jsem člověkem

Jen v takové chvíli jsem očištěn

Ooh. Amen. Amen. Amen.

Vezmi mne do kostela
Abych se mohl plazit jako pes před
svatyní tvých lží
Vyzpovídám se ze všech svých hříchů,
tak si naostří nůž
Dopřej mi to nesmrtelné skonání
Oh Dobrý Bože, dovol mi Ti zasvětit můj
život

Vezmi mne do kostela
Abych se mohl plazit jako pes před
svatyní tvých lží
Vyzpovídám se ze všech svých hříchů,
tak si naostří nůž
Dopřej mi to nesmrtelné skonání
Oh Dobrý Bože, dovol mi Ti zasvětit můj
život...

5.1 Kate Bush - The Morning Fog (English lyrics).

The light	D'you know what?
Begin to bleed,	I love you better now.
Begin to breathe,	
Begin to speak.	I'm falling,
D'you know what?	And I'd love to hold you know.
I love you better now.	I'll kiss the ground.
	I'll tell my mother,
I am falling	I'll tell my father,
Like a stone,	I'll tell my loved one,
Like a storm,	I'll tell my brothers
Being born again	How much I love them
Into the sweet morning fog.	

5.2 Kate Bush – The Morning Fog (Czech lyrics). *Translation added by Rumca5, corrected by Dragonflyer.*

Světlo	Víš ty co?
Začíná krváčet	Teď tě miluju víc.
Začíná dýchat	
Začíná mluvit	Já padám
Víš ty co?	A ráda bych se tě teď držela
Teď tě miluju víc.	Políbím zemi.
	Řeknu své matce,
Já padám	Řeknu svému otci,
Jako kámen,	Řeknu své drahé polovičce,
Jako bouřka	řeknu svým bratrům
Znovu se rodím	jak moc je miluju
Do sladkého ranního oparu.	

6.1 ABBA – Waterloo (English lyrics)

My, my, at Waterloo Napoleon did
surrender

Oh yeah, and I have met my destiny in
quite a similar way

The history book on the shelf

Is always repeating itself

Waterloo - I was defeated, you won the
war

Waterloo - Promise to love you for ever
more

Waterloo - Couldn't escape if I wanted to

Waterloo - Knowing my fate is to be with
you

Waterloo - Finally facing my Waterloo

My, my, I tried to hold you back but you
were stronger

Oh yeah, and now it seems my only
chance is giving up the fight

And how could I ever refuse

I feel like I win when I lose

Waterloo - I was defeated, you won the
war

Waterloo - Promise to love you for ever
more

Waterloo - Couldn't escape if I wanted to

Waterloo - Knowing my fate is to be with
you

Waterloo - Finally facing my Waterloo

So how could I ever refuse

I feel like I win when I lose -

Waterloo - Couldn't escape if I wanted to

Waterloo - Knowing my fate is to be with
you

Waterloo - Finally facing my Waterloo

6.2 ABBA – Waterloo (Czech lyrics) . Translation added by střelkyně, corrected by Heidi9.

Páni, páni, u Waterloo to Napoleon vzdal

Ano, a já jsem se se svým osudem setkala
podobně

Dějepisná kniha na polici

Se pořád opakuje

Waterloo – Podlehla jsem, ty jsi vyhrál
válku

Waterloo – Slíbím, že tě budu milovat
navždy

Waterloo – Nemůžu uniknout, kdybych
chtěla

Waterloo – Víím, že mým osudem je být s
tebou

Waterloo – Konečně čelím svému
Waterloo

Páni, páni, zkoušela jsem tě zadržet, ale
tys byl silnější

Ó ano, a teď to vypadá, že mou jedinou
nadějí je vzdát boj

A jak bych to mohla odmítnout

Vždyť se cítím jako vítěz, přestože jsem
prohrála

Waterloo – Podlehla jsem, ty jsi vyhrál
válku

Waterloo – Slíbím, že tě budu milovat
navždy

Waterloo – Nemůžu uniknout, kdybych
chtěla

Waterloo – Víím, že mým osudem je být s
tebou

Waterloo – Konečně čelím svému
Waterloo

A jak bych to mohla odmítnout?

Vždyť se cítím jako vítěz, přestože jsem
prohrála -

Waterloo – Nemůžu uniknout, kdybych
chtěla

Waterloo – Víím, že mým osudem je být s
tebou

Waterloo – Konečně čelím svému
Waterloo

7.1 The Cranberries - Zombie (English lyrics)

Another head hangs lowly	Du, du, du, du
Child is slowly taken	
And the violence caused such silence	Another mother's breakin'
Who are we mistaken?	Heart is taking over
	When the violence causes silence
But you see, it's not me	We must be mistaken
It's not my family	
In your head, in your head they are fighting	It's the same old theme
With their tanks and their bombs	Since nineteen-sixteen
And their bombs and their guns	In your head, in your head they're still fighting
In your head, in your head they are crying	With their tanks and their bombs
	And their bombs and their guns
In your head, in your head	In your head, in your head they are dying
Zombie, zombie, zombie	
What's in your head	In your head, in your head
In your head	Zombie, zombie, zombie
Zombie, zombie, zombie, oh	What's in your head
Du, du, du, du	In your head
Du, du, du, du	Zombie, zombie, zombie, oh
Du, du, du, du	

7.2 The Cranberries – Zombie (Czech lyrics). *Translation added by britemin, corrected by UnseenLucy.*

Další hlava visí nízko	Když násilí vyvolává ticho
Dítě je pomalu odebráno	
A násilí způsobilo takové ticho	Musíme se mýlit
Kdo jsme my chybující?	
	Je to stejné staré téma
Ale vidíš, nejsem to já	Od roku Devatenáct set šestnáct
Není to moje rodina	V tvojí hlavě, oni bojují v tvé hlavě
V tvojí hlavě, oni bojují v tvé hlavě	S jejich tanky a jejich bombami
S jejich tanky a jejich bombami	A jejich bombami a jejich zbraněmi
A jejich bombami a jejich zbraněmi	V tvojí hlavě, oni umírají v tvojí hlavě
V tvojí hlavě, oni pláčou v tvojí hlavě	
	V tvojí hlavě, v tvojí hlavě
V tvojí hlavě, v tvojí hlavě	Zombie, zombie, zombie
Zombie, zombie, zombie	Co je v tvojí hlavě
Co je v tvojí hlavě	V tvojí hlavě
V tvojí hlavě	Zombie, zombie, zombie, o
Zombie, zombie, zombie, o	
Tu, tu, tu, tu	
Tu, tu, tu, tu	
Tu, tu, tu, tu	
Tu, tu, tu, tu	
Další matka se hroutí	
Srdce převládá	

SUMMARY IN CZECH

Tato práce se zaneřuje na výskyt uměleckých jazykových prostředků a problematiku v jejich překladu z anglického jazyka do jazyka českého. Použité texty jsou přeloženy amatérskými překladateli.

Hlavní myšlenkou práce je porovnání obou textů a zaměření se na použité jazykové prostředky a rozdíly mezi překladem a originálním textem. Předpokladem této práce je, že míra výskytu obrazného jazyka je v písních často vysoká. Dalším předpokladem je, že v přeloženém textu nacházejí jazykové prostředky jiné četnosti než v originálním.

Tato bakalářská práce je rozdělena do dvou kapitol – do teoretické a praktické. Teoretická část této práce poskytuje informace a popis jevů, které jsou nezbytné pro praktickou část. V té se nachází analýza sedmi písní a 218 popsaných jazykových prostředků. V anglickém originále se nacházelo 122 figur a 96 v českém překladu, tudíž celkový rozdíl mezi nimi bylo 26 figur.

Díky vysokému číslu nalezených jazykových prostředků se potvrdil původní předpoklad o častém využívání jazykových prostředků v textech písní. Spolu s prvním předpokladem se potvrdil i druhý, a to ten, že v anglickém originálu zvolených písní se nachází více jazykových prostředků, tudíž se počty těchto prostředků, použitých v originálních anglických textech, liší od českých překladů.

Klíčová slova: jazykové prostředky, písně, překlad, hudební texty, sémantika, lexikologie