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Figurative Expressions in Fictional Spoken Registers

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Zásady pro vypracování

Cílem práce je zmapovat užívání obrazných pojmenování (tj. metafory, metonymie, přirovnání, frazémy) v žánru televizního seriálu. V teoretické části diplomantka na základě různých teoretických přístupů definuje možné kategorie obrazných pojmenování a popíše jejich sémantické i pragmatické funkce. Zároveň charakterizuje styl seriálové fikce, jeho typické jazykové prostředky a předpokládané stylistické funkce obrazných pojmenování. V praktické části klasifikuje nalezené výskyty podle zvolených kritérií, zhodnotí jejich distribuci, stylotvornou platnost a komunikační funkce a vymezí kontexty, v nichž se jednotlivé prostředky uplatňují.

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Kateřina Gálová

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TITLE

Figurative Expressions in Fictional Spoken Registers

ANNOTATION

This bachelor thesis will deal with figurative expressions called metaphor, personification, and simile in the British TV series Red Dwarf. The metaphor focuses on conceptual metaphor in the analysis.

KEYWORDS

Figurative language, metaphor, conceptual metaphor, simile, personification, Red Dwarf

NÁZEV

Figurativní vyjadřování ve fiktivní mluvené řeči

SOUHRN

Tato bakalářská práce se bude zabývat figurami, které jsou známy pod pojmy metafora, personifikace a přirovnání. Metafora se v analytické části bude zaměřovat na konceptuální metaforu. Tyto figury budou aplikovány na dialogy z britského televizního seriálu Červený trpaslík.

KLÍČOVÁ SLOVA

Figurativní jazyk, metafora, konceptuální metafora, přirovnání, personifikace, Červený trpaslík

Contents

0. Introduction

Figurative language is with humans from very early development of the language and people got used to using figures for better and more colourful expressions of certain things. People are blooming with imaginations, which is the reason they use figures in everyday language, moving from literal meanings to figures (Moreno et al. 2007, 1).

Major category of figurative language is metaphor, which was defined even by Aristotle, who is seen as a first thinker about metaphor (Punter 2007, 11). Metaphor moved further in the language, getting more sub-categories and then at the end of 20th century, it gained a new theory, the conceptual metaphor.

Conceptual metaphor gave normal metaphors wider range of use, showing that people use metaphors on daily basis and cannot go without them, because it already is part of human's thinking (Lakoff et al. 1980, 4). Humans live by concept that guides their functioning in society, those concepts are views of how humans perceive the world and things around them; the relation of those concepts can be then used in conceptual metaphor to create new expressions (Lakoff et al. 1980, 4)

This thesis will focus on this metaphor, along with personification and simile. Personification is seen as a category of a metaphor, which makes it impossible to exclude it from the thesis and simile is with definition so close to a metaphor, making them related together to an extent that this figure also must be defined.

The thesis will deal with the theory of metaphor, personification, and simile along with definition of a spoken discourse in fictional register to help understand the analysis in the next stage of the thesis. The aim is to find and analyse these figures in a British TV series Red Dwarf, which will be the major focus of the analytic part.

The analytic part will focus on the division of mentioned figures of speech, explaining its domains and its possible meaning in the context and relations between the characters of Red Dwarf, who will be characterized in the theoretical part for better understanding of the utterances in the analysis.

1. Figurative language

Figurative language does not convey the literal meaning of words; it conveys the intended meaning in the context of sentences (Glucksberg 2001, pref. v). Moreno et al. explain that ordinary, daily use of figurative language is for people easier understood, unlike poetic use. The fact that people use figurative language is a proof that they want to move from assumptions and literal meanings (Moreno et al. 2007, 1) Figurative language uses many terms to explain these meanings, this thesis will focus mainly on metaphors and similes.

Lexical access is a term used to describe the process of remembering all the word meanings when the word is mentioned with or without context; it describes how human processes words with one or more meanings (Giora 2003, 77). This points towards Moreno et al., who describe that human mind can use different meanings in different contexts, and that human's cognitive abilities are able to choose the correct information from memory to convey the right meaning of the word (Moreno et al. 2003, 14).

Moreno et al. use a test of relation made by Barclay, Bransford, Franks, McCarrel and Nitsch, which gave list of sentences to people, making them write what the nouns from the sentences were by giving them certain clues (Moreno et al. 2003, 15). For example, clues to the sentence 'the man lifted the piano' were 'something heavy', 'something with a nice sound' (Moreno et al. 2003, 15). These clues should help human's mind to remember the word *piano*, so when the clue 'something with a nice sound' was presented, the memory automatically remembered the word *piano* was used as a noun in some sentences (Moreno et al. 2003, 15). Then the clue 'something heavy' was given to people, which helped them remember that the item was *lifted* (Moreno et al. 2003, 15). The second clue is more associated with the verb, but still was an effective way to make human's mind remember the verb *lifted*, which can lead the mind to the word *piano*.

There are many models to follow when talking about the lexical access. 'Exhaustive access model' describes that all meanings should be remembered at once, without using salience or correct context (Giora 2003,78). Another model agrees with exhaustive model, but says it should be influence by salience, this model is called 'ordered access view' (Giora 2003, 78). Next model is the 'direct access model', which

describes that the context is what influences the mind to what meaning to remember (Giora 2003 ,78). The last mode is 'reordered access model' that suggests that both salience and context strongly influence the memory and remembering the meanings (Giora 2003 ,78).

1. 1. Metaphor

Dictionary defines metaphor as "A figure of speech in which a name or descriptive word or phrase is transferred to an object or action different from, but analogous to, that to which it is literally applicable; an instance of this [is] a metaphorical expression" (Oxford English Dictionary 1996). The other sense sees metaphor as conceptual representation: "A thing considered representative of some other (usually abstract) thing, symbol" (Glucksberg 2001,4).

The word metaphor is created from Greek *metapherien*, which can be divided into meta
+ pherien. This term means a lot of different things and its definition still might be unclear. Because the term bears so many meanings, a lot of different disciplines (philosophy, linguistics, psychology) argue about its meaning (Glucksberg 2001, 3).

From a linguistic view, Kövecses defines a conceptual metaphor, which will be described in detail later in the thesis. This metaphor describes one conceptual domain with another conceptual domain. These domains are divided in source and target domain; source domain is used to withdraw a metaphorical expression to understand another conceptual domain, and target domain is the one that is understood by using a metaphorical expression (Kövecses 2010, 4).

1. 1. 1. Metaphor in everyday life

Metaphors are often used in prose to make the text not so dull. They are used to catch reader's attention and to make him stay focused as well as make the text enjoyable and colourful (Mio 1996, 203).

Readers like to connect ideas from literally expressions to link them to what was already written, which helps with memorizing what a reader has read. This theory can be proven with some sentences:

> The Peterson's dog is the bane of the neighbourhood. That animal never stops digging.

The reader can see that the word "animal" refers back to "the Peterson's dog". The literally expressions makes it easy for the reader to see what the writer was trying to say. The following example describes a use of metaphor:

> The Peterson's dog is the bane of the neighbourhood. That bulldozer never stops digging.

In this sentence, the meaning goes beyond the information that was given to the reader. Here the writer relies on the reader's memory and ability to memorize what he reads to form a connection between different expressions. The metaphor might then function as a kind of word that improves retention of prose material (Mio et al. 1996, 206).

Mio's et al. example (2) can be defined by Kövecses's theory on the conceptual metaphor. From the view of conceptual metaphor, person must look at noncontextual meaning of words. The word *bulldozer* means "a heavy vehicle with a large blad in front, used for pushing earth and stones away and for making areas of ground flat at the same time" (Dictionary 2020). Once the meaning of the word is clear, the metaphor can be explained easier. *Bulldozer* is in this example used to describe the *dog*, who might have some aspect common with a bulldozer; in this example it means that the dog always digs around, same as bulldozer does. (Kövecses 2010, 5).

1. 1. 2. Metaphor as Substitution

According to Glucksberg, the substitution is most often divided into nominal and predicative metaphors, nominal substituting nouns and predicative substituting verbs (Glucksberg 2001, 5). The problem of substitution stays withing the metaphorical meaning and explaining its literal meaning; for instance, when a literal noun or verb is substituted for a metaphorical one, the original meaning is sometimes lost and the original noun can be difficult to determine (Glucksberg 2001, 5).

As an example of nominal metaphor, Glucksberg uses *some lawyers are sharks,* the sentence does not mean that *lawyers* are literally *sharks,* the noun *sharks* substitutes

the noun with a literal meaning create a metaphorical expression (Glucksberg 2001, 5). In this example, the metaphorical meaning can be understood as a fact that *lawyers* do not leave their opposing sides unhurt, same as *sharks*. However, the noun that originally carried the meaning cannot be now determined, so one can only argue about the literal meaning.

In predicative metaphors, the verbs are the ones being substituted (Glucksberg 2001, 5). Glucksberg illustrates this kind of a metaphor on an example *the guard dog flew across the backyard*, where the verb *fly* is the metaphorical expression substituting the original verb (Glucksberg 2001, 5). In this example, it is obvious that *the dog* cannot literally *fly* across something, it just intensifies the fact of how fast *the dog* runs.

1. 1. 3. Conceptual Metaphor

Metaphors are not restricted to only poetic language, but they are used in everyday conversations, Lakoff et al. claim that using metaphor is automatically triggered in human language (Stern 2000, 177). Humans live by a conceptual system, which made as act and think, although they are no aware of using this system. Communication itself is included in it, depending on how humans act and express themselves, making the language metaphorical. Even though these concepts are very basic, it proves that metaphors are not only part of poetic language, but part of everyday language used by humans (Lakoff et al. 1980, 4).

Conceptual metaphor is defined by domains, source domain and target domain. When a person wants to create a metaphor, they think about the expressions in terms of journeys, wars, buildings, etc (Kövecses 2010, 4). The conceptual metaphor is explained as following: CONCEPTUAL DOMAIN A IS CONCEPTUAL DOMAIN B (Kövecses 2010, 4). Gibbs explains that the new metaphorical meaning is creating by combining source domain inference and mappings of the inferences to target domains, which creates the new inference (Gibbs 2008, 28). The inferences occur when a metaphorical mapping is used, when the inference appears in the source domain and when the inference in the source domain is mapped into a target domain (Gibbs 2008, 29).

For instance, the metaphor *We're driving in the fast lane on the freeway of love* activates inference because the travel is faster, exciting and can be dangerous (Gibbs 2008, 29). *Freeway of love* activates the mapping of LOVE IS A JOURNEY, which

in this metaphor mean that the relationship is developing faster than usual, it is exciting, and it may bring dangers (Gibbs 2008. 29).

The topic can be explained on the conceptual domain ARGUMENT IS WAR. It is important to understand that the metaphor does not mean to talk about arguments as wars. The argument can be win or lost, the ground defended can be also lost. The WAR in conceptual metaphor does not mean the physical war, but the verbal war (Lakoff et al. 1980, 5). Battles in conceptual metaphors are verbal and might not mean any war at all, it just explains the utterance better. Stern explains that the conceptual mappings should not be mistaken for metaphors, the mappings are only metaphorical slogans that are used to describe the source and target domain (Stern 2000, 177).

ARGUMENT IS WAR

Your claims are *indefensible.*

I *demolished* his argument.

I've never *won* and argument with him.

(Lakoff et al. 1980, 5)

On the used examples it is visible that the metaphorical WAR here uses expressions of battles to make the utterances more emphasized and to better portray the meaning behind the sentence. According to Lakoff et al. metaphor is "understanding and experiencing one kind of thing in terms of another" (Lakoff et al. 1980, 6). These examples are also a proof of metaphors not being restricted only to poetry or novels; it is now clear that normal statements can easily be made into metaphors as well.

Conceptual metaphors can be classified and divided according to their cognitive functions, which are used for a clearer exposition of the conceptual metaphor and what is metaphor's function for ordinary humans and how they see and describe the world (Kövecses 2010, 37).

1. 1. 3. 1. Metaphorical Mapping

It had been explained that the conceptual metaphor is understood by target and source domains, where A IS B; however, this information is not precise enough for all conceptual metaphors (Kövecses 2010, 91). He explains that mappings between domain A and domain B can be partial, because only a part of the concept is used onto

the target domain A, which means that only a part of it will be involved in the mapping of domain B (Kövecses 2010, 91). Gibbs suggests the gaps in the mapping occur when part of the source domain does not relate with the target domain, as an example he uses *I gave Sam the idea* (Gibbs 2008, 29). The source domain hints that the *giver* loses the object (*idea*) when he gives it to the recipient, although in the source domain it is clear that the speaker does not lose anything when giving the *idea* to the hearer (Gibbs 2008, 29).

As an example of this partial mapping, Kövecses uses the MIND IS A BRITTLE OBJECT metaphor:

> Her ego is very *fragile.*

> (Kövecses 2010, 91)

The source domain MIND only focuses on one aspect of human's mind, which is the mental strength of one's mind (Kövecses 2010, 92). This partial focus of the whole concept is being highlighted, which is why Kövecses describes this term as a 'metaphorical highlighting' (Kövecses 2010, 92). When container metaphors are taken in account, the aspect of the container can focus only the content, but ignore the strengths, constructions, or control (Kövecses 2010, 92).

The metaphorical mapping is used in order to understand the different aspects of both target and source domains, because both of them have several aspects, more source domains is needed to understand the different aspects of the target (Kövecses 2010, 96). When ARGUMENT is looked at from different aspects, a person can talk about a content or strength, which means that different conceptual metaphors must be used to understand the concept, such as ARGUMENT IS A CONTAINER or ARGUMENT IS A BUILDING (Kövecses 2010, 96).

Kövecses also uses a source HAPINESS in multiple aspects to explain the contents of the metaphorical mappings: HAPPY IS UP *We had to cheer him up.* (the conceptual concept here is understood with *up* meaning gaining more positivity), HAPPINESS IS LIGHT *He radiates joy.* (the concept here is that the light brings the positivity), HAPINESS IS VITALITY *He was alive with joy.* (the concept is that the happier he is, the more alive he feels), HAPINESS IS A FLUID CONTAINER *The sight filled them with joy.* (the concept is happiness filling the body); this proves the metaphor

mapping being partial and how many aspects must be explains by different targets (Kövecses 2010, 97, 98).

1. 1. 3. 2. Structural Metaphor

Structural metaphors provide the most information for the target domain, which makes both speaker and hearer understand the target A by using the source B (Kövecses 2010, 37). This kind of metaphor is deeply connected to human's experience and to what they are used to see around them often, which is for example that was mentioned before: ARGUMENT IS WAR (Lakoff et al. 1980, 62). As humans see fights and battles everywhere around them, in animal kingdom battles for food, power or territory is seen by everyone, moreover the battles are present in human lives directly as well, for example simple arguments, some sport events or even in something so ordinary as job hunting (Lakoff et al. 1980, 61). These battles are an everyday experience for humans, which makes them understand structural metaphors easily, without any further examinations.

Another obvious example of a daily experience is time, where the experience is that the time is moving forward, which is why the best metaphorical mapping would be that the time is a motion (Kövecses 2010, 37). This mapping can be explained on following examples:

TIME PASSING IS A MOTION OF AN OBJECT

The time will *come* when…

Time is *flying* by.

(Kövecses 2010, 38)

Both of these examples express that the time is moving forward, expressing the motion of is as if it was an object that is pushed somewhere. Everyone understands the time and the experience of it moving, which proves that most structural metaphors provide the right amount of information for understanding the target concept (Kövecses 2010, 38).

1. 1. 3. 3. Orientational Metaphor

Orientational metaphors function in spatial orientation, it can be described as how human body works in physical environment; these spatial orientations can be: up-

down, in-out, on-off (Lakoff et al. 1980, 15). According to Kövecses, it would be more appropriate to call these metaphors 'coherence metaphors', because usually the concepts are characterized by and 'upward' orientation, while the opposite is 'downward' orientation (Kövecses 2010, 40).

As one example Lakoff et al. use HAPPY IS UP; SAD IS DOWN as metaphorical slogans. He explains that on spatial basis when posture is dropping, it is often associated with sadness or depression, while erecting is associated with positive emotions (Lakoff et al. 1980, 16). To demonstrate this metaphorical slogan in sentences, it will look as following:

HAPPY IS UP

I'm feeling *up.* My spirits *rose.* Thinking about her always gives me a *lift.*

SAD IS DOWN

I'm feeling *down*. He's really *low* these days. My spirits *sank*.

(Lakoff et al. 1980, 16)

Kövecses explains that upward orientations are associated with positivity and downward orientations with negativity. However, these spatial orientations are not only limited to up-down combination; positive orientations can also be *whole, centre, balance, in*, and their negative opposites would be *not whole, imbalance, out* (Kövecses 2010, 40). When a person wants to specify this orientation on only one's well-being, the metaphor becomes GOOD IS UP concept, where the expression focuses on both physical and mental aspects (Lakoff et al. 1980, 19).

The orientational metaphor can be illustrated on other metaphorical slogans such as CONSCIOUS IS UP; UNCONSCIOUS IS DOWN:

He *rises* early in the morning.

He *fell* asleep.

(Lakoff et al. 1980, 16)

In this case, the physical ability is associated with the fact that humans and animals usually sleep while lying down and being awake while standing up (Lakoff et al. 1980, 16).

In cases of MORE IS UP, Lakoff et al. explains that humans mostly associate this type of orientational metaphor with experiences (Lakoff et al. 1980, 255). For example, typical experience that can be expresses by MORE IS UP can be increase in quantity or verticality (Kövecses 2010, 80). MORE IS UP also uses some polysemous words, such as *rise* (Lakoff et al. 1980, 249), which can metaphorically express for example waking up in the morning.

1. 1. 3. 4. Ontological Metaphor

On spatial basis, the metaphor could be understood only in one orientation, which is not enough for a human mind. For further division of metaphor, an ontological metaphor is used to help humans understand a metaphor in terms of experiences of objects and substances. According to Lakoff et al., as basis human orientation is explained through orientational metaphors, humans can distinguish experience with physical objects by using ontological metaphors (Lakoff et al. 1980, 26). Kövecses explains that Ontology is a branch of philosophy that deals with the nature existence, which is why ontological metaphor is used to explain substances and containers, without specifying the kind of the substance or container (Kövecses 2010, 38).

As an example, to explain the ontological metaphor, Lakoff et al. use the metaphorical slogan THE MIND IS A MACHINE, which is illustrated in the following:

> My mind just isn't *operating* today.

> I'm a *little rusty* today.

>   (Lakoff et al. 1980, 27)

These examples show that a human mind can be seen as a working machine, that sometimes does not work well, so to express this kind of a feeling a person can use the ontological metaphor.

Kövecses claims that the source domain of an ontological metaphor is a physical object, in Lakoff et al. example it is A MACHINE, while the target domain is some abstract entity, such a MIND (Kövecses 2010, 39). He also explains that because ontological metaphors describe an inanimate, abstract entity with a physical object, a personification could fall into this category as well; through personification humans give human qualities to inanimate entities (Kövecses 2010, 39).

1. 1. 3. 4. 1. Personification

Personification is one of the ontological metaphors, where a physical object or an abstract entity is described by human qualities (Lakoff et al. 1980, 34). This gives space for humans to use a variety of expressions to describe inanimate entities in terms of characteristics, activities, feelings, or motivations (Lakoff et al. 1980, 34). Here are some examples:

> *Life has cheated* me.

> *Inflation is eating up* profits.

> This *fact argues* against the standard theories.

<div align="right">(Lakoff et al. 1980, 34)</div>

The personification covers a range of ontological metaphors, which allows us to see inanimate entities in human terms and qualities, from the examples above *inflation* is explained in human terms that some people would understand easier (Lakoff et al. 1980, 34). Because some difficult economic and political problems may be hard to grasp for ordinary people, metaphors can be used to explain at least the core of the problem in a way everyone could understand (Lakoff et al. 1980, 34).

1. 1. 3. 5. Container Metaphor

Every container has a boundary, whether it is a room bounded by its walls or a forest that a person perceives as an area full of trees, each of the containers has some boundary that human mind can explain and move in and out of it (Lakoff et al. 1980, 30). According to Lakoff et al., the container metaphors can be further divided in the boundaries with land areas, visual fields, and actions (Lakoff et al. 1980, 30,31).

The containers with a boundary a human's mind can imagine are called the land areas (Lakoff et al. 1980, 30). It is easily explained, what the boundary is and how can we move from one container to another.

The visual field container is a space a human can see around them, the area they are situated in is bound by one's visual field and can be explained as one container, meaning that the visual field of each person is a container itself (Lakoff et al. 1980, 31). For example, a ship can *come into* a view (Lakoff et al. 1980, 31), it was not

visible before, which means it did not enter the visual field boundary yet, but as it came to view it crossed the visual field boundary and entered the visual field container.

The last container can be limited to an action, event, activity, or a state; those can be seen as a container as long as it is well defined by space and time of existence (Lakoff et al. 1980, 31,32). This type of container metaphor can be explained on following examples:

RACE AS A CONTAINER OBJECT

Are you *in* the race on Sunday? (speaker and hearer both speak about one race, which is taking place on Sunday)

WASHING THE WINDOW AS A CONTAINER

I *put a lot of* energy *into* washing the windows. (the activity is defined, and it is explained that the energy went purely into the mentioned activity)

LOVE AS A CONTAINER

He's *in* love. (the state of mind is a container)

(Lakoff et al. 1980, 31, 32)

1. 2. Simile

The difference between simile and metaphor is difficult to describe. According to Cruse, simile is a comparison between two different words where the different words stay distinct and do not fuse to explain the meaning (Cruse 2011, 253). On the other hand, Lakoff and Johnson understand a simile as an expression of a metaphorical mapping, making it simply a subcategory of metaphor (Achard et. al. 2004, 123). The biggest distinction is that metaphor is an indirect comparison, while simile is direct; metaphor would say *cigarettes are time bombs*, which literally means *cigarettes are **like** time bobs*, the second literal sentence is a simile and it can be treated as an comparison statement (Glucksberg 2001, 29).

Simile is a type of comparison, using individual source and target concepts; those concepts are evaluated to see what they have in common. Similes are usually comparing things that are not seen as comparable, meaning they are only figurative.

To express the meaning, similes use vivid or startling images to explain the connection between the two things (Achard et. al. 2004; 123, 124).

According to Curse, similes can have a variety of forms, for example:

> *(1) X (be) like Y*
>
> > Josh is like a lion.
> >
> > His house is like a palace.
>
> *(2) X (V) like Y*
>
> > Tree Branches cracked like guns going off.
> >
> > My mouth tasted like stale cigarettes.
>
> *(3) X (be) Adj. like Y*
>
> > Marino's voice was…muted like bourbon on the rocks.
> >
> > Her skin was dry like parchment.
>
> *(4) S^1 as if S^2*
>
> > He acts as if he thinks he's the boss.
> >
> > Louise kept on stroking the sofas and chairs as if they were animals in a zoo.
>
> (Cruse 2011; 253, 254)

What makes all the comparisons figurative is that the two entities compared are very unlike other, therefore unthinkable to be compared. Similes are figurative because they look for similarities in values that would not be expected to be used or found; and to connect concepts that would normally seem unconnected and different (Achard et. al. 2004; 125, 126).

According to Glucksberg, the comparison does not compare the whole *a* and *b*, but compared only parts of it, which can be seen on example *Harvard is like Yale,* the utterance does not mean the building, students, a library, or heating, but the essentials of both universities such as the tuition, prestige or future successes (Glucksberg 2001, 30).

2. Spoken Register

Many linguistics and psychologists are focused on spoken discourse to analyse the way humans talk, they try to grasp why people misunderstand each other, whether forming a question affects the answer or how turn taking works in a conversation (Cameron 2001, 7). Leech et al. explain that language serves multiple purposes in a communication, such as: informing, ordering, persuading, reassuring (Leech et al. 1981, 257). To deliver this information or utterance, discourse follows certain factors: the situational context in which the discord occurs is on one side *Addresser* (the one delivering the information), he delivers a *Message*, which is meant for the *Addressee* (the one who receives the information) (Leech et al. 1981, 257).

The discourse is often called a conversation in an everyday use, it's an ordinary interaction among people who want to deliverer certain information to another (Cameron 2001, 9). Most of the speakers have a wide range of vocabulary to distinguish different types of talks and situations (Cameron 2001, 9). Cameron further explains that interactions are described in terms of tone and level of formality, subjects my arguments, chats, discussions or gossips, then, the discourse can be distinguished in terms of setting, context or the purpose of the conversation (Cameron 2001, 9).

Humans can convey emotions by using both nonverbal and verbal language, this thesis will focus on the verbal, linguistic part of Fussell's study (Fussel 2002, 1). Verbal expressing includes literal (*angry, sad, happy*) and figurative (*to throw hands, to make one's blood boil)* meaning to express what one feel and to distinguish between emotional states of a person (Fussell 2002, 1). However, expressing emotions among other cultures may prove problematic because cultures may have slight differences in lexical meaning of emotions. (Fussell 2002, 2).

2.2. Interpersonal spoken register

Typically, linguistics focus on the delivery of the information to the hearer and what functions are used to accomplish successful communication, however, everyday speech focuses more on conveying one's feelings and attitudes rather than giving the hearer factual information (Biber et al. 2009, 85). The spoken register is often interpersonal and interactive, the speaker expects the hearer to react and to talk back, which created the conversation (Biber et al. 2009, 85). According to Chatman explain

that when a speaker forms a sentence, he forms it according to grammar and creating a speech act that is possible to interpret locutionary and illocutionary (Chatman 1980, 162).

Conversation is what people spend every day doing and practicing, which makes it most basic register of the language (Biber et al. 2009, 86). Conversation is one register group consisting of many sub-categories, such as telephone conversation or friendly conversation, and depending on the sub-category, one can distinguish a certain degree of formality, the use of vocabulary or tone (Biber et al. 2009, 86). This thesis consists of mostly friendly conversation or a workplace conversation (3 characters are from the same job occupation and workplace), which allows the characters to communicate using emphasis, figurative language, or slangs.

3. Characters of Red Dwarf

This thesis will focus on the five main characters of this TV show, which have the majority of the screen time. In this part, the thesis will briefly characterize the personalities of the characters, which will later project in analytical part of the work, showing why certain characters use slangs, dialects, and different types of speech.

The first character is David Lister, the last living human. His occupation on the ship was the lowest rank possible, not much about his background is mentioned but he uses a strong accent and lower-class slang. His main characteristics are laziness, untidiness, he is not the smartest and cannot act serious in serious or dangerous situations. Lister has and Australian accent, which sometimes makes his utterances sound rather different from other characters.

Another character is Arnold J. Rimmer, the only hologram of the mining ship. He is an opposite of Lister from the view of personality. He is extremely ambitious and self-confident, always aiming to achieve his goals. He is very organized, uses more formal speech, he is responsible in what he wants to do and has a strong complex to lead everyone's lives. He is disliked by everyone for being nagging too much and for trying to desperately control everything.

The next character is Cat, he is what evolved from a cat after three million years. He has features of a human, but personality of the cat. He is very fancy, tidy, with a strong sense of fashion. He hates dirty and ugly looking things and people. As a cat, he is very bossy and listens to no one, his personality is extremely eccentric and overly self-confident, but he gets scared very easily. He speaks human informal or neutral language, sometimes using a little different vocabulary since he is originally a cat.

Then, there is Holly, the artificial intelligence that operates the entire ship. He does say he is very smart, although his actions are saying otherwise. As artificial intelligence, it would be expected from him to use a highly formal and complex language, which is not the case for Holly; after being for three million years by himself, he had learned to express his emotions, have moods and attitude and can argue with humans. At some point in the series, he decides to change his gender and becomes Hilly.

The last character the thesis will take in account it Kryten, an android found on a crashed ship. He is very formal and most of the time polite, as androids are

programmed. Throughout the series he learns to lie and to defy human when he feels like it, but he still is a robot in the core and often does what he is told. He uses rather polite and sometimes complex speech.

Last mention are the side characters, that sometimes appear throughout the series. One of them is Ace Rimmer, Rimmer from an alternative universe, he's an opposite of the original Rimmer. Then, there are many machines working on Red Dwarf, speaking toasters and vending machines and the small robots helping with the chores. There are many people from the characters past, shown as flashbacks throughout the series, for example Rimmer's parents or the crew of Red Dwarf: captain Hollister, Kochanski, Peterson, or McGruder. Lastly, there are many appearances of the five main characters and their alter egos, or alternative selves.

4. Analysis

4. 1. Orientational Metaphor

Out of total metaphorical expressions, there were 46 occurrences of orientational metaphors (Appendix B, 1). As previously explained these metaphors are spatial oriented, explaining mostly upward and downward direction, associated with positivity and negativity of the expression (Lakoff et al. 1980, 15; Kövecses 2010, 40). The orientational metaphor occurred in 23% of the whole corpus, in many subcategories, which are about to be explained in the following analysis.
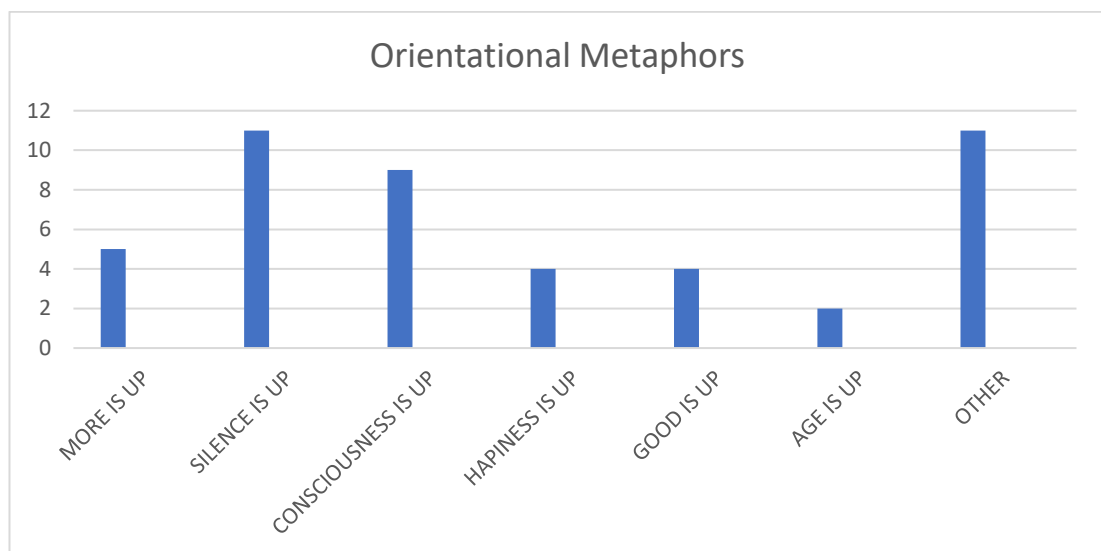
4. 1. 1. MORE IS UP

A concept of MORE IS UP was used in 6 cases of the total of orientational metaphors (Appendix B, 2). Earlier was explained that this type of ontological metaphor is mostly associated with person's experience (Lakoff et al. 1980, 255). MORE IS UP can be also used as an intensifier or a raise – loss of quantity and quality.

> 1) L: They might be able to cure you. They've probably made *great advances* and that while we've been away. (Appendix A, 1)

This example expresses increase of quality in medicine. MORE IS UP is here seen as a development of quality over a certain period of time, that might bring new and better knowledge of medicine, here possibly revive a dead person from being just a hologram.

2) L: I've been *saving up* all me pay. (Appendix A, 4)

In this sentence Lister is talking about increasing his funds over the years as he was working on the ship, meaning the metaphor here means that quantity of money he had before grew. MORE IS UP here is used to form a metaphorical expression, which is used quite commonly among people.

4. 1. 2. SILENCE IS UP

This concept was the most used in the range of orientational metaphors. As mentioned before, the characters of the TV series possess quite different personalities and values, which makes it easy to come into disagreements or arguments, all of them being fed up then results in expressing themselves with this concept of an orientational metaphor.

SILENCE IS UP was found in 11 utterances, making it almost 24% of the whole orientational metaphor (Appendix B, 2). Although it always expresses the same utterance, it is important to mention this in relation to the character's relationships.

3) R: Lister, my death is one of the most important things that ever happened to me. L: Just stick it in the trunk and *shut up.* (Appendix A, 11)

4) Toaster: Did someone say they wanted toast? L: *Shut up.* (Appendix A, 8)

In both examples, Lister expresses annoyance, wishing to not hear any more. SILENCE IS UP can be seen as an intensifier of the utterance *to be quiet,* showing the strong annoyance of the speaker.

4. 1. 3. CONSCIOUSNESS IS UP

This oriental metaphor is often used with association to waking up or in the opposite effect, going to sleep – CONSCIOUSNESS IS DOWN. Before it was explained that this concept people associate with the vertical position when a person or an animal is sleeping, as they wake up, they stand up, changing their positions in an upward direction and vice versa (Lakoff et al. 1980, 16). In the corpus, this orientational metaphor has occurred 9 times, making it 20% of the total orientation metaphors used (Appendix B, 2). This concept can be shown on following examples from the corpus:

5) C: Hey, you're awake! L: Yeah, I just *woke up.* (Appendix A, 18)

6) L: I drink cold curry sauce for breakfast? K: It depends. If you *get up* in the afternoon, you prefer a can of last night's flat lager. (Appendix A, 24)

Both of these utterances are examples of CONSCIOUSNESS IS UP using different expressions. Both predicates express the same meaning, but by using different verbs. Following examples will express the opposite concept:

7) K: Well, Space Corps Directive 195 dearly states that in an emergency power situation, a hologrammatic crew must *lay down* his life so that living crew members survive. (Appendix A, 21)

8) R: Burn the Armée du Nord. Cast them to flames. Let them *lay down* their lives for the sake of friendship. (Appendix A, 20)

In these cases, the opposite direction is applied, making the orientational metaphor express a concept of CONSCIOUSNESS IS DOWN. In these examples it is shown that the consciousness is going down, as the person changes their position from standing to laying down, making the consciousness go down as well.

4. 1. 4 HAPINESS IS UP

This kind of orientational metaphor was found 4 times, being not so common in the discourse of the TV series (Appendix B, 2). In theoretical part, it was explained that on spatial basis when the posture is dropping, it is often associated with sadness, while having an erect posture is associated with happiness (Lakoff et al. 1980, 16). Kövecses explains that happiness does not fix only on upward or downward orientation, it can also occur with whole – not whole, balance – imbalance, in – out orientations (Kövecses 2010, 40).

In the TV series it is not as often used utterance, mostly because of the relationship between all the characters. It is rare to see somebody cheering someone else up or speaking about their deep feelings of sadness.

9) C: Time to relax. Time to chill. *Lighten up.* (Appendix A, 27)

This utterance was used when Cat wanted to encourage Lister to their usual playing routine, which Lister had not mood for at that time. Since Cat is known for being energetic and getting what he wants, he tries to lift Lister's spirit to make him play with him.

10) K: Mr. Rimmer would be effectively dead. C: Things are *looking up* already. (Appendix A, 28)

This example is expressing pure joy of a chance of being rid of Rimmer, which seems to be a happy occasion for every crew member. Here happiness went up as the hope of a better life rose.

4. 1. 5. GOOD IS UP

This ontological metaphor occurred 5 times in the corpus, making it almost 11% of the orientational metaphor occurrences (Appendix B, 2). As in HAPPINESS IS UP, this concept also focuses on one's well-being, but in narrower point of view, the orientation is coherent with GOOD IS UP (Lakoff et al. 1980, 19). This orientational metaphor stands for an upward orientation when positivity is rising, on the contrary, the downward orientation then expresses when negativity comes.

11) C: You're me but you're not me? C2: I am part of you, your *higher self*. (Appendix A, 33)

This example expresses good of a person, the whole well-being and mentality being better than the original one. The *higher self* is Cat's greatest parts put together, creating this other Cat.

12) K: In fact, I remember quite clearly last June, Mr. Lister had a pizza, remember? L: Yeah. K: You didn't like it. L: I poured curry sauce over it, and I *yummed it up.* (Appendix A, 34)

Yummed it up represents GOOD IS UP in terms of obtaining better taste of before rather unpleasant meal. Lister upgraded the taste in his own way, which made the quality of the food better in his perspective.

4. 1. 6. AGE IS UP

This orientational metaphor was one of the least used in terms of orientational metaphor, there were only 3 occurrences found (Appendix B, 2). This metaphorical concept can express not only growing up, but also developing on a mental scale or by gaining some new knowledge that was earlier unknown to the speaker.

13) L: That's my grandmother. She *brought me up.* (Appendix A, 36)

This orientational metaphor expresses growing up of a person. *To bring somebody up* is commonly used to describe someone's upbringing and the times of his growth not only in age, but in mentality and knowledge too. *The grandmother brought Lister up;* she was the one he was gaining knowledge from, who was watching over him for years as he grew and teaching him about world.

14) R: I'm a grown man and I'm not going to accept it. R2: Oh, *grow up*, Mr. Gazpacho. (Appendix A, 38)

In this case, AGE IS UP is used to point out Rimmer's emotional instability, his created copy mocking him for being cowardly, not accepting things about his own character. *Grow up* in this example stands for mental gain, to get wiser and learn to be more adult than the person is now. It can also be an indirect way of insulting someone's knowledge, hinting that the hearer is not knowledgeable or responsible enough.

As an example of gaining the knowledge about something clearly obvious to other people is:

15) L: I'm going to pass the exams and become an officer. R: Oh, come on. *Wise up*, Lister. (Appendix A, 37)

4. 1. 7. Other Cases

Throughout the TV series, there are many more orientational metaphors used only once to express some temporal emotions or are simply not as commonly used in everyday communication. There were in total 8 orientational metaphors used, that never repeated in the discourse (Appendix B, 2). However, some examples are still important to mention.

16) *Everything's down*, man, even the doors. (Appendix A, 43)

This example is orientational metaphor FUNCTIONALITY IS DOWN. In this case, the reason the functionality dropped was from an enemy attack, which caused the damage. Instead of explaining each functionality and damage, it can be summarized to *everything being down*. Another example of this orientational metaphor is:

17) *The controls are down*." (Appendix A, 46).

4. 2. Ontological Metaphor

There were several ontological metaphors found in the Red Dwarf, out of 200 findings, there were 66 ontological metaphors, taking 33% of the corpus (Appendix B, 1). Ontological metaphors are used to express human experiences through objects (Lakoff et al. 1980, 26). Humans understand ontological metaphors in terms of machines, buildings, or body parts.
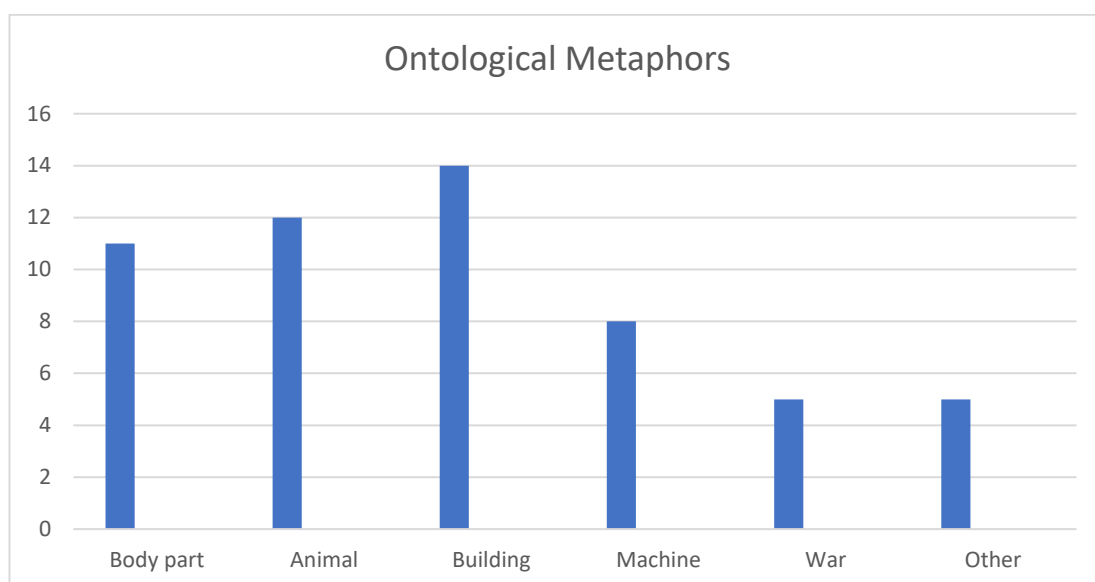
4. 2. 1. FOOD

Many things can be expressed in terms of food, for instance, it is possible to use this source domain in association with mind, personalities, or appearance, which will be shown on following examples from corpus. Since cooking and food in general is a complex thing of humans that has been with the humanity ever since the beginnings, it is a great source domain for expressing metaphors (Kövecses 2010, 21). In selected episodes of Red Dwarf, there were 11 ontological metaphors using food as a source domain (Appendix B, 3).

18) R: You seriously believe a *piece of fungus like you* has got the stuff to become an officer? You've got the brains of diarrhoea and the breeding maggot. (Appendix A, 48)

In this example, the metaphor refers to a person as a whole, to his personality, appearance, knowledge, and values. It is a negative expression that is used to offend someone, which is more than common in the entire story of Red Dwarf.

19) Staff: I'll be in my quarters at lunchtime, covered in taramasalata. Ace R: *Didn't know you bread was buttered that side.* (Appendix A, 52)

Sexuality can be metaphorically described as food as well, as presented in the example 19). For Ace's bravery and guts, no man or woman could resist him and his looks, which is why he was little surprised by the male staff's comment and uttered this metaphorical expression, to not touch the sensitive topic directly.

20) Ace R: Dave, you crazy fool. We're saving *your bacon.* (Appendix A, 54)

This example shows body being described by food metaphor. Typically, people use *to save somebody's skin,* but here, directors invented a new way to express this metaphor. However, in this case it may have something with an appearance of Lister, since he has a little belly, so *bacon* here is an accurate term.

4. 2. 2. BODY PART

This type of ontological metaphor was used 12 times in the corpus (Appendix B, 3). Human body and body parts are one of the best source domains (Kövecses 2010, 18). People know body well, which makes it rather easy to use in metaphors and be sure that the hearer understands the meaning (Kövecses 2010, 18). Some expressions are also used from personal experience with human bodies and how they work, which sometimes can become ambiguous for the hearer (Kövecses 2010, 18).

21) R: I say, 'would you like a cocktail?'. You say 'yes. I say, 'would you like a wormdo?' You say, 'what's a wormdo?'. I say, 'it wriggles all along like that'. You know it! L: *You couldn't pull a rotten tooth from a dead horse's head with that.* (Appendix A, 62)

This example illustrates an example of lack of experience described by comparing it to a very easy task. Clearly, pulling a rotten tooth from a death animal body must be an easy task to do, which makes the whole metaphor sounds like the speaker is mocking the hearer strongly.

22) R: I would feel more comfortable if we're all *on our toes* in a Blue Alert situation. (Appendix A, 66)

This example talks about mind in terms of *toes*. This expression means that Rimmer asks for other's to be more attentive when some kind of a danger appears so that the crew is ready to take action if something bad and unexpected happened.

4. 2. 3. ANIMAL

Animal as a source domain was most used kind of an ontological metaphor, it was found 14 times throughout Red Dwarf, making it 21% of all ontological metaphor occurrences (Appendix B, 3). Humans and their qualities are often compared to animals, since we all possess same properties as some kinds of animals that can be used as a source domain, for instance one can use animals such as a tiger, a dog, a fox and so on (Kövecses 2010, 19).

23) C: Hey! *You monkeys* eat off the floor? Ain't you got no style or sophistications? (Appendix A, 70)

Human origin is believed to be apes, which is here used to an advantage to express a human in general in terms of its origin. *Monkey* in this utterance refers to a human in general.

24) L: I could smarten myself up. R: Nah, you're a *dinosaur.* (Appendix A, 71)

With animal source domain, age can be expressed as well. By using an animal *dinosaur* Rimmer wants to point out that Lister indeed is extremely old, undeveloped being compared to what could have evolved from humans throughout three million years on Earth.

25) L: It's too dangerous, let him go. R: *Chickens.* (Appendix A, 77)

As it was mentioned before, some personality traits can be expressed by using an animal source domain. In this case, Rimmer compares the crew to *chickens*, by which he means that they are cowards and do not want to take any action against the danger.

26) L: I drink cold curry sauce for breakfast? K: It depends. If you get up in the afternoon, you prefer a can of last night's flat lager. L: *I'm an animal.* (Appendix A, 82)

This is another example of how to describe a personality by animal source domain. This expression is very general, not pointing out any animal specifically, rather expressing that Lister has some bad habits that are not normal for humans to have.

4. 2. 4. BUILDING

Humans learned to build houses in very early age of evolution and only advance from then on, since then, they have learned the complexity, appearances or parts of buildings which have general meaning to everyone and are easy to be used as source domains (Kövecses 2010, 19). This particular type of ontological metaphor was found 8 times in Red Dwarf (Appendix B, 3). Here are some examples of this source domain:

27) Lister's *collapsed.* (Appendix A, 84)

In this example the consciousness of a person is compared to a building. As a person loses consciousness, they fall on the ground, same as when a building is torn down, it collapses. The meaning here is focused on the downward orientation and on what collapsing has in common between the building and human consciousness.

28) C: Why is it always me that has to be strong? You guys just *fall apart.* (Appendix A, 88)

This example illustrates of mind being described in terms of a building source domain. As buildings grow old, they can lose its stability and *fall apart* to pieces. This quality is compared to a human quality of what they feel when in despair. Cat expresses that he is the only one standing strong with his mind optimistic, while others let sad things and despair consume them, which makes their mind *fall apart*.

29) L: What are you saying, Rimmer? R: I'm saying to *build me up*, don't put me down. (Appendix A, 85)

When creating a building, it must be *built up* from scratch, the walls and the roof are *built up*, making the building big. This phrase can be used to express someone's image or praise. In this particular example, it means to make the person look more special than he actually is, to *build up* his qualities so he is liked more.

4. 2. 5. MACHINE

Machine is another tool humans have been using for ages and they know its parts and what the machines are used for (Kövecses 2010, 20). Thanks to this knowledge, the machines and its properties can be used in relation to some human comparisons (Kövecses 2010, 20). This source domain occurred 5 times in the corpus (Appendix B,

3). Although this and the following source domain did not have as many occurrences, it is still important to mention some examples:

30) R: Every morning, he's measured us. If you hadn't grown, back on the rack. L: *Sounds like he had a screw loose.* (Appendix A, 92)

This is an ideal example of MIND IS A MACHINE metaphor. Human mind and its functions are expressed in terms of machine's functionality. If a machine has *a screw loose*, it is unable to function properly, which applies on human mind in this example as well.

31) R: Look, I refuse to rap for that body. I added a few pounds to its already ample frame, but it was *a wreck* before I got anywhere near it. (Appendix A, 94)

This example is an illustration of human body being described in terms of a machine. Once a machine is a *wreck*, the appearance and functionality of it is not ideal and has many flaws. Lister's body is overweight, ruined by smoking and eating only spicy food, which makes him technically *a wreck*.

4. 2. 6. WAR

War in a conceptual metaphor does not have to include any fight at all, it is usually arguing or using expressions connected to wars and battles to express something completely different (Lakoff et al. 1980, 5). There were 5 occurrences of this ontological metaphor in the corpus, but again, some examples are important to mention (Appendix B, 3).

32) H: Yeah. Bit of excitement for a while, wasn't it? You can't *beat a good laugh.* (Appendix A, 97)

In this expression, the war expressing *beating* something in terms of winning. Holly here could not resist a chance to make a joke, saying that the thought of a good laugh *beat* him, and he had to do the joke for the good laugh.

33) R's mum: Well, that's nice, darling. Anyway, your father had a word with the headmaster, and we explained how we wanted you to be a test pilot like your brother John, and how *this could damage your chances.* (Appendix A, 100).

To set the sentence into context, the conversation is about Rimmer repeating a school year, which could *damage* the chances. In this case, the repetition and the school are expressed in terms of war, and its consequences.

4. 2. 7. Other cases

Naturally, throughout the whole series are many more ontological metaphors used, which source domains were used only once and never again. In selected episodes, there were other 11 cases of ontological metaphors found (Appendix B, 3). However, it is worth mentioning at least some of the examples found for the corpus:

34) R: When the going gets though, then go and have a little cry in the corner. R2: *You've got a sponge for a backbone!* No wonder father hated you. (Appendix A, 103)

In this care, a soft object is used to express Rimmer's soft, cowardly personality that he has ever since he had been born. So, an object that share the soft aspect with the personality is used to express the opinion stronger.

35) K: You, sir, when I look at you, I get an image of a curry and early morning breath that could *cut through bank vaults.* (Appendix A, 110)

Another very common source domain in everyday speech is a weapon, which can be illustrated by using this example. Kryten expresses the extreme strength of the smell by the ability to *cut* through hard objects, making it look like a deadly weapon.

4. 3. Container Metaphor

The container metaphor occurred in the corpus just seldom, only 5 examples were found in the corpus (Appendix B, 1). Earlier it was explained that the container metaphor is understood as a container with certain boundaries that can be defined, and person can enter it, move inside, and leave it (Lakoff et al. 1980, 30). The container does not have to be only something with visible, easily definable boundaries, it can also be a state of mind, a certain action or event, if those are easily distinguished from others and everyone knows it is talked about the same thing (Lakoff et al. 1980, 31)

36) L: Come on, Hol. I'm broken up. H: I was *in love* once. (Appendix A, 114)

This is an example of LOVE IS CONTAINER. The container is a state of mind a person is in, which is bounded by the personal feelings, which can one day disappear, meaning the person can also leave those boundaries, which makes it a container.

37) R's mum: Welcome home, son. You've been *in all of our prayers.* (Appendix A, 117)

In this example, the *prayers* are a container. The expression here wants to point out that the family was praying for Rimmer, making his name and his soul being *in their prayers*. The boundary here is the *prayer*, defining that he is not talked about normally and once the *prayers* stop, his soul and name can leave the boundaries.

4. 4. Personification

There were 6 cases of personification found in the corpus (Appendix B, 1). In theoretical part, personification was explained as giving human qualities to an abstract object, which helps humans a variety of expressions to describe any inanimate entity in terms of human activities, emotions, or qualities (Lakoff et al. 1980, 34). Personification takes only about 3% of the whole corpus (Appendix B, 1).

38) R: I'm just saying, Lister, that with times as good as those, there's no point in letting something small and silly like this come between a *friendship* that we've nurtured like a small flower, petal by petal, and watched *blossom and bloom* into something special. (Appendix A, 118)

In this personification, a *friendship*, as an abstract object is described as something alive that can *bloom and grow*. What is meant to be expressed is that Rimmer and Lister had been friends for a long time, which made them closer and they now understand each other more, which can be explained as some kind of a growth.

39) L: Have I told you today how much I love thee? How much *my heart glimmers* like a new-born star when I gaze upon thine countenance? (Appendix A, 122)

This expression wants to express a positive emotion towards another person. The *glimmering heart* means that the person is happy whenever he is near the person or interacts with them.

40) K: Brother Rimmer is portraying agony. The *agony of the soul searching out truth.* (Appendix A, 121)

In this example, Kryten expressed an emotion, which is capable of a human action. *Agony* as an abstract emotion is unable to take any action by itself, which is why Kryten gave it a human quality so he can explain the situation better.

4. 5. Simile

Similes were very often used in many expressions throughout the series, there was 77 occurrences found, taking 39% of the corpus (Appendix B, 1). It was said that it is rather difficult to define what simile is, Curse says it's a comparison between words without fusing their meaning together (Curse 2011, 253), while Lakoff and Johnson understand is as a subcategory of metaphorical mapping (Achard et al. 2004, 123). It is clear that the one distinction is that simile uses *like* or *than* to express the comparison, which divides it from metaphor (Glucksberg 2001, 29). Achard further explained that similes want to compare things that are normally not comparable, which gives them the figurative meaning (Achard et al. 2004, 124).
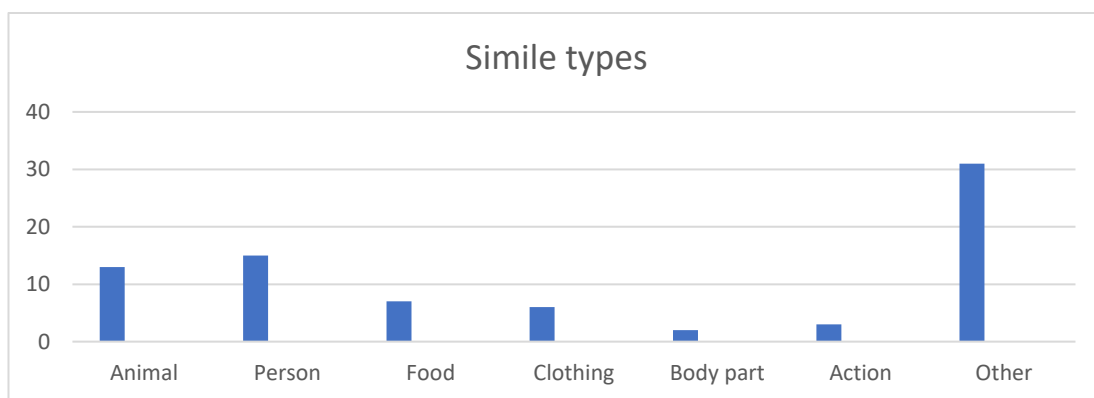
4. 5. 1. Comparing to animals and creatures

From observing the expressions of the crew, it became clear that comparing a person or a thing to another animal is rather common occurrence. It is because humans know how some animals looks like and act, which makes it easy to associate certain human actions with those of an animal. This type of comparison was found 13 times in the corpus (Appendix B, 6).

41) R: There's no point feeling sorry about Holly. It's a kindness. *He's like and old incontinent sheep dog who's ha his day.* (Appendix A, 126)

This simile expresses the age in comparison to a hard-working sheep dog. Rimmer wants to reassure the crew that after all the working for over three million years he only deserves to rest and finally leave the position of a ship computer, for his own good.

42) R: We do not need a help from a *droid with a head like a genetically flawed lumpfish.* (Appendix A, 131)

In this case, the poor appearance of a droid is compared to a fish with genetical flaws, wanting to just stress out the bad appearance to make the utterance hit the nail on its head more. Throughout the series, there were many more of these offensive remarks made towards Kryten's appearance.

43) L: What's wrong? *You look like you've seen a ghost.* (Appendix A, 136)

This expression is very common in everyday language to describe someone's terrified expression. It is a common knowledge to people that ghosts can be scary, which makes it a perfect source for metaphors and similes.

4. 5. 2. Comparing to another person

Often, when a person wants to describe someone's appearance better, he uses a famous person with a similar appearance as a comparison. This type of simile was found in total of 15 times in the corpus, which is 20% of all similes found (Appendix B, 6).

44) R: What's wrong with everyone? Three million years without women and *you're like 14-year-olds!* (Appendix A, 139)

This example compares behaviour of a person to one of a young people, stressing out that the *14-year-olds* are very interested in women. Because of this knowledge, Rimmer used this expression to describe the silly behaviour of his crewmates more accurately.

45) K: When your personality is restored, you will firmly believe *you can play guitar like the ghost of Hendrix.* (Appendix A, 143)

In this example a comparison to a famous person is used to describe Lister's ability. Hendrix was a very famous, excellent guitarist, which makes him a great source for a simile in this situation and context.

46) K: *We're as guilty as the man behind the grassy knoll.* (Appendix A, 151)

This example can sometimes be hard to understand if a person does not know the historical context to the *grassy knoll*. It is the place from where Kennedy's killer was shooting, which makes it a good source for a simile, however, can be used only in presence of someone knowing the history behind the place.

4. 5. 3. Comparing to food

Some food possesses certain smells, tastes or proportions that are used to distinguish them from other types of food. This knowledge lets people to create similes that can use food as a source for comparison. This type of simile was found in the series 7 times (Appendix B, 6).

47) K: Are you a doctor? R: Look at them! *They've got less meat on them than a Chicken McNuggett!* (Appendix A, 152)

It is known to everyone that this type of food is famous for having almost no meat despite the fact it is called *Chicken McNuggett*. In this context meaning, that the people have no meat on them whatsoever.

48) K: That was an important speech, sir, but I suggest that from now it, this discourse is conducted by those with *brains larger than a grape.* (Appendix A, 156)

This example uses simile to describe person's brain capacity, or common sense overall. It is known that the smaller brain is, the less knowledge it contains, which is why the brain is here compared to a small grape.

49) R: *You make love like a Japanese meal.* Small, but so many portions. (Appendix A, 157)

The way the food is being served is the source for comparison. Again, it is a general knowledge to everyone which makes it easy to understand and actually it explains the description well.

4. 5. 4. Comparison to clothing

This type of comparison deals with fashion trends, look of clothes and its use. This type of simile is used mostly by Cat in the series, since he is a fashion enthusiast with a very special taste in fashion. In corpus there were 6 occurrences found (Appendix B,

6). There were many occurrences using unpopular fashion styles to describe something *dead*, this is shown in following examples:

50) Too vast to go around. R: Reverse thrust! C: There's not time. Face it, *we're deader than corduroy.* (Appendix A, 161)

51) L: It's still with us! It's some kind of a heat-seeker! C: That's it. *We're deader than tank tops.* (Appendix A, 162)

53) C: *The entire panel is deader than flares with pockets in the knees!* (Appendix A, 163)

Another example of clothing as a source for comparison can be the following utterance, using the properties of clothing:

54) C: I'm telling you, *my nostril hair's shimmying like a grass skirt on a fat Hawaiian hula-hoop champion.* (Appendix A, 164)

4. 5. 5. Comparison to a body part

As in conceptual metaphor, body parts are a common source for expressing something since humans understand human body well, and most of the knowledge they have about it is globally understood. This type of simile was found 2 times (Appendix B, 6).

55) L: Do you know how big they are? They're about 18 foot long. And *they got teeth as big as your leg.* (Appendix A, 165)

Leg works as an excellent source for comparison, especially humans know what a *leg* looks like and they know its proportions, which makes it great for comparisons.

56) L: I'm not visiting to moss bros for anyone *who is less attractive than my own armpit after 20 games of table tennis.* (Appendix A, 166)

This example can lead to ambiguities. How Lister's *armpit* looks like, especially after *20 games of table tennis*, is an information only he knows, and the hearer is left only with his imagination of the expression.

4. 5. 6. Comparing to action

Some of human actions are associated with pain, sweating and other aspects, which is mostly known to people and can be understood when used as a source for a simile. There were 3 occurrences of this type of a simile in the corpus (Appendix B, 6).

57) R: They're cybernetically-deranged mechanical killing machines. Not content with destroying their ship, you now want to steal their belongings? *That's like flopping your wedding tackle into a lion's mouth and flicking his love spuds with a wet towel.* (Appendix A, 169)

This action seems to be rather dangerous for any human, which makes it a great source for describing dangerous, life threatening situations. Humans know that lion is a dangerous animal, especially when provoked by something, which makes any action done to a lion seem like a dangerous one.

4. 5. 7. Other cases

In the corpus were found many more similes that were used only once and never again, which made them had to divide in separate sub-categories. However, even these cases are great simile examples worth mentioning and analysing. There were 31 other similes found in the corpus, making it 42% of all simile findings (Appendix B, 6).

58) R: How about that time your safety harness snapped, and you fell into a cargo bay? We laughed then, didn't we? L: It cracked me spine in three places. R: Yes, but it was hilarious. *We laughed like drains.* (Appendix A, 172)

This simile is used when someone laughs very loudly, making the laugh sound as if it went from the hollow drain, making the sound even louder. In this example Rimmer laughs at the discomfort of his crewmate.

59) R: *Breaking your leg hurts like hell.* (Appendix A, 175)

No one knows what hell feels like, but it is often associated with pain and agony, which makes it a very common simile for expressing some sort of pain one is experiencing.

60) L: *It feels like you've smoked an entire Cuban harvest.* (Appendix A, 182)

Cuba is globally known for cigar production and tobacco farms, which is why when a person describes someone who smokes a lot to Cuba and its relation to tobacco.

61) K: The materialization has scrambled its voice unit. *It's making as much sense as a Japanese VCR instruction manual.* (Appendix A, 192)

For anyone who is not educated in Japanese language, the manual and everything else written in the language is only strange symbols that do not make sense. It is also known that if a person buys a *VCR* in this example, sometimes the English manual is forgotten, and the company gives away only the Japanese or Chinese version of it.

62) R: Lister, listen to him. When is he ever wrong? He may have *a head shaped like and inexplicably popular fishing float,* but he operates with total logic, and we'd be fools to ignore him. (Appendix A, 195)

Again, there is a remark on the android's appearance, this time compared to a *fishing float*.

63) R: That's about *as reliable as plumber's estimate*. (Appendix A, 199)

This is a simile with a bit of irony because *plumber's estimate* is hardly a reliable source. Which makes this utterance an irony created through a use of smile.

5. Conclusion

The aim of this thesis was to analyse and define few categories of the figurative language: metaphor, personification, and simile. Specifically, how are these figures of speech used in a spoken register in a fictional British TV series Red Dwarf.

Firstly, the analysis focused on occurrences of conceptual metaphors in Red Dwarf, which showed that metaphors are commonly used in everyday speech to communicate many emotions, to emphasize and stress utterances, and to describe some words more effectively than with just literal meanings. From all 200 utterance in the corpus 62,5% were conceptual metaphors, that were further divided into sub-categories (Appendix B, 1).

The most common metaphor in the corpus was an ontological metaphor, with total of 66 findings (Appendix B, 1). This type of metaphor is most commonly used among people because the association between the source and the target is sometimes related so closely it is comfortable to use a metaphor than the literal meaning. Ontological metaphor is associated with human experience with physical objects and its properties, which defines the target domains in the expressions (Lakoff et al. 1980, 26). In the corpus, the range of ontological metaphors went through source domains such as food, animal, machine, and others (Appendix B, 3).

The second most used metaphor was orientational metaphor, which helps people understand some expressions by using spatial orientations (Lakoff et al. 1980, 15). In context of Red Dwarf, majority of orientational metaphor was focused on SILENCE IS UP (Appendix B, 2), which mostly defines the relationships among all the crewmates and the side characters and the fact how frustrating it was for the characters to be shut for years in one space ship, unable to leave it, or get back to Earth.

Container metaphors and personifications were not commonly used in the series and it was rather rare finding them in the discourse. Which made the focus on them very narrowed compared to other figures of speech that were defined in the aim. However, few examples were found (Appendix B, 1), which made it possible to list at least few examples and analyse its meanings. Though, it was surprising to find this little container metaphors in a spoken discourse, from the theoretical aspect it seemed like container metaphors occur more often. Concerning personification, it was expected to

find very little of them, considered the informal and slang speech, which was nowhere to poetic level and the ability to create personification.

Another wide group of figures was simile, which was commonly used throughout the entire series, making 38, 5% of the corpus being focused on it (Appendix B, 1). As mentioned before, similes are difficult to define or distinguish from metaphors, which is why similes are defined by having a comparing component: *like, than, as-as*, etc., which can be seen in the corpus (Appendix A, 124-200). More of the comparisons were made by using animals, other people, or food; those categories are very close to every person, making all similes easy to understand. However, some ambiguities can be found, especially when the hearer does not understand a certain background behind the source of used simile (Appendix A, 151).

Apart from all categorized figures, other cases of metaphors and similes were found, showing many other source domains that can be used for expressing the meaning (Appendix B, 2, 3, 6). The figurative language has a wide variety of source domains, which can be used in certain context, not having a global figurative meaning, making it harder to categorize them into bigger groups, yet, even these findings are an important part of the language and they must be mentioned and analysed. From observation it was interesting to see that that similes are not very easy to categorize, because the variety of sources that can be used for comparing is so wide it is simply impossible to create a sub-category for each source mentioned. Which was why the final number of other similes was the biggest (Appendix B, 6).

Overall, this thesis succeeded to show how metaphors and similes live among people of all cultures, ages, and time periods. The figurative meanings are going hand in hand with literal meanings, which makes the language so interesting and colourful when it comes to expressing different emotions, actions, or descriptions. Some metaphors and similes are so deeply connected with everyday speech, that it is even natural to use them and sometimes people can completely forget that these are figurative expressions, that is how deep the roots of figurative language are.

6. Resumé

Cílem této práce bylo analyzovat a definovat zadané kategorie figurativního jazyka: metaforu, personifikaci a přirovnání. Hlavním cílem bylo, jak tyto figurativní prostředky fungují v mluvených dialozích britského televizního seriálu Červený trpaslík.

První částí analýzy byly nálezy konceptuální metafory v Červeném trpaslíkovi. Tyto nálezy dokázaly, že metafory jsou běžně používaným prostředkem v každodenní konverzaci, aby lidé mohli vyjádřit své pocity, zvýšit důraz vyjádření, a vysvětlit některá slova efektivněji skrze figurativní jazyk. Z celkového počtu 200 nálezů se v korpusu vyskytlo 62,5% konceptuálních metafor, které byly dále rozděleny do sub-kategorií (Appendix B, 1).

Nejčastější metaforou byla metafora ontologická, která se v korpusu vyskytla 66krát (Appendix B, 1). Tento typ metafory se snadno používá v každodenní řeči díky tomu, že zdroj a cíl na utvoření této metafory je někdy tak blízce spojen, až je nemožné tyto významy rozdělovat. Ontologické metafory jsou spojovány s fyzickými objekty a jejich vlastnostmi, skrze které pak lze definovat cílovou doménu (Lakoff et al. 1980, 26). V korpusu se nalezlo mnoho metaforických zdrojů jako jsou např. jídlo, zvířata, stroje a další (Appendix B, 3).

Orientační metafora byla druhou nejpoužívanější v korpusu bakalářské práce. Tato metafora vytváří figurativní vyjádření skrze prostorové orientace kolem lidského těla (Lakoff et al. 1980, 15). Dialogy Červeného trpaslíka nejčastěji používaly TICHO JE VZŮRU (Appendix B, 2), což perfektně vystihovalo vztahy na vesmírné lodi společně s rostoucí frustrací mezi postavami z trávení času v uzavřeném prostoru bez šance návratu zpět na Zemi.

Oblastní metafory a personifikace byly obtížné v konverzacích vyhledávat, proto jejich nálezů bylo pouze malé číslo. Kvůli nedostatku nálezů bylo zaměření na tyto typy figurativních prostředků viditelné zúžené v porovnání s ostatními prostředky. Přestože bylo nálezů méně (Appendix B, 1), byly tyto nálezy použitelné k analýze jejich významů. Přestože byly oblastní metafory vysvětleny v teoretické části jako často používané, v mluvené řeči jich nebylo k nalezení tolik, jak by bylo očekáváno. Z pohledu personifikace je v kontextu seriálu však očekáván nižší výskyt vzhledem

k tomu, že většina postav používá neformální řeč nebo slangy, což je hovorově daleko od používání poetických vyjádření jako je personifikace.

Další širokou oblastí analýzy byly přirovnání, které byly aktivně používány a tvořily 38,5% výskytů v korpusu. Již bylo zmíněno, jak náročné je definovat rozdíl mezi metaforou a přirovnáním, výsledkem toho je použití porovnávajících slov, která jsou typická jen pro přirovnání: jako, více/méně než atd., což může být pozorováno na korpusu (Appendix A, 124-200). Mnohá přirovnání bylo možné zařadit do sub-kategorií, protože jako zdroj pro porovnání používaly stejnou skupinu slov, jako je např.: Zvíře, jídlo, jiné osobnosti. Nicméně, při tvorbě přirovnání může docházet k neshodám, primárně pokud posluchač nerozumí například pozadí historické osoby, která je k přirovnání použita (Appendix A, 151).

Kromě těchto kategorizovaných figurativních prostředků bylo v korpusu nalezeno mnoho dalších, které byly použity jen jednou, což dokázalo, že je možné použít mnohé další zdroje pro metafory a přirovnání (Appendix B, 2, 3, 6). Figurativní jazyk obsahuje rozsáhlou řadu zdrojových domén, které lze použít jen v konkrétním kontextu. Kvůli tomuto důvody nejsou obecné a nepoužívají se tak často jako ostatní a není jednoduché rozdělovat je do určitých skupin. Přestože tento problém nastává, je důležité tyto figurativní prostředky zaznamenat a analyzovat stejně, jako výrazy obecné. Například přirovnání má nejpočetnější skupinu právě těchto nezařazených nálezů, které byly použity pouze jednou (Appendix B, 6).

Konečně, tato práce úspěšně dokázala fakt, že metafory a přirovnání jsou součástí lidských životů nehledě na kulturu, věk, nebo časová období. Figurativní vyjadřování jde ruku v ruce s doslovnými významy, což dělá lidský jazyk tak odlišný od všeho ostatního z pohledu vyjadřování emocí, činností nebo různých deskripcí. V mnoha příkladech se obrazná pojmenování zažijí tak pevně, že je lidé již ani nerozeznávají jako figurativní, tak hluboko se figurativní jazyk dokáže zakořenit.

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8. Appendices

Appendix A - corpus

I. Orientational Metaphor

MORE IS UP:

1. L: They might be able to cure you. They've probably made *great advances* and that while we've been away.
   - More is up
2. L: Technician is the *lowest rank* on the ship.
   - Less is down
3. L: The man who changes the bog rolls was *higher than us*.
   - More is up
4. L: I've been *saving up* all me pay.
   - More is up
5. H: *The highest form* of life in the universe is man, and *the lowest* is a man who works for the post office.
   - More is up – Less is down
6. Con: Who told you needed oxygen? Some loser who was trying to make you *feel small*.
   - Less is down

SILENCE IS UP:

7. R: Lister, *shut up*.
   - silence is up
8. T: Did someone say they wanted toast? L: *Shut up*.
   - silence is up
9. P: Stick to your usual type, women with little wispy beards who wear three overcoats and carry little bags full of string. L: *Shut up*.
   - silence is up
10. C: Just don't ask me any more questions. I'm trying to sleep. L: *Shut up*, you stupid moggy, an out of that bed!
    - silence is up

11. R: Lister, my death is one of the most important things that ever happened to me. L: Just stick it in the trunk and *shut up*.

    - silence is up

12. TV: Please direct me to a five-star hotel. R: Lister, will you *shut up*?

    - silence is up

13. L: Carol McCauley, your eyes are like two limpid pools of loveliness. R: *Shut up*.

    - silence is up

14. L: Your hair, a golden waterfall. R: *Shut up*.

    - silence is up

15. K: I'm just trying to make you feel better, sir! L: Well, *shut up* then!

    - silence is up

16. Koch.: Are you crazy, Lister? Are you totally nuts? You risk everybody's neck, just to save my life? Do that again, and I'll kill you. L: Hey, Kochanski, *shut up*.

    - silence is up

17. T: I toast, therefore I am. L: Will you *shut up*?

    - silence is up

CONSCIOUSNESS IS UP:

18. C: Hey, you're awake! L: Yeah, I just *woke up*.

    - Consciousness is up

19. Q: In space, I AM the company. R: Lister, *wake up*! Help!

    - Consciousness is up

20. R: Burn the Armée du Nord. Cast them to flames. Let them *lay down their lives* for the sake of friendship.

    - Consciousness is down

21. K: Well, Space Corps Directive 195 dearly states that in an emergency power situation, a hologrammatic crew member must *lay down his life* so that living crew members survive.

    - Consciousness is down

22. K: Mr. Lister, *wake up*, sir. We're safe now.

    - Consciousness is up

23. K: You *have been out* for over 200 year. L: 200 years?
    - Consciousness is down

24. L: I drink cold curry sauce for breakfast? K: It depends. If you *get up* in the afternoon, you prefer a can of last night's flat lager.
    - Consciousness is up

25. K: As each of us becomes unconscious, his power diminishes. Permission to *lay you out*?
    - Consciousness is down

26. L: Listen, if you tell me, right, you *wake up* in the morning, you're gonna have a hangover.
    - Consciousness is up

HAPINESS IS UP:

27. C: Time to relax. Time to chill. *Lighten up*!
    - Happiness is up

28. K: Mr. Rimmer would be effectively dead. C: Things are *looking up* already.
    - Happiness is up

29. L: Well, come on. We're on holiday! Let's *cheer things up* a bit.
    - Happiness is up

30. AR: What's your favourite music, Dave. L: Eh? AR: *Keeps your spirits up* if you sing a song.
    - Happiness is up

GOOD IS UP:

31. R: That's why I'll win, because I think my way round problems, rather than sticking to the pre-programmed lines. That's why *men are better than machines*.
    - Good is up

32. R: I wasn't very *highly sexed*, to be honest with you.
    - Good is up

33. C: You're me but you're not me? C2: I am part of you, your *higher self*.
    - Good is up

34. K: In fact, I remember quite clearly last June, Mr. Lister had a pizza, remember? L: Yeah. K: You didn't like it. L: I poured curry sauce over it, and I *yummed it up*.

    - Good is up

35. R: "Hello, Thickie. How's your acne?" He always came *bottom in geography*.

    - Bad is down

AGE IS UP:

36. L: That's me grandmother. She *brought me up*.

    - Age is up

37. L: I'm going to pass the exams and become and office. R: Oh, come on. *Wise up*, Lister.

    - Age is up

38. R: I'm a grown man and I'm not going to accept it. R2: Oh, *grow up*, Mr. Gazpacho.

    - Age is up

OTHER CASES:

39. R: General investigation, eh? C: Yeah. R: Ah, splendid. C: Thank you. R: *Keep it up*.

    - Effort is up

40. K: "Wanted – managing director, ICI. Excellent demotion prospects. Right candidate could *go straight to the bottom*."

    - Rank is down

41. K: We rendezvoused with Holly. When you didn't *show up*, I said we should look for you.

    - Presence is up

42. C: Come on, let's *clean up*.

    - Tidiness is up

43. K: Oh, what did I tell you? It's gone down eight inches overnight. *You'll be up in no time.*

    - Health is up

44. *Everything's down*, man, even the doors!
    - Functionality is down

45. R: Oh, it's started! I knew it would! L: What has? R: The *put-downs*. It's always the same. Put me down, so you look good.
    - Personality/appearance is down

46. L: Hang on to your wage packets! C: The *controls are down*.
    - Functionality is down

II. Ontological Metaphor

FOOD:

47. R: You've *got to have a brain of a cheese sandwich*.
    - Mind is food

48. R: You seriously believe *a piece of fungus like you* has got the stuff to become an officer? You've got the brains of diarrhoea and the breeding of a maggot.
    - Personality is food

49. Old C: But then the boy was born to the cripple and the idiot. C: What idiot? Old C: Your father, boy. C: *My father was a jelly brain*?
    - Mind is food

50. L: Listen, girls. I don't know whether this is the time, but my mate Ace is incredibly brave. R: Smeg off, *dogfood face.*
    - Appearance is food

51. C: God! What kind of toothpaste does he use? *Rotting meat flavour*?
    - Smell is food

52. Someone: I'll be in my quarters at lunchtime, covered in taramasalata. AR: *Didn't know your bread was buttered that side*.
    - Sexuality is food

53. R: Move as much as an eyebrow, and you're *dogmeat*.
    - Appearance is food

54. AR: Dave, you crazy fool. We're saving your *bacon*.
    - Body is food

55. C: So, I'm actually get to meet me? *My knees are jelly*.

- Body is food

56. L: I'm OK. R: You're *getting porky*.

   - Appearance is food

57. C: Listen butter pat head, my nostrils hair is vibrating faster than the springs on a Spaniard's honeymoon bed!

   - Appearance is food

BODY PART:

58. R: *I get it in the neck* if an officer comes along, orders chicken soup, and gets with blancmange, two creams and sugar.

   - Responsibility is body part

59. R: Morning, Lister. How's life in heaven *you pregnant, baboon-bellied* space beatnik?

   - Appearance is body part

60. L: People died. I mean, cats…Cat people died. R: You've just come here to *rub my nose in it*.

   - Knowledge is body part

61. H: *I've got it in hand*. No panic.

   - Ability is body part

62. R: I say, 'would you like a cocktail?'. You say 'yes. I say, 'would you like a wormdo?' You say, 'what's a wormdo?'. I say, 'it wriggles all along like that'. You know it! L: *You couldn't pull a rotten tooth from a dead horse's head with that*.

   - Inability is body part (of an animal)

63. Inq: I've seen *inside your heart*.

   - Soul is body part

64. Koch.: Are you crazy, Lister? Are you totally nuts? *You risk everybody's neck*, just to save my life? Do that again, and I'll kill you.

   - Life is body part

65. R: He'll never eat it. Trust me. *The first bite is with the eye*.

   - Action is body part

66. R: I would feel more comfortable *if we're all on our toes* in a Blue Alert situation.

- Attention is body part

67. L: *We all are on our toes*.

    - Attention is body part

68. R: Listen, Kryten, Cat was right. We had the emohawk on board. K: Lucky for you guys, *old iron-butt was around* to sort it out.

    - Appearance is a body part

69. K: Now go about your duties. L: *Why are you being so heartless*?

    - Personality is body part

ANIMAL

70. C: Hey! You *monkeys* eat off the floor? Ain't you got no style or sophistication?

    - Origin is animal

71. L: I could smarten meself up. R: Nah, you're a *dinosaur.*

    - Age is an animal

72. R: Well, *you'll be in your element if insects are in control.* You'll probably get a decent job at last.

    - Skill is an animal

73. L: 'Sexy, sensual and don't mind showing it.' Yes! I'm a *sex beast*!

    - Skill as an animal

74. R: Not much to tell, really. I was always a *fish out of water* for women.

    - Appearance/personality is animal

75. K: No, not really your type. *Silly old trout* like that.

    - Appearance is animal

76. R: It's average to your height. L: Rimmer, *it would be average for my height if I happened to be a pregnant hippo.*

    - Appearance is animal

77. L: It's too dangerous, let him go. R: *Chickens.*

    - Personality is animal

78. R: Model, best-selling novelist and international jetsetter? L: Yeah, she's *me bird.*

    - Appearance is animal

79. R: Commander Arnold Rimmer reporting. Commander: So, *you dog*, you're back.

   - Personality is animal

80. R: On our feet, *pigs*!

   - Appearance is animal

81. L: The homeboys always band together. That's the way it is. R: Have you got anything in writing? L: *You're a toad*, Rimmer.

   - Personality is animal

82. L: I drink cold curry sauce for breakfast? K: It depends. If you get up in the afternoon, you prefer a can of last night's flat lager. L: *I'm an animal*.

   - Habit is animal

83. R: Let's get out of here. C: Wait, I know this game, *cat and mouse*.

   - Game is animal

BUILDING:

84. R: Lister's *collapsed*.

   - Consciousness is building

85. L: What are you saying, Rimmer? R: I'm saying to *build me up*, don't put me down.

   - Human quality is building

86. L: Come on, Hol. I'm *broken up*. H: I was in love once.

   - Mind is a building

87. R: I knew it. *Families are disastrous* for mental health.

   - Family is a building

88. C: Why is it always me that has to be strong? You guys just *fall apart.*

   - Mind is a building

89. L: It's that tattoo, isn't it? I don't really love Peterson. He just got me drunk. K: It's not the tattoo sir. *There's no breaking this gently*.

   - Information is building

90. Lincoln: My god, sirs! You may break our bones, but you *will never break our spirits*.

   - Mind is building

91. K: That vessel almost certainly contains out future selves. *Contact could be devastating*. The human brain cannot cope with knowing its own future.
    - Experience is building

MACHINE:

92. R: Every morning, he's measured us. If we hadn't grown, back on the rack. L: *Sound like he had a screw loose*.
    - Mind is machine

93. C: You realise with all this; I haven't permed my leg hair in a week? *I'm a wreck*.
    - Body is machine

94. R: Look, I refuse to rap for that body. I added a few pounds to its already ample frame, *but it was a wreck before* I got anywhere near it.
    - Body is machine

95. K: *When your personality is restored*, you will firmly believe you can play guitar like the ghost of Hendrix.
    - Mind is machine

96. Elvis: We are though, and we are mean, *Arnie Rimmer's death machine*.
    - Body is machine

WAR:

97. H: Yeah. Bit of excitement for a while, wasn't it? You *can't beat a good wheeze*.
    - Laugh is war

98. R: *You've destroyed me*, Lister. The woman I loved, in the whole world didn't love me, she loved you.
    - Memory is war

99. L: Oh, get out of town! *This is gonna slay 'em*. (Looking at a statue urinating champagne)
    - Experience is war

100.   R's mum: Well, that's nice, darling. Anyway, your father had a word with the headmaster, and we explained how we wanted you to be a test pilot

like your brother John, and how *this could damage your chances*. (Repetition of a school year)

- School is war

101.   AR: The humiliation – being the tallest in the class by a clear foot – it changed me, made ma buckle down, *made me fight back*.

- Life is war

OTHER:

102.   L: Look out, Earth, the *slime's coming home*!

- Underdeveloped knowledge is creature

103.   R: When the going gets though, then go and have a little cry in the corner. R: *You've got a sponge for a backbone*! No wonder father hated you.

- Cowardliness is sponge

104.   L: Your hair, a *golden waterfall*. R: Shut up.

- Appearance is nature

105.   L: How come he knows all about science and space when we ask him? Q: He consults a book. L: *What a slimeball*.

- Personality is creature

106.   *I'm sick* of the cat, sick of holly, *sick* of you, sick of me, and as for Kryten…*I'm sick* of him.

- State of mind is illness

107.   K: However, the *supply situation grows* increasingly bleak.

- Storage is plant

108.   K: I thought that if I took you unaware… R: Kryten! I'm trying to think, you rubber-headed eunuch.

- Appearance is a person

109.   R: You're having it off with that *jailbait* ball girl! L: Another total lie! She's not *jailbait*, she's 17.

- Age is danger

110.   K: You, sir, when I look at you, I get an image of curry and *early morning breath that could cut through bank vaults*.

- Stench is weapon

111.   R: Where's the rangy, handsome one? L: You? You scarpered in that escape pod, *you slimy, triple-faced, backstabbing Judas*.

- Personality is historical person

112.   L: Kryten, *you're a total gooseberry*.

- Personality is plant

III. Container Metaphor

113.   P: That woman's *out of your league*!

- Container - reach

114.   L: Come on, Hol. I'm broken up H: I was *in love* once.

- Container – state of mind

115.   R: Flight Commander Crane has fallen *in love* with me, sir.

- Container – state of mind

116.   R: How absolutely divine, Legion. Although I must say, *our souls are already gorged* with the feast of art on your walls.

- Container - soul

117.   R's mum: Welcome home, son. You've *been in all of our prayers.*

- Container - prayers

III. Personification

118.   R: I'm just saying, Lister, that with times as good as those, there's no point in letting something small and silly like this come between a *friendship* that we've nurtured like a small flower, petal by petal, and watched *blossom and bloom* into something special.

119.   C: *Well my foot says* get the person who did this to my foot!

120.   L: Now those *corpses* can lie there, safe in the knowledge that they *snuffed it for peace* and can now happily decompose in a land of freedom.

121.   K: Brother Rimmer is portraying agony. The *agony of the soul searching* out truth.

122.   L: Have I told today how much I love thee? How much *my heart glimmers* like a new-born star when I gaze upon thine countenance?

123.   L: I CAN play the guitar! I am a diva! I make that *lump of wood sing* like a Yukon bear trapped on his annual visit to the brother

IV. Simile

Comparison to animal/creatures:

124.   R: What has humankind evolved into? To them, *you'll be like the slime that first crawled out the oceans*.

125.   L: You said they were disgusting. R: No, very chic. L: *You said they smelled like and orangutan's posing pouch*.

126.   R: There's no point feeling sorry about Holly. It's a kindness. *He's like an old incontinent sheep dog who's had his day*.

127.   K: *I'm up and down more than a pair of kangaroos in the mating season*.

128.   L: What am I supposed to say? "Excuse me. *You're as popular as a horny dog at a Miss Lovely Legs competition*?"

129.   K: *I have as much interest in saving my own life as a chronically depressed lemming*.

130.   K: But the truth is elusive. *It flits like a firefly through the soul*, teasing, confusing.

131.   L: I CAN play the guitar! I am a diva! I make that lump of wood *sing like a Yukon bear trapped on his annual visit to the brother*.

132.   L: It's like a giant spaceship graveyard. Who else feels that *we've been led here like lambs to a kebab shop*?

133.   R: We do not need a help from a *droid with a head like a genetically flawed lumpfish*.

134.   R: It's pathetic watching you grind away, day after day. *You're like a dog that's missing its master's leg*.

135.   R: What do I look like? L: I can't actually see. The light is reflecting off the top of your head. R: What are you talking about? L: *You're as bald as a plucked chicken*.

136.   L: What's wrong? *You look like you've seen a ghost*.

Comparison to another person:

137.   R: And give me a crew-cut, Holly. *I'm beginning to look like one of those Hells Angels*.

138.   R: Holly, this is Rimmer. Remember me? Rimmer. Arnold Rimmer. *The poor goit you made look like Helen Saphiro*.

139.   R: What's wrong with everyone? Three million years without women and *you're like 14-year-olds*!

140.   R: What about the Rimmer directive, which states, "*Never tackle anything that's got more teeth than the entire Osmond family*?

141.   K: *Arnold Jacob Rimmer is like a security guard at a front gate*, who considers himself head of the corporation.

142.   L: Red Dwarf's gonna blow? K: *In less time than Norwegians take to buy ski boots*.

143.   K: When your personality is restored, you will firmly believe *you can play guitar like the ghost of Hendrix*.

144.   R: Tune into Sanity FM! L: You saying they were Psirens? R: Of course! *It's as plain as a Bulgarian pin up*.

145.   R: Forgive me if I'm being *thicker than the offspring of a village idiot and a TV weathergirl*, but what exactly was the point of that exercise?

146.   K: *Your T-count*, which is the hologrammatic equivalent of blood pressure, *is higher than a hippy on the 3rd day of an open-air festival*.

147.   L: What's it feel like? R: Death? *It's like being on holiday with a group of Germans*.

148.   R: I'm not speaking too quickly, it's you, you're speaking too slowly. *It's like having a conversation with Paul Robeson on Dope*.

149.   L: Get a real ma. *Most eunuchs have got more balls than you*.

150.   C: Listen butter pat head, *my nostrils hair is vibrating faster than the springs on a Spaniard's honeymoon bed!*

151.   K: *We're as guilty as the man behind the grassy knoll*.

Comparing to food:

152.   K: Are you a doctor? R: Look at them! *They've got less meat on them than a Chicken McNuggett!*

153.   L: No more beans, man. *It smells like the inside of a packet of dry roasted peanuts*.

154.   L: Look, we've got two choices. Either we go in, bazookoids blazing, and get him out of there or *sit like lemons* and watch him get tortured.

155.   K: *Your hard-light drive's tougher than vindalooed mutton*!

156.   K: That was an important speech, sir, but I suggest that from now on, this discourse is conducted by those with *brains larger than a grape*.

157.   R: *You make love like a Japanese meal*. Small, but so many portions.

158.   King: Let's take it nice and easy or *I splash your guts around like a communion wine*.

Comparison to clothing:

159.   Confidence: *How can you make a spacesuit look like evening wear*?

160.   R: One direct hit on that view-screen, and *our innards will turn inside out quicker than Lister's underpants*.

161.   K: Too vast to go around. R: Reverse thrust! C: There's no time. *Face it, we're deader than corduroy*.

162.   L: It's still with us! It's some kind of a heat-seeker! C: That's it. *We're deader than tank tops*.

163.   C: *The entire panel's deader than flares with pockets in the knees!*

164.   C: I'm telling you, *my nostril hair's shimmying like a grass skirt on a fat Hawaiian hula-hoop champion*.

Comparing to a body part:

165.   L: Do you know how big they are? They're about 18 foot long. And *they got teeth as big as your leg*

166.   L: I'm not visiting to moss bros for anyone who is *less attractive than my own armpit after 20 games of table tennis*.

Comparing to action:

167.   L: Trust me. R: *I feel like I'm having a baby*! L: It's good innit?

168.   AIs: Well, we'll see *if your shooting is as fancy as your dancing*.

169.   R: They're cybernetically-deranged mechanical killing machines. Not content with destroying their ship, you now want to steal their belongings? *That's like flopping your wedding tackle into a lion's mouth and flicking his love spuds with a wet towel*.

Others:

170.   H: Give us a break. *It's like a tropical rainforest*. (Lister scratched his armpit)

171.   R: I'm just saying, Lister, that with times as good as those, there's no point in letting something small and silly like this come between a f*riendship that we've nurtured like a small flower*, petal by petal, and watched blossom and bloom into something special.

172.   R: How about that time your safety harness snapped, and you fell into the cargo bay? We laughed then, didn't we? L: It cracked me spine in three places. R: Yes, but it was hilarious. *We laughed like drains.*

173.   L: I spent six weeks in traction. R: Yes. That's right and *you spend the rest of the summer walking around like a croquet hoop.*

174.   L: Listen, if you tell me, right, you wake up in the morning, you're gonna have a hangover. And *you'll feel like death.*

175.   R: *Breaking your leg hurts like hell.*

176.   L: It's impossible, it could be anywhere. *It's like finding a fart in a jacuzzi.*

177.   L: Are you getting the picture now? R: Yes, but *the quality is terrible, it's like watching a Spanish television.*

178.   L: You'll stand out a mile like that C: I wouldn't use this on my shoes. L: *You look like you're on Come Jiving.*

179.   R: What jobs are there in a backwards reality for a dead hologram and an *android with a head like a novelty condom*?

180.   R: You never paid me back. *You're tighter than an Italian's waiter's keks*.

181.   R's mum: Darling, I wish you could have seen him in action. *He was like a set of pistons in an ocean liner engine room.*

182.   L: *It feels like you've smoked an entire Cuban tobacco harvest.*

183.   L: It's grotesque, isn't it? Has he had an accident? *He looks like he had his jammed in a lift.*

184.   L: Aren't you smegged off? *I'd be mad as hell.*

185.   AR: He deserves a nickname. "Skipper" sat rather well. R: "Ace" and "Skippier"? *You sound like a kid's TV series about a boy and his bush kangaroo*!

186.   L: Have I told today how much I love thee? How much *my heart glimmers like a new-born star* when I gaze upon thine countenance?

187.   L: I don't think anyone's loved me in my entire life, but there's nothing new about that. C: What's gotten into you? *It's like Saturday night at the Wailing Wall.*

188.   R: Take a peek. *There's a meteor bigger than King Kong's first dump of the day.*

189.   Legion: In many ways, I'm relieved. To have shared their psyches, neuroses, and strange drives, *returning to a state of non-existence seems like a promotion.*

190.   Some dude: *They say you used to be faster than a toilet stop in a rattlesnake country.*

191.   R: Some kind of a vessel. It's uncloaking. L: He's too close! *That power surge will toss us around like sweat in an aerobics teacher's buttock cleavage.*

192.   K: The materialization has scrambled its voice unit. *It's making as much sense as a Japanese VCR instruction manual.*

193.   K: Sir, they are proud people and won' change their minds. Unless you are prepared to stay here and marry Hackhackhackachhachhachach. L: That's her name? I could never marry anyone whose *name sound like a footballer clearing his nose.*

194.   R: You'd rather have a *psychotic killer play your frontal lobes like a xylophone* than have another bowl of nourishing space nettle soup?

195.   R: Lister, listen to him. When is he ever wrong? He may have a *head shaped like and inexplicably popular fishing float*, but he operates with total logic, and we'd be fools to ignore him.

196.   K: That's about it. After you with the balls, sir. L: We're out of options. *We've got less choice than a Wels fish and chip shop.*

197.   C: It's weird here, let's go. L: We just have to keep our heads. C: Boy! *This is worse than triple-strength catnip*!

198.   AR: Is that a new suit you're wearing? Why, it's *shaper than a page of Oscar Wilde witticisms that have been rolled up into a point, sprinkled with lemon juice and japed into someone's eye.*

199.   R: That's about *as reliable as a plumber's estimate.*

200.   R: *Dead as a can of spasm.*

Appendix B – Data quantification

1 – Total quantification

Orientational Metaphor	46	23%
Ontological Metaphor	66	33%
Container Metaphor	5	2, 5%
Personification	6	3%
Simile	77	38, 5%

2 – Orientational Metaphor quantification

More is up	6	13%
Silence is up	11	23, 9%
Consciousness is up	9	19, 6%
Happiness is up	4	8, 7%
Good is up	5	10, 9%
Age is up	3	6, 5%
Others	8	17, 4%

3 – Ontological Metaphor quantification

Food	11	16, 7%
Body part	12	18, 2%

Animal	14	21, 2%
Building	8	12, 1%
Machine	5	7, 6%
War	5	7, 6%
Other	11	16, 7%

4 – Container metaphor quantification

5	5	100%

5 – Personification quantification

6	6	100%

6 – Simile quantification

Comp. to animal/creature	13	16, 9%
Comp. to another person	15	19, 5%
Comp. to food	7	9, 1%
Comp. to clothing	6	7, 8%
Comp. to body part	2	2, 6%
Comp. to action	3	3, 9%
Other	31	40, 2%