Summary

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Subject: *Conceptual Metaphors in the church songs from the bilingual prayer book and songbook 'Weg zum Himmel/Droga do Nieba'*

This work aims to examine the cultural determinants of conceptual metaphors in the religious discourse of the borderland of languages and cultures. The subject of research are selected groups of church songs from the bilingual prayer book and songbook the *Weg zum Himmel/Droga do Nieba*, used by believers of the German language from the areas of the diocese of Opole and Gliwice, which lie in the historical area of Upper Silesia. As a result of the contrastive analysis, metaphors from Polish and German songs were juxtaposed to compare whether in the borderland, which is Upper Silesia, where Polish and German languages and cultures have been interacting and interpenetrating for centuries, differences in conceptual metaphors that result from cultural conditions are emerging.

The thesis consists of a theoretical and practical part, each of the parts consists of four chapters. The first chapter attempts to define the terms "Silesia" and "Upper Silesia", because the therms are different understand in Polish and. Starting from this point, the history of the region was briefly presented, taking into account the linguistic situation of Upper Silesia in individual historical periods; the problem of the identity of the inhabitants of the linguistic and cultural borderland was also discussed, in order to outline the historical and cultural background of the conducted research and explain the phenomenon of a bilingual prayer book and a songbook in the region.

The second chapter is a synthesis of the language policy of the Church towards pastoral and social challenges in Upper Silesia, with particular emphasis on the role of prayer books and songbooks in church activities. A special place is dedicated to the history of the *Weg zum Himmel/Droga do Nieba* as the songbook from which the research corps comes.

The third chapter is an attempt to define the idea of a „conceptual metaphor" and its assumptions in the view of George Lakoff and Mark Johnson against the background of previous research in this area, with particular emphasis on its cultural conditions. Concepts such as "theolinguistics", "religious style/language" and "church song" are also explained here.

The fourth chapter presents the methodology adopted in the research on conceptual metaphors. Starting from a systematic analysis of metaphors, the corpus of this study is

presented in detail, it is a corpus of four groups of songs (Christmas, fasting, communion and Eucharistic songs); the choice was made for these groups, because they contain an appropriate number of songs in both languages, which makes it possible to compare the conceptual metaphors they contain. The summary of the chapter and at the same time the transition to the research part is a discussion of the most popular metaphorical diagrams and scenarios.

The next four chapters are the research part of the work. In each of the chapters, metaphor groups in German and Polish were compared in individual diagrams and metaphorical scenarios. In the comparison, attention was paid to the similarities and differences between the schemes and scenarios in individual languages, as well as to whether they occur at the mental level or only at the level of linguistic implementation. The lack of differences at the mental level with simultaneous differences at the level of linguistic implementation indicates only a distinction between different aspects of the same reality, which can also be culturally conditioned. Differences at the mental level clearly indicate the cultural conditions of individual conceptual metaphors.

As a result of the analysis, it turned out that there are more similarities than differences between individual patterns and metaphorical scenarios in both languages. The exception being the group of fasting songs, in which on the one hand the influence of Protestant theology and anthropology on German songs becomes clear, and on the other, the entrenched passionate piety on Polish songs. There are also differences in the metaphor of light, which is lacking in Polish songs. The study also confirms, unlike previous analyses, the residual occurrence of war metaphorical scenarios, which can be explained by a man's desire to achieve peace and stability, which he seeks in the supernatural sphere

Similarities between metaphors occurring in both languages boil down to the fact that most of them result either from the experience of space and physicality, accepted as universal for people of every culture, or from the fact of basing on biblical images, from which later some dogmas of faith developed. It seems that the impact of historical events or biographical threads had no or minimal impact on the metaphor of the entire collection, because it contains songs by various authors from different eras. It is possible, however, that especially the most important historical events, affecting the collective awareness of Silesian society, may have been indirectly reflected in the metaphorical layer of the texts of church songs.

Despite the demonstrated similarities and differences, it cannot be clearly stated whether the similarities result from the mutual influences and connections between Polish and German

culture in Upper Silesia. In order to be able to determine this, it would be necessary to examine the metaphors recognized as standard Polish and German songbooks and compare them with the results of this research or the research of other Silesian Polish and German-speaking songbooks. Only such an analysis would allow for appropriate conclusions to be drawn. Nevertheless, this work is a step in this direction and a contribution to the contrastive comparisons of the theory of conceptual metaphor and cultural determinants of metaphor in the area of a multicultural region and in the specific discourse of religion.