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LOVE AND FEAR IN TIMES OF PANDEMIC – STUCK TOGETHER

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Abstract

The focus of the present research is to study the conceptual metaphors that emerge from the French comedy "Stuck Together" which cover the social effects of the 2020 pandemic and show a humorous image of love, hate, fear and other emotions during panic attacks. The study's endeavour is to understand the semantic markers which project the image of the pandemic and people's reaction when facing the military measures of social distancing, lockdown, economic redirection, as well as psychological aspects of past and future "normalcy". The viewers are plunged into the depths of reality and are forced to face their own psychological dramas while watching the movie. Thus, the research translates these emotional situations into conceptual metaphors which build the meaning by integrating the structure that give rise to more than the sum of its parts. Human imagination, as cognitive metaphor theorists claim, plays a crucial role in cognitive processes and in what it is to be human. Metaphors not only infiltrate within the language people use to express their emotions but also engage in the process of understanding the way in which emotional experience is being conceptualised. Therefore, the article relies on Conceptual Metaphor Theories and proposes a thorough analysis of positive as well as negative outcomes, and of the metaphorical mappings of love, hate and fear during the forced two months' lockdown together with the psychological aspects generated by the threat of contagion, given the high coronavirus infection rate.

Keywords: conceptual metaphors; semantics; humour; cultural stereotypes

1. Introduction

The focus of the present research is to study the conceptual metaphors that emerge from the French comedy "Stuck Together" which cover the social effects of the 2020 pandemic and show a humorous image of love, madness, war, fear, social stress and other emotions during the 2020 lockdown in Paris, and all over the world. The study's endeavour is to understand the semantic markers which project the image of the pandemic and people's reactions when facing the military measures of social distancing, lockdown, economic redirection, as well as psychological aspects of past and future "normalcy".

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For those who cannot tell from the title, *Stuck Together* is a Parisian comedy. As light as the movie's tone, it is a refreshing take on the havoc wreaked during the pandemic. The families are all from different walks of life, and each of them has its problems to deal with. Some are more equipped to handle a crisis than others. You will see how some people deal with it better than others and get a glimpse at how some people do not think things through before taking actions that could wind up getting them killed. Love and fear transgress their basic features and change the characters' attitudes. Thus, love – which should be the foundation of marriage / partnership is overcome by fear – in Martin's case – or by the stress of teleworking – in the fitness coach's case. Fear is very organic along the story, mostly when it is acted by Martin. However, love is the corollary feeling which goes through several metamorphoses, but comes back to its pure form at the end of the movie. One of the best things about *Stuck Together* is that it does not shy away from showing that the people do not always get along even though they may be neighbours or friends. The movie focuses on how people's perceptions of one another change during a crisis and how people grow apart with the strain of being stuck together for so long. The cast can show off a wide range of emotions, from joy to sadness to anger and back again. The characters are used to portray the European side of the story, as well as the satire deriving from this critical situation. Therefore, the four families and two single people – the bar tender and the biologist – are all from different walks of life, and each of them has its problems to deal with. They also represent stereotypical reactions during the pandemic: Martin, Claire and Louna are the hypochondriac; Diego is the direct-contact; Toni and the kids are the conspiracy group; Agathe and Samuel are the influencers; Louise represents the technical unemployed and the pandemic bankruptcy and the biologist stands for the fight to get the first vaccine on the market. Some of them are more capable to withstand the crisis than others. Basically, the optimistic people deal with it better than those who give in to panic attacks.

The viewers are plunged into the depths of reality and are forced to face their own psychological dramas while watching the movie. Thus, the research translates these emotional situations into conceptual metaphors which build the meaning by integrating the structures that give rise to more than the sum of its parts. Human imagination, as cognitive metaphor theorists claim, plays a crucial role in cognitive processes and in what it is to be human. Metaphors not only infiltrate within the language people use to express their emotions but also engage in the process of understanding the way in which emotional experience is being conceptualised. Therefore, the article relies on Conceptual Metaphor Theories and proposes a thorough analysis of positive as well as negative outcomes, and of the metaphorical mappings of love, hate and fear during the forced two months' lockdown together with the psychological aspects generated by the threat of contagion, given the high coronavirus infection rate.

2. Theoretical background

The analysis aims to decode the semantic markers which project the French people's action and reaction when facing the restrictions and social changes which were enforced during the year of 2020, as well as how these mappings portray the image of COVID-19 as a social event no one could avoid or escape from. One of the revolutionary linguistic theories which changed the traditional depiction of semantics was cognitive semantics, which began in the 1970s as a reaction against the **objectivist world-view** assumed by the Anglo-American tradition in philosophy and the related approach, **truth-conditional semantics**, developed within formal linguistics. I. A. Richards (1923) was the first to consider that thought is metaphoric and that in metaphor, two thoughts are active together. Then, there was the case of George Lakoff and Mark Johnson (1980) who considered that metaphors are not just linguistic expressions of a specific kind, they are conceptual structures. The authors observed that metaphorical language appears to relate to an underlying **metaphor system,** a 'system of thought.' According to Lakoff and Johnson, what makes it a metaphor is the conventional association of one domain with another. What makes it conceptual (rather than purely linguistic) is the idea that the motivation for the metaphor resides at the level of conceptual domains. In other words, the two linguists proposed that we not only speak in metaphorical terms, but also think in metaphorical terms. From this perspective, linguistic expressions that are

metaphorical in nature are simply reflections of an underlying conceptual association. Lakoff and Johnson also observed that there are a number of distinct roles that populate the source and target domains. "Based on an extensive survey, Kövecses (2002) found that the most common source domains for metaphorical mappings include domains relating to the HUMAN BODY (the heart of the problem), ANIMALS (a sly fox), PLANTS (the fruit of her labor), FOOD (he cooked up a story) and FORCES (don't push me!). The most common target domains included conceptual categories like EMOTION (she was deeply moved), MORALITY (she resisted the temptation), THOUGHT (I see your point), HUMAN RELATIONSHIPS (they built a strong marriage) and TIME (time flies)" (Evans, Green, 2006, 297).

Since the mid-twentieth century, philosophers have accepted that metaphor and analogy permeate all discourse, are fundamental to human thought and provide a basis for mental leaps. The familiar analogue that provides source information or features to interpret the unfamiliar entity is often called the source domain; whereas the analogue to which the information is transferred is called the target. The first important revelation that appears in Johnsons' research (1981) is that metaphor is not merely a linguistic phenomenon. It also is a fundamental principle of thought and action, which leads us to interpret the situations presented in the French comedy as metaphoric representations of life during the pandemic of 2020. Analogical thinking accesses useful structural and relational information from a reader's, or in this case a viewer's repertoire of familiar instances or events (the analogue) and maps structural and relational knowledge onto the unfamiliar concept – the pandemic, in our case – (the target).

Lakoff and Johnson (1980,184) assert a set of "facts" about human understanding, two of which are: "that our conceptual system is inherently metaphorical"; and "that we understand the world, think and function in metaphorical terms". Hence, in watching a movie (which is the primary resource to be analysed in this research article), our understanding is littered with concepts, propositions, thinking and mental models which are represented in varied ways. Representations of these mental models are considered to be metaphoric. In addition to this, the basic premise of Conceptual Metaphor Theory is that metaphor is not simply a stylistic feature of language, but that thought itself is fundamentally metaphorical in nature. The first principle marched on one idea that has emerged in order to explain the nature of conceptual organisation on the basis of interaction with the physical world and it is called the **embodied cognition thesis**. This thesis stipulates that the nature of conceptual organisation comes from bodily experience, which makes conceptual structure become meaningful by the association with that particular bodily experience. Thus, concepts associate and the result is an instance of what cognitive linguists call an **image schema**. In the cognitive model, the image-schematic concept represents one of the ways in which bodily experience gives rise to meaningful concepts and turns the abstract into more concrete so it may be understood. According to this view, conceptual structure is organised according to **cross-domain mappings** or correspondences between conceptual domains. A **projection mapping** transfers the structure from one domain (**source**) onto another (**target**). These systems are collections of schematic metaphorical mappings that structure a range of more specific metaphors such as COVID IS WAR.

3. *The cognitive semantic analysis*

The most important aspects related to conceptual metaphors, which permeate the present study, concern the relations between physical action, emotional reaction and cultural-ideological issues, concerning the salvation of one's life, what to do when facing a different kind of war, how to react to one's own episodes of madness as well as to the others', how to cope with fear and how to defeat social stress. Despite the pandemic, the characters never lost hope. They had to make some sacrifices along the way, whether it was putting their lives on hold, or facing betrayal within their marriages, but they learned some valuable lessons about themselves and each other. If the virus had never happened, they would have never understood these things.
Even though the difficult situations forced them to evolve and become a better version of themselves at the end of the film, the characters had to undergo a number of transformations which were only possible by

dealing with the hard side of their personalities. The ongoing pandemic constrained them to face their fears, which has led them to first fight each other. Therefore, throughout the story line of the movie, there are four directions of conceptualization – COVID IS WAR, COVID IS MADNESS, COVID IS FEAR and COVID IS SOCIAL STRESS. These are the core conceptual metaphors that build the framework of analysis, and they rely both on the characters' lexical choices, as well as their mimics, gestures, suggestions and body language, which is easily decoded while watching the film. Since the new situation of the virus spread burst all over the world in a blink of an eye and with the force of a blitzkrieg, the first analogy that opens the movie is that to a war state of affairs. As millions of people lost their lives in hospitals and the media kept a very sharp account of numbers (how many people, in which countries died every day), together with their focus on an invisible enemy (referring to the virus), the mental state of citizens around the world has been shaken to its roots. Many people were forced to remember previous oppressive historical periods and for many Europeans, this scenario brought back memories of late global crises, dark times and survival instincts such as World War II, communism, or the Yugoslavian war. Wars and epidemics have a long and close history, going back to the Plague of Athens, thus is it rather obvious to compare the two critical situations – the pandemic and a war. The following conceptual metaphor COVID IS WAR is decoded form the character's choice of words, which project their semantic markers and give rise to such an image schema.

COVID IS WAR				
PANDEMIC IS WAR	COVID IS THE ENEMY	COVID IS UNDERCOVER	COVID IS PRISON	COVID IS CRIME/ ILLEGAL PRACTICES
« **Nous sommes en guerre**. …En guerre sanitaire, certes.» "We are… at war. A public health war, of course." (Stuck Together, 2021, 00:00:22)	« C'est la guerre, mais sans soldats ; mais **l'ennemi est là**. » "We're fighting neither an army, nor another nation. But the enemy is there." (Stuck Together, 2021, 00:00:31) « Faisons pas l'amour. Préservons-nous **en cas d'attaque du virus**. » "Let's not make love. Let's save energy, to fight the virus." (Stuck Together, 2021, 00:54:38)	« …mais l'ennemi est là. **Invisible, insaisissable** et qui progresse. » "But the enemy is there, invisible and elusive, advancing." (Stuck Together, 2021, 00:00:32) « Pardon, mais vous êtes des moutons flippés devant un scientifique qui sait rien, **pour un truc qui existe peut-être pas**. » "You're like frantic sheep with a know-nothing scientist. And we don't even know if this exists." (Stuck Together, 2021, 00:24:54)	« Ils [les voisins] **se sont barrés** à la campagne. » "Them, and them, took off for the country." (Stuck Together, 2021, 00:02:00) « Y a plus de trains, plus d'avions. Non. » "No more trains or planes." (Stuck Together, 2021, 00:03:38) « **Enfermés** pendant deux ans? » "Locked down for two years?" (Stuck Together, 2021, 00:28:09) « **On n'a pas le droit de sortir**, Victoire. » "You're staying here. We're not allowed out, Victoire!" (Stuck Together, 2021, 00:36:26)	« Je prête mon chien à des gens qui sont déjà sortis et **qui ont plus d'autorisation**. » "I'm lending my dog to folks with used certificates." (Stuck Together, 2021, 00:46:13)

| | | | « Viens participer au lieu de **rester enfermé** tout seul. » "Come partake, instead of staying cooped up alone." (Stuck Together, 2021, 01:23:37) « Que voulez-vous? Les gens n'en peuvent plus **d'être enfermés.** » "But what can you say? People are sick of being inside." (Stuck Together, 2021, 01:26:48) | |

As light as the movie's tone, it is a refreshing take on the havoc wreaked during the pandemic. Nevertheless, the film starts with the French President's official discourse related to the COVID-19 situation, starting with the sentence "Nous sommes en guerre" / "We are… at war" (Stuck Together, 2021, 00:00:22), which immediately projects the conceptual metaphor PANDEMIC IS WAR. The discourse continues with various examples of the same conceptualization – "Nous sommes en guerre. …En guerre sanitaire, certes. " / "We are… at war. A public health war, of course." (Stuck Together, 2021, 00:00:22) "C'est la guerre, mais sans soldats ; mais l'ennemi est là. / We're fighting neither an army, nor another nation. But the enemy is there." (Stuck Together, 2021, 00:00:31) Thus, the constant use of war-related terminology that refers to the spread of the virus builds the conceptualization PANDEMIC IS WAR, which decodes the message of people's reaction facing the pandemic in terms of war. The President's speech tries to trigger the gravity of the situation by appealing to a different serious image – that of war – in order to set people's minds to obey the rules and to react accordingly.

The other war-related mapping, is that of the enemy. Therefore, by envisioning the virus as the enemy, the war paradigm is already set. COVID IS THE ENEMY outlines a conflictual state and prepares the French people's reaction against what is to come. However, the second example that triggers that conceptual metaphor COVID IS THE ENEMY is much more humorous, as it is part of the comedy – "Faisons pas l'amour. Préservons-nous en cas d'attaque du virus." / "Let's not make love. Let's save energy, to fight the virus." (Stuck Together, 2021, 00:54:38) Here, Martin is the virus-freak character, who refuses to have intimate relations with his wife out of fear, he even tries to take her temperature, so as to excuse himself. The following humorous mapping is represented by COVID IS CRIME / ILLEGAL PRACTICE in the interpretation of Basile's actions, who finds his girlfriend's dog and starts lending it to people who cannot leave their houses because of a lack of authorisation.

The other two conceptual metaphors that project the war sematic sphere are COVID IS PRISON and COVID IS UNDERCOVER. The former derives from the long days of lockdown that have left their mark on the psychological side of the world population. This prison has sometimes been self-imposed out of fear – "Ils [les voisins] se sont barrés à la campagne" / "Them, and them, took off for the country" (Stuck Together, 2021, 00:02:00) – or, other times it has been forced by governmental rules and regulations – "On n'a pas le droit de sortir, Victoire." / "We're not allowed out, Victoire!" (Stuck Together, 2021, 00:36:26) The latter conceptual metaphor comes from the President's discourse – "…mais l'ennemi est là. Invisible, insaisissable et qui progresse" / "But the enemy is there, invisible and elusive, advancing" (Stuck Together, 2021, 00:00:32) – and it points out the mysterious nature of the virus, portrayed as an undercover enemy;

as well as from the assumption some people supported (and in our case, it was the Belgian character – Toni) that the virus has never been real, and that it was an invention used by the authorities so as to control the population – "Pardon, mais vous êtes des moutons flippés devant un scientifique qui sait rien, pour un truc qui existe peut-être pas." / "You're like frantic sheep with a know-nothing scientist. And we don't even know if this exists." (Stuck Together, 2021, 00:24:54)

Following the virus' mapping onto the war target domain, we come across the second conceptualization – COVID IS MADNESS – which invites us to experience the true comedy.

COVID IS MADNESS					
COVID IS MENTAL ILLNESS	COVID IS VIRAL CLEANING	COVID IS SELF-INDUCED ILLNESS	COVID IS DEATH	COVID IS OVER-PROTECTION	MENTAL SANITY IS HUMOUR
« - Arrête **ta maladie mentale**. » "Quit your insanity." (Stuck Together, 2021, 00:08:06) « [sa femme à la porte] Martin… C'est pas toi qui parles, là. **C'est ton angoisse**. Tu le sais. » "Martin, that's not you talking. That's your stress, you know it." (Stuck Together, 2021, 01:05:48) « C'est le confinement. **Ça tape sur les nerfs. »** "It's driving me crazy! " (Stuck Together, 2021, 01:17:16)	« On se change, je fais une machine. » "Let's change, I'll do the laundry." (Stuck Together, 2021, 00:03:09)	« Ça commence par un petit rhume, une grippette. Puis après, ça descend sur les poumons, ça t'attrape, ça te serre et tu peux plus respirer. - Et tu meurs étouffé. **- Martin, stop, arrête ! »** "It starts with a little cold. Then it goes to the lungs, and you can't breathe anymore. - And you start to… - Martin, stop!" (Stuck Together, 2021, 00:04:27)	« On aurait dû aller à la montagne chez tes parents. **Pour les tuer ?** Ça va pas ? » "Should've gone to the mountains, with your parents. And kill them?" (Stuck Together, 2021, 00:03:35) « **Si mon médecin meurt, je meurs** » "If my doctor dies, I'll never get over it." (Stuck Together, 2021, 00:03:24) « Je veux pas **mourir** du Coronavirus. » "- I don't want to die of COVID. " (Stuck Together, 2021, 00:04:21)	« -Trop de tension sexuelle entre nous. Faudrait pas que ça dérape. T'es chaude. -Mais oui, je suis chaude… **Tu prends ma température, là** ? -Faisons pas l'amour. **Préservons-nous** en cas d'attaque du virus. "Too much sexual tension between us. Could go off the rails! My love… You're hot. Yeah, very hot. - You took my temperature? Let's not make love. Let's save energy, to fight the virus." (Stuck Together, 2021, 00:54:00)	« Mais vous êtes asymptomatique. Non, je suis catholique. » "You're asymptomatic. No, I'm Catholic." Stuck Together, 2021, 00:06:04 « On dit "la" Covid. C'est forcément féminin. Pour foutre un tel bordel. » "Corona is feminine gender. Of course, it is. She could have her with an entire brothel." [COVID IS A PROSTITUTE] (Stuck Together, 2021, 00:25:09)

Most of the examples of the conceptual metaphor COVID IS MADNESS are given from Martin's script, as well as his interaction with the other characters. His mental illness is projected by his hypochondria, which takes the forms of either anguish, viral cleaning, self-induced illness, or over-protection. His extreme hypochondria drives him to the point of throwing his wife out of the family apartment because of her work requirements (she is a defense lawyer), that have forced her to leave the house and visit his client in prison:

- J'avais les gants, le masque, la visière. Tout!
- Tu ne peux plus rentrer. Tu es cas contact. Pas du tout. Absolument pas.
- Allez, ouvre.
- Non !
- **Martin… C'est pas toi qui parles, là. C'est ton angoisse.** Tu le sais.

I had gloves, mask, visor, all of it!
I can't let you in. You're a contact case! Not at all. I am not.
Open up.
No!
Martin, that's not you talking. That's your stress, you know it. (Stuck Together, 2021, 01:05:48)

His paramount fear leads him to picture his own death – *Si mon médecin meurt, je meurs*. Other times he insists on doing the laundry just because the family has spent a few minutes on the balcony – *On se change, je fais une machine.* Nevertheless, the most hilarious scene that projects the conceptual metaphor COVID IS MADNESS is the one where Martin refuses to have intimate relations with his wife:

- Trop de tension sexuelle entre nous. Faudrait pas que ça dérape. T'es chaude.
- Mais oui, je suis chaude… **Tu prends ma température, là** ?
- Faisons pas l'amour. **Préservons-nous** en cas d'attaque du virus.

Too much sexual tension between us. Could go off the rails! My love… You're hot.
- Yeah, very hot. You took my temperature?
- Let's not make love. Let's save energy, to fight the virus. (Stuck Together, 2021, 00:54:00)

Therefore, the overlapping of the two domains – virus and madness – are mapped by the semantic markers of the word "angoisse" (anxiety) [+WORRY, +CONCERN, -TRANQUILITY, -SANITY, -PEACE], "maladie mentale" which is obviously expressed, as well as by the semantic markers of the verb "préserver" [+PROTECTION, +CARE, + SAFETY] in that particular situation of intimacy. All these examples, and many more non-verbal acting situations create the whole persona in Martin to project the conceptual metaphor COVID IS MADNESS round the story of the film.

And, due to the fact the mental illness goes hand in hand with fear, the following analogy has fear as its target domain. COVID IS FEAR is the corollary metaphor for different aspects of fear, which take the form of selfishness, evilness, isolation, madness and stupidity.

COVID IS FEAR				
FEAR IS COWARDNESS / SELFCARE	FEAR IS EVIL	FEAR IS ISOLATION / DISTANCE	FEAR IS MADNESS	FEAR IS STUPIDITY
« Eux et eux, ils se sont barrés à la campagne.	« Les miens [les parents], on s'en fout ? »	« Elle est où, votre femme ? - À l'hôpital.	Ringing the bell at Martin's door :	« Mourir à cause du Covid sans même l'avoir

"**Comme des gros lâches**", il dit papa. » "Them, and them, took off for the country. Like cowards, as Dad says." (Stuck Together, 2021, 00:02:00)	"Whereas mine, who cares?" Stuck (Together, 2021, 00:03:44) «- On vide notre stock ? C'est bien de rester vivant. -C'est mieux de rester humain. » "And we deplete our stock? It's important to stay alive. It's even better to stay human." (Stuck Together, 2021, 00:06:45)	- **Reculez**! » "Where is your wife? - In the hospital. - Get back! Get back!" (Stuck Together, 2021, 00:05:46) « Elle a quoi, votre femme? Le Covid. **Reculez immédiatement** ! Ferme ! » "What does she have? - COVID. - Step back right now!" (Stuck Together, 2021, 00:05:56) « Pas tous en même temps dans l'escalier. On va monter famille par famille. Hé, **respectez la distanciation**, merde ! » "Not everyone on the stairs at once! We'll go up family by family." (Stuck Together, 2021, 00:28:20) « [sa femme à la porte] **Tu ne peux plus rentrer**. Tu es cas contact. Pas du tout. Absolument pas. » "I can't let you in. You're a contact case! Not at all. I am not. Open up." (Stuck Together, 2021, 01:05:37) « J'ai plus de vie ! **Je m'isole** pour protéger mes parents et mes enfants que je vois plus**. Je vous évite**	« - On attend personne. - Je vais voir. C'est le Covid! » "No, no! Wait! Don't open it. It's COVID!" (Stuck Together, 2021, 00:04:58) « Regarde ton père. On dirait qu'il va balader Basile sur la lune. » [COVID IS SPACE TRAVEL] "Look at your father. Like he's ready for a moonwalk." (Stuck Together, 2021, 00:39:49)	attrapé, **c'est con**! » "Death by COVID, without having caught it, is dumb!" (Stuck Together, 2021, 00:40:18)

		pour éviter les risques. » [the nurse]		
		"- I have no personal life! I isolate to protect my parents, and my kids who I can't see. I avoid contact for your protection." (Stuck Together, 2021, 01:34:19)		

The conceptualisation FEAR IS COWARDNESS is supported by the statement : "Eux et eux, ils se sont barrés à la campagne. '**Comme des gros lâches**', il dit papa" / "Them, and them, took off for the country. Like cowards, as Dad says." (Stuck Together, 2021, 00:02:00). It is part of the beginning, when little Basile introduces his neighbours, the future characters of the entire comedy. Whereas the rest of the quotations which support the conceptual metaphors FEAR IS EVIL, FEAR IS ISOLATION, FEAR IS MADNESS and FEAR IS STUPIDITY are again part of Martin's script. Evilness is projected by the thought of leaving Paris and going to his wife's parents and not his own – "Les miens, on s'en fout ?" / "Whereas mine, who cares?" (Stuck Together, 2021, 00:03:44) – as he was over-protective with himself and his parents, but his in-laws. Stupidity and isolation, or rather distance that is enforced by fear is decoded in the humorous scene where the administrator rings the bell, and as he was not expecting anyone, Martin instantly thinks that it must be Covid-19 who's ringing. And when he hears the administrator is a near contact case he demands his distance: "Reculez immédiatement !" / "Step back right now!" (Stuck Together, 2021, 00:05:56) and he shuts the door. Finally, madness is here decoded by the non-verbal language of Martin's persona, who, no longer possessing surgical masks, uses the diving mask to take the dog for a walk, and almost kills himself by choking because of his over-protective measures – "Regarde ton père. On dirait qu'il va balader Basile sur la lune" / "Look at your father. Like he's ready for a moonwalk." (Stuck Together, 2021, 00:39:49).

The final analogy of concepts is COVID IS SOCIAL STRESS, as the pandemic times have challenged our society to the bottom of survival, thus endangering people's jobs and financial stability, this conceptualization is projected by four other extensions: COVID IS SELFISHNESS, COVID IS UNEMPLOYMENT, COVID IS TELEWORKING and COVID IS LACK OF PRIVACY.

COVID IS SOCIAL STRESS			
COVID IS SEFISHNESS	COVID IS UNEMPLOYMENT	COVID IS TELEWORKING	COVID IS LACK OF PRIVACY
« On vide notre stock ? » "Shall we empty our stock?" (Stuck Together, 2021, 00:06:43) « Dépêchez. Faut **passer en premier**. Il a peut-être pas de tests pour tous. » "Let's be first. There might not be	« Les devoirs, la bouffe, **mes employés en chômage partiel**, c'est… » "Homework, food, my employees on furlough." (Stuck Together, 2021, 00:09:05) « Y a plus de secrétaire, personne.	« …si tu peux… te décaler un peu… - Ah, oui. - Pour que je puisse **faire mon live**. » "- But if you could just… move over a little? - Sure. - So I can have the space." (Stuck Together, 2021, 00:12:55)	« C'est une visioconférence, **tout le monde vous voit**. » "It's a videoconference, so everyone can see you" (Stuck Together, 2021, 00:38:17)

enough tests to go around." (Stuck Together, 2021, 00:21:06) « [au supermarché] Essayez de penser un peu aux autres. » "Try and think about other people." (Stuck Together, 2021, 01:03:54)	**Ils sont au chômage partiel**. » "- There's no personnel. - All took furloughs!" (Stuck Together, 2021, 00:15:53)		

As usual, Martin's character is the portrait of the selfish fearsome individual who never seems to think of others because of his outrageous fear and again he triggers the conceptual metaphor COVID IS SELFISHNESS first by trying to get himself tested first, due to the scarcity of medical testing material – "Dépêchez. Faut passer en premier. Il a peut-être pas de tests pour tous" / "Let's be first. There might not be enough tests to go around." (Stuck Together, 2021, 00:21:06) – and then, by not obeying the rules of the supermarket, indicating that customers should buy only two items of the same product, so as to equally share the existing produce – "Essayez de penser un peu aux autres" / "Try and think about other people" (Stuck Together, 2021, 01:03:54).

The following three mappings belong to Toni's and Samuel's scripts. Toni refers to technical unemployment and home on-line schooling, the latter offering a hilarious situation where he is seen by his son's classmates and teacher while lifting weights in his underwear – "C est une visioconférence, tout le monde vous voit. The sematic markers of the phrase tout le monde vous voit" / "It's a videoconference, so everyone can see you" (Stuck Together, 2021, 00:38:17) [-PRIVACY, -INTIMACY, +EXPOSURE] enforce the interpretation COVID IS LACK OF PRIVACY, by satirizing our on-line experience, struggle with computer literacy and constant exposure via video calls during the pandemic. Samuel's line – "si tu peux… te décaler un peu… Pour que je puisse faire mon live" / "- But if you could just… move over a little? So I can have the space." (Stuck Together, 2021, 00:12:55) – strengthens the above-mentioned difficulties during the global coerced teleworking. The lack of privacy and the habitude of being filmed while working has created tremendous stress for some people, but on the other hand it has opened people towards a new world of risk. The ease of letting oneself in the open and the excessive online services provided by everyone during the pandemic fueled a dramatic shift of people's attitudes towards surveillance. Provided by the labour legislation, the pandemic invited our society into a self-accepted, even desired exposure, as it is suggested by Samuel's online fitness class.

4. Conclusions

Stuck Together was a delightful movie. Even though it is about a deadly virus, the storyline has many ups and downs, making it enjoyable to watch. This is a story about a period of time in history in one specific city which transcends borderlines and becomes universal, due to the global nature of the pandemic. Along the story of the film, the research has studied four directions of conceptualization – COVID IS WAR, COVID IS MADNESS, COVID IS FEAR and COVID IS SOCIAL STRESS. These are the core conceptual metaphors which rely both on the characters' lexical choices, as well as their non-verbal acting, which is easily decoded while watching the film.

As we have seen, the war metaphor is also completed by mappings onto the enemy, the prison and the crime target domains; madness is supported by projections of anguish, viral cleaning, self-induced illness, and over-protection; the domain of fear comes as an extension of the madness mapping. Fear plays both as a target and a source domain for its derivations - FEAR IS EVIL, FEAR IS ISOLATION, FEAR IS

MADNESS and FEAR IS STUPIDITY. Last, but not least, the virus is understood by its analogy to selfishness, unemployment, teleworking and the lack of privacy.

The entire movie is a tragic-comic image of our lives during the pandemic, where love turns to different strange forms. Quite farcelike at times but dealing with the serious issues of how people can drive each other crazy during a lockdown but also end up closer. In the beginning, the characters seem to push love aside so as to fulfil their selfish needs. In Martin's case it is his fear of death by Covid-19 that pushes him to distance himself from his wife, in Sam's case it is his being famous by having as many on-line followers as possible, which is driving him to push away his pregnant girlfriend, and in Toni's case, it is his selfishness and rudeness which leaves him alone with his kids, abandoned by his wife. Nevertheless, the comedy works its way out and changes everything until the end of the movie, in a raucous attempt to find the hidden good in people and at the same time to mock the ugly. Despite the pandemic, the characters never lost hope. They had to make some sacrifices along the way, like putting their lives on hold, but they learned some valuable lessons about themselves and each other. If the virus had never happened, they would have never understood these things. And, while organizing an illegal party in the courtyard, love finds its way back into the characters' lives and they become even more "human".

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