Vertical contrastive analysis of the polysemy of the English adjective hot and the Croatian adjective vruć

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Master's thesis / Diplomski rad

2012

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **Josip Juraj Strossmayer University of Osijek, Faculty of Humanities and Social Sciences / Sveučilište Josipa Jurja Strossmayera u Osijeku, Filozofski fakultet**

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Download date / Datum preuzimanja: **2024-03-29**

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Vertical contrastive analysis of the polysemy of the English adjective *hot* and the Croatian adjective *vruć*

Diplomski rad

Mentor: doc.dr.sc. Gabrijela Buljan

Osijek, 2012.

Summary

This paper deals with the semantic phenomenon of lexical polysemy. The theoretical part covers mostly the topic of polysemy. It illustrates the difference between polysemy and the phenomenon of homonymy and vagueness. It also defines metaphor and metonymy from cognitive linguistics' point of view, which play a great role in meaning extension. The research is based on the analysis of 59 examples in English and 44 examples in Croatian. The aim of the paper is to explore the extent and the limits of polysemy of the adjective *hot* in English, and of its Croatian counterpart *vruć*, as well as the role of metaphor and metonymy in meaning extension of the adjective *hot*, i.e. *vruć*. The analysis discusses the translations of the adjective *hot* to Croatian, and vice versa, the translations of the Croatian adjective *vruć* to English. The results show that meaning extensions are mostly defined by means of metaphor and metonymy. Considering the contrastive analysis between the English adjective *hard* and its counterparts in Croatian, and the tolerance in terms of polysemy, the results make English more polysemy-friendly than Croatian.

Keywords:
polysemy, metaphor, metonymy, *hot* and its Croatian counterpart

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1. Introduction

Speakers of languages usually understand polysemous words and other structures without confusion. However, linguists have the need to work on it. Although polysemy has roots in Greek philosophy, its research as a semantic phenomenon has started in the late nineteenth century (Cuyckens, Zawada 2001: x). Taylor (1995: 99) defines polysemy as "the association of two or more related senses with a single linguistic form".

Polysemy is considered to be "a core area of study in Cognitive Linguistics" (Cuyckens, Zawada 2001: ix), and it causes a lot of interest with many scientists who study language and communication. The reason for such interest is the fact that there are many questions concerning polysemy without the proper or satisfying answer, which are very important for semantics in general.

I will address some basic issues regarding lexical polysemy by analyzing the polysemous adjective *hot* and its Croatian counterpart *vruć* by means of vertical contrastive analysis. In this paper I will focus on the cognitive approach to polysemy, where metaphor and metonymy play a great role.

1.1. *Aim of the paper*

First, the aim of the paper is to show the extent and the limits of the polysemy of the English adjective *hot* and compare it with the extent and the limits of its Croatian counterpart *vruć*. I will try to observe which of the two languages is more polysemy-friendly based on the analysis of the adjective *hot*, i.e. *vruć*. In order to do that, it will be necessary to include the English and Croatian synonyms of the adjective *hot*, i.e. *vruć*, and to establish whether there is any correlation between the distance of the individual senses from the central or prototypical meaning and the formal switch from the adjective *hot* and *vruć* to one of their synonyms or other lexical items in their translational equivalents. Second, the aim of this paper is to illustrate how metaphor and metonymy motivate meaning extensions of the polysemous adjectives.

1.2. *Research questions*

In this paper I will try to provide the answers to the following questions:

- Is there a sense of the adjective *hot* which we could call its basic/central/core meaning and on what basis?
- Which conceptual mechanisms are allowed for polysemic extensions in this case?
- What are the differences between the polysemy of the English adjective *hot* and the Croatian adjective *vruć*?
- If it proves that one of the two adjectives is more polysemy-friendly, does it allow us to generalize these findings to make conclusions about the general nature of the two languages concerning polysemy?

2. Theoretical Framework

2.1. *Introduction*

As it was previously mentioned, the main concern of the paper is polysemy of the adjective *hot*, i.e. *vruć* and the relations between its different meanings or meaning extensions, which are often defined by the means of conceptual mechanisms of metonymy and metaphor. Although polysemy is a part of our everyday life, and people in general do not have difficulties in understanding it, it represents a challenge for many semanticists and lexicographers.

When we talk about polysemy, it is inevitable to mention synonymy, which is closely connected to it. In analyzing polysemy of the adjective *hot* and its counterpart *vruć* from the cognitive linguistics' point of view, I used metaphor and metonymy as a basic means for extending the meaning.

2.2. *Polysemy*

The term 'polysemy' comes from the Greek *poly,* which means 'many', and *sem* which means 'sense' or 'meaning'. Polysemy "is the association of two or more related senses with a single linguistic form" (Taylor 1995: 99). Or, simply put, the term refers to the phenomenon where one linguistic form has a number of different, but related senses. Based on Croft, polysemy plays a central role in linguistic semantics and has become the core of study in cognitive linguistics (In: Janssen, Redeker 1999: 79).

An example of polysemy provided by Cuyckens and Zawada (2001: x) is 'school'. In English, 'school' can be referred to an institution (*Brooklyn School is a good school*), the building in which institution is housed (*The roof of the school needs to be painted*), pupils and the staff in the institution (*The school is mourning the untimely passing away of the English teacher*).

Based on Cuyckens and Zawada (2001: xii), polysemy is placed in the centre of cognitive linguistics, with lexical and linguistic categorization, the meaning and the way meaning motivates linguistic structure. This helped to develop many studies on polysemy.

Lakoff points out that from the beginning of cognitive linguistics, polysemous words were viewed as categories of senses which centre around the prototype (In: Robinson, Ellis 2008: 49). Rosch made a number of experiments where she demonstrated that people categorize objects on the basis of resemblance of the objects to a prototypical member of the category, which best exhibits the features of the category. According to this, cognitive semantics uses the prototype approach to word meaning. Therefore, lexical concepts are categories (In: Cuyckens, Zawada 2001: xii):

- defined by disjunctive sets of semantic/conceptual information interrelated by means of a family resemblance structure;
- in which some semantic conceptual/semantic information is more salient or prototypical than other information;
- in which they do not need to have a definitional status.

This approach is applied to polysemous words, what can be interpreted as "polysemous words were viewed as categories of senses which are interrelated through family resemblance and which possibly center around a prototype" (Cuyckens, Zawada 2001: xiii).

In the following chapter, I will discuss the difference between vagueness and homonymy in comparison with polysemy.

2.2.1. *Polysemy vs. homonymy and vagueness*

Nerlich (2003: 58) indicates that Democritus and Plato treated polysemy and homonymy as the same thing, i.e. one word is associated with two or more unrelated meanings. Today, this is defined as homonymy.

Cuyckens & Zawada set out Lyons' criteria by which the term 'polysemy' was only used to refer to words or lexical items for the most part of the twentieth century (Cuyckens, Zawada 2001: xiii):

1) The senses of polysemous words are related to each other because there is a derived sense relation between them; there is a basic sense and the others are derived or generated from it by means of semantic rules (metonymical and metaphorical transfer);

2) The senses of a polysemous word must be etymologically related to some original source word;
3) The polysemic senses of a word must belong to the same syntactic category.

The first criterion is actually the definition of polysemy, and the other two are necessary to distinguish polysemy from homonymy. Homonymy is the semantic phenomenon where the same linguistic form refers to two separate and unrelated words with different meaning. An example is the word 'bank', which can imply two different meanings "A business establishment in which money is kept for saving or commercial purposes or is invested, supplied for loans, or exchanged" or "An artificial embankment"[1] (Cuyckens, Zawada 2001: xiii).

It is of practical importance in lexicography to be able to distinguish whether a lexical item exhibits polysemy or homonymy. The various senses of a polysemic word are listed under one headword, whereas homonyms are listed as two separate entries. Furthermore, Cuyckens and Zawada point out that a word with polysemic senses is regarded as a category in which the senses of a word, i.e. the members of the category, are related to each other by means of general cognitive principles like metaphor, metonymy, generalization, specialization, and image-schema transformations. These categories are extended by means of the cognitive principles. The extension of the notion of polysemy enabled the notion of polysemy to be used more widely in morphological and syntactic domain, e.g. *hammer* used as a noun and as a verb. This means that *hammer* used as a noun and as a verb belongs to the category 'hammer'. This was previously regarded as a morphological phenomenon, like zero derivation or conversion (Cuyckens, Zawada 2001: xiv).

According to Cuyckens and Zawada (2001: xiv), the view that the senses of polysemic words and the view that constructions can be regarded as categories lead to the use of polysemy in the analysis of morphological and syntactic constructions.

Another problem that appears is the distinction between polysemy and vagueness (indeterminacy). Cuyckens and Zawada define it as "the distinction between those aspects of meaning that give rise to different polysemous senses of a word vs. those that are manifestations of a single sense" (2001: xv). Geeraerts illustrates it with an example using the word 'neighbor'. The referent of the item 'neighbor' might be male or female; if the

[1]Definition of 'bank', http://www.thefreedictionary.com/bank (August, 2012)

difference in gender creates different senses, neighbor is polysemous. If it does not create different senses, neighbor is a category that is vague for gender (In: Cuyckens, Zawada 2001: xv).

Furthermore, Cuyckens and Zawada provide an example for two referentially different activities. Those two referentially different activities refer to 'eating', where the verb 'eat' might refer to 'eating with a spoon' and 'eating with a knife'. For native speakers, these are variations of a single 'eating' sense. All the linguistic semantic theories, which herald the single meaning approach, try to restrict polysemy by bringing as many different senses as possible under one definition. Semantic differences between the various uses of a lexical item are viewed as contextual variations, but that excludes homonymy examples. However, it is not always clear what the criteria are to differentiate invariant information from contextually determined information (Cuyckens, Zawada 2001: xv).

Polysemy plays an extensive role in Cognitive Linguistics. There are various tests (definitional, linguistic, logical) which help to distinguish polysemy and vagueness, but they are not consistent. Therefore, the difference between them turns out to be unstable (Cuyckens, Zawada 2001: xvi).

In the following chapter, I will try to explain the cognitive approach to metaphor more closely, which has a great role in meaning extension.

2.3. *Metaphor*

In this chapter, I will pay more attention to metaphor in general, but also to conceptual metaphor. As this paper is written within the frame of cognitive linguistics, the central concept in analyzing polysemy is conceptual metaphor.

Metaphor has been studied for a long time, but in different ways. Traditionally, metaphor is considered to be a rhetorical figure of speech (Kövecses 2002: ix), while in the framework of cognitive linguistics it is considered to be something else. This cognitive approach will be discussed later in the following subtitle.

The term "metaphor" comes from the Greek word which literally means "transfer". Aristotle considers that metaphorical meaning is the literal meaning of another expression (In: Sachariadis 2006: 383). Richards draws a threefold distinction between crucial aspects of metaphor: vehicle (the item used metaphorically), tenor (the metaphorical meaning of the

vehicle), and ground (the basis for the metaphorical extension or the common elements of meaning, which license the metaphor) (In: Geeraerts 2010: 206). Metaphors are often considered to be shortened similes. Moreover, metaphor helps us to understand complexity of nature and society, in other words it helps us to perceive and understand the world.

Contrary to the classical definition, the transfer definition of metaphor in cognitive linguistics is understood in a completely new light.

2.3.1. *Conceptual metaphor*

Here I will give a closer look to conceptual metaphor as a central part of cognitive linguistics.

Metaphor can be described as a mediator between the human mind and culture (In: Ortony 2002: 95). According to Lakoff and Johnson, in cognitive linguistics metaphor is conceptual in nature, without which people could not live (In: Kövecses 2002: ix). The conceptual theory of metaphor differs from the traditional view of it. From the conceptual point of view, metaphor is not only a figure of speech, but the way we comprehend the world.

Kövecses (2002: 12) points out that metaphor is a transfer from one cognitive domain (source domain) to another domain (target domain), which involves a set of fixed correspondences. Those fixed correspondences are technically called mappings. In other words, mappings are conceptual correspondences between elements of the source domain and the elements of the target domain. Richards indicates that the source domain corresponds to the traditional notion of the metaphor 'vehicle' and the target domain to the traditional metaphor 'tenor', while mappings correspond to the 'ground' (In: Geeraerts 2010: 206).

Here is an example of mapping in a metaphor:

Source domain (travelling)	Target domain (rational thought)
traveler	thinker
departure point	premises
arrival point	conclusion
motion	reasoning

Here we have a mapping RATIONAL THOUGHT IS TRAVELLING.

According to Kövecses (2002: 25), the most common source domains are: the human body, health, illness, animals, plants, buildings and construction, machines and tools, games and sport, money and economic transactions, cooking and food, heat and cold, light and darkness, forces, movement and direction; whereas the most common target domains are: emotion, desire, morality, thought, society/nation, politics, economy, human relationships, communication, time, life and death, religion, events and actions.

Here are some examples where the source and target domain can be reversed, and what Kövecses defines as general metaphor HUMAN IS ANIMAL (2002: 125):

(1) That man was a *brute*, he spent the little he earned on drink.
(2) . . . a bunch of *fat cats* with fast cars and too many cigars.
(3) He is a complete *pig* to the women in his life.

Moreover, there are some examples where ANIMAL IS HUMAN. This means that human properties are attributed to animals, and this phenomenon is called anthropomorphisation. In the following example, personification is used as a metaphorical device (In: Barcelona, Benczes, Ruiz de Mendoza Ibáñez 2011: 112):

(4) Achilles is a lion.

In this example, lion as a species has human property, courage. It is due to a metaphorical mapping from the domain of humans.

Lakoff defines domain as any kind of coherent organization of experience (In: Ortony 1993: 245). Source domain is defined as the domain from which the metaphors are drawn, and target domain as domain that we are trying to understand, or where the concepts from the source domains are applied. A target domain can be conceptualized from more than one source domain. From our experiences in one area of life we create new conceptual realities in another area. Kövecses gives the following example (In: Barcelona 2003: 82):

(5) We've got the *framework* for a *solid* argument.
(6) If you don't *support* your argument with *solid* facts, the whole thing will *collapse*.

In the example above source domain is BUILDING, and target domain is ARGUMENT. Therefore, we have the metaphor ARGUMENT IS BUILDING. Metaphors typically go from basic, more concrete domains to more abstract domains.

Lakoff defines conventional metaphors as "conceptual correspondences across conceptual domains" (In: Overton, Palermo 1994: 50). Furthermore, he defines each mapping as a fixed set of correspondences between entities in a source and target domain. Mappings are grounded in the body and everyday experience and knowledge. Through metaphor we comprehend abstract concepts and perform abstract reasoning (In: Overton, Palermo 1994: 84).

To give one more example, in literature, body is usually conceptualized as a plant, an animal, a machine etc. Often, human body is addressed as a metaphor for society (*the head of state, the face of law...*). *Head* is used as the seat of the intellect; director; a container of thoughts and ideas. Linguistic categorization of the body reveals that all human beings have a common set of conceptual metaphors based on common body structure, basic sensory experiences, common features of social organization and behavior, common features of the natural environment, and globalization. The experience of a human body in a physical space usually serves as the source domain for metaphor (Kövecses 2002: 128).

2.3.2. *Types of metaphor*

Lakoff and Johnson (1980) identify three basic types of metaphor: orientational, ontological and structural.

Orientational metaphor is connected to basic human spatial orientations, as IN/OUT, UP/DOWN, FRONT/BACK to non-spatial domains:

(7) Speak *up*, please!
(8) He has no authority *over* me.

In other words, non-spatial domains are understood as analogical or metaphorical extensions of spatial notions.

Ontological metaphor is defined as the conceptualization of non-things. It means that it refers to intangible things, like emotions, abstract ideas or ambient phenomena, which are perceived as tangible entities, substances or places; for example:

(9) We are working *toward peace*.

Usually, ontological metaphor provides less structuring. Furthermore, the speaker perceives his/her experiences in terms of objects, substances and containers in general.

Structural metaphors imply an item with rich structure in bodily experience. Bodily experience is usually the source domain for understanding something else. The most common structural metaphor for metaphorical expressions is PEOPLE ARE PLANTS, which refers to the growth of children as sprouting up or youth as blossoming.

According to Janda (2010: 17), sometimes all three types of metaphor can be used for the same expression, as in *falling in love*. An orientational metaphor is characterized by the extended use of IN, as ontological identifies love as a place, and as a structural metaphor PHYSICAL FALLING IS INITIAL ENCOUNTER OF LOVE. *Orientational metaphors* very often collaborate with ontological metaphors as in *running out of time*, where *time* is a container or a substance.

Metaphors may vary from person to person. It is so because metaphor is motivated by relevant information that is salient in human experience. For example, Kövecses (2002: 193) points out doctors; they use metaphors from their professional life. However, there may also be metaphors from our childhood or from student life which may influence the usage of the same metaphors in our later life. Kövecses gives an example from the 1996 issue of *Time* (2002: 194):

(10) Bill Clinton: "Let's not *take our eye off the ball*. I ask for your support, not on a partisan basis, but to rebuild the American economy."

According to *Time* (In: Kövecses 2002: 194), Clinton was a longtime golf enthusiast.

It is important to differentiate between motivation and prediction. Metaphor is well-motivated but not entirely predictable. Comparing motivation with prediction, motivation is considered to be a weaker notion. In other words, conceptual metaphors are motivated, but not predictable. Moreover, the source domains for particular target domains cannot be

predicted within a language. The exact same metaphors are not expected to occur in all languages and metaphors do not contradict universal human experience. (Kövecses 2002: 76)

Besides metaphor, metonymy also has a great role in meaning extension. Metonymy is discussed in the following chapter.

2.4. *Metonymy*

> Metonymy is a cognitive process in which one conceptual entity, the vehicle, provides mental access to another conceptual entity, the target, within the same domain, or idealized cognitive model (ICM).
> (Kövecses 2002: 145)

In this chapter, I will discuss metonymy from cognitive point of view. According to Radden and Kövecses, metonymy is considered to be a conceptual phenomenon, a cognitive process, and it operates with an idealized cognitive model (In: Panther & Radden 1999: 17).

2.4.1. *Metonymy as a conceptual phenomenon*

According to Lakoff and Johnson metonymy is "a conceptual process" where one word is used in place of another "in order to refer to some entity, where one word can be used for another if the meanings of the words are contiguously related (In: Kövecses 2002: 160). Cognitive linguistics sees metonymy as conceptual in its nature, as a relation of contiguity. Lakoff and Johnson's example of the conceptual nature of metonymy is:

(11) She's just a pretty face.

It is an example used in everyday life, where we use the metonymy THE FACE FOR THE PERSON. A more complex example is given in (12):

(12) I like Mozart.

In the above mentioned example by Warren (In: Panther, Radden 1999: 128), *Mozart* refers to all music composed by Mozart.

The cognitive explanation that Langacker offers for metonymy is conceiving it as "a reference-point phenomenon in which one conceptual entity, the reference point, affords mental access to another conceptual entity, the desired target" (In: Panther, Radden 1999: 19). Furthermore, the reference-point entity is referred as the 'vehicle', whereas the desired target is referred as the 'target'. Therefore, in the above mentioned example the 'pretty face' serves as a 'vehicle' for the 'person' as the target. Both the vehicle and the target are conceptually present. However, one of them is more salient than the other, and is therefore selected as a vehicle (In: Panther & Radden 1999: 19).

2.4.2. *Metonymy with idealized cognitive model (ICM)*

According to Kövecses and Radden, the core of the metonymy is 'contiguity'. Lakoff and Johnson consider metonymy "in terms of the whole range of conceptual associations commonly related to an expression" (In: Panther, Radden 1999: 19). Lakoff sees metonymic contiguity within the framework of idealized cognitive models (ICMs).

Traditionally, in metonymy "the two entities are contiguously related" or they are "in each other's proximity" (Kövecses 2002: 145). This claim is accepted by the cognitive linguists, only more precisely formulated. Namely, when the two entities belong to the same domain, what Lakoff names idealized cognitive model (ICM), a vehicle entity is enabled to provide mental access to a target entity (Kövecses 2002: 145). In other words, metonymy may occur wherever we have idealized cognitive models (Radden & Kövecses 1999: 28). ICMs exist in everything that is conceptualized (things, events, word forms and their meanings).

ICM (a conceptual domain) may be viewed as a whole consisted by parts, i.e. the conceptual entities are the parts that constitute the ICM that is the whole. Therefore, metonymies may, according to Kövecses (2002: 150), emerge in two ways: a whole stands for a part or a part stands for a whole; or, a part stands for another part.

Furthermore, Kövecses exemplifies that producer is closely related to the product (PRODUCER FOR PRODUCT); whole to its parts (WHOLE FOR PART), effects to the causes that produce them (EFFECT FOR CAUSE); the controller to the thing controlled (CONTROLLER FOR

CONTROLLED); the place to the institution that is located in that place (PLACE FOR THE INSTITUTION); an instrument to the action in which it is used (INSTRUMENT FOR ACTION).

(13) Keep your *eye* on the ball!

(14) The *car* needs washing.

According to Goossens (In: Dirven, Pörings 2002: 351), in the example (13) *eye* refers to keep looking at the ball, to gaze, and it is an example of PART FOR WHOLE metonymy; whereas in the example (14) the *car* refers to car's body, and it is WHOLE FOR PART metonymy.

As an alternative to Radden and Kövecses's theory about metonymy, Ungerer and Schmid (1996: 115) differentiate several types of contiguity relations in metonymies:

PART FOR WHOLE (*all hands on deck*)
WHOLE FOR PART (*to fill up the car*)
CONTAINER FOR CONTENT (*I'll have a glass*)
MATERIAL FOR OBJECT (*a glass, an iron*)
PRODUCER FOR PRODUCT (*buy a Ford*)
PLACE FOR INSTITUTION (*talks between Washington and Moscow*)
PLACE FOR EVENT (*Watergate changed our politics*)
CONTROLLED FOR CONTROLLER (*the buses are on strike*)
CAUSE FOR EFFECT (*his native tongue is German*)

According to Brdar-Szabó and Brdar, metonymy is often used in the function of understanding "in a more radical sense of providing a conceptual handle or window on a concept that would be otherwise quite difficult to conceptualize and lexicalize" (In: Benczes, Barcelona, Ruiz de Ibáñez Mendoza 2011: 236).

2.5. *Difference between metaphor and metonymy*

According to Kövecses (2002: 147), one of the basic differences between metaphor and metonymy in cognitive linguistics is whether the mapping takes place across distinct

conceptual domains or within a single domain or ICM. Metonymic mapping occurs within a single domain, and metaphorical mappings occur across two discrete domains:

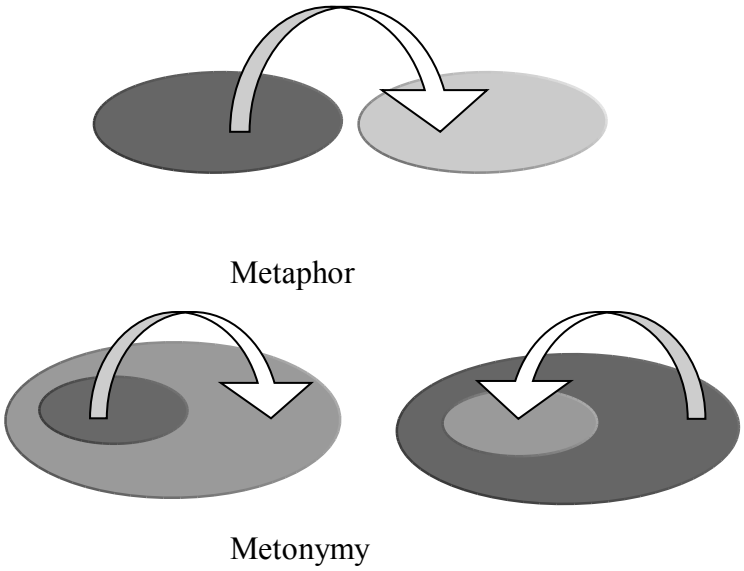


Figure 1: Metaphor and metonymy distinguished on the basis of the number of conceptual domains involved (From: Barcelona, Benczes, Ruiz de Mendoza Ibáñez 2011: 221)

Croft claims that it is possible for metonymic mapping to occur within a single domain matrix which involves a number of subdomains. He differentiates metaphor and metonymy according to "domain mapping" and "domain highlighting". Furthermore, metonymy involves "domain highlighting", where a secondary domain is primary (In: Barcelona 2000: 109). He describes it on the following example:

(15) Proust is tough to read.

In this example, Proust refers to Proust's literary work and therefore we have a metonymic shift. Proust's literary work is part of the concept of "Proust", but they are less central part than the fact that Proust was a person. It is generally known that Proust was famous for being a writer, and his work is a salient element in the domain of creativity.

Therefore, to a secondary status in nature (in this example, literal meaning) is given a primary status; and that effect is called "domain highlighting" (In: Barcelona, Benczes, Ruiz de Mendoza Ibáñez 2011: 106).

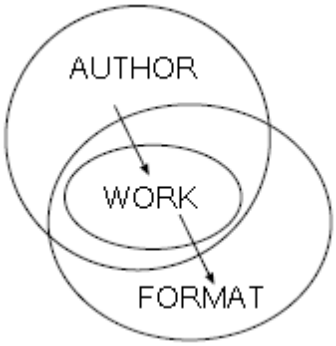


Figure 2: Author for work for format (From: Dirven, Pörings 2002: 517)

According to Lakoff (2008: 105-106), metaphors have more concrete source concept or domain in order to structure a more abstract target concept or domain. Mostly, elements from the physical world are mapped onto the social and mental world. Normally, the source and the target domain are not reversible and are unidirectional, and it is called "the principle of unidirectionality" (Kövecses 2002: 6). As opposed to metaphoric mappings, metonymic mappings can proceed in either direction, from more concrete subdomain (concept) to the more abstract, and vice versa (Kövecses 2002: 191).

According to Lakoff and Johnson (1980: 36), metaphor and metonymy have different functions. Metaphor's primary function is understanding, and metonymy's reference, because one entity stands for another. Usually, metaphors function as predicative expressions, whereas metonymies function as nominal expressions. In the following paragraph we can see some examples of referential uses of metonymy borrowed from Brdar (In: Cap & Nijakowska 2007:5):

> (16) *The Kremlin* has officially anointed Prime Minister Vladimir Putin the official successor to Boris Yeltsin, and the war in Chechnya should ensure his victory in the presidential election in June 2000.

The Kremlin is the area in Moscow where the government buildings are settled, and it refers metonymically to the center of political power in the former USSR and Russia.

Also there are many examples where metonymy is hardly ever noticed, as in the example of candle:

(17) Magdalen lit *a candle*. "What notice must I give you," she asked, as she put *the candle* on the table, "before I leave?"

(18) "Can I put *the candle* on the table?" "Will you light it up for me?"

(19) She put *the candle* on the table, and taking her head between her hands sat down to think.

According to *The Free Dictionary* the definition of candle is "a solid, usually cylindrical mass of tallow, wax, or other fatty substance with an axially embedded wick that is burned to provide light"[2]. As we can see in the examples mentioned above, 'candle' may refer to 'candle stick' and 'candle holder' as a part of the 'candle'; therefore, this is an example of PART FOR WHOLE metonymy. The functional unit, based on the examples of 'candle stick' and 'candle holder', consists of two parts and specifies the parts of the unit. It is enabled by means of a coordinating construction. Without coordinating construction, the unit 'candle' would make the speaker and the listener aware of the existence of the functional unit in conceptual terms (In: Cap & Nijakowska 2007: 8).

As it was already mentioned, metaphor involves two concepts "distant" from each other in our conceptual system. Usually, one concept is a concrete one, while the other one is an abstract one (LOVE IS A JOURNEY). On the other hand, Kövecses (2002: 147) points out that metonymy has two entities closely related to each other in our conceptual space.

Unlike metaphor, which is based on similarity, metonymy is based on contiguity or proximity (Kövecses 2002: 146). According to Brdar and Szabó, contiguity covers "all associative relations except similarity" (In: Panther, Thornburg 2003: 242). Panther and Thornburg (2002: 282) argue that the relation between the metonymic source and the target is contingent. In that way they try to constrain the scope of metonymy. Therefore, it does not exist by conceptual necessity. If the nurse refers to a patient as *the ulcer in the room 506*, it is not conceptually necessary for the ulcer to belong to the patient in room 506.

Furthermore, this is explained on an example of PRODUCTION ICM; the producer (author), the product (the works), the place where the product is made, etc. This is linked

[2] Definition of 'candle', .http://www.thefreedictionary.com/candle (August, 2012)

tightly in our experience, but also some entities are enabled to provide mental access to other entities within the same ICM.

3. Methodology

3.1. *Research design*

My database consists of 45 English examples and 43 Croatian examples. Most of these examples consist of a noun phrase which includes the premodifying adjective *hot*, i.e. *vruć* and a head noun. The English examples were taken from the Corpus of Contemporary American English (COCA); the Croatian examples were taken from Hrvatska jezična riznica.

The examples are grouped according to the sense of adjective *hot*, i.e. *vruć* in the collocations given and then I translated them into the other language to verify whether the same concept is expressed with the same lexical counterpart. The translations were all provided by me. The senses provided in the classification below have been borrowed from Goossens (1998: 120-127). The next step was to try to identify the conceptual mechanisms that allow polysemic extensions of *hot*, such as metaphor and metonymy.

4. Analysis

4.1. *Senses of the adjective* hot

For the basic sense of the adjective *hot* I decided to put 'having high temperature', because of the first association with *hot*. This meaning is most directly grounded in human physical experience, and one of the earliest experiences with the physical world that a child may develop. It takes a lot of energy to teach children to stay away from sources of heat and of the dramatic physical consequences of not heeding the parents' advice.

4.1.1. *having high temperature*

(20) Marriage was very much on his mind when they met at a church picnic on a **hot day** in June 2005, but not in a manner that would normally attract potential brides.
Razmišljao je mnogo o braku kad su se sreli na crkvenom pikniku jednoga **vrućega dana** u lipnju 2005., ali ne na način koji bi inače privukao potencijalne mladenke.

(21) In the wintertime, year-round, we offer **hot beverages**, coffee, **hot chocolate**.
U zimi, cijele godine, nudimo **tople napitke**, kavu, **vruću čokoladu**.

Although *hot chocolate* is a beverage, in the above mentioned example *hot beverages* are translated as *topli napitci*, and *hot chocolate* as *vruća čokolada.* In both translations we have a noun phrase and a 'temperature' adjective.

(22) Heli-hiking guests can take it easy, going on afternoon strolls in fields of wildflowers or simply lounging in the outdoor **hot tub** at the mountain lodge.
Gosti koji dolaze helikopterom mogu se opustiti u popodnevnim šetnjama livadama s divljim cvijećem ili jednostavno ljenčariti u vanjskom ***jacuzziju*** u planinskoj kući.

In the above mentioned example *hot tub* does not have an adequate Croatian word, so the borrowed lexem *jacuzzi* is used instead.

(23) I thought of calling back my waitress to tell her that the pretty silk bag of Mighty Leaf tea wouldn't brew properly, since the water in my cup wasn't **hot** enough.
Razmišljao sam da pozovem konobaricu te joj kažem da fina svilena vrećica čaja Mighty Leaf neće zakuhati kako treba jer voda u čaši nije dovoljno **vruća**.

(24) It was too late to order fish or lobster, but she was able to get some **hot sandwiches** and a bottle of champagne that the bell boy brought up on a small table with wheels.
Bilo je prekasno za naručiti ribu ili jastoga, ali mogla je dobiti **tople sendviče** i bocu šampanjca koje je hotelski poslužitelj donio na malom stolu na kotačiće.

In the second example above, *hot* is not translated as vruć, but as *topao*, i.e. *warm*.

(25) “Ah! Ah!" he shouted in genuine pain, **hot blood** streaming from the wound into his mouth and down his neck.
“Ah! Ah!”, vrištao je u velikoj boli, dok mu se **vruća krv** slijevala iz rane u usta i niz vrat.

(26) HARRIS: And there we have the official word that Steve Fossett has actually crossed that imaginary finish line over the ocean, and he has completed his solo flight around the world in that **hot air balloon**, that now being a world record and first time ever been done.
HARRIS: Imamo službeno priopćenje da je Steve Fossett zaista prešao zamišljeni cilj preko oceana te dovršio samostalni let oko svijeta u **balonu na vrući zrak** što je sada svjetski rekord i prvi put u povijesti.

(27) **Hot stone massage**: Involves the use of heated and cooled stones applied to the body.
Masaža vrućim kamenjem: primjenjuje upotrebu zagrijanog i ohlađenog kamenja na tijelu.

(28) When the pain became unbearable, she fixed herself a **hot water bottle**, as her mother had taught her to do to ease her monthly cramps, and crawled back into bed.

Kad je bol postala nepodnošljiva, uzela je **termofor**, kako ju je naučila njezina majka da si olakša mjesečne grčeve, i otpuzala natrag u krevet.

Hot in nine examples mentioned above refers to the water of high temperature inside a tub, i.e. a bottle. The Croatian translation of the *hot water bottle* involves another word, one lexeme, *termofor*, without using the adjective *vruć*.

(29) In music, as in other things too, the winds of fashion **blow hot and cold**.
U glazbi, kao i u drugim stvarima, moda **ide iz jedne krajnosti u drugu**.

To blow hot and cold denotes the change of one's opinion often on a matter. Of course, in the literal wording of the phrase *hot* refers to the high temperature of the wind, which is the basic sense of the adjective itself. That is why the example is listed in this sense group. However, the entire expression of which *hot* is part is figurative, where we can identify the metaphor ABSTRACT CHANGE IS A CHANGING NATURAL FORCE (WIND). In the Croatian translation, the phrase does not include any adjective denoting a degree of temperature.

(30) Now he builds all his houses according to the ancient Chinese principles. And, oh, yeah, they're **selling like hot cakes**.
Sada sve svoje kuće gradi prema drevnim kineskim načelima. I da, **prodaju se kao alva**.

Sell like hot cakes means to sell very well. This is an idiom that qualifies as metaphorical. Presumably, hot cakes would sell quickly because people like freshly baked cakes from the oven, and *hot* here has its basic meaning, which is the warmth of the cakes. The Croatian equivalent of *sell like hot cakes* is *prodavati se kao alva*.

In this regard we see that the basic sense of *hot* appears in a number of collocations in English, but we can see that we do not have *vruć* as an equivalent in Croatian every time. In the examples selected here, the equivalent *vruć* appears only in 6/12 examples. In the other examples, we have the translation of the adjective *hot* as *topao,* i.e. *warm*, or as one lexeme, or as an entirely different kind of phrase, in the case of idioms such as *blow hot and cold* and *selling like hot cakes*.

4.1.2. *having a piquant burning taste of spices or peppers in the mouth or stomach*

Unlike these latter sense clusters, here it is possible to establish a direct metonymic link between spicy foods and the use of *hot* to describe them. Namely, we know that spicy foods cause a burning sensation in the mouth – therefore, the use of *hot* is perfectly natural. The question is: does Croatian also exploit this metonymic possibility?

(31) "I never liked Tabasco, but one of my closest friends is Korean and she introduced me to Sriracha sauce," White, a 26-year-old New York restaurant manager," says of the Asian-inspired **hot sauce**. "One summer," she says, "we put it on everything."
„Nikada nisam voljela tabasco, ali jedna od mojih najboljih prijateljica je Koreanka i otkrila mi je sriracha umak", kaže 26-godišnja bjelkinja, menadžerica njujorškog restorana o azijskom **ljutom umaku**. „Jedno ljeto", kaže, „dodavali smo ga svemu."

In this sense, *hot* is translated into Croatian literally as the adjective *ljuto*.

4.1.3. *arousing intense interest, exciting*

For the third sense, I decided to put psychological, or better yet, physiological heat as a response to intellectual/emotional excitement - as the extended meaning of the basic meaning *hot.* Emotional excitement, interest etc. is usually accompanied by the raising of bodily temperature as its consequence (EFFECT FOR CAUSE metonymy). In other words, there is a clear experiential motivation behind the examples below. However, as the examples show, the adjective does not collocate with the noun that denotes the entity with this property. Rather, it refers to another entity which *causes* the emotion (i.e. its physiological manifestation) in others. The examples below will show that there is this second crucial metonymic step involved in the interpretation of these collocations, which allows us to see the external cause (topics/issues) resulting in emotional excitement resulting in physical heat.

(32) MR-GERGEN: You're absolutely right, and what we've gotten into of course in our

campaigns is candidates now through these short ads try to hit the emotional **hot buttons**. They try to send out signals about what kind of people they are, what kind of character they have, and they do it through people's emotions.

G. GERGEN: Potpuno ste u pravu, a ono u što smo se upleli u našim kampanjama su kandidati koji sada kroz ove kratke reklame pokušavaju pogoditi emocionalno **vruće teme**. Pokušavaju odaslati znakove o tome kakvi su ljudi, kakav im je karakter, a to rade kroz ljudske osjećaje.

Hot buttons is usually used for something eliciting a strong emotional response or reaction, it causes a lot of disagreement, and a lot of people are talking about it. Here, physical heat is transferred to emotional heat. *Hot controversy, hot rhetoric, hot topic* (*vruća tema*) etc. belong to the same context. The English example is translated as *vruće teme*, which is a direct lexical equivalent of *hot buttons* as far as the adjective is concerned (note that the noun is different).

(33) And I had some really **hot competition**, some really superb actresses.

I imala sam zaista **žestoku konkurenciju**, neke zaista sjajne glumice.

As can be seen in the example above, whenever there is competition, people feel physiological changes like the rush of adrenaline, which causes hot blood to run through our body and cause high body temperature. Although competition is not a physical substance and it cannot be heated, when an emotion becomes intense, body temperature rises. Here, *hot* is metonymically motivated, whereas HEAT is the physiological effect of EMOTION. The Croatian translation of this example is *žestok*.

(34) When the Internet and phone services were restored, Vodafone got into **hot water** once again, allowing its network (technically closed to regular users at the time) to be used to send out pro-Mubarak text messages.

Kad su internet i telekomunikacijske usluge ponovno uspostavljene, Vodafone je iznova **upao u nevolju**, dajući svoju mrežu za slanje tekstualnih poruka (tehnički zatvorenu za obične korisnike) na korištenje onima koji su bili za Mubaraka.

Hot water describes a situation in which someone is in trouble or in a difficult situation. Because it can refer to an abstract kind of trouble, this is a case of metaphor – abstract trouble is physical trouble. The idiom is also connected with physical experience, because too much *heat* is an unpleasant situation for our body. *Hot water* refers to an uncomfortably high temperature of the water. According to that, the basic domain of high temperature acts as the metaphorical source domain for any uncomfortable or problematic situation of a more abstract kind. Also, the sense of hopelessness is further reinforced by the fact that water becomes a CONTAINER which is not a pleasant one to be in. In Croatian, the equivalent of the phrase *get into the hot water* is *upasti u nevolju*, and it is not connected with any adjective denoting a degree of temperature.

(35) In the case of tires, the incineration industry comes along and says: "Well, here's a political **hot potato** for politicians. In fact, in this particular case, we're giving the heat to the politicians about their failure to recycle the tires."
U slučaju guma, pojavila se industrija spaljivanja smeća i izjavila: „Pa, evo **vrućeg kestena** za političare. Zapravo, u ovom zasebnom slučaju, pritišćemo političare zbog njihovog neuspjeha oko recikliranja guma."

Hot potato is an idiom usually used in the political and financial world. It describes a situation in which something controversial or sensitive could come up and end with unpleasant consequences. This metaphor comes from the literal meaning of *hot potato*. Obviously, it is hard to handle a hot potato because of its high temperature. Therefore, here we have a metaphorical extension of the adjective *hot.* In other words, *hot potato* stands for an unpleasant situation. Therefore, here we have a source domain HEAT, and a target domain DIFFICULTY, where we have a mapping DIFFICULTY IS HEAT. In the Croatian translation, we use *vruć*, but there are two equivalent translations – *vruć krumpir* (literal translation) and *vruć kesten* (*hot chestnut*).

(36) Mr. DONALDSON: Mr. Darman, good to see you.
RICHARD DARMAN, Director, Office of Management and Budget: Thank you. Nice to be here.

Mr. DONALDSON: Well, you're in the **hot seat**, representing the administration, so let's start out by asking will the president accept a bill which does, in fact, raise the top rate?

G. Donaldson: G. Darmane, lijepo vas je vidjeti.

Richard Darman, šef ureda za menadžment i državni proračun: Hvala. Lijepo je biti ovdje.

G. Donaldson: No, na **vrućoj** ste **stolici**, predstavljate administraciju, pa počnimo pitanjem hoće li predsjednik prihvatiti prijedlog zakona koji zapravo podiže porez ili neće?

In this example *hot seat* is used figuratively to describe a stressful or uncomfortable situation to which somebody is subjected. The literal meaning of *hot seat* refers to the electric chair. The literal meaning is motivated by a metonymic relation EFFECT FOR CAUSE, because *hot* in this example refers to electricity. However, the figurative meaning in the example comes from the mapping of the source domain, where a criminal is being executed, onto the target domain EFFECT of politics. The Croatian translation involves the adjective *hot*, i.e. *vruć*, and it is literally translated into Croatian as noun phrase *vruća stolica*.

In this sense, we see that the psychological/physiological sense of the adjective *hot* appears in numerous collocations in English language, but we can see that *hot* is not always translatable with the adjective *vruć*. Overall, in this sense group, most English adjectives from the ones selected here, i.e. 4/8, are translated as *vruć*, with the exception of some cases where there is another Croatian equivalent, namely *žestok*.

4.1.4. *passionate, ardent, fiery*

In this sense group, the adjective *hot* describes metonymically the things/entities that are themselves emotionally excited/ passionate. This is possible due to the metonymic association between CAUSES and EFFECTS where causes are the emotions, of course, and heat their physiological reaction. Importantly, the emotions are valued as positive, as signaling vitality, passion etc. (cf. group 4.1.4.)

(37) Rabbi Steven Eskanazzi was twenty-seven at this point: slight, with a white shirt and knitted black yarmulke and wavy black hair, offhand manner, cold voice, **hot eyes**.
Rabinu Stevenu Eskanazziju bilo je 27 godina: mršav, u bijeloj košulji i pletenom crnom jarmulkom, valovite crne kose, spontan, hladnog glasa, **vatrenih očiju**.

In the example mentioned above, *hot* is used to describe the passion in the rabbi's eyes. Here, the metonymic link between emotions and physiological reactions to emotions is obvious. There is, however, a further cognitive mechanism involved here - where the eyes (the noun collocate) can be interpreted metaphorically as a CONTAINER for the emotion, i.e. its metonymic manifestation. In this example, *hot* is translatable with the adjective *vatren*.

(38) In a biography of Salvador Dali it is recorded that, quarreling with his father when a young man, the **hot-blooded** artist set out in a fury to dispose once and for all of the question, "What do I owe my father?"
U biografiji Salvadora Dalija zabilježeno je kako je, svađajući se sa svojim ocem kad je bio mladić, strastveni umjetnik u bijesu odgovorio jednom i zauvijek na pitanje „Što dugujem ocu?".

Hot-blooded means to be ardent, passionate. It is believed that the temper rules the temperature of the blood and causes changes in people's behavior and mood – which is the very essence of the metonymic link between emotion and physiological manifestation of the emotion. The Croatian equivalent in this example is *strastven*.

(39) "I was 29, feeling almost obsolete, but Ernest was 21 and **white hot with life**," she confides.
"Imala sam 29 godina, osjećajući se gotovo istrošeno, ali Ernest je imao 21 godinu i bio je **pun života**", povjerila se.

In this case *white hot* refers to somebody enthusiastic and excited. However, since *white hot* is used to describe metal that is extremely heated and therefore it glows, we can argue that in addition to the HEAT FOR EMOTION metonymy described in the previous two examples, there is also a metaphorical association between the domain of METAL and HUMANS. The Croatian

translation of *white hot with life* does not involve the adjective *hot*, but rather the whole phrase *pun života,* where the person is metaphorically conceptualized as a CONTAINER.

(40) A dark shape staring back at him, eyes like **hot coals**.
Tamni obrisi zurili su u njega, s očima poput **užarenog ugljena**.

In this example *hot* refers to the high temperature of the coals, where it has its basic meaning. In this context, eyes reflect anger. In the Croatian example, we have the noun phrase *užareni ugljen*, which is not directly connected with the adjective *hot*.

(41) I for one knew that Mitchell had a **hot temper**, and there was no telling what he might take a notion to do with that axe.
Znao sam da je Mitchell **temperamentan**, nikako nisi mogao znati što mu može pasti na pamet s tom sjekirom.

Hot temper refers to a person characterized with vehemence of passion or enthusiasm. It is an extended meaning because it refers to emotional heat. When we are upset or enthusiastic, our body temperature rises. In the Croatian translation, we have the lexeme *temperamentan*.

(42) Why **get hot** for the unions, asked his New York adviser, Dana Herring, when they leave so many voters cold?
Zašto se **zagrijati** za sindikate, pitala je njegova njujorška savjetnica Dana Herring, kad ostavljaju glasače nezainteresiranima?

Get hot stands for 'to be interested in something'. Physiologically, heat happens when we get interested in something. It is a metonymical extension of the physical heat, where BODY HEAT STANDS FOR EMOTIONAL HEAT. Croatian translation of *get hot* is the semantically very related verb *zagrijati*.

In this sense, we see that the emotionally excited/passionate sense of the adjective *hot* appears in numerous collocations in English language, but it is not translatable to the Croatian language with the adjective *vruć*, i.e. 0/6 examples in my corpora. We see that instead of the

adjective *vruć*, *hot* is translatable as adjective *vatren, strastven, užaren*; but also, some other translations are possible with one lexeme. The equivalent *vruć* does not appear in the examples mentioned above, i.e. *vruć* does not appear as an adequate translation in any of the six examples.

4.1.5. *affected by anger, angry*

In the following examples *hot* stands for anger, a physical manifestation of yet another kind of emotion. It is another metonymically extended meaning of the adjective *hot*, although not too different from sense 4.1.3. As we all know, when we get angry, we see the physiological effects of it, the major effect is increased body heat. Other physiological effects that Lakoff discusses are "increased internal pressure (blood and muscular pressure), agitation and interference with accurate perception. It is used metaphorically to describe anger" (Lakoff 1983: 4). As we can see, Lakoff refers to this as a conceptual metaphor ANGER IS HEAT; but because of the direct correlational experience between anger and heat, we may argue that the two would be part of the same conceptual domain. This is grounds for referring to this as a case of conceptual metonymy.

(43) When Tomas yelled at the elders in the sacred forest, his outburst was characteristic of him personally. He was a notorious **hot head**.
Kad je Tomas vikao na starije u svetoj šumi, taj izljev bijesa bio je karakterističan za njega osobno. Bio je opće poznat po **usijanoj glavi.**

(44) Under ordinary conditions Freddy wouldn't have felt threatened by Sol, but he could see Sol was becoming **hot under the collar** and could dissolve the relationship he was trying to form with Olive.
U normalnim uvjetima Freddy se ne bi osjećao ugroženo pored Sol, ali primjećivao je da je Sol **bjesnila** i da je mogla uništiti odnos koji je pokušavao izgraditi s Olive.

The idiom *hot under the collar* is used informally for anger. This is an example of ANGER STANDS FOR HEAT metonymy. We come to this type of the metonymic extension because of the physical changes that happen in our body; when we get angry, our body temperature rises

and heart beat increases. We feel heat because of the temperature rise in the whole body. In the first example, the noun phrase *hot head* is translatable with a noun phrase into Croatian, without using the adjective *hot,* but a semantically closely related adjective *usijan.* However, in the second example, the idiom *hot under the collar* is translatable with a lexeme *bjesniti*. Neither of the examples involves as a translational equivalent the adjective *vruć*.

4.1.6. *sexually excited or exciting*

In this sense group, the adjective *hot* describes a sexually aroused person, which is a physical manifestation of another kind of emotion. It is another metonymically extended meaning of the adjective *hot*. According to the metonymic uses of the adjective *hot*, we see that we have an experiential base in the physiological changes. When we are sexually excited, there is a physiological consequence of it. As it also happens for the sense under 4.1.5. *affected by anger, angry*, physiological effects of the sexual arousal are "raised body temperature and increased heart beat which accompany states of arousal" (Kleparski 2007: 102).

(45) I don't care how **hot a girl** is -- if she doesn't like animals, it would be a major, major problem.
Nije me briga koliki je cura **komad** – ako ne voli životinje, bio bi to veliki, veliki problem.

Hot girl is a girl whose attractiveness is based on sexual desire. When we are sexually aroused, our body changes physiologically, basically body temperature rises when we feel lust and we feel the warmth of the body based on touch. *Hot girl* is a further metonymic extension, because it is not the girl who feels the heat, i.e. who is sexually excited, rather, she is the cause of the sexual excitement. In other words, we have two metonymies. First, the girl is the cause of sexual excitement; and the sexual excitement is the cause of heat (in this latter case – HEAT FOR SEXUAL DESIRE). Other examples that belong here are *hot pants (vruće hlačice), hot stuff (pravi komad), hot body (vatreno tijelo)*. As we can see in the Croatian translations, in most cases *hot* is not translatable with the Croatian adjective *vruć*. The only exception is *hot pants*, which has a literal translation to Croatian– *vruće hlačice*. Other

examples are translated as noun phrases or as single lexemes; 2/4 above mentioned examples are translatable with the adjective *vruć*.

4.1.7. *bold and intense (of color)*

Whereas the semantic extensions of *hot* above are all metonymically related to the different causes of heat in different ways, all the sense clusters that follow seem to be more removed from this basic sense. That is why it is at times difficult to propose a clear metonymic or metaphorical link to the basic sense or to name the metaphors and metonymies precisely. In such cases, I will just group examples together noting what they have in common and remain vague as to the exact metaphor and/or metonymy that might be at work.

(46) Yet Seff's daughter, Jamie, says she once hid her mother's **hot pink** Juicy Couture sweat suit because it didn't seem age appropriate and notes that her mom was wearing both pieces together, which was simply too much.
Seffina kći Jamie kaže da je jednom sakrila maminu **jarko ružičastu** Juicy Couture trenirku jer nije bila prikladna za njezinu dob te napominje da je njezina majka nosila oba dijela zajedno, što je jednostavno bilo previše.

Hot pink is used instead of "a bright vibrant pink color"[3]. *Hot* describes the intensity of the color pink. Considering that *hot* has a literal meaning of causing a burning sensation as in mouth, it means something spicy; *hot*, as in *hot pink,* describes a situation that happens when we look at color *hot pink,* the visual sensation caused by brightness. It means that we get through our eyes an unpleasant, almost irritating feeling when we look at something intensely pink. In the example above *hot pink* is used as a metaphorical extension of the adjective *hot*. Intensive heat is metaphorically related to intensive color. Moreover, this metaphorical link seems to be reinforced by the metonymic links between, on the one hand, intensive heat and physical harm (burning), and on the other, intensive color and the metaphorical 'harm' inflicted by such intensive and obtrusive color on the eyes. The Croatian example involves the adjective *jarko.*

[3] Definition of 'hot pink', http://www.wordnik.com/words/hot%20pink (August, 2012)

This sense is also not translatable to Croatian with the adjective *vruć*, but rather with *jarko*. Therefore, there is no adjective *vruć* in the translations, where *hot* is closely connected to colors.

4.1.8. *illegal*

The conceptual motivation for this particular sense extension is far from straightforward.

(47) Aug. 30: Resigned after he was fired for not complying with orders to stay home while relieved of duty after being indicting for writing **hot checks**.
30. kolovoza: odstupivši s dužnosti dobio je otkaz zbog nepridržavanja naredbi o ostanku kod kuće nakon što je optužen za potpisivanje **čekova bez pokrića**.

Hot checks are checks written fraudulently, that is, without having the not sufficient money in the bank to cover the cost. Here, *hot* is used to describe an illegal act, something prohibited by law or by official or accepted rules. *Hot* in this example might be used in reference to the danger that comes from an illegal action, where we experience physiological changes just like in the literal meaning of the adjective *hot.* Although the English noun phrase involves the adjective *hot*, the Croatian correspondent involves a different kind of noun phrase, the more or less literal phrase – *čekovi bez pokrića*.

4.1.9. *very fast, that is, being capable of quick response and great speed*

Similar to 4.1.5., this sense group is a metonymical extension of the adjective *hot*. When we are in great speed, our heart beats faster, and also, our body temperature rises. Therefore, we may conclude that this metonymy is based on experience.

(48) Last week, the Saudis broke off diplomatic relations with the Taliban, and now the

United States, in the words of President Bush, is in **hot pursuit** of Osama bin Laden and the Taliban forces harboring him in Afghanistan -- a prospect that frightens Muslim leaders in America.

Prošlog tjedna, Saudijska je Arabija prekinula diplomatske odnose s talibanima, a SAD, prema riječima predsjednika Busha, u **žestokoj** je **potjeri** za Osamom bin Ladenom, a da su mu talibani osigurali sklonište u Afganistanu – vjerojatnost je koja plaši muslimanske vođe u Americi.

Hot pursuit refers to following and trying to catch somebody eagerly. This idiom is based on the metonymy HEAT FOR SPEED where an action that is done fast is likened to physical activities where doing things literally causes a rise in temperature, e.g. due to friction. This metonymy is a source domain for metaphor that stands for abstract speed. For example, when we say that the police are *hot on someone's heels (za petama nekome),* that does not actually mean that the police are literally running after a suspect, but rather investing all their intellectual energy in capturing him/her. Similarly, there are examples *hot on the trail (na vrućem tragu)* and *hot foot (brz).*

(49) Go to the National Center for Missing and Exploited Children's Web site, www.missingkids.com or call the Katrina missing persons **hot line** at 1-888-544-5475.

Idite na internetsku stranicu Nacionalnog centra za nestalu i izrabljivanu djecu www.missingkids.com ili nazovite **izravnu telefonsku liniju** za nestale osobe na broj 1-888-544-5475.

Hot line refers to "a direct and immediate telephone linkup, especially between heads of government, as for use in a crisis"[4]. *Hot* in *hot line* is used as a metonymical extension in the context of a very fast response and great speed when calling the number. This pressing the phone numbers might also be connected with electrical contacts because hot line actually holds a firing circuit; therefore, here we have a metonymy CONTAINER FOR CONTENT. In this example, the Croatian equivalent for the English noun phrase is *izravna telefonska linija.*

[4] Definition of 'hot line', http://www.thefreedictionary.com/hotline (September, 2012)

In this sense, we see that only 1/5 examples mentioned above tolerates translation to Croatian with the adjective *vruć – hot on the trail*. Based on the examples mentioned above, we may conclude that Croatian rather uses other equivalent translations than *vruć*, such as lexeme *žestok*, *izravan*, *brz* or a whole phrase, such as *za petama nekome*.

4.1.10. *wanted or wished*

In this sense group, *hot* refers to things that we want or that we want to find. Because of the close connection between our physiological and emotional state, the adjective *hot* is used as a metonymical extension of the sense captured by the adjective *wanted*. Similarly to 4.1.5., when we want something, or search for something, our body feels physiological changes such as the rush of blood, adrenaline, and increased body temperature.

(50) The market for new offerings is so **hot** that it may seem like 1999 all over again.
Tržište za nove ponude je toliko **traženo** da se čini kao da je iznova 1999.

(51) The new winners include Midwestern farmers and Rustbelt manufacturers whose prosaic products, from corn to machine tools, are in **hot demand** around the world.
Novi pobjednici su srednjezapadni farmeri i proizvođači iz *rust belta* („pojas hrđe“) čiji su prozaični proizvodi, od kukuruzja do strojeva, **traženi** u cijelom svijetu.

In the two examples mentioned above, we see that the Croatian equivalent of *hot* for this sense is the lexeme *traženo*. This translation is adequate for both examples that belong to this sense, i.e. none of the examples is translatable with the adjective *vruć*.

4.1.11. *skillful*

(52) Here's Amy Poehler playing a **hot shot CEO** who's unhappy with her marriage to a guy named Dave.
Ovdje Amy Poehler glumi **vještu izvršnu direktoricu** koja je nesretna u braku s Daveom.

A *hot shot* is somebody very skillful, successful and self-assured, a metaphorical extension of the literal meaning of *hot shot.* In its literal meaning, *hotshot* denotes a nonstop freight train (heat is probably the result of intensive operation). Interestingly, this domain of VEHICLES, more precisely TRAINS, is ideally suited to metaphorically describe hard-working, efficient individuals. Therefore we have a metaphorical extension where a train that transports freight non-stop stands for a capable person who does his/her work for hours on end. Therefore, the source domain is VEHICLE, and the target domain is PERSON, which results in the metaphor PEOPLE ARE VEHICLES.

(53) Most nights Buddy, who was not **so hot at math**, walked the three blocks over to the Weinsteins' and they did geometry homework together.
Većinu je večeri Buddy, koji i nije baš bio **uspješan matematičar**, hodao tri bloka do Weinsteinovih te su skupa radili domaću zadaću iz geometrije.

Be hot at something means to be skillful and well-informed about something. A similar explanation (heat as a result of skillful manipulation/handling) should hold for this example as well, although there is no direct association with the TRAIN domain.

In this sense, where *hot* refers to a skillful person, there is no translation to Croatian that involves adjective *hot*, i.e. *vruć*. It rather uses the literal adjectives *vješt*, as it is one of the senses of the adjective *hot*, or *uspješan*. Therefore, neither of the examples involves *vruć* as an equivalent of the adjective *hot*.

4.1.12. *currently very popular or regarded with great favor, approval, or affection especially by the general public*

In the following examples, *hot* is used to refer to things or places that are the subject of a lot of interest. If something arouses much interest, it ends up attracting a lot of people. These people, being excited about something, probably experience physical heat over the desired entity, and hence this multiple metonymic link might explain to an extent the following examples:

(54) It took the years of the Transavanguardia movement of the 1970s and 1980s for New York City to reemerge as the **hot spot** for young Italian artists.
Trebale su proći godine transavangardnog pokreta 1970-ih i 1980-ih da bi se New York ponovno pojavio kao **popularno okupljalište** mladih talijanskih umjetnika.

Hot spot represents a popular place for gathering. It refers to a place that everyone is interested in because of its popularity. Every popular place is marked by great activity, and great activity results in physiological heat. There are other examples in this context: *hot genre* (*popularni žanr*), *hot destination* (*popularno odredište*), *hot item* (*vruća roba*) etc.

(55) Niu said a degree from the United States is a **hot commodity** in developing China.
Niu tvrdi da je američka diploma **vruća roba** u razvitku Kine.

Hot commodity in the example mentioned above means that a degree from the United States is wanted very much in developing China. In this case, *hot* again stands for something wanted and popular.

As we can see in the examples mentioned above, one of the senses *hot* may refer to is something popular, i.e. something appreciated by general public. Although in English the examples involve the adjective *hot,* in Croatian we have in some examples the equivalent *vruć* (vruća *roba*), but also the adjective *popularan,* which is also one sense of the adjective *hot*. In the examples mentioned above, 2/5 examples are translatable with the adjective *vruć*.

4.1.14. *most recent, newest*

The following set of examples is motivated by a combination of metaphor and metonymy. First, this sense may be motivated by a COOKING metaphor. According to the COOKING metaphor, we have the scenario of a cake hot from the oven, i.e. something that has only recently been produced/acquired, something new. Therefore, cooking has been metaphorically applied to a situation. Second, in the source domain scenario, there is a metonymic

association between heat and cooking time. Last prepared (i.e. the newest, latest) translates to the hottest, and ultimately, maps onto the newest/latest in the target domain.

(56) The craze for short cuts that kicked off on the fall fashion runways is spreading faster than **hot gossip** in Hollywood.
Ludilo za kratkom kosom koje je vladalo na jesenskim modnim pistama širi se brže od holivudskih **vrućih tračeva**.

(57) Although any site can be hacked, visiting the Washington Post's story on a **hot news** topic, for example, is probably a wiser choice than following a link to a site you've never heard of before.
Iako je moguće hakirati bilo koju internet stranicu, posjećivanje Washington Posta zbog **najnovije vijesti**, naprimjer, vjerojatno je mudriji izbor nego slijediti poveznicu na stranicu za koju nikad prije niste čuli.

(58) I'm holding here in my formerly nicotine-stained fingers a new book **hot off the press**. The -- it's called "The Rules: Time-tested Secrets for Capturing the Heart of Mr. Right," by Ellen Fine and Sherrie Schneider.
Držim u rukama, nekada požutjelim od nikotina, najnoviju knjigu - *Zlatna pravila kako osvojiti srce muškarca svojih snova*, autoricâ Ellen Fine i Sherrie Schneider.

Hot off the press and *hot news* refers to the latest news. The expression means that something has been freshly printed, and it comes from literal meaning of the adjective *hot*. When the newspaper is freshly printed, it is hot when holding it. It happens because when the newspaper is freshly printed, it is still warm. Metaphorically, this can be used to refer to anything printed/published/communicated lately, even if not literally hot. In both examples we have a metaphor, but with metonymy as a source domain, and therefore, we have a mapping COMMUNICATION IS HEAT. The same mapping applies to *hot gossip*.

(59) I think the media down there, and I think one of our jobs, is to report information when we get it as long as we don't think it's going to jeopardize a **hot lead** or something that is about to break.

Mislim da je posao medija, i jedan od naših poslova, izvještavati o informacijama koje primimo dok god mislimo da ne ugrožavaju **vrući trag** ili nešto što se treba dogoditi.

Hot lead means to be near to the object sought, or close to a solution. This collocation is used metonymically referring to a situation where somebody is actually running, where we have heat as a consequence. *Hot lead* refers to the most recent event. The Croatian equivalent corresponds to the English translation of *hot – vruć*.

(60) Like any James Bond parody, Austin Powers in Goldmember begins with a big chase scene: Austin on a winding road after a hot blond in a **hot car**.
Kao bilo koja parodija na Jamesa Bonda, Austin Powers u Goldmemberu počinje sa scenom velike potjere: Austin na zavojitoj cesti juri za zanosnom plavušom u **ukradenom autu.**

Hot can mean stolen property, but it also refers to something that happened recently.

In this sense group we see that *hot* may refer to something that is still fresh and recent. There are 2/5 examples where we can use *vruć* in the translation (*vruć trag*, *vrući trač*), other solutions for translating the adjective *hot* are *najnoviji* and *ukraden*.

4.1.15. *very good or impressive, which is often used in negative context*

In this sense group, *hot* is used as a metaphorical extension of the adjective *hot.* It is used in a negative context, although the adjective *hot* in general is taken for good and positive experience.

(61) The Los Angeles Times Help Wanted section had nothing in the way of work for me, and so I spent my days driving around, wasting gas and money, looking for help-wanted signs, and beginning to feel that maybe this move wasn't such a **hot idea.**
Odjeljak za traženje posla u losanđeleskom Timesu nije imao nikakav posao za mene, tako da sam dane proveo vozeći se okolo, trošeći gorivo i novac, tražeći natpise na radnjama s osjećajem da taj potez i nije bio baš **briljantna ideja**.

(62) Are you disturbed by that, that just as you guys are getting together, Wall Street seems to be saying maybe the **future** ain't so **hot**?
Smeta li vam to što ste se taman pribrali, a čini se da Wall Street govori da vam **budućnost** i nije tako **blistava**?

In the example mentioned above, we see metaphorical use of the adjective *hot*. In this sense, *hot* is used to refer to promising future. Sometimes, a thing that is hot sparkles or shines. Usually, heat is taken for good experience and coldness for bad experience, therefore we have the metaphor HOT IS GOOD (or the reverse, COLD IS BAD). Croatian language more commonly uses the adjective *blistav* for *hot future*, or the adjective *briljantna* for *hot idea*.

In both examples mentioned above, the sense *very good or impressive,* often used in a negative context, is not translatable with the adjective *vruć,* but with the adjective *blistav*.

4.1.16. *charged or energized with electricity*

In this sense group, we see a metonymical extension of the adjective *hot*. The consequence of the electric energy flow is heat. Therefore, in this sense we have metonym, EFFECT FOR CAUSE, as it can be seen in the following example.

(63) This is the **hot wire** that you'll connect to the **hot wire** from the house circuit.
Ovo je **žica pod naponom** koju ćeš povezati s **drugom** iz kućnog strujnog kruga.

In this example *hot wire* is literally translated into Croatian language as *žica pod naponom*.

Based on the examples mentioned above, the English adjective *hot* involves sixteen sense groups. These sense groups are the result of the cognitive mechanisms - metaphor and metonymy. The English adjective *hot* corresponds with the Croatian equivalent *vruć* in 20/59 English examples translated into Croatian.

4.2. *Senses of the Croatian adjective* **vruć**

In Croatian there is a counterpart of the English adjective *hot*, i.e. *vruć*. Compared to English, Croatian seems to be limited when it comes to the different senses of *hot*, i.e. *vruć*. This means that some of the senses found in English are not available in Croatian. An interesting and important question is whether there are senses of the Croatian adjective *vruć* that are absent from the English counterpart. The basic sense of the adjective *hot* in Croatian is also based on bodily experience and is the same as the basic sense of *hot*. In most examples, *hot* refers to having temperature higher than usual. The Croatian meaning corresponds to the English meaning under 4.1.1. *having high temperature*.

4.2.1. *having high temperature*

(64) Zorko, zašto ste tako nemilosrdni?- šaptaše Ribičević, a **dah mu bio suh i vruć**.
"Zorko, why are you so pitiless?" whispered Ribičević, and **his breath was dry and hot**.

(65) Noćas je Marij bio nešto **vruć** te sam odmah pomislila da mu raste zubić.
Tonight, Marij was **hot** and I thought right away that his little tooth is growing.

(66) Na čelu ga probio **znoj** pa se **vruć** obara u krupnim kapljama preko očiju, trepavica, niz lice i sve do srca, sjajući na mjesečini kao divne suze umjetničkog truda…
Beads of **hot sweat** popped on his forehead and were coming down over his eyes, eyelashes, down his face and all the way to his heart, glowing in the moonlight like wonderful tears of artistic effort.

(67) **Zrak je vruć**, upravo bolan kad se udiše, i sav okužen smradom krepane ribe.
The air is hot, rather painful when breathed in, and surrounded with smell of dead fish.

(68) Natjerao ga je da popije **čaj** dok je **vruć**, ulivši mu u čaj malo konjaka i nazvavši dječaka još dvaput konjem.

He made him drink **tea** while it was **hot**, pouring a little of brandy in it and calling the boy a horse twice.

(69) To sam otkinula za tebe- i pruži mu **vruć komad štruklja**.
"I took a piece for you", and she offers him a **hot strudel**.

(70) Oh, majko...- zajeca onaj visoki čovjek, uze joj **vruću desnicu** i poljubi je.
Oh, mother… the tall man sobs, takes her **hot right hand** and kisses it.

(71) Dah njegovih širokih burnih grudi dizao se **vrućim talasom** do nje.
The breath of his broad upper chest was rising in a **hot wave** up to her.

(72) Primakoh se do očeve žuljevite i hrapave ruke, obuhvatih je te je stadoh cjelivati i kvasiti **vrućim suzama**...
I came close to my father's callused and rough hand, embraced it and started kissing and soaking it with my **hot tears**.

(73) Vrančić nikoga do sada nije naslikao, a neće ni odsele, ali će ovu sliku u sebi nositi, živu, utisnutu u svoje meso kao otisak **vrućeg pečata na vosku**.
Vrančić has never painted anyone and he never will. But he will carry this picture alive inside of him, imprinted into his flesh like a **hot wax seal**.

(74) Kad sam meso izvadio iz **vrućeg električnoga grotla**, ispečeno po svim propisima Javnog reda i morala, u oduševljenju sam umalo pozvao "šefa" na ručak.
When I took the meat, which was cooked in accordance with the Public Order and Moral Standards, out of **the hot electric crater**, I was so ecstatic that I almost invited my ''boss'' to lunch.

(75) Prošloga je tjedna udario u Zemlju oblak **vrućeg plina** izbačen sa Sunca tri dana prije zajedno s magnetskim poljem.
Last week the Earth was hit by a **hot gas** cloud ejected from the Sun three days earlier, along with a magnetic field.

(76) Tako veli i Tarde, da se ljudi više opijaju u hladnom **podneblju** negoli u **vrućem**, jer je alkohol kadar za čas ukloniti neugodnost, koja potiče od zime i vlage.
Tarde says that people tend to drink more in a cold **climate** rather than a **hot** one, because alcohol instantly eliminates any displeasure caused by cold and humidity.

(77) I još gore, **vruć mu jezik ko oganj**, pa kad nas lizne... zacvrčimo — nastavi, a dlanom se dotače upalog trbuha.
What's even worse, **his tongue is as hot as fire**, so when he licks us.... we sizzle – he goes on, with his palm touching his sunken stomach.

In this basic sense group, as well as in the English basic group 4.1.1., *vruć* is directly grounded in human physical experience. All the examples presented here, which belong to the basic sense *vruć,* are translatable with the equivalent *hot*; i.e. 14/14.

4.2.2. *arousing intense interest, exciting*

In this sense group, the adjective *vruć* corresponds to the meaning of *hot* listed and explained under 4.1.2. *arousing intense interest, exciting.*

(78) Što uopće čeka Cibonu u Podgorici? Najave kažu da je dvorana »Morača« prilično **vruć parket**, na kojemu gostima nikad nije lako.
What can Cibona expect in Podgorica? Rumor has it that the sports hall "Morača" is pretty much a **hot parquet floor**, on which the visiting team never has it easy.

(79) Jer, bod sa ovakvog **vrućeg gostovanja**, poglavito na startu, ravan je- pobjedi.
A point from such a **hotly contested away game** would be tantamount to a victory, given the circumstances.

(80) Tu se probudih, a **san** je bio tako **vruć**, te sam i na javi vjerovao u zbiljnost sna.
I woke up in the middle of it, and the **dream** was so **hot** that even though I was awake I believed it was real.

(81) Ni u snu nisam pomišljao da **predsjednički stolac** u klubu, kao što je Zagreb, može biti toliko **vruć**.

Never in my wildest dreams could I've predicted that the presidential seat in a club, such as Zagreb, could be so hot.

(82) Tvrde da postoji velika zainteresiranost španjolskog kluba, te da je mogući **transfer** "vrlo, vrlo **vruć**".

They claim that the Spanish club is very interested and that the possible **transfer** is "very, very **hot**".

(83) U hladnoj sam noći na **vrućem** ležaju smrti.

In the cold night, I am on the **hot pallet** of death.

(84) Fed kup je trenutno prilično **vruć krumpir** za vodstvo Saveza i moguće je da ni nakon četvrtka izborničko mjesto neće biti popunjeno.

The Fed cup is pretty much a **hot potato** for the leadership of the Federation right now and it's possible that even after Thursday the coaching vacancy won't be filled. PROBLEMS ARE FOOD.

(85) Problem zbrinjavanja doseljenih bosanskih Hrvata bio je **vruć kesten** i prijašnjih i ove vlade.

Managing the Bosnian-Croat immigrants was a **hot potato** for the previous and the current governments both.

The examples *vruć krumpir* and *vruć kesten* are both translated into English as *hot potato* to describe that somebody or something is in an unpleasant situation. Therefore, the English *hot potato* has two variants in Croatian.

(86) Autori »Priče sa zapadne strane« skladatelj Leonard Bernstein, tekstopisac Arthur Laurents, autor stihova Stephen Sondheim te redatelj i koreograf Jerome Robbins prenijeli su motiv Romea i Julije u **vruć aktualni američki trenutak** pedesetih godina 20. stoljeća, stalnih međunacionalnih napetosti između Amerikanaca i došljaka.

The authors of "West Side Story", composer Leonard Bernstein, playwright Arthur Laurents, author of lyrics Stephen Sondheim and producer and choreographer Jerome Robbins, made an adaptation of Romeo and Juliet and placed it into a **hot current American moment** of the 1950s, with the constant international tensions between the Americans and the newcomers.

(87) Ali, mada je želio pobjeći iz **vrućeg političkog kotla** k svojim hladnim i malim parnicama, nije mogao a da ipak ne agitira, jer se već eksponirao pred masama ljudi, kao poslanički kandidat, a s druge strane kompromitirao u vladinim nacionalističkim, centralističkim i monarhističkim krugovima.
But, although he wanted to escape from the **hot political cauldron** to his cold and small lawsuits, he had no choice but to agitate because he was already exposed to the masses as a delegate's candidate, and on the other hand, he was compromised in the government's nationalistic, centralistic and monarchist circles.

(88) Tom je sucu **vrući sudski predmet** smišljeno uvaljen jer se unaprijed znalo da dotični ima najmanje znanja da vodi korektan proces, ali zato najviše dobre volje da na sve mile načine pomaže- optuženima.
The **hot case** was intentionally assigned to that judge because everyone knew he was the least qualified to run a decent trial, but more than willing to help the defendants in every possible way.

The adjective *vruć* used in the sense *arousing intense interest, exciting* is translatable with *hot* in 10/11 examples, which means that there is quite a lot of correspondence between English and Croatian as far as this sense groups goes. Interestingly, the only example that is not translatable with the adjective *hot* is *vruće gostovanje* (*hotly contested away game*), where the adverb *hotly* is used instead.

4.2.3. *passionate, ardent, fiery*

In the following examples the Croatian adjective *vruć* refers to wanting something very much, and it corresponds to the English adjective *hot* under 4.1.4. *passionate, ardent, fiery*.

(89) Tada mu svijetla kruna pade s glave i utonu u plemenitu krv, koja tamo **vrućim potokom** ključaše.
Then his light-colored crown falls from his head and he sinks into noble blood which was flowing there in a **hot stream**.

In this example *hot stream* stands for *hot blood* that runs through his veins. Therefore, it is a metaphor because the stream represents the blood, i.e. the flow of the stream resembles the flow of the blood.

(90) Ta **vruća** njegova **želja** mogla se je izpuniti samo u savezu s mogućom i velikom caricom Katarinom.
That **hot desire** of his could have been fulfilled only in the alliance with the potential and great queen Katarina.

(91) Župnik, odjeven kao za pogreb, držao je u ruci malo propelo, a blijeda mu usta lagano se micahu šapćuć **vruće molitve**.
The vicar, dressed as for a funeral, held in his hand little crucifix, and his pale lips moved slowly whispering **fervent prayers**.

(92) Na Gripama vam sigurno priređuju **vruć doček**?
There will be a **hearty welcome** organized for you on Gripe?

(93) Susret s Vlatkom Markovićem, s kojim se nikada nije posvadio, ali s kojim je ohladio godinama **vruć odnos**, bio je vrlo emotivan.
The meeting with Vlatko Marković, with whom he had never had a fight, but their **hot-tempered relationship** cooled off over the years, was very emotional.

(94) Bila je sasvim uništena, **vruće** me je **zamolila** da vas tješim... da ne očajavate... i da ćete se s njom opet sretno sastati....
She was completely destroyed, and **pleaded with me profusely** to console you… so you do not despair… and you'll meet again in happiness.

(95) Hvala ti, ujače. **Vrućа** ti **hvala** na svoj ljubavi, koju si mi u ove dvije godine iskazivao.
Thank you, uncle. **Thanks heaps for all the love** you have given me over the past two years.

(96) To njihovo prijateljstvo potraja i kasnije, kad se u Sarićevom domu ugnijezdila Dora, koje uspjehu ne malo je doprinijela i Pepina majka **vrućim** i toplim svojim **zagovorom**, što joj mlada gospodja nije nikad zaboravila, ni njoj, ni njezinoj kćeri Pepi.
That friendship of theirs lasted even after Dora had nested in Sarić's home. Its success was due fairly to Pepa's mother, to her **hot** and warm **pleading**, which the young lady never forgot, and for which she was grateful to both her and her daughter Pepa.

As we can see, another sense group for the adjective *vruć* is *passionate, ardent, fiery.* It is also a group shared with the English counterpart *hot.* In the examples mentioned above, however, 3/8 examples are translatable with the adjective *hot*. Other synonyms that are used are *fervent, hearty, intense* etc.

4.2.4. *sexually excited*

Strastven is another sense of *vruć,* referring to a sexually aroused person, one led by lust. Compare the English sense group in 4.1.7. defined as *sexually excited or exciting*.

(97) Munje, uzdasi i **vrući zagrljaji** i onaj gorki rastanak, sve je to tako silno potreslo cijelim njenim bićem da je tu bila, u tom jutarnjem zraku, više mrtva nego živa.
Lightning, sighs and **hot hugs,** and that bitter farewell, shook up her whole being and she felt, in that morning air, more dead than alive.

(98) Kakav je zločin počinio? Na ono, što se zbilo, nagnala ga njegova **vrućа ljubav**.

What kind of crime did he commit? He was driven by his **hot love** into doing what he had done.

(99) U takvu zraku ima nešto živo, nešto žensko, kano da su u njem sitne čestice ženske puti uzvitlane i pomiješane s mirisom raznolika cvijeća, s **vrućim** i umirućim **uzdasima** i sa strelovitim i požudnim pogledima.
There is something alive in that air, something womanly, as if it contained small particles of a woman's skin vexed and mixed with the scent of various flowers, with **hot** and dying **sighs** and quick and passionate looks.

(100) Gospođo, dopustite mi po tom, da vam sve kažem, i da vam sve otkrijem, što se u tome **vrućem** mojem **srcu** krije od prvoga časa.
Madam, allow me to say and to reveal everything that's been lying on this **hot heart** of mine from the very first moment.

(101) Nakon dulje šutnje uze Ribičević Zorkinu ruku i **vruć cjelov** utisne na onu bijelu i glatku put.
After a long silence Ribičević takes Zorka's hand and plants a **hot kiss** on her white and smooth skin.

According to the above mentioned examples, *vruć* can refer to a *sexually exciting* thing or a *sexually excited* person. As far as the examples used are concerned, in this sense *vruć* is translatable with the adjective *hot*; 5/5 examples are translatable with the adjective *hot*.

4.2.5. *affected by anger, angry*

Ljut corresponds to the meaning under 4.1.4. *affected by anger, angry.*

(102) Orfeo natoči čaše i veselo pogleda kapetana: - Pijte, da vam se ohladi ta vaša **vruća krv**!
Orfeo fills the glasses and casts a cheerful look at the captain: "Drink, it'll cool off your **hot blood**!"

(103) Iako je bio prilično **vruć** u subotu, Petrović ipak nije zalupio vratima reprezentacije.
Although he was pretty **hot with anger** on Saturday, Petrović didn't close the door on the national team.

In this sense, namely *affected by anger, angry*, *vruć* is translatable as *hot* in both examples. But in the (103) example, a whole phrase is used instead of merely the adjective *vruć*. Interestingly, the phrase *hot with anger* mentions explicitly the target emotion – anger. Therefore, we have 1/2 examples translatable with the adjective *hot*.

4.2.6. *most recent, newest*

Novi, svježi refers to the English meaning under 4.1.13. *most recent, newest.*

(104) "...Ukratko, prekasno postaviti neko djelo na našim pozornicama, to je gotovo isto kao biti demode. **Tekst** posjeduje vrijeme kad je **vruć** i kada ga treba postavljati",
tvrdi Buljan.
"…Briefly, to organize a performance on our stages too late is almost the same as being old-fashioned. There's a time when a **text** is **hot** and when it should be performed", Buljan claims.

(105) Ponoć je bila debelo iza, **poraz** u finalu još uvijek **vruć**.
It was long after midnight; the **defeat** in the finals still was **hot**.

In this sense group, where *vruć* stands for *most recent, newest, vruć* is translated as *hot* in both examples.

4.2.7. *lively, intensely described*

In the following examples *vruć* refers to *živopisno*, i.e. *lively, intensely described*. The English part of my corpus does not include this sense, but consider the translations below.

(106) „Uzalud“ se odlikuje bogatim jezikom, snažnim preobratima i **vrućim dramatskim koloritom**, te čitavom svojom obradbom odaje, da nije potekla iz slaba pera.
“In Vain” is characterized by rich language, intense twists and **hot dramatic coloring. Its** whole production gives away that it wasn’t created by a weak pen.

(107) Čitav se strese od navrlog, **vrućeg jezdenja sjećanja**, a nije se mogao otarasiti.
He was shivering because of the sudden **hot rush of memories** he couldn’t shake off.

Although in my paper this sense group appears only with the Croatian adjective *vruć,* it seems that it is not restricted to Croatian, as its translation in (106) and (107) shows. This means that it is only a coincidence that my corpus did not include this sense among the collocations and expressions analyzed, and that a larger corpus of English examples is necessary in a more detailed analysis of this kind to map the semantic territories of the two adjectives analyzed.

We see that the Croatian adjective *vruć* corresponds with the English adjective *hot* in 37/44 examples.

4.3. Results of the analysis of the English adjective *hot* and the Croatian adjective *vruć*

Based on the vertical contrastive analysis of the polysemy of the English adjective *hot* and the Croatian adjective *vruć*, we see how one simple word, like the adjective *hot*, can enrich a language by acquiring new meanings over time. I will try to provide some answers to my research questions.

Having defined and compared certain senses of the adjective *hot*, i.e. *vruć*, I decided to take the meaning *having high temperature* as the central or basic sense in English and Croatian language. I decided to take this sense cluster as the central or basic sense because it makes the biggest part of my database. Also, this sense cluster is grounded in human physical experience and has a literal meaning. The closest meaning to this one is *having a piquant burning taste of spices or peppers in the mouth or stomach*, which could also be considered one of the basic senses of the adjective *hot*, since the analysis shows that it is used as the basis for the other extended senses.

The majority of the meaning extensions are enabled by the conceptual mechanisms of metaphor and metonymy, where the abstract senses of *hot/vruć* develop from the central one. However, it seems that metonymy is the more important mechanism of the two, since it is a more basic form of meaning extension than metaphor. Most metonymies are of the type EFFECT FOR CAUSE, but sometimes even double metonymic mappings are involved in the interpretation of examples. Metaphors are fewer in number and involve e.g. the following: ANGER IS HEAT.

The analysis also shows that the extent of polysemy of the adjective *hot* in English (sixteen identified senses) does not correspond to the extent of polysemy of the adjective *vruć* in Croatian (seven identified senses). For many English examples using *hot*, there is no corresponding expression in Croatian using *vruć*. Instead, in Croatian we find adjectives, or structurally different expressions, which often include descriptive phrases. According to the results of this contrastive study, the English adjective is more polysemous (20/59 English examples are translatable into Croatian, and 37/44 Croatian examples are translatable into English). However, we see that although both languages have the same sense for the adjectives *hot* and *vruć*, it does not necessarily mean that these adjectives will be used in all collocations. In the cases where the meaning of *hot* is more distant from the central one, English tends to use adjectives that have close meaning to adjective *hot,* as *warm, fervent, hearty, newest* etc. In my Croatian corpus, I have not found a single sense that is not shared

with English, which seems to indicate that Croatian might be less favorably inclined to lexical polysemy. However, it is a hypothesis that needs more research in the future.

5. Conclusion

The paper analyzes the polysemy of the English adjective *hot* and the Croatian adjective *vruć* through vertical contrastive analysis.

The term polysemy refers to the phenomenon where one linguistic form has a number of different, but related senses. For example, in English 'school' can be referred to as an institution, the building in which the institution is housed, pupils and the staff in the institution (Cuyckens, Zawada 2001: x). In cognitive linguistics, polysemy is the core of its study.

Furthermore, it is important to distinguish polysemy from homonymy and vagueness (indeterminacy). Homonymy is defined as the semantic phenomenon where the same linguistic form refers to two separate and unrelated words with different meaning; for example, 'bank' may refer to "a business establishment in which money is kept for saving or commercial purposes or is invested, supplied for loans, or exchanged", or to "an artificial embankment" [5]. However, vagueness is defined as "the distinction between those aspects of meaning that give rise to different polysemous senses of a word vs. those that are manifestations of a single sense" (In: Cuyckens, Zawada 2001: xv). Geeraerts's example for vagueness is 'neighbor'; 'neighbor' might be male or female; if the difference in gender creates different senses, neighbor is polysemous. If it does not create different senses, neighbor is a category that is vague for gender (In: Cuyckens, Zawada 2001: xv).

In cognitive linguistics, metaphor and metonymy play a great role in meaning extension. Traditionally, metaphor is considered to be a rhetorical figure of speech (Kovezces 2002: ix), whereas in frames of cognitive linguistics, the central concept in analyzing polysemy is conceptual metaphor. Conceptual metaphor can be described as mediator between the human mind and culture (In: Ortony 2002: 95). For example, human body is often addressed as a metaphor for society (*the head of state, the face of law*...).

Contrary to metaphor, according to Lakoff and Johnson, metonymy is "a conceptual process" where one word is used in place of another "in order to refer to some entity, where one word can be used for another if the meanings of the words are contiguously related" (In: Kövecses 2002: 160); for example, *I like Mozart*, where *Mozart* refers to all music composed by Mozart.

[5]Definition of 'bank', http://www.thefreedictionary.com/bank (August, 2012)

The aim of my analytical part of the paper is to explore the extent and the limits of polysemy of the adjective *hot* in English and of its Croatian counterpart *vruć*, as well as the role of metaphor and metonymy in meaning extension of the adjective *hot*, i.e. *vruć*. According to the results of this contrastive study, the English adjective is more polysemous (20/59 English examples are translatable into Croatian, and 37/44 Croatian examples are translatable into English). The results show that meaning extensions are mostly enabled by cognitive mechanisms of metaphor and metonymy, where the abstract senses of *hot/vruć* develop from the central one, "having high temperature". Moreover, both languages have the same sense for the adjectives *hot* and *vruć*, but they do not use the adjective *hot*, i.e. *vruć* in all collocations. In the cases where the meaning of *hot* is more distant from the central one, English tends to use adjectives that have close meaning to the adjective *hot.*

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