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FIGURATIVE MEANINGS OF LEXEMES IN CLASSROOM TEACHING OF LEXIS

***Abstract**: The aim of this paper is to analyse figurative meanings of lexemes from a cognitive linguistic perspective. The analysis was conducted to compare figurative meanings of the lexeme "face" in English with their Croatian equivalents in order to support the claim that the meanings are motivated by conceptual metaphor, general conventional knowledge and metonymy across languages. The total of examples provides a basis for some generalizations to be made regarding similarities and differences between the realizations of abstract concepts which can be used in teaching lexis in English as a foreign language. This research has shown that this kind of approach is one of the most effective in teaching foreign languages.*

***Keywords**: cognitive linguistics, figurative meanings, lexemes, lexis, second language acquisition*

INTRODUCTION

Figurative meanings of lexemes have long been the subject of research for theoretical and cognitive linguistics, but they have also recently occupied the attention of applied linguists dealing with their acquisition in the process of learning foreign languages, especially teaching English as a foreign language. According to Stojić and Murica (2010), the aspect of meaning is crucial when drawing a distinction between different types of lexical collocations: free combinations, restricted collocations, and idioms. Bagarić Medve (2012) claims that communicational competence is extremely important in second language acquisition because it shows the ability of the proper use of language in various situations.

According to Nation (1990), on the basis of various studies that provide an overview of students' foreign language vocabulary learning strategies, it can be noticed that they testify to their different effectiveness and presence. Katan (1999) says that languages do not reflect the world directly, but they reflect human conceptualization of the world. The organization of experience is a simplification which changes from culture to culture. Each culture acts as a frame within which reality is interpreted. Conceptual mechanisms play crucial roles in the way we conceptualise life. Their study is one of the most interesting fields for research as they take many different forms.

Conceptual metaphors can be universal, but they can also vary across languages. This paper will provide the basic terminology for understanding the cognitive processes related to conceptual metaphors and the comparative analysis of figurative meanings of a polysemous lexeme "face" and its Croatian equivalents, which have been categorised according to the type of mechanism at work in the extension of meaning. The examples will provide a basis for some generalizations to be made regarding similarities and differences between the realizations of abstract concepts which can be used in teaching lexis in English as a foreign language.

THEORETICAL FRAMEWORK

Metaphor is a figure of speech that implies comparison between two unlike entities. It

denotes the comparison of one thing to another without the use of *like* or *as*. Lakoff (1993) claims that in the classical theories of language, metaphor was seen as a matter of language, not thought. Charteris-Black and Ennis (2001) state that metaphor achieves its effect through comparing one thing with another.

Kövecses (2002) subsumes the traditional view of metaphor by these five features:

1. metaphor is a property of words, a linguistic phenomenon
2. metaphor is used for some artistic and rhetorical purpose
3. metaphor is based on a resemblance between the two entities that are compared and identified
4. metaphor is a conscious and deliberate use of words
5. metaphor is a figure of speech that we can do without, we use it for special effects, and it is not an inevitable part of everyday human communication, let alone everyday human thought and reasoning.

Johnson (1987) describes the process of metaphorical mind as a process by which we understand and structure one domain of experience in terms of another domain of a different kind. Lakoff and Johnson (1980) claim that the way we think and act is metaphorical in nature. They say that metaphor is not just a way of naming things, but also a way of thinking. It is a figure of thought as well as a figure of speech. Yu (1995) describes the process of metaphorical mind as a process by which we understand and structure one domain of experience in terms of another domain of a different kind.

According to Kövecses (2010), people normally use concrete and physical concepts to be able to understand the more abstract concepts. The human body is an ideal source because all people have it and believe to know it well. The various parts of the body are used to form metaphors, like head, face, legs, hands, back, heart, bones, shoulders, and so on.

Some conceptual metaphors are universal and occur in many languages and cultures, but some vary in different cultures. Some conceptual metaphors may be universal because the bodily experiences on which they are based are universal, but some may also vary.

In the cognitive linguistic view, metaphor is defined as understanding one conceptual domain in terms of another conceptual domain. Kövecses (2002) gives some examples:

AN ARGUMENT IS WAR: Your claims are *indefensible*.
LOVE IS A JOURNEY: Look *how far* we've *come*.
THEORIES ARE BUILDINGS: Is that the *foundation* for your theory?
IDEAS ARE FOOD: That's *food* for thought.

These examples illustrate how we think about arguments in terms of war, love in terms of journey, theories in terms of buildings and ideas in terms of food. Stanojević (2013) has conducted research of the concepts "love" and "eye". These and many more examples show that one conceptual domain is understood in terms of another conceptual domain, which is called a conceptual metaphor.

According to Kövecses (2010):

1. metaphor is a property of concepts, not of words
2. the function of metaphor is to better understand certain concepts, and not just some artistic or esthetic purpose
3. metaphor is often not based on similarity
4. metaphor is used effortlessly in everyday life by ordinary people, not just by special talented people
5. metaphor is an inevitable process of human thought and reasoning.

SOURCE AND TARGET DOMAINS

As already said, metaphor is defined as understanding one conceptual domain in terms of another conceptual domain. These two domains are called the source domain and the target domain. Kövecses (2010) says that we use source domains in order to understand target domains. The conceptual domain from

which we draw metaphorical expressions to understand another conceptual domain is called source domain, while the conceptual domain that is understood this way is the target domain.

Metaphor can be characterized with the formula *A IS B*, where A is the target domain and B the source domain. The metaphorical expression that characterizes *A IS B* formula is regarded as the linguistic realization of a conceptual metaphor.

To understand a metaphor means to know the systematic mappings between a source and a target, that is to understand the target domain with the help of the source domain. According to Kövecses (2010), people normally use concrete and physical concepts (for example "face") to be able to understand the more abstract concepts (for example dignity).

COMMON SOURCE DOMAINS

There are some source domains which are commonly used in order to understand the target domains. Kövecses (2010) first lists the human body as the source domain, to which "face" belongs. Other common source domains are health and illness, animals, plants, buildings and construction, machines and tools, games and sports, money and economic transactions, cooking and food, heat and cold, light and darkness, forces, movement and direction.

The human body is an ideal source because all people have it and believe to know it well. There are over two thousand body-based idioms (Kövecses, 2002), which shows that a great portion of metaphorical meaning derives from our experience of our own body. Kövecses (2010) lists the following examples:

the *heart* of the problem
to shoulder a responsibility
the *head* of the department.

Johnson (1987) says that our body plays a crucial role in our creation of meaning and its understanding, and our embodiment in and with the physical and cultural worlds sets out the contours of what is meaningful to us and determines the ways of our understanding.

Human understanding of the world is to a considerable extent metaphorical, mapping from the concrete to the abstract. Our body, with its experiences and functions, is a potentially universal source domain for metaphorical mappings onto more abstract domains. This is because humans, despite their differences, all have the same basic body structure.

COMMON TARGET DOMAINS

Kövecses (2010) says that target domains are abstract and diffuse. They are understood in terms of previously explained source domains. The common target domains are emotion, desire, morality, thought, society, nation, politics, economy, human relationships, communication, time, life and death, religion, events and actions.

For example, politics is conceptualized as exercise of power or physical force such as seen in games and sport, business, and war (Kövecses, 2010):

The president *plays hardball*.

In this case, politics is understood in terms of sport. Another example is time, which is a highly abstract concept to understand and therefore people tend to conceive it as a moving object:

Time *flies*.

CULTURAL VARIATIONS IN METAPHORS

Some conceptual metaphors are universal and occur in many languages and cultures, but some vary in different cultures. Kövecses (2010) distinguishes between two kinds of cultural variation:

1. cross-cultural (intercultural) variation

and

2. within-culture (intracultural) variation.

Languages come in varieties reflecting differences in human experience. Metaphors vary because our experiences as human beings also vary. When we use metaphors, we are (mostly unconsciously) aware of the context around us that includes the physical environment, social context, and the communicative situation.

Cross-culturally, metaphors vary because people can use alternative conceptualization for the same target domain. Metaphors vary not only cross-culturally but also within cultures. Within-culture variation occurs as a result of such subdimensions as the social dimension, regional dimension, subcultural dimension, individual dimension, and others.

Kövecses (2002) claims that there are two large categories of causes that bring about cultural variation in metaphor. One is the broader cultural context (governing principles and the key concepts in a given culture) and the other is the natural and physical environment in which a culture is located.

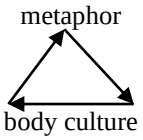
THE RELATIONSHIP BETWEEN METAPHOR, BODY AND CULTURE

The human body does not function in isolation, but in a variety of contexts. In addition to the body, the metaphors we produce are influenced by the environment. The social-cultural context provides individuals with experiences that are specific to them.

Culture, by interpreting bodily experience, affects the formation of conceptual metaphors; body, by grounding metaphorical mappings, affects cultural understanding; and metaphor, by structuring cultural models, affects the understanding of bodily experience (Yu, 2008).

Figure 1.

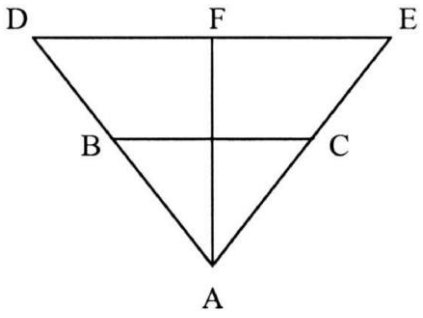
The "circular triangle" relationship between metaphor, body and culture (Yu, 2008)



As shown in figure above, metaphor, body and culture form a "circular triangle relationship". According to Yu (2008), this triangle-shaped diagram is interpreted as follows:

Figure 2.

Triangle model for relationship between language, culture, body and cognition (Yu, 2008)



A stands for the bodily basis, which consists of our basic knowledge about the structure and function of our body. Line BC represents the level of language, with the distance between B and C representing the difference between two languages. Line DE represents the level of culture (including social and physical environment), with the distance between D and E representing the difference between two cultures. The distance between D and E is a variable, depending on how different or similar the two cultures are. The cultural distance between D and E affects the corresponding linguistic distance between B and C. No matter how far apart D and E may be, they always come down, respectively through B and C, and meet at A. Both cultures and languages have a basis in the human body. Line AF has a double function. Firstly, it sets the boundary between the two languages and cultures. Secondly, it represents the commonality between these two languages and cultures, arising from the common structure and function of human body. This means that however different two languages and cultures may be, they should always have a shared dimension that extends from point A to point F. It is impossible for them to be separated because they are all tied together by the humanness that exists in the common human body. Outlined above is the relationship between language, culture and body while cognition is the totality of the relationships between all the points and all the lines in this figure. Language and cognition are at the same time embodied and socioculturally situated.

METHODOLOGY

As one of the defining characteristics of human beings, our faces are one of our most important body parts with which we deal with the external world. The study provides an insight into similarities and differences between the meanings of "face" in English and their Croatian equivalents. The overall number of examples used, adapted from Stojić (2011), is 50 with their 50 Croatian counterparts, along with 30 Croatian examples and their 30 translations in English, which provides an adequate sample for the analysis. The examples were found on the Internet, in various books and articles in English. The Croatian equivalents of these examples were provided by the author of this paper and Croatian examples were taken from various dictionaries. All the examples were selected manually and then divided into different categories, according to their meanings. In the next step, examples from each category were analysed. The goal was not to simply translate examples found in the English corpus into Croatian, but to comment on their structure, usage, similarities or differences of metaphors and metonymies employed in the two corpora.

CONTRASTIVE ANALYSIS, RESULTS AND DISCUSSION

LITERAL MEANING OF FACE

The word *face* comes from Old French, from Vulgar Latin *facia*, from Latin *faciēs*, related to *facere* (to make). Unlike its Croatian counterpart that can only be a noun, *face* can be a noun and a verb. For example:

We saw many new *faces* on the first day of classes. (*face* as a noun)
The window *faces* the south. (*face* as a verb)

The literal meaning of face is the following:

face [feIs], *n*

1. the front of the head from the forehead to the lower jaw

The literal meaning of the lexeme face is shown in the following examples:

(1) He washed his *face*.
(2) I wish I had seen the look on his *face* when he got the news.
(3) She has a beautiful *face*.

FIGURATIVE MEANINGS OF FACE

Face as a person

In the following examples, one conceptual entity (*face*) provides mental access to another conceptual entity (*person*) within the same domain:

(1) We saw many new *faces* on the first day of classes.
(1a) Vidjeli smo mnogo novih *lica* tijekom prvoga dana nastave.

(2) When he returned to work he met many new *faces*.
(2a) Kad se vratio na posao, upoznao je mnogo novih *lica*.

Face as an expression

Face provides mental access to conceptual entity of *an expression of emotion:*

(1) She has a happy *face*.
(1a) Ona izgleda sretno.

Face as a grimace

Face is used in this sense to show a distorted expression, especially to indicate disgust etc.:

(1) She made a *face*.
(1a) Napravila je grimasu.

Face as an outward appearance

Face denotes the appearance and geologic surface features of an area of land:

(1) The modern *face* of the city is changing.
(1a) Mijenja se moderno gradsko *lice*.

Face as make-up

Face is used as facial cosmetic:

(1) She put her *face* on.
(1a) Našminkala se.

Face as the front

Face means the surface presented to view; the front; the main side of an object, for example, of a building:

(1) He saw the *face* of the palace.
(1a) Ugledao je *lice* palače.

Face as a surface

Face as a surface is a very productive domain. *Face* has the following figurative meanings:

1. outer surface, the uppermost part or surface:
   (1) The hotel vanished in a second from the *face* of the Earth.
   (1a) Hotel je u sekundi nestao s *lica* zemlje.

2. the right side, as of fabric:
   (1) the *face* of shirt
   (1a) *lice* majice

3. an exposed, often precipitous surface of rock:
   (1) He was hanging on to the cliff *face* by his nails.
   (1a) Držao se noktima za *lice* stijene.

4. the surface of a coin, especially the one that bears the head of a ruler:
   (1) The same letters were inscribed on the *face* of the coin.
   (1a) Ista su slova bila upisana na *licu* kovanice.

Face as the functional side

1. the functional or working side of an object as of a tool or playing card:
   (1) Turn (a playing card) so that the *face* is up.
   (1a) Okreni kartu *licem* prema gore.

2. to expose (a card) with the face uppermost:
   (1) He dealt the cards *face* down.
   (1a) Podijelio je karte *licem* prema dolje.

Face as the part of an animal

Face of the animal corresponds to the human face:
(1) She had the *face* of a cat.
(1a) Imala je mačkasto *lice*.

Face as pretence

In this metaphor, *face* is seen as an appearance or pretence. Some of the examples are:
(1) Put a bold *face* on.
(1a) Budi hrabra.

Face as dignity

Face is conceptualized as dignity or how much the person is worth in the eyes of others:
(1) He saved his *face*.
(1a) Spasio je *obraz*.

Face as impudence

It is informal and here *face* denotes impudence or effrontery:

(1) He had the *face* to question my judgment.

(1a) Imao je *obraza* propitivati moju odluku.

Face as the opposite

Face can also be a verb and have various figurative meanings. The figurative meaning of the *face as the opposite* is to look or be situated or placed (in a specified direction). When it is intransitive, it is often followed by to, towards, or on. An example is:

(1) My house *faces* the park.

(1a) Moja je kuća okrenuta *licem* prema parku.

(1b) Moja je kuća okrenuta prema parku.

(1c) Moja kuća gleda na park.

Face as occupying a position

Another figurative meaning of *face* is to occupy a position with the face toward:

(1) He stood and *faced* the audience.

(1a) Stajao je *licem* okrenutim publici.

(2) A window *faces* the south.

(2a) Prozor *gleda* na jug.

Face as confrontation

1. to confront something with complete awareness:

(1) He had to *face* the facts.

(1a) Morao se *suočiti* s činjenicama.

2. to meet or be confronted by something in his work:

(1) He *faces* many problems.

(1a) *Suočava* se s mnogim problemima.

(2) He *faced* the terrible consequences of his mistakes.

(2a) *Suočio* se s teškim posljedicama svojih grešaka.

3. to overcome something by confronting it boldly or bravely:

(1) What this generation must do is *face* its problems.

(1a) Ova se generacija mora *suočiti* s problemima.

Face as an order

Face is also used in military to order (a formation) to turn in a certain direction or (of a formation) to turn as required:

(1) Right *face*!

(1a) Nadesno!

Face as encountering

1. to be certain to encounter; have in store:

(1) An unskilled youth *faces* a difficult life.

(1a) Nevješta se mladež *suočava* s teškim životom.

2. to bring or to be brought *face to face* with:

(1) The prospect of military conflict *faced* us with nightmarish choices.

(1a) Mogućnost vojnog sukoba *suočila* nas je s teškim odlukama.

Face as furnishing

Figurative meaning of *face* is also *to furnish with a surface* or *cover of a different material*:

(1) Bronze that is *faced* with gold foil.

(1a) Bronca koja je *optočena* zlatom.

Face as lining

The last figurative meaning of *face* is *to line or trim the edge of*, especially with contrasting material:

(1) You should *face* a hem with lace.

(1a) Trebao/Trebala bi to *obrubiti* čipkom.

FACE IN THE CROATIAN LANGUAGE

As seen from above, *face* in English and Croatian have much in common, but there are also differences. In Croatian *lice* (Eng. face) is only a noun. It has fewer meanings than in English. *Face* in the Croatian language can be a metonymy and a metaphor based on metonymy, but not a proper metaphor, as in English.

Lice as a person

(1) Ondje je bilo mnogo novih *lica.*

(1a) There was a lot of new *faces*.

Lice as a complexion

(1) Ona ima lijepu kožu *lica.*

(1a) She has a beautiful *complexion.*

Lice as an expression

(1) Ima tužno *lice*.

(1a) She has a sad *face*.

Lice as a front

(1) Vidio je *lice* zgrade.

(1a) He saw the *face* of the building.

Lice as a surface

(1) Hotel je u sekundi nestao s *lica* zemlje.

(1a) The hotel vanished in a second from the *face* of the Earth.

Lice as the part of an animal

(1) Sarah Jessica Parker ima konjsko *lice*.
(1a) Sarah Jessica Parker has a horse*face*.

Lice according to cases

There are also some phrases and expressions in the Croatian language we categorize here according to cases:

1. lice (nom. sg.)
   (1) *Lice* joj se oteglo.
   (1a) Her *face* fell.

   (2) *Lice* joj je zablistalo.
   (2a) Her *face* brightened.

   (3) Ona ima bucmasto *lice*.
   (3a) She has a chubby *face*.

   (4) Pokazala je svoje pravo *lice*.
   (4a) She showed her true *face*.

2. lica (gen. sg.)
   (1) Ugledao je dječaka crvenog *lica*.
   (1a) He saw a red-*faced* boy.

   (2) Stajala je ondje ozbiljna *lica.*
   (2a) She stood there with a serious *face.*

   (3) Nije mogao pročitati ništa s njezina bezizražajnog *lica.*
   (3a) He could not read anything from her poker-*face.*

   (4) Nestao je s *lica* zemlje
   (4a) He vanished from the *face* of the earth.

3. lice (acuss. sg.)
   (1) Napravila je lijepo *lice.*
   (1a) She put the best *face* on a bad affair.

   (2) Rekla mu je sve u *lice* (otvoreno).
   (2a) She told him everything to his *face.*

   (3) Bacila mu je uvredu u *lice*.
   (3a) She hurled an insult into his *face.*

   (4) Gledala ga je ravno u *lice*/oči.
   (4a) She looked him straight in the *face.*

   (5) Pogledati istini/činjenicama u *lice*/oči!
   (5a) *Face* the truth/facts!

   (6) Smijala mu se u *lice.*

(6a) She laughed in his *face.*

(7) (Na)krivio je *lice.*
(7a) He made/pulled a *face.*

4. licu (loc. sg.)
   (1) Vidi ti se na *licu*.
   (1a) It's all over your *face.*

   (2) Na njoj se vidi da laže.
   (2a) You can see it in her *face* (that) she is lying.

5. licem (inst. sg.)
   (1) Našli su se *licem u lice.*
   (1a) They met *face to face.*

   (2) Zakleli su se pred *licem* čovječanstva.
   (2a) They took a vow in the *face* of mankind.

6. lica (nom. pl.)
   (1) Gledala su ga mrka *lica.*
   (1a) Gloomy, long *faces* were looking at him.

There are some expressions where *lice* is used in Croatian, but cannot be translated as *face* in English:

(1) Sve ima svoje *lice i naličje.*
(1a) There are *two sides to everything.*

(2) Don Quijote je vitez tužna *lica*.
(2a) Don Quijote is the knight of doleful *countenance.*

(3) *Priča je ispričana u prvom licu.*
(3a) The story is told in a *first-person account.*

(4) *na licu mjesta*
(4a) *on the spot*

(5) Plesali su *licem uz lice.*
(5a) They danced *cheek to cheek.*

(6) *On je glavno lice* romana.
(6a) He is the main *character* of the novel.

There are also some expressions where there are alternative translations of *lice*. It can be translated as *face* into English, but also with some other word. For example:

(1) Zakleli su se pred *licem* čovječanstva.
(1a) They took a vow in the *face* of mankind.
(1b) They took a vow *before* mankind.

Table 1.

Senses associated with the body part of face in English and Croatian (adapted from Yu, 2008)

Relevant senses associated with the body part of face	English *face*	Croatian *lice*
1. front of head from forehead to chin	+	+
2. a look on the face as expressing emotion, character, etc.	+	+
3. front, upper, outer, or most important surface of something	+	+
4. outward appearance or aspect; apparent state or condition	+	+
5. composure; courage; confidence	+	+
6. dignity; prestige	+	+
7. have or turn the face or front towards or in a certain direction	+	+
8. meet confidently or defiantly; not shrink from; stand fronting	+	+

As seen from the table, the main senses associated with the body part of face are universal in both languages. *Face* can not be a verb in Croatian, but *lice* (combined with a verb in Croatian) has the senses shown in previous examples. The metaphorical and metonymic conceptualizations of *face* in Croatian and English indicate similarity, but also some differences what reveals the similarities, but also subtle cultural differences between the speakers of the two languages.

FIGURATIVE MEANINGS AND FOREIGN LANGUAGE LEARNERS

When considering foreign language teaching, teachers must answer some questions related to figurative meanings of lexemes – which should be adopted and how to teach them practically in the language classroom.

Bogaards (2000) explains that students acquiring a foreign language might find figurative meanings of lexemes challenging. Figurative meanings of lexemes usually represent a huge problem to non-native speakers due to interference with their mother tongue. A speaker can be understood if he or she makes a grammatical mistake. However, if he or she makes a lexical mistake there could be a misunderstanding. The implications for teaching and learning foreign languages are raising learners' awareness of correcting these mistakes.

The communication approach is widely used in foreign language classrooms. The figurative meanings of lexemes should be introduced into the teaching process as part of the context in which they appear. In foreign language textbooks, each unit usually starts with dialogues consisting of conventional expressions that are introduced into the teaching process indistinctly, and if repeated enough times, learners easily adopt them.

Application of figurative meanings of lexemes through various specific tasks and exercises could result in the development of specific autonomous learning strategies, which is highly desirable in today's concept of lifelong learning. Alujević et al. (2020) claim that the communicative approach regards learners as active participants, responsible of both the process of learning and acquired knowledge.

This paper focused on the figurative meanings of the lexeme "face", but many more lexemes could be taught in the same way. Figurative meanings of the lexeme "face" could be taught in elementary and secondary schools, as well as at a higher level of education. Various tasks could be used as a part of teaching English as a foreign language.

According to the Croatian national curriculum, students are expected to understand the figurative meaning of words in the most common cases. Thus teachers should provide authentic materials. It is important that they create or select appropriate language materials in which lexical structures are introduced into the text the way they are found in their natural context. In order to achieve this, teaching should insist on real-life texts and dialogues, on great exposure to language and on lexical materials that are in the spirit of the target language.

The types of tasks for teaching figurative meanings of lexemes could be:

1) translation – translating the meaning from English into Croatian

We saw many new *faces* on the first day of classes. – _____

or vice versa:

Vidjeli smo mnogo novih *lica* tijekom prvoga dana nastave. – _____

2) multiple choice questions – tasks where students must choose the correct answer

He saw the _____ of the palace.

a) face
b) arms
c) legs

3) filling in the blanks – tasks where one part of the collocation is missing

The hotel vanished in a second from the _____ of the Earth.

and many more.

CONCLUSION

People use figurative meanings of lexemes in everyday life, without even realizing that they are not using the literal meaning of the lexeme. This paper focused on the contrastive analysis of a specific lexeme "face" and its figurative meanings. The lexemes have been compared in English and Croatian language. The results of the research have shown that the main senses associated with the body part of face are universal in both languages. The metaphorical and metonymic conceptualizations of "face" in English and Croatian indicate similarity, but also some differences what reveals the similarities, but also subtle cultural differences between the speakers of the two languages.

According to the Croatian national curriculum for English as a foreign language, students are expected to understand the figurative meaning of words in the most common cases. The similarity of the meanings in learners' mother tongue and foreign languages should be used in foreign language teaching. Teachers should motivate learners to find the same figurative meanings in both languages, thus enabling learners' easier understanding of a foreign language.

Teachers should base their teaching of figurative meanings of lexemes on these similarities, but also stress the differences between them. They should prevent learners' literal translation of figurative meanings of lexemes from the Croatian language in the English language and learners should be aware of negative transfer from their mother tongue. It is important that teachers select authentic materials in which lexical structures are introduced into the text the way they are found in their natural context.

As seen from this paper, there are various methodological implications for teaching figurative meanings of lexemes in foreign languages, but there needs to be more research about this important topic.

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