

ЕЗИКОЗНАНИЕ

SIGNALLING FUNCTION OF MUSICAL INSTRUMENTS FROM THE ASPECT OF ETHNOPHRASEOLOGY¹

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ABSTRACT: The paper analyzes the segment of phraseology that presents the association sphere of music, with focus on the signalling function of musical instruments the presence of which is primarily followed in the phraseology of Slovak and of Bulgarian, and partly also in Czech, Croatian and Slovenian phraseology. The author compares the phraseological units which contain names of the musical instruments *bell*, *drum*, *trumpet*, and their corresponding verbal derivatives *to ring (the bell)*, *to drum*, *to blow (the trumpet)*, as well as the verb *to beat* expressing the semantic content “to produce sounds by beating”.

In addition to the fixed collocations, the research within the investigated conceptual sphere also includes paremiological units. The investigated type of phrasemes is analyzed from interdisciplinary aspects, namely in the historical, ethnomusicological and ethnophraseological contexts.

KEYWORDS: ethnomusicology, ethnophraseology, musical instruments (*bell*, *drum*, *trumpet*), verbal derivatives *to ring (the bell)*, *to drum*, *to blow (the trumpet)*, Slovak, Bulgarian, Czech, Croatian and Slovenian phraseology, paremiological units

In contrast to the older tradition in Romance countries (France, Italy, Romania) which became part of linguistic geography, or to American ethnolinguistics directed at the research of aboriginal ethnic communities and their languages, Slavic ethnolinguistics manifests a wider range of interests. What has become the object of its research is not only language, but also other forms of expressing the collective consciousness, i.e. the whole culture of the given ethnic community, its verbal acts, ceremonies-related lexical traditions, symbols, rituals, national mentality and psychology, folklore-related and religion-related discourse, world view, system of values, etc.

The subject matter and the methods of Slavic ethnolinguistics were formulated by the Russian Slavist and ethnologist I. Tolstoy who through his works *О реконструкции праславянской фразеологии* (On the Reconstruction of Proto-Slavic Phraseology, 1973) and *Славянская фразеология sub specie этнографии* (Slavic Phraseology sub Specie Ethnography, 1988) pointed out also the possibility of ethnolinguistic research in the sphere of phraseology, thus having created the basis for a new discipline – ethnophraseology. Research oriented in this way, at first within the spirit of Russian or Moscow ethnolinguistic school, later within the Polish or Lublin ethnolinguistic school, soon started to be carried out in Russia, Belorussia, Ukraine, and then in Poland, Serbia, Bulgaria, Croatia, Slovenia, Czech Republic and in Slovakia (cf. Tolstaya 5002, Iljić 2010, Babič 2011, Orgoňová, Bohunická 2011 and others). In this paper we shall focus on the segment of phraseology presenting the association sphere of music, with special attention paid to the signalling function of musical instruments, following this function primarily in the phraseology of Slovak and of Bulgarian, and partly also in Czech, Croatian and Slovenian phraseology.

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Musical elements in Slavic phraseology were investigated e.g. by Ž. Fink Arsovski (*Музыкальные инструменты как компоненты хорватских и русских фразеологизмов*, Musical Instruments As Components of Croatian and Russian Phraseologisms, 2001), V. I. Kovaly (*Белорусская народно-песенная фразеология любовно-эротического содержания*, Belorussian Folksong Phraseology with enamoured and erotic contents, 2003), L. G. Zolotych (*Семантико-стилистическая динамика „музыкальных“ фразеологических единиц*, Semantic-Stylistic Dynamics of “musical” Phraseological Units, 2005), S. Karagyozyova (*Един метафоричен модел на човека в българското словесно народно творчество*, Metaphorical model of man in Bulgarian oral folk literature, 2008) or M. Dobříková (*Gajdošské motívy v slovenskej a bulharskej frazeológii*, Bagpipe Motifs in Slovak and Bulgarian Phraseology, 2010; *Метафорични вокално-инструментални елементи в словашкия и българския език*, Vocal-Instrumental Units in Slovak and in Bulgarian, 2010); *Lexikálne jednotky zvon a камбана ako komponenty slovenských a bulharských frazém*, The Lexical Units *drum* and *камбана* As Components of Slovak and Bulgarian Phrasemes, 2013). With regard to the fragmentary character of this lexical area within the Slovak and Slavic contrastive phraseology, the Department of Slavic Studies of the Faculty of Arts of Comenius University in 2014 started to carry out the Research Project *Metaphorical Vocal-Instrumental Elements in Slovak and Slavic Languages*. For the research team it is a unique occasion to fill in one of the empty spots in the sphere of the research of ethnophraseology within a wider Slavic context, with stress on identifying the specific national features in phrasemes that are delimited by the vocal-instrumental concept within the interpretation of a universal (Slavic) linguistic picture of the world.³

The ability of music to affect the human senses by specific expressive means during the whole history of mankind created a unique – and not only artistic – system of information transfer. Its content was represented by associative imagination, interpreted emotions and emotional impressions. Language as a means of thinking, storing and preserving knowledge, within numerous generations reacting to the sensory stimuli of the surrounding world, is also based on the associative thinking of its users. As for the Slavs, the vocal-instrumental activities represented an inseparable part of their spiritual as well as secular culture, the set expressions and sentential units containing names of musical instruments, their parts, or other vocal-instrumental means of expression (tones, sounds, harmony, melody, rhythm, etc.) gradually found their firm position in the particular Slavic languages. Moreover, the language of music in all its forms (vocal, instrumental, but also dance) is based on emotionality. Although phraseology is characterized by figurativeness and metaphoricity, or shift of meaning, its occurrence in the spoken or written discourse also depends on conscious, or even subconscious emotional attitude of the communicator to the phenomenon which is being evaluated by the expression concerned, i.e. on his or her emotional state, but also on their attitude to the given situation which is being evaluated by the person (Dobříková 2014:39). Hence, it is interesting to follow in what connotations the given phenomena – emotionality of vocal-instrumental manifestations and the expressivity of the phraseologized means of expression motivated by the musical concept have been reflected into the phraseology of Slavic languages.

³ Part of the conception of the Project was the International Phraseological Conference *Musical Motifs in Phraseology* which took place at the Faculty of Arts in Bratislava in September 2014. Its central themes were the interpretation and description of vocal-instrumental means in language in relationship to the perception and conceptualization of the world, as well as their characteristics in the wider linguistic, ethnomusicological and historical context. Presenters at the Conference were from 11 countries (Belorussia, Bulgaria, Czech Republic, Croatia, Latvia, Hungary, Poland, Russia, Slovenia, Slovakia and Serbia. In their papers they analyzed from various aspects the musical phraseological concept in fifteen languages (English, Belorussian, Bulgarian, Czech, Croatian, Kashub, Latvian, Hungarian, German, Polish, Russian, Slovenian, Slovak, Serbian and Italian).

The presence of certain vocal-instrumental elements within the components of phrasemes (with the exception of international units) to a large extent depends on the concrete musical tradition, not only on the folk musical tradition of the particular Slavic nations. For example, organ as the largest and the most complicated musical instrument is at present used as a solo concert instrument, and in western Christianity it functions as the principal representative of ecclesiastical music. The acoustics of the cathedrals reinforced the impressiveness of playing on the organ, and, at the same time, it enabled the perfect propagation of its sound. Related to the acoustic aspects of the organ is the older Slovak simile *hlas ako organ*⁴ (voice as an organ) and the verbal phraseme *plakat' ako organ*⁵ (to cry as an organ). Based on a similar association is the older Czech phraseme *spustit varhany*⁶ (to make the organ sound). The robust sound of the instrument has also been transposed into the set sentential expression *svatí hrají na varhany* (the saints are playing the organ), with the semantic content “it is thundering”. In Czech there also occurs the phraseme *bručet jako staré varhany* “to grumble like an old organ”. On the other hand, the comparative part of the Slovak colloquial phrase *<mat'> detí ako píšťal(y) na organe*⁷ (to have as many children as pipes on an organ) reflects the visual aspect of the instrument, i.e. its form – a large number and differing sizes of pipes within the particular registers. Although on the territory of Bulgaria there has been found a stone sculpture of an ancient water organ, in expert literature known under the name *hydraulos* (Makarinov 2010), in the Bulgarian Orthodox Church, in contrast to the western liturgic ceremony, organ music had no chance to be used. In our opinion it is this very reason because of which in Bulgarian phraseology there do not exist any phraseologisms which would contain the component (*тръбен*) *орган* (organ), or some other lexical item referring to this musical instrument.

In addition to international phrasemes which have the character of absolute or partial equivalents (e.g. *лебедова песен* : *labutia pieseň* “swan song”, *свиря първа цигулка* : *hrať prvé husle* “to play the first fiddle”, *всяка една песен свършва* : *každej piesni býva koniec* “every song has an end”, etc.), in Slovak and in Bulgarian there also exist such units which from the formal point of view make the impression of being absolute phraseological equivalents, but their figurative meaning can differ. For example, both Slovak equivalents of the phraseme of Biblical origin *jerichovská trúba* a *trúba Jerichova* (the trumpet of Jericho) are used in colloquial style as jocular swearing expressions for a simpleton, or a thoughtlessly (foolishly) speaking person, while the Bulgarian expression *йерихонска тръба* is characterized as bookish, metaphorically denoting “an especially strong, sonorous voice”. In both languages there also occur such phrasemes which do not contain any direct name of a musical instrument, or any alternative vocal or instrumental lexical element expressed by means of another word class, but these elements are contained in their overall meaning. As an example we can give the Slovak phraseme *mat' zlato v hrdle* “to have gold in one's throat” and its Bulgarian phraseological equivalent *<имам> златен глас* with the meaning “to sing beautifully”.

As phraseology represents the mental, cognitive, evaluative, moral and discursive levels at which the given linguistic community has arrived by reflecting various phenomena and situations of life, in its centre there is above all a human being and his or her relationship to the surrounding world. Phrasemes of anthropocentric character which in a direct or figurative meaning correspond to the sphere of vocal-instrumental manifestations, in both languages express e.g. the interpretational abilities of a person (*глас като звънец* as well as *глас-камбана* : *hlas ako zvon*)⁸; his or her physical appearance (*крака като свирки* : *nohy ako píšťaly*)⁹; emotional

⁴ I.e. “a very strong, sonorous voice”.

⁵ I.e. “to weep/cry aloud and and piteously”.

⁶ I.e. “to burst into tears, to start crying”.

⁷ I.e. “to have many children, soon after each other”.

⁸ I.e. “very strong, sonorous voice”.

⁹ I.e. “very slim, thin legs”.

state (*надувам гайдата : naťahovať gajdy*)¹⁰; physiological state (*гладна мечка хоро не играе : hladnému sa nechce spievať*)¹¹; mental abilities (*кух, прост, тън*) като гъдулка : *hlúpy (sprostý) ako basa(<pastierova>trúba)*¹²; features of one's character (*злук от гайда не разбира : darmo hluchému spievať*)¹³; negative activities (*танцувам (играя) по нервите на някого : hrat' (brnkat') na nervyniekomu*)¹⁴; social status (*шеф диригент съм : držať (mať) taktovku <v rukách>*)¹⁵; material circumstances (*спихнах се като гайда:príst' (vyjst') na bubon*)¹⁶, etc.

From both the ethnophraseological and the ethnomusicological point of view a noteworthy group is represented by phrasemes related to the signalling function of musical instruments. Within the western and southern Slavic linguistic areas these are above all the set phrases and sentential phraseological units which include the names of the musical instruments *zvon* (bell), *bubon* (drum), partly *trúba* (trumpet), as well as the corresponding verbal derivatives *zvonit'* (to chime, to ring), *bubnovat'* (to drum), *trúbit'* (to blow the trumpet), as well as the verb *bit'* (beat) expressing the semantics “to produce sounds by beating something”.

In Europe the bell was used as a musical instrument the sound of which used to summon people, but it was believed that it also has the power to drive away the bad or dirty forces of the nature. In Europe there existed, e.g., the ringing of bells for chasing away from a settlement a storm or another disfavour of nature. The essence of the given referential situation is explicitly expressed by the Slovenian phraseme *po toči zvoniti <je prepozno>* (“to ring (the bell) after a hailstorm <is late>”), to which the closest Slovak equivalent is *príst' <s krížom, krížikom> po funuse*, in Czech *přijít s křížkem po funuse*, literally: “to come with a cross after the funeral”, both with the meaning “(to come, to do sth., etc.) late, when everything is over”, semantically corresponding e.g. to the English phraseologism “to lock the stable door after the horse has bolted”.

Bells already in the early Christian times signalled masses with sacrifices held in catacombs. Smaller bells which are mentioned as early as from the 6th century, were at first used in small monasteries. Big cast bells were known only at the end of the Middle Ages (Biedermann 1992: 335-337, Colin 2006: 266). The sound of a bell regularly set the rhythm of both the working day and the holiday, it announced to people festive as well as sad events, and it warned them against impending danger at the time of natural disasters or enemy attacks. The Bulgarian ethnographer Ch. Vakarelski stresses the primary signalling function of bells. In this connection he stated that in Bulgarian churches and smaller monasteries during the Turkish supremacy the role of calling the believers to the religious services was taken over by wooden or metallic percussions called *клепала* (Vakarelski 1977: 402-403). Among the Slovak folk instruments there exist analogous percussion musical instruments, i.e. *klopačka* (*klepačka*) a *klepáč* (knocker). In Slovakia they were used as children's toys, and up to now they are used as ceremonial signalling instruments during the Easter week instead of small bells. As to the signalling work-related musical instruments, a special function was held by *banícka klopačka* (miner's knocker; Leng 1967: 45-47). This historical fact has been preserved in the text of the – generally in Slovakia known – folk song *Vstávaj, Honzo, hore: Vstávaj, Honzo, hore, na baňu klopajú, ak neskoro prídeš, fárať ti nedajú...* (Get up, Johnny: Get up, Johnny, they are knocking at the mine, if you come late, they will not let you descend into the pit...). In Bulgarian the lexical unit *клепало*, as well as the older set phrase *манастирскоклепало* (Slovak *kláštorňá klopačka*, i.e. “monasterial knocker”) in addition to their basic meaning also have a figurative meaning and they are used to

¹⁰ I.e. “to cry”.

¹¹ I.e. “a hungry (poor) person does not feel like dancing (singing)”.

¹² I.e. “very dumb”.

¹³ On useless effort, e.g. when trying to explain something to a stubborn person, etc.

¹⁴ I.e. “to irritate, to provoke somebody”.

¹⁵ I.e. “to have a top, decisive, influential position”.

¹⁶ I.e. “become completely poor, to be deprived of one's property”.

denote a person who speaks a lot, uselessly or thoughtlessly. The Slovak equivalents of these phraseologisms are the expressive nouns *melhuba* (bigmouth), *táradlo* (loudmouth), *táraj(ka)* ((she) fatmouth), *tlčhuba* (windbag), etc.

Similarly to Slovakia, also in Bulgaria shepherding has had a long tradition, as in the mountainous terrain and in areas with infertile soil it often represented the most important source of livelihood. Shepherds tied to the necks of sheep bells which served for the identification of herds and also for easier searching for the stray sheep. In the past shepherds of sheep (in Bulgaria also of goats) distinguished the flocks in such a way that each of them had the bells tuned to some other tone. On the territory of both countries this meant a centuries long tradition serving for protecting the livestock, which was in fact based on the signalling function of the cast or forged bells of various shapes and sizes, but their primary function in the Slovak and the Bulgarian language, paradoxically, did not become the grounds for the formation of phrasemes.

However, in the phraseologies of both languages there occurs a larger group of phrasemes reflecting the signalling function of bells which in the lives of the Slovak and the Bulgarian communities bound with Christianity had an exceptional position. The signalling function of bells connected with announcing religious ceremonies or activities is manifested in the phrases *zvonit' <na> poludnie* (to ring (the bell) at noontime) – *бия обяд, бия (удрям) камбана за обяд* (to ring (lit. “to beat”) (the bell) at noontime); *zvonit' na rannú* (to ring (the bell) for the morning) – *бия (удрям) камбаната за утринна молитва* (to ring (lit. “to beat, to hit”) the bell for the morning prayer); *zvonit' na večer (večiereň¹⁷)* (to ring (the bell) at the evening) – *бия (удрям) камбаната за вечерна молитва* (to ring (lit. “to beat, to hit”) the bell for the evening prayer); in Slovak also *zvonit' <na> Anjel Pána¹⁸* (lit.: to ring (the bell) for the Angel of the Lord), *zvonit' na litánie* (to ring the bell for litany), *zvonit' na nešpory¹⁹* (to ring for the vespers), etc. In the past the bells did not serve only for sacral purposes but their sound also fulfilled other signalling functions: they announced the time, fire, flood, arrival of distinguished guests or an enemy's attack. The warning against the danger of natural or military disaster was given by the bells by imminent, interrupted ringing, and this fact is expressed by the Slovak phrasemes *zvonit' na poplach* (to ring (the bell) for alarm), *biť na poplach* (to beat for alarm), as well as by their phraseological synonyms *bubnovať na poplach* (to drum for alarm), *trúbiť na poplach* (to blow (the horn) for alarm), which carry the meaning “to cause a commotion, to agitate, to vigorously warn against something”.

Since times immemorial the sound of the bell has also accompanied people on their last farewell with their terrestrial life. Bells announced the death, they rang during the funeral procession, as well as during the funeral, which required a special way of ringing the bells that differed from the festive ringing by its intensity, rhythmic or by the number of beats. The fact that in all Slavic languages the announcing of death was traditionally connected with the ringing of bells is testified by the translations of the cult novel by Ernst Hemingway *For Whom the Bell Tolls* into the particular Slavic languages, cf. Bulgarian *За кого бие камбаната*, Croatian *Kome zvono zvoní*, Macedonian *За кого бујат камбаните*, Slovenian *Komu zvoní*, Serbian *Za kim zvono zvoní*, Belorussian *Па кім звоніць звон*, Russian *По ком звонит колокол*, Ukrainian *По кому подзвін*, Polish *Komu bije dzwon*, Slovak *Komu zvoní do hrobu* and Czech *Komu zvoní hrana*. Although the Czech translation contains the verbal component *zvonit* (to ring) which clearly refers to producing a ringing sound, from other Slavic languages it differs by its semantically unclear specification of the object, i.e. the stimulus producing this sound. The substantive *hrana* (edge), however, does not express here the meaning “a sharp edge of an

¹⁷ Evening or afternoon services of Protestants (as well as evening prayers in the Orthodox Church and in the Greek Catholic Church).

¹⁸ The phrase *zvonit' <na> Anjel Pána* was related to the noon and/or evening ringing which signalled that work should be interrupted for the noon and evening prayers; in Czech in this context the expression *zvonit na klekání* (lit. to ring (the bells) for kneeling down) is used.

¹⁹ The afternoon or the late-afternoon service in the Roman Catholic Church.

object”, or “the place where two planes of an object are joined to form a sharp angle”, but it concerns the lexical homonym *hrana*, which, not only in contemporary Czech, carries, but also in older Slovak carried, the semantic content “ringing for the dead”. Jiří Rejzek gives its Proto Slavic form **gornъ*, which, in his opinion, is “probably an old ritual term connected with Lithuanian” (Rejzek 2001: 218). This concerns the manner of announcing the death by hitting only one side of the bell, namely in the afternoon on the days between the death and the funeral of the deceased. Such ringing, in Slovakia known as *zvonenie na hranu* (ringing on the edge), in the Czech language constituted the motivation of the rise of the phraseme *zvonit hranu (hrany) za někoho, někomu* (to ring the edge for somebody). A similar type of ringing was also practiced in the Croatian environment where it has been preserved in the form of the phraseme *zvoniti naopako* (to ring the other way round). While the Croatian phraseme is related only to “ringing announcing the death” (Anić 2004: 1854), its Slovenian equivalent *biti plat zvona* (to beat the side of the bell) carries the meaning „to warn against great, imminent danger“. According to J. Kebera ringing by hitting one side of the bell originally concerned only the announcing of fire, but later started to be used also for signalling any approaching danger (Keber 2011: 708).

The bells of churches, monasteries and bell towers remain silent only during the Easter Week as manifestation of compassion with the suffering of Christ. They will stop ringing on Maundi Thursday after the prayer *Gloria in excelsis Deo* (Glory to God in the highest), and they will start ringing again on Holy Saturday during the ceremony of Resurrection. In the Slovak Environment this Christian ritual tradition has been reflected in the now already aged phrase *stíchnuť ako zvony na Veľký piatok*²⁰ (to become silent as bells on Easter Saturday). Connected with this tradition is the legend that the bells at that time fly to Rome to be blessed by the Pope, as well as the folk comment *zvony odleteli do Ríma* (the bells have flown to Rome); the set phrases *zviazať zvony* (to tie the bells) and *rozviazať zvony* (to untie the bells) are also manifestations of the same. The fact that the legend about the bells going to Rome had also been known in the Slovenian oral folk tradition, as testified by the existence of the phraseme *zvonovi gredo (odletijo) v Rim* (the bells go/fly to Rome), *zvonovi gredo na božjo pot* (the bells go for a Godly trip), or *zvonovi gredo k svetemu očetu po blagoslov* (the bells go to the Holy Father for blessing).

The Bulgarian phraseme *бия (удрям) камбаната* has two meanings: (1) “vigorously warn against something”, and (2) “to make something publicly known, to spread the news about something”. In Slovak the equivalents of the first meaning are the already quoted phraseological synonyms *biť na poplach*, *bubnovat' na poplach*, *trúbiť na poplach*, *zvonit' na poplach*, all of them containing the verbal structural component which comprises a musical (instrumental) element of signalling character. Corresponding to the second meaning of the phraseme *бия (удрям) камбаната* are the phraseological synonyms the components of which are other percussion musical instruments *бия тъпан<a>*, *бия (удрям) барабан<a>*. Their semantization in Bulgarian can be interpreted by means of the metaphorical verbs *раздрънквам нещо* (to disclose something, to blow the whistle on somebody) and *разтръбявам нещо* (to trumpet, to blaze abroad something), i.e. the association is the same as in the Slovak language. Corresponding to the other meaning of the Bulgarian phraseme *бия (удрям) камбаната* are two Slovak components: *dať niečo na bubon* and *ísť s niečím na bubon* (lit. to go with something to the drum) with the meaning “to spread (unduly) some information/news”. Both forms of the phraseme *бия тъпан<a>*, *бия (удрям) барабан<a>* (to hit the drum) have a high frequency of occurrence, e.g. in publicistic style or in the slogans of advertisements, recently also in the diminutive form *бия тъпанче (барабанче)* (Krejčová 2014: 185).

The drum got to Europe from the Orient and up to the present it has preserved the form of a wooden or metallic cylinder the top of which – and usually also its bottom – is covered with animal skin. While in Bulgarian folk music it has a dominant position as an instrument setting the rhythm, in the Slovak environment, as well as in the Croatian and Slovenian folk instrumentary it

²⁰ I.e. „to become completely silent“.

is perceived as a foreign element which has not made itself at home in the traditional musical repertoire and has not become its active part. However, the drum, together with the trumpet, or the trumpet called bugle, has asserted itself in the whole of Europe as a signalling instrument in the army and in the military band. With the help of drums was announced e.g. mobilization, the beginning of a war, or losses of life, which is documented by the older Czech phraseme *přísahat na buben* (to swear on the drum) with the meaning “to become a soldier”, the Bulgarian phraseologized expression <чуя, чуят се> *барабани на войната* (to hear the military drums), as well as the Slovenian phraseme *zapel je soldaški (vojaški) boben* (the (military) drum has sung), which, however, together with the *boben je zapel* (the drum has sung) is related to the manner of signalling the public auction.

Although the drum got to the periphery of Central European music already at the turn of the 17th and 18th centuries (Garaj 2009: 3), it has preserved the signalling function for a longer time. As long as till the mid-20th century a small drum was used by municipal servants (criers, drummers) who by intensive drumming summoned the inhabitants to listen to the official news, regulations or information about the coming markets or sales. In Croatia the office of the local crier was referred to as *seoski bubnjar* (village drummer), *seoski oglasivač* (village announcer), *telal* (crier) or *pozivar* (announcer). In the Bulgarian environment this municipal servant was called (*селски*) *глашатай* (village crier), *протоглер* (announcer) (Vakarelski 1977: 275) or *кехая* (crier)²¹. A testimony to the fact that in the past the municipal criers announced various exceptional situations can be found, e.g., in the Bulgarian folk song *Кехая вика из село: Кехая вика из село, кой къде види и да бяга, снощи са турци стигнали, снощи са турци стигнали, бели робини да сбират, робини – бели българки* (The crier cries in the village that whoever is, wherever is, should run, last night the Turks came, last night the Turks came, to take white slaves, slaves – white Bulgarians).

It was part of the obligations of the municipal servants to announce also the distraint of property which ended in a compulsory auction of the property of the debtor. This signalling function of the drum is behind the motivation of the rise of the Slovak phrasemes *dat' majetok (niekoho) na bubon* (literally: “to put (somebody's) property to the drum”), i.e. “to declare bankruptsy”), *prísť (vyjsť) na bubon* (literally: “to come (get) to the drum”), i.e. “to lose one's property”, as well as behind the Czech phrasemes with identical semantic content *dostat se (přijít) na buben* (literally: “to get (come) to the drum”) a *ochnout se na bubnu* (to find oneself on the drum). The manner of announcing the auction is also reflected in the Croatian phraseological units *prodati što na bubanj* (to sell something on the drum) with the meaning “to sell something at a public auction” and *doći (dospjeti) na bubanj* (to come (get) to the drum), which, moreover, is polysemantic as, in addition to the meaning “to get to auction sale, to bankruptsy” are also used in the meaning “to spread, to become publicly known (about information)”. In addition to this phraseological unit in the Croatian press, namely in connection with advertisements, very often occurring is the phraseme *ići (otići/odlaziti) na bubanj (doboš)*²² which carries the meaning “to get into public auction”. Also the Slovenian phraseology contains units with the component *drum* which are related to auction proceedings, i.e. *dati koga na boben* (to put somebody to the drum), *pognati koga na boben* (to drive somebody to the drum), *prijeti na boben* (to come to the drum), *spraviti koga, kaj na boben* (to get somebody/something to the drum), and the already above quoted phrasemes *zapel je soldaški (vojaški) boben*, as well as *boben je zapel* (the (military) drum has sung).

In the past the making of announcements was accompanied not only by drumming but also by sounding the trumpet, hence metaphorically connected as a signalling musical instrument is also considered to be the trumpet. Within the aim of our contribution, concerned are also verbs with negative connotation and with the meaning “to spread some information which should/could

²¹ In Bulgarian the lexical unit *кехая* was also used in the meaning „the main shepherd“.

²² I.e. „to go (get) to the drum“.

have stayed secret”, cf. the Bulgarian *разтърбявам нещо* (to trumpet something), the Slovak *roztrúbiť* (*vytrúbiť*) *niečo* (to trumpet (out) something), the Croatian *rastrubiti nešto* (to trumpet (around) something), the Czech *vytroubitněco* (to trumpet (out) something), the Slovenian *raztrobiti, trubiti* (to trumpet (around) something). The verb *trúbit'* (to (sound the) trumpet) is also contained in the denotative part of the Slovak phraseme *trúbit' (biť, bubnovat', zvonit') na poplach* (to beat, to drum, to ring the bell for retreat) and of the Czech phraseme *troubit (bít, bubnovat, zvonit) na poplach* with the meaning “to cause a commotion, to stir up, to warn vigorously against the threatening danger”. The verbal component relating to producing the sound by blowing the trumpet is also contained in the Croatian equivalent *trubiti (zvoniti) na uzunu* and in their Slovenian equivalent *zatrobiti poplah*, but in the structurally corresponding Bulgarian phraseological counterpart, i.e. *бяя тревога*, no signalling musical element occurs.

The musical component *trúbit'* (to (blow the) trumpet) also occurs in phrasemes connected with the concept of death. In Christian symbolics blowing the trumpet is considered to be a harbinger of disaster and of the end of the terrestrial world, which, in addition to numerous iconographic depictions of angels blowing trumpets and announcing the nearing apocalypse, is also documented by the Slovak historical phraseme *deň <zvuku> trúby a trúbenia* (the day of the (sound) of the trumpet and trumpeting) with the meaning “the last day of the world, the time of the Last Judgment”. In Christian symbolics it can also be the sound of the last bugle which announces the Resurrection. Its image has been reflected in the figurative meaning of the older Croatian paremiological unit *Bog ne trubi za što čoveka gubi*²³, i.e. “nobody knows (when and under what conditions) he/she will die”.

Musical instruments represent typical realia of each community. In the life of a human being, as well as of whole generations, they have created permanent values, and connected to them are various habits and traditions which have been preserved up to the present. Active and continual use of musical instruments during holidays as well as in practical everyday life was connected not only with their emotional-aesthetic but also with their signalling function. As in the past the manifestations of musical forms was in the past mostly connected with strong personal as well as collective experience (rituals, religious ceremonies, natural disasters, military conflicts, epidemics), in each of the languages analyzed we can find testimony to the fact that the previous generations in forming metaphorical lexical or sentential collocations, for standard as well as nonstandard situations in life, extensively used both their common and their unique experiences connected with the signalling function of musical instruments.

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²³I.e. “God does not trumpet (out) why he is taking a human being”.

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