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THE ROMANIAN WORLD PICTURE EXPRESSED BY MUSIC IDIOMS (REPEATED SPEECH)

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Abstract. *Our research is concentrated on the study of music idioms used in the Romanian language that render the cultural specific mentality of the Romanian people by the existent proverbs and idioms and their usage in the context. The music terminology includes the popular music instruments as parts of idioms (repeated speech) alongside the verb* ***a cânta*** *(En.* ***to sing/to play****) and the examples are taken from the dictionary written by V. Sclifos (Sclifos, 2005) and V. Ilincan (Ilincan, 2019). In this paper we try to prove*

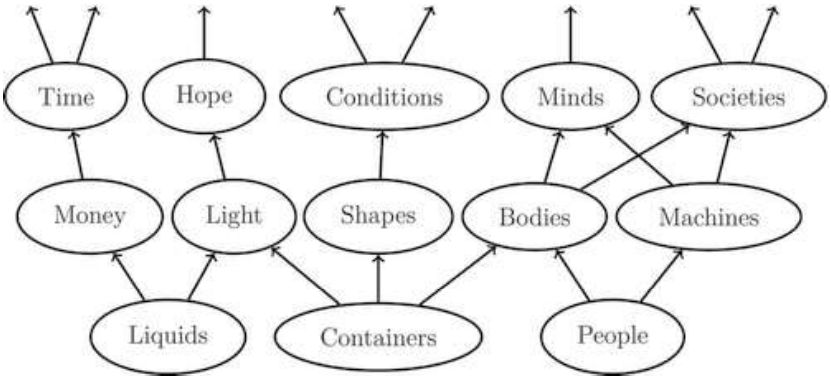
*the idea of **Eugen Coseriu** that **repeated speech** is not always used as a quotation but also as an adaptation, technique which supposes the modification of the initial speech and its adaptation to the context.*
Keywords: *abstract concepts, cognitive metaphor theory, music idioms, repeated speech, world picture.*

Idioms are linguistic means peculiar to each language that most often aim at reflecting the mentality of the people who speak the given language. Evidently there are idioms or similar expressions across languages of the same origin, belonging to the same family of languages that reflect the common way of people perceiving the surrounding world. The branch of linguistics that deals with studying the linguistic means characteristic to a certain people is called ethno-linguistics. Thus ethno-linguists try to study the mentality of a given culture by researching the linguistic means which can render the cultural specificity these being proverbs and saying, idioms, collocations and repeated discourse. Through the image created by the idioms the researcher unveils the way a human belonging to a certain culture perceives especially abstract concepts and notions. These are expressed metaphorically by means of concrete objects, animals or insects or by their behaviour.

Music vocabulary or terminology is not an exception in this sense. Very often, especially in speech communication, people avoiding to be rude/direct or trying to specify what they exactly mean put into application idioms containing lexemes denoting music instruments or common words that stand for the act of singing or playing a musical instrument. Initially these linguistic means can have a literal meaning which is quite evident but at the same time there are contexts in which they are used metaphorically or metonymically to refer to the activity of the humans. In the last mentioned context we encounter lexemes that stand for most primitive music instruments, many of which can be found in other cultures as well. This fact is dictated by the way idioms are created and used, as most often idioms are found on the tongues of the common speakers, in speech communication, in informal style. Thus idioms are not created by professional musicians who use music terminology daily but by common users of the language. Moreover the lexemes denoting music instruments that are part of idiomatic expressions may belong to the given culture only and from the beginning render the ethnic character and the way of thinking.

The purpose of the given paper is to identify the variety of expressions including music terms in Romanian and to establish the situations or images connected with them. According to the Cognitive Metaphor Theory (CMT) suggested by G. Lakoff et.al. some images of abstract concepts expressed by metaphors are represented as a Container while others as a liquid in a Container. The size of the image with which the abstract concept is compared is another criterion in CMT: the size and the height of the object on which the metaphorical meaning is mapped is expressed by the idea Small is Bad, while Big is Good, also Up is good and Down is Bad.

According to Mathias W. Madsen “the “conceptual system” postulated by the mentioned above theory could be seen as a large, ordered structure (Lakoff & Johnson, 1980b). Its roots would be immediate, sensory experiences, and its leaves would be abstract concepts. Fig. 1 shows one way of sketching such a conceptual system, with nodes representing concepts, and the connections representing cognitive analogies.



This image, in turn, suggests that careful analysis might trace back any particular piece of abstract knowledge—about, say, mathematics, politics, or poetry—to its roots in bodily experience (Madsen, 2016: 881-908).

To identify and collect the linguistic data for this short research we have done some preparatory work. At first we consulted a glossary of music terms and picked out the Romanian national music instruments in order to be able identify the terms that stand for them (Glosar de mizică), (Sclifos, 2005). The next step of our investigation referred to the study of Vasile Ilincan's dictionary of Romanian expressions (Ilincan, 2016) from which we selected idioms containing a musical lexeme; at this stage being able to identify a typology of music instruments that is different from the classification of music instruments in musicology.

The first and most common is *toba* (the drum), a universal percussion instrument used since ancient times in various cultures, for various occasions, to attract the attention of the audience (in the Globe theatre at the beginning of the performance, in the army, etc.). The lexeme denoting this instrument can be encountered in the following idioms:

(1) De regulă nu zicea nimica; dar aşa uneori, cam în glumă se-ntâmpla să-i scape şi lui câte o vorbă, bunăoară:

- Numai de nu ne-ar bate odată toba cu atâtea cacialmale! (I.L. Caragiale) (Ilincan, 2016: 123).

(2) Bunica bate doba,

Bunica bate tare

Bunica bate doba cu maciuca'n casa mare. (Zdob şi Zdub).

The literal meaning of the Romanian expression "a bate toba" is *to beat the drum* and its metaphorical meaning is to hang about gossiping about something or somebody, telling the "news", "a secret" or refers to the act of *coughing at night* when sick. " "A bate toba" means to announce something, to talk too much about something – referring to a traditional system of announcing the news" (Zafiu, 2010). In example (1) the word "cacialmale" serves as additional context to understand the exact meaning of the idiom *bate toba*. As they "cheat in playing cards" they have the chance to be considered as dishonest and get a bad reputation among other people about their manner of playing cards. The news will be delivered in a nosy and unpleasant way, similar to the *beat of the drum*: the harder the beat the worse the news.

Example (2) contains some more realia words from the Romanian culture, i.e. *casa mare*, which stands for the *guest room*, a room where only important events like weddings or funeral ceremonies begin. Rumours/gossip are normally spread by old people, mostly women, thus lexeme "bunica" (grandma) is a suitable one for the context and reveals the metaphorical meaning of the idioms "bunica bate doba". At the same time, the meaning of the idiom can be literal as the adverb *tare* and the instrument with which she *beats the drum* is mentioned (*măciuca*). Moreover, the literary form of the word "toba" is adapted to the Bessarabian way of using it as "doba".

Lexeme "toba" is part of other idioms such as: *a-şi face burta tobă*.

(3) După două linguri de colivă bei apă cu cana până ţi se face burta tobă. (Zaharia Stancu) (Ilincan, 2016: 168)

The image expressed in example (3) is the full human belly which has the size of a drum and the skin is spread tight as the skin of the drum. In Romanian specialists in linguistics would say this is not about the image as mentioned above but "a belly as hard as a drum".

Another example worth discussing is "a fi tobă de carte". For instance:

(4) La şcoală să mergem dacă voim să ieşim tobă de carte. (I. Creangă) (Ilincan, 2016: 189)

(5) În care se vede cum oamenii tobă de carte pot fi la fel de bine puşi în încurcătură ca şi cei ignoranţi. (Matei Vişniec) (Ilincan, 2016: 189).

Rodica Zafiu claims that "the word "tobă" started to be used as part of many idioms and proverbs that suggest various associations beginning with its basic meaning. At times the gap between the scenarios and the images this word renders can serve as a single explication of some non-motivated expressions. If taken separately each scenario is transparent. The lexeme itself is used by folks in another form as "dobă" (as we could notice above) and is very close to the Hungarian old word

"dob". Most of the expressions and sayings include in their meaning the function of the object and its historical contexts of usage." (Zafiu, 2010), [Translated by V.L.]. The CMT helps in deciphering the meaning of some apparent similar constructions on the surface level: " "tobă de bătaie" is based on other images than "tobă de carte". If in the first case we concentrate onto the action, the gesture of *beating the drum*, in the second expression the form of the instrument is decisive. In the expression "tobă de carte", tobă is "a large and short tube made of wood the rims of which are covered with a tight skin. In other words "tobă de carte" (or de învăţătură, de cultură etc.) is just a variant of the expression which often is used in the form "burduf de carte". Iorgu Iordan explains this etimology in *Stylistics of the Romanian Language*. The Recipient, being depicted as full of content is a metaphor found in other lexical contexts as well: "tobă de bani" and nowadays "tobă de fotbal". (Ibidem: Zafiu, 2010) [Translated by V.L.]. In this case we can refer to a leaned person as a Container full of knowledge similar to the form of the drum.

Alongside "toba", the Romanian language is reach in idioms including a lexeme denoting such an instrument as "fluierul" (the pipe). Very often the verb with the same root is used in expressions with negative meaning, for example:

(6) Fluieră-n vânt (literal: to whistle in the wind) – about a person who wastes time or does nothing;

(7) Fluieră-n biserică (literal: to whistle in the church) – about a person who is good for nothing;

(8) Fluieră-n bute (literal: to whistle in the bottle) – about a drunk person.

Thus, from the above examples, we notice that the action of whistling in the Romanian culture is associated with emptiness. Similar to "blowing" that produces nothing unless there is an obstacle, whistling means Nothing.

Alongside "toba" and "fluier" the Romanian idioms put into application the term "cobză" which stands for another national instrument (the lute). This way we notice such expressions as: *a fi răcit cobză (to have a bad cold), a-i face pântecele cobză (to beat), a se face cobză (to get drunk).* In what follows we come with some sentences containing these idioms:

(9) Într-adevăr Lidia era răcită cobză. Andreea Ibacka face tot posibilul pentru a îi trece cât mai repede. (Cancanrd))

(10) Să-i faci chica topor, spinarea dobă şi pântecele cobză. (I. Creangă), (Ilincan, 2016:255)

(11) În seara aceea, bărbatul s-a făcut cobză şi abia a ajuns acasă. (Ilincan, 2016:255)

From the above contexts we notice the association of a sick person with the sound of the string of a musical instrument (example 9). The comparison of a person who has got flu with the string instrument is not accidental. The thick strings of "cobza" are tuned an octave lower than the thin ones. They produce awful, strong sounds when are touched by the whole hand. In a similar way the voice of a sick person is associated to the sound of the thick string of "cobza" (libertatea.ro) in this case the music property of the instrument or its functionality is used as motivation for the meaning of the idiom.

In the following two examples the created metaphor puts into application the shape of "cobza", curved on the outside. So the image of a drunk person or the one that has been beaten heavily is a curved one, which means that Straight is Good and Curved is Bad.

Often the Romanian language makes use of expressions that include lexeme "cântec" (song) or its verb "a cânta" (to sing) in their structure. They are: *a cânta cuiva în strună (to agree with smb.), a-i cânta sticleţii în cap (to be mad), a-i cânta prohodul (to be against smb.), a cânta cocoşul (to be the leader), a cânta la altă masă (to refuse somebody), a-i scoate cuiva cântec (to invent a story about somebody), a o duce într-un cântec (to be on the same wave), etc.* By using them in context we can confirm their dictionary meaning or identify another one. For example:

(12) Dacă s-ar da o lege să se confişte toate celularele ar fi ca şi cum ne-ar rade câte o sprânceană şi ne-ar astupa câte-o nară. Am fi o specie dubioasă de buimaci şi ne-ar cânta sticleţii în cap. (libertatea.ro)

(13) De o lună şi mai bine, cei doi îi cântau prohodul individului, dar nu reuşeau să-l prindă cu ceva. (Ilincan, 2016:212)

(14) Eu te voi lua dacă tu mă alegi, răspunse Făt-Frumos; dară să ştii că în casa noastră voi ca să cânte cocoşul iar nu găina. (P. Ispirescu) (Ilincan, 2016:212)

(15) Justiţia îl trimite pe Bahmu şi Prigoană să cânte la altă masă. (enational.ro)

(16) În sat lumea i-a scos cântec fetei, dar ea nu se mai sinchisea. (B.P. Haşdeu) (Ilincan, 2016:213)

(17) Eu cu Dumitru însă o duceam într-un cântec strângând viorele şi toporaşi de pe lângă plai şi mergeam tot zburdând şi hârjonindu-ne. (I.Creangă)

Trying to make a connection between the target meaning with the source one we identify a scenario depicted by idiom from example (12). In this case we understand the intrusion of a bird into a human's head to denote his inadequate state of mind. Physical disorder stands for psychological disorder. Thus we identify the metaphor: Order is Good and Disorder is Bad. But why is this a bird? I think this way to perceive a mental illness is common in other languages as well, for instance in Russian. In Russian the bird is a coo-coo. This image is also associated with the mental state when the Patient hears another voice in his head this being probably "a bird".

Example (13) is associated with the pre-burial ceremony in orthodox Christianity when the priest sings the last song for the dead (this is called "prohodul"), the transition of the human from one state (life) into another (death).

In sentence (14) we encounter a case of metonymy associated with the scenario from the life of domestic birds, where the rooster has the first voice.

The examples that include the noun "cântec" describe both scenarios and images. "Cântec" stands for both positive and negative phenomena: in (16) it means "bad things", while in (17) it denotes "the same (good) mood" which can be identified by the simultaneous actions done by the actors.

After having conducted this short study of music idioms in Romanian we tried to classify them according to the CMT suggested by G. Lakoff, who claims that metaphor is a creative unit of thought which reveals the ways an individual belonging to a certain ethnic group expresses abstract concepts.

We managed to analyse expressions including three national music instruments and noticed that in using music terms in idioms their physical image is emphasized and not their functionality most of all. Thus the concrete object image is mapped on the abstract concept to give it a shape of the former. The closed or open rims of the Container are also important for rendering a usefulness of uselessness of the discussed concept. Also, Curved is Bad and Straight is Good; Order is Good and Disorder is Bad metaphors were identified. The noise/music of a string as part of a whole music instrument is often associated with mental health states of a human being.

The other groups of metaphors base their meaning on actions or scenarios and are mostly associated with the process of singing or producing various sounds. In this case actors that are animate nouns such as humans and birds and their actions are employed.

Moreover we have encountered no deformation in the meaning or the structure of the studied idioms given in the dictionary when used in contexts, idea suggested by Eugen Coşeriu.

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