

THE HYMNONYM 'SONG' – A ROOT WORD IN BULGARIAN AND RUSSIAN PHRASEOLOGY

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Abstract: The present article deals with the hymnonym of 'song' as a root word in 17 phraseological microsemantic cores in Bulgarian and Russian languages, excerpted from many phraseological dictionaries and media texts. The taxonomic material, the basis for the semantic-syntactic analysis belongs to a wider phrase field – of real (full) phraseological units and non-real phraseological expressions. A comparison is between the phrases in the two languages, highlighting the common Slavic uses and differences, the specific expressions (direct, metaphorical, metonymic, and other uses of 'song'), which are the linguistic picture of each ethnic phenotype. I analyze and categorise the phraseologisms on several grounds according to their syntactic structure (bi-element: A + S, V + S, S + S; three-element: V + A + S, S + pr + S, V + Pron. + S; poly-element: V + A + c + A + S, V + pr + S + Pron, V + pr + S + A + S, V + comp. + A + S, pr + S + S + V).

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Introduction

The term hymnonym is not found in the modern linguistic apparatus but is proposed by the author as a generic term (hyperonym), integrating words with the archetype (hyponyms) 'expression of personal or collective attitude through rhythmic text or voiced oral form'. The conceptual nouns included under the term hymnonym are song, singing, chanting, playing, praise, music, sound, anthem, melody, trills, chorus, lyre, melody, chorus, refrain, harmony, declarative, etc.

The scientific interest in the topic is dictated by the lack of contrastive study of hymnoses in Bulgarian and Russian languages, which would identify, outline, summarise, and partially decipher both universal and phenotypic frames in the Bulgarian and Russian linguistic worldview. The objectives of the article are focused on a discriminatory linguistic and cultural study of phraseology on a synchronous plane. The study traces semantically and structurally similar as well as diverse phraseologies with a component "song" in the linguistic worldview of two Slavic peoples – Bulgarian and Russian. Such research is important for the interdisciplinary and language training of students learning a foreign language. Because at institution level teaching, it will help develop the communicative competencies of the students by equipping them with the skills to compare the lexical specifics and grammatical characteristics of their native language with a foreign language to be effectively used in various communicative situations (Zhelyazkova, 2018a).

Literature Review

The subject of the publication is the stable expressions with the universal supporting element 'song' in Bulgarian and Russian dictionaries and media texts. Lexicographic sources of the excerpted material are: The Bulgarian-Russian phraseological dictionary (Koshelev, Leonidova, 1974), The Dictionary of Bulgarian language, vol. 4 (P) (Gerov, 1977), the new phraseological dictionary of the Bulgarian language (Ankova-Nicheva, 1993), the Phraseological dictionary of the Bulgarian language (Banova, Dimova, 2014), Phraseological dictionary of the Bulgarian language (Nicheva, Spasova-Mihailova, Cholakova, 1974), Phraseological Dictionary of the Russian Language (Molotkov, 1967), The Great Explanatory Dictionary of the Russian Language (Ushakov, 1996). Only two types of real units of the 2nd rank are included in the Bulgarian and Russian reference books, which in the lexicographic tradition are defined as 'phraseological units and phraseological adhesions (phraseological fusions, idioms)'. The understanding of a foreign language is greatly encumbered by the idiomatic associations inherent in the connotations of the different meanings of words, which the dictionaries translate as synonymous but often take part in unpredictable phrases (Zhelyazkova, 2018b). Part of the empirical material in the study was proposed by the representative of the Modern Slavonic School of Sociology in Bulgaria – Assoc. Prof. E. Lavrentsova.

Criteria for the excerpt of phraseological units are their differential features: linguistic and cultural expressions; having new semantics that is not equal to the meaning of the lexical units that degenerate them, so they are called stable; carrying out the secondary nomination in the language and are called

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second rank characters; they are expressive and have varying degrees of emotional appreciation; they have their unique imagery; they are built on a certain metaphor, which cannot always be accurately read; they are inherent mostly in colloquial speech (Nicheva, Kunin, Vinogradov, quoted by Kaldieva-Zaharieva, 2013). Finally, the volume and boundaries of the phraseological paradigm are presented in detail and summarized by Baeva, 2019).

Data and Methodology

Music, along with song, is one of the most ancient sound-poetic emblems in human culture (Ushakov 1996). Its pagan purpose is not analysed here, but the Hindus associate it with the beginning of life; in China it is perceived as a symbol of the cosmic order, the unity of opposites. (Trissidder 1999,).

The song has always been an expressive and emotionally rhythmic form of expression during all stages of human development. It is an exploited symbol in the Bible, in ancient Greek and Roman word formation and oratory (Virgil, Ovid), in medieval Western European culture (Mendelson), in the rich Slavic folklore (Tolstoy, 1995), in the archaic and contemporary Saltykov-Shchedrin, Nekrasov, Botev, and in folklore. Even the communist totalitarian regime had its manifesto, called the Marxist Song of Songs (Ushakov 1996).

The concept of the song is both international and ethno-specific. It is a socio-cultural emblem, a moral and political ambassador, a linguistic mediator between different stereotypes and phenotypes, and a folk-psychological chronicle. Therefore, the free phrases with a song component are in the hundreds (folk song, front song, golden song, cradle/ mother song), the phrase comparisons as well (like the unfinished song), and the stable phrases and slogans are in the dozens (For e.g., I fly on the wings of the song; the song stays, the memory stays).

Phraseologisms are units of the second rank, characteristic mostly of usus. These are linguistic and cultural expressions with unique imagery and resemble the cognitive threads of any national ontogenesis. Phrases with the key word song in Bulgarian and Russian seal a much larger semantic field than the token song. They reflect diverse paradigmatic compatibility, degree of motivation, and significant significance.

Results and Discussion

In the Old Bulgarian language, the lexeme *pesn* is fixed with 7 sememes – song (ὠδή, ὕμνος, ἄσμα, ψαλμος, μελοδία, μελος); singing; noisy pagan merriment; spell; musical tone; chanting; stihira; thanks (Slovník 8, 1994). In Materials for the Dictionary of Old Russian Language I. Sreznevskiy notes the meanings – sing, singing (penyie), sound, chanting, and liturgical song (Sreznevskiy 1902). In the Dictionary of Bulgarian language, 6 sememes are designated, but some are missing in the Old Bulgarian language, and others are not inherited from the medieval lexicon. In Russian *pesn* is an archaic word with 3 meanings (Ozhegov and Shvedova 2006). In the Dictionary of the Russian language XI–XVII centuries 5 meanings are designated (Bogatova, Smolitskaya, editors, 1989).

Although the words that make up the phrases are not used with their direct meanings but are partially or completely desemantized, the publication looks for traces of the original phraseological motivation.

The song is the core of more than 17 set expressions and sentences containing an emanation of static concepts and realities even in neological stable word combinations, for example – ontological essence: *Once you enter a song, there is no way out of the song* (duma.bg, 30.01.13) ‘I enter a spiral, a dead end, in black hole’, mental state (Everyone has their own songs), and dynamic – actions (*peya boyna pesen/* sing a battle song), chronology (narodna pesen, long song).

In Bulgarian and Russian the main form of the word is used, and very rarely its diminutive variant – *pesnichka, pesenka* (Molotkov, 1967). In microtheme 1, the song is subjected, summarised and equated to ‘action, vision, opinion, behavior’. The phraseme is a metaphorical phraseological combination with the same lexical composition and identical structure in both languages.

In microtheme 2 the root concept ‘song’ and the semantics of ‘position, behavior’ are similar, only they form not a phraseological unity but a fusion. Logically, the song is contaminated with the admiring verb ‘*peya*’. The phraseme has universal correspondence; for example in English – sing from the same song sheet/ songbook (idioms.thefreedictionary.com).

The song can be symbolic of elements of the soul profile of a person (psycho-regulatory function of the song) and even serve as a metaphor for the anger in one’s life. That is why microtheme 3 presents

the typical idiom '*Moya pesenka speta*' = My song is sung (My life is at its end). This expression in both languages is used as a personification, as it can mean the end of everything – of a biological cycle in the living and the inanimate nature, of some kind of achievement or failure. In the phraseological practice, it is often used by the antonym correlate on: *Pesenta mi oshte ne e izpyata / Tvoya pesnya eshe ne speta*.

In microtheme 4 the root lexeme 'song' is somewhat matching with the adjective "*prispivna*"/bedtime. The newly formed phrase is functionary as a free phrase in Bulgarian (singing which is gentle, a soothing melody used for small children), and its connotative transformation (weakening the senses and reaction of someone in order to achieve something), the result of metaphorisation and irony. At a quick glance, the meaning of the motivation for the phraseme is not direct. However, maybe one can see the relationship between the psycho-latent state of 'putting to sleep' and the weakening of the senses and reaction of someone through verbal manipulation.

In the analysed list of phraseological units, one is presented in microtheme 5 (*Kakva pesen she zapee/ Kakuyu on pesnyu zapoet*), which is not a complete syntax, but a subordinate additional sentence that can be contaminated with any main sentences. This open structure is conditional, realised in both languages, and is not common among phraseological formations, which are characterised by closed structures. This is where the social-regulatory function of the song is realised.

The international idioms *Lebedova pesen* (Swan song) and *Pesen na pesnite* (Song of the Songs) have a literary character and a very high distribution index. The first set formula has pagan origins and was introduced by Cicero. According to another scientific opinion, swans living in the Arctic Circle sometimes freeze in the water from severe cold, and while dying slowly make sounds that resemble a sad song. Here in this example, a double meaning line unfolds: the personification of the swan (in the personality of each artist) and a mourning song, which symbolises the requiem of the creative person.

The second phraseological fusion Song of the Songs from microtheme 6 is also of an archaic nomination with Biblical origin that received its connotative distribution millennia ago. Here the semantic motivation is direct. This seventeenth Book from The Old Testament is not much an artistic and compositional model for hundreds of future epistolary representations, but a generalised, multiplied axiological notion of a work of any art of key and fundamental planetary value.

Curious and original is the phraseological unit '*Nasheto magare ot taz pesen umrya*' (our donkey died of its own song) in microtheme 7. Through tropeization (strong irony and hyperbole) and slang, the image of the thick-skinned animal is created, which, despite its unpretentiousness, dies from false singing. This animalistic symbol has no specific Russian correspondence, but in Slavic phraseology personified images are very common.

Although Bulgarian folk songs have different rhythms and tempos, in microtheme 8, folklore works are associated with long folk melodies only in Bulgarian phraseology, while the Russian correspondence presented in the Table 1 is realphraseological expression. Probably this is due to the ethno-specifics and genre peculiarities of the Russian language, which differs significantly from the Bulgarian phenotype; moreover, in Russian *pesnya* and *muzyka* are synonyms, and in Bulgarian – they are not. The phrase 'I behave like a folk song' has a syntagmatic scheme with a comparator (Kaldieva-Zaharieva, 2013) and its expressive sound is due to the jargon of the sacred for Bulgarians image of the song, which is a mirror of the folklore soul.

Bulgarian and Russian phrasemes in microtheme 9 have direct motivation and similar wordings. Here the concept is combined with the adjectives eternal and old and can form both a free phrase and a set expression/'*Peya si vechnata starata pesen*' (Annoying repetition of the same thing). The study finds similar expressions in Serbian (sing the same song).

The motif of the old song, but in a new voice / mood (repetition of something with different phrases), is presented in microtheme 10. In both languages, this phraseological fusion is produced using irony and the antithesis old song in a new voice, and with a contemptuous connotation. One of the few positive distributions of the song as a root word in phrasemes is presented in microtheme 11– *Neshto tragva / poticha kato pesen*. The Bulgarian phraseological unit does not have a complete structural Russian correspondence, because in Russian phraseology the set expression '*Kak po maslo idet chtolibu*' is used as an equivalent. Here the song associatively unfolds as a smooth, calm action with a sure happy end. In general, in Slavic languages the comparative 'as a song' is used as a positive semantic

derivative (something done with ease), unlike in English, for example, where *for a song* means cheap, not easy. The combination of the song with the attribute sweet is typical for Russian (microtheme 12), and in the parallel Bulgarian expression the noun is a fairy tale. But regardless of the different lexical inventory in the phrases of the two languages, the syntactic form, the regular use, and the stylistic effect are the same. The expressive effect of this phraseological unit is due to the antithesis between the superficial plan of expression – *sweet talk* (gossip) and the deep plan of expression – *false words*. In both languages, the adjective ‘sweet’ receives the secondary nomination ‘pleasing servile, unctuous, feigned’.

Semantic center	Bulgarian language - pesen	Russian language – pesnya, pesn’ – out-of-date
1. Asking someone to stop something	Ostavi taya pesen	Ostav’ svoyu pesen; Bros’ ti tova, perestan’
2. Change my opinion or behavior	Zapyavam / zapeya druga pesen	Pet’ pesn’, po-drugomu; plyasat pod chuzhda dudka
3. An unpleasant ending to something - collapse, death	Izpya se pesenchitsata na nyakogo; Pesenta mi/mu e izpyata	Moya (tvoya) pesenka speta; Ch’ya-to pesenka speta
4. Deliberately divert someone from something important	Peya prispivna pesen	_____
5. How will someone behave	Kakva pesen shte zapee	Kakim golosom/ Kakuyu on pesnyu togda zapoyet
6a. The last work of the artist	6a. Lebedova pesen	6a. Lebedinaya pesnya
6b. A work of great significance	6b. Pesen na pesnite	6b. Pesn’ pesney
7. When someone sings falsely	Nasheto magare ot taz(i) pesen umrya	_____
8. Very slowly	Nosya se kato narodna pesen	Dolgaya/ dlinnaya pesnya/ muzyka
9. Tedious repetition of something	Peya (si) edna i sushta/ vechnata, starata pesen	Tyanut’/ zatyagivat’/ zavodit’/ pet’ staruyu/ odnu i tu zhe pesn’
10. Repetition of something without changes	Starata pesen (na nov glas)	Staraya pesnya/ pogudka na novyy lad; Zavodit’ svoyu pesnyu
11. Development of something in the expected direction	Neshto trugva/ poticha kato pesen/ kato med i maslo	Prosto pesnya; Na lad/ kak po maslo idet chto-libo
12. Make lucrative but false promises	Govorya sladki prikazki	Pet’ sladkuyu pesnyu; Peniye siren
13. Decisive, bold actions	(Peya) boinata (si/ ni) pesen	_____
14. Impossibility to change something	_____	Iz pesni slov ne vykinesh’
15. Individual originality	_____	U kazhdogo svoi pesni
16. Complain loudly about your fate	_____	Lazarya pet’
17. Act against your will	_____	Nastupit’ na gorlo sobstvennoy pesne

Source: Teodora Ilieva

Microtheme 13 contains the book strategy ‘my/ our song’, which is often combined with the verb sing, forming an etymological figure, or combined with other transitive verbs. This phraseological fusion is not registered in the Russian phraseological lexicon, but is used with its direct meaning *Poyu boevuyu pesnyu* (sing a battle song).

The microthemes from 14 to 17 have no Bulgarian equivalents with the lexeme ‘song’. There are several reasons for this – despite the great linguistic, religious and social closeness between the two peoples, Russian phraseology is strongly influenced by Orthodox piety and the Bulgarian one – by pagan substrates. For example, the biblical parable of the rich man and poor Lazarus (Luke 16: 20-31) is subject to a double etymological transposition because by analogy with Lazarus lying at the door of

the rich man, in ancient Russia, the sick and infirm begged for alms and sympathy by singing songs about the life of Lazarus of the New Testament (Serov, 2003).

This linguistic-culturological practice is deictically reconsidered, ironically stylised, and motivates the phrase from the microsphere 16 *Lazarya pet* (e.g., I demonstratively complain about my fate in order to attract sympathy; I humiliate myself).

The second reason may be a stereotype of the centuries-old folk psychology of the Russian. The asynchronous combination of strong polar phenotypic traits from the medieval *Rus svyataya* (no other country has so many incorruptible relics of Orthodox saints and numerous brilliant works of art) to the Bolshevik and later totalitarian regimes resulted in enormous, sometimes inhuman suffering and destruction. These powerful cognitive elements are strongly reflected in the Russian idiomatic, such as the naturalistic metaphorical phrase of the second rank in microsphere 17 – Step on the throat of your own song ‘to make sacrifices, to overcome your will and desires’. This stable combination is multiplied in the poetry of V. Mayakovski (1893–1930). Microsphere 14 ‘Iz pesni slov ne vykinesh’ is a contracted form of the Russian proverb (non-real phraseologism) ‘Iz pesni/ skazki slova ne vykinesh’, a *iz mesta gostya ne vysadish*, which was later phraseologized. Here the conceptonym of a song is a symbol of the constant national or personal memory of something traditional and inseparable. Microsphere 15 ‘U kazhdago svoi pesni’ contains the metaphorical idea of the song as a personification of human individuality and uniqueness.

In the modern Bulgarian media texts, the most frequently used phraseological units are: *izpyata pesen* (a song sung) – the monitoring over Bulgaria and Romania is a song sung (duma.bg, 18.04.15); – *Управляващите обаче отново подхващаха starata pesen na nov glas* (the old song in a new voice) – the rulers took up the old song again in a new voice (duma.bg, 26.01.15); *lebedova pesen* (a swan’s song) – The Boston Assassination – the Swan Song of Chechen Terrorism (news.bg, 22.04.13); *sing someone’s song* – A. Hr. sang the song of GERB/the ruling then party in Bulgaria (frognews.bg, 06.08.21); *lullaby* – It is high time to get out of the lullaby that we are all equal (news.bg, 26.05.19).

The phraseological unit ‘not work, but song = not work, but the song is widespread in both the Bulgarian and Russian usual space, which is a noun phrase with an open structure because the first element ‘work’ can always be replaced by another noun.

The phraseologically combined phrases ‘*na esen s pesen/ in autumn with a song = start of the new school year in September*’ in two polysemous (not homonymous) variations have been semantically reconsidered and updated: a) The refrain “in autumn with a song” for some Bulgarian malyouth meant 2 years of serving in the army (frognews.bg, 26.08.13); b) start of the new parliamentary season. Another example is the biblical ‘*Pesen na pesnite/song of the songs*’, which was later deciphered as an ‘artistic masterpiece’, battle song. The service government can, and even more, will pick up the “battle song” submitted by the audit committee (frognews.bg, 06.08.21).

In Bulgarian, unlike in Russian, there are only four registered stable expressions with the keyword ‘music’. In them, the hymnonym forms an attributive phrase with the adjective military – Who understands military music (you don’t have to worry about a minor mistake) and “whoever pays orders the music” (the one who sets the rules). In most of the Russian set expressions with the root word ‘music’ this hymnon symbolizes plan, intention, action – ‘*vsyu muzyku isportit*’/ ‘spoil all the music = all our plans’ or ‘don’t make music’ or ‘*ne do muziki*’).

The structure of phraseology, despite the specifics of the word order and syntax of the two languages, shows more similarities than differences. The phrases in the table above are of two types – with a phrase structure and with a sentence structure. Quantitatively, they are not equivalent, the second type predominates, although the core of the expressions is the noun ‘song’. According to the criterion number of constituent full words, phrases are classified into monoelement, bielement and polyelement (Kaldieva-Zaharieva, 2013). Abbreviations are used to denote the classes of words that make them up: S (noun, nominating human being, subject, object, occurrence, situation, etc.), V (verb), A (adjective), Adv (adverb), Pron (pronoun), pr (preposition), c (conjunction), Part (participle). Among the selected phraseological expressions, there are no one-component ones, and the two-component ones are the popular internationalisms *Lebedinaya pesnya; Pesn’ pesneĭ; Starata pesen; Penie siren i Lazarya pet’*/ ‘Swan Song; Song of Songs; The old song; Singing mermaid and Lazarus singing, as in Russian they are twice as many as the Bulgarian ones and have the following structure: A + S, S + pr + S (only in

Bulgarian, as it is analytical, not synthetic language), S + V , S + S (only in Russian, because it is a case one). The polyelements have a more diverse structure: V + A + S in both languages (*Ostavi taya pesen/* Leave this song); V + A + c + A + S in both languages (Sing the same song); V + A + pr + S + A in both languages (*Starata pesen na nov glas /* the old song in a new voice); only in Bulgarian V + Pron. + S, only in Russian pr + S + S + V (*Iz pesni slov ne vykinesh/* You can't throw words out of a song), only in Bulgarian V + comparator + A + S (*Nosya se kato narodna pesen /* I behave like a folk song), only in Russian V + pr + S + A + S (*Nastupit' na gorlo sobstvennoĭ pesne /* Step on the throat of your own song). With the same lexical composition, but inverted word order in both languages are the phrases (*Neshto trŭgva/ poticha kato pesen; Na lad idet chto-libo /* Something starts / flows like a song; Something goes well). There are very few phrases with an open syntactic structure and the ability to infiltrate new lexical elements.

Conclusion

The study of the ancient concept of 'song' in Bulgarian and Russian phraseological paradigms can be summarised as follows:

- 1) A song is the fundamental leitmotif with many phrases in both languages and is the most productive of all other hymnonyms (music, melody, anthem, chorus, etc.). These are linguistics with cultural expressions with their unique imagery, resembling the cognitive threads of any national ontogenesis. The song is eternal, a universal communication mode with many ethno-specificities. Therefore, some of the phrases included in it are international, while others are ethno-specific in terms of their cognitive, axiological and religious profile.
- 2) The hymnonym 'music' has a lower phrase-forming index, 4 phrases in Bulgarian and 6 in Russian, with only one common to the two languages ' *Kto platit, tot i zakazyvaet muzyki/* Whoever pays for music orders it' and the others are different. The hymnonym 'chorus' is poorly used – the expressions 'V hor' (simultaneously) and ' *Peem v hor/* singing in a chorus are excerpted in both languages (Meaning of word 'hor', <https://glosum.ru>).
- 3) Whether it is heretism (praise), psalm, victory march, or funeral chant, the song is a popular form of communication, dating back to the times before the written communication evolved and is subjected to many genres and cognitive transformations. Each new generation rethinks, develops, rejects, or creates its own rhythmic public verbal forms.
- 4) Despite its key function and multifaceted prevalence in Slavic life and culture, the hymnonym *song* is actually a reference word for unexpectedly few stable syntaxes.
- 5) In Bulgarian and Russian languages, the song is often desecrated in the phrases, so their semantics are strongly pejorative.
- 6) There are synonymous key words in several phrases of the song and music. For e.g., *Zhivotŭt mi e pesen/ muzika;* (My life is a song/ music); *Muzyka ne ta ili drugaya muzyka/ pesnya* (This is not the right music or another music/ song).
- 7) In the Bulgarian phrase dictionaries, there are no phrases with supporting hymnonyms 'aria, anthem, melody' but in modern Bulgarian and Russian media texts, there are many stable expressions with 'melody': 'politics is a melody that needs five lines' and 'retro melody is the President's new Strategy'.
- 8) The synonymy between phraseological units with the conceptonym ' *pesen/* sing is significantly reduced.
- 9) The phrases are expressive, with different emotional value, inherent mainly in colloquial speech (Nicheva, Kunin, Vinogradov, quote from Kaldieva-Zaharieva, 2013). The analysed combinations with 'song' are primarily dialectal and casual (colloquial, slang, jargon), while literary in both languages in the table above are only three.
- 10) The degree of deep semantic motivation is different in different phraseologies, some have a relatively direct motivation, others are characterised by indirect motivation.
- 11) The main ways to create the phraseological units under study are conventional metaphorization, metonymization, paradox, irony, and semantic hypertrophy.
- 12) Of the listed stable configurations, 60% have bilingual correspondences while 40% do not.

13) Some of the phrases have existed and/or exist in both the languages with their denotative (e.g., I speak sweet tales/ I speak sweetly in company') and connotative use 'e.g., I manipulate, cheat someone'.

14) In structural terms, phraseological units are two-component syntaxes (word combinations), 3 in Bulgarian and 5 in Russian, and multi-component (three-part, four- and multi-part sentences).

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