The Sounds of a Dictionary: Description of Onomatopoeic Words in the Academic Dictionary of Contemporary Czech

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Abstract

This paper is focused on the description of onomatopoeic interjections and onomatopoeic verbs in a monolingual dictionary. Compared to its predecessors, the emerging monolingual dictionary of Czech (ASSČ) provides more space for the description of all dictionary entries, including onomatopoeic interjections, and their treatment is more detailed. The study concentrates on primary meanings of words related to natural sounds which are imitated, e.g., *bú* (*moo*), *bučet* (*to moo*), as well as on secondary meanings vaguely related to the sound. The paper compares possible ways of treatment of definitions, especially determination of the defining vocabulary for the specific part of the lexicon, the reflection of imitating, and the structure of individual components of the explanation of the meaning (e.g., typical producers, supporting adjectives and adverbs etc.), in addition, proposals of the treatment in the ASSČ are presented. To provide a complex description of onomatopoeic interjections, their syntactic functions and their specific semantic features are discussed.

Keywords: Czech, definition, interjection, (lexical) meaning, monolingual dictionary, onomatopoeia, verb

1   Introduction

Onomatopoeic words constitute a specific class of words distinguished from others by specific denotation, i.e., an iconically created language sign, that is also connected with their behavior, and hence the characterization of their meaning. This paper deals with treatment of sounds in a monolingual dictionary. It mainly focuses on onomatopoeic interjections (imitations of natural sounds) and verbs (derivatives from interjections) in Czech and their treatment in the Academic Dictionary of Contemporary Czech (hereinafter ASSČ). The ASSČ has been being created in the Department of Contemporary Lexicology and Lexicography of the Czech Language Institute of the Czech Academy of Sciences since 2012. The main sources of material data are the synchronic corpora of written texts of the Czech National Corpus.[1] In the paper, examples of entries created to date (especially entries beginning with letters A-D) are used.

The paper consists of three main parts: 1. a brief introduction of onomatopoeic interjections and verbs; 2. description of the treatment of the definition and analyzing its particular components; 3. characterization of non-onomatopoeic meanings and specific syntactic functions of onomatopoeic words. In addition, several dictionary entries are attached that were produced as a result of the research.

1.1   Onomatopoeic Interjections

Interjections are words or phrases that are syntactically independent of their surroundings, they occur as separate utterances. In Czech grammars (e.g., Nekula & Rusínová 1995; Uličný 1986) interjections are usually divided into three categories: emotive interjections (expressing a spontaneous feeling or

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1   Especially the reference representative corpora SYN 2015, and versioned corpora SYN (versions 3 to 6), mainly SYN V4, or Web Corpora Aranea, e.g., Araneum Bohemicum Maximum (for example); see Křen et al. 2015, Křen et al. 2016, Benko 2015.

emotions), appellative interjections (managing social interaction and communication), and onomato-poeic interjections.[2]

Onomatopoeic interjections are words with sound denotation,[3] i.e., they imitate the natural sounds of humans and animals, sounds of nature, sounds produced by tools, mechanisms, machines, etc., and sounds created by humans while using various tools (see, e.g., Nekula & Rusínová 1995: 356–357; Uličný 1986: 247). Finally, baby talk forms a specific category which goes across all the above mentioned types.

1.1.1 Headwords

Unlike other parts of speech, interjections, notably onomatopoeic interjections, are typically represented by more than one variant of the headword.[4] The variant forms of the headword differ in vowel and consonant repetition: *br / brr / brrr* (*brr*); vowel quantity: *čimčarara / čimčarára / čimčarará* (*chirp*), syllable or word repetition: *cililink / cilililink (ring); brum / brum brum* (*grrr*), in variations of vocal composition *bim / bim bam / bimbam* (*ding-dong*), and so on. Sometimes, the headword of the interjection may be altered by a suffix, e.g., *-y, -ky: dup / dupy / dupky* (*stomp*). According to Fidler (2014: 38), these suffixes modify the meaning of the interjection in a specific way. When creating a dictionary the most frequent form or forms (should not be more than four) are chosen as a headword of an entry. This solution reflects the particular instability of the use of onomatopoeic interjections: on the one hand, onomatopoeic interjections are assigned the status of a lexeme (they are lexicalized), on the other hand, users are still aware of the imitative origin of these words.

1.2   Onomatopoeic Verbs

Onomatopoeic verbs are verbs motivated by interjections or, when the interjection is only potential or does not exist, by verbs with onomatopoeic roots (see Dokulil 1974), e.g., *bečet* (*to bleat*) – *bé, bručet* (*to growl*). According to Dokulil (1974), onomatopoeic imperfective verbs are mainly formed by suffixes -a-t (iterative verbs), e.g., *cvrkat, cvakat* (*to chirr, to click*), -e-t (durative verbs), e.g., *bzučet, crčet* (*to buzz, to gush*). Perfective verbs are formed by suffix -nou-t (momentaneous verbs), e.g., *kliknout, štěknout* (*to click, to bark*) and usually create correlation with iterative imperfective verbs, e.g., *klikat – kliknout, cvrkat – cvrknout*, perfective verbs are also formed by prefixes, e.g., *bečet – zabečet*. Less frequent suffixes are -i-t and -ova-t *chrastit, cukrovat* (*to rattle, to coo*). In the word list of the ASSČ we find the same kind of proportions of these.

Verbal nouns such as *bučení, cvakání* (*mooing, clicking*) are treated as forms of verbs in the ASSČ. In our concept, their lexical and grammatical meaning is close to the base verb meaning (see more on this in Kochová and Opavská, 2016: 43–44). Therefore they are not represented by individual entries[5] but they appear as part of grammatical information of verbs, and in relevant cases also in exemplification. In contrast, verbal derivatives made by subtraction (*břinkat → břink*) or suffixation (*bzučet → bzukot*) are presented as individual entries.

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2   In *Akademická gramatika spisovné češtiny* grammar, Vondráček (2013: 535) mentions Commands as the fourth type, we classify them within the Appellative interjections category.

3   For more details, see part 2.4 Imitation.

4   The entries of the ASSČ are selected from an automatically generated word list mainly based on the frequency criterion and the criterion of the commonness of their usage. The list draws on a set of balanced synchronic corpora of written texts from the Czech National Corpus SYN 2000, SYN 2010 etc. See Kochová & Opavská (2016), and Kochová et al. (2014).

5   Verbal nouns combine features of two word forms, nouns and verbs (Ružička 1966: 504). They have morphological features and syntactic functions of nouns, but their grammatical meaning is verbal, they also express verbal aspect (Petr 1986: 135). Therefore, they can either be defined as a noun or a grammatical form of verb. The defining feature of the lexicographic processing is their lexical meaning.

2   Definitions

The definition of a sound is based on resemblance (i.e., the basis is given by the ostensive definition), in the way similar to the meaning explanation of a color (Blatná 1995: 79), e.g.,

(1) *bílý* 'mající barvu sněhu, mléka ap.' (*white* 'having the color of snow, milk etc.')[6]
(2) *příst* 'vydávat zvuky pod. zvukům kolovratu při předení' (*to purr* 'to emit sounds similar to those of a working spinning wheel') (SSČ)
(3) *cvakat* 'vydávat krátké, ostré zvuky znějící jako cvak' (*to click* 'to emit short sharp sounds which sound like *click*')

In some cases explanations with paraphrases are preferable, e.g.,

(4) *cvrlikat* '(o drobných ptácích) vydávat jemné zvuky s rychle se měnící výškou tónu' (*to twitter* '(of small birds) to emit soft sounds with a quickly changing pitch')

The central part of the definition consists of a sound describing word. In the definition of interjections, the word *zvuk* (*sound*) is frequently used as the genus proximum, whereas in the definition of verbs, the genus is described in the verb-and-sound format (see below for the definitional patterns).

The differentia specifica, as a part of the definition which distinguishes the word from the generic term by describing its characteristic features, is usually represented by adjectives or an adjective phrase. In the ASSČ, the use of metaphorical or rarely used adjectives is avoided, and thus less metaphorical and more transparent adjectives are preferred, e.g., we prefer *hluboký* (*deep*) to *temný* (*dark*), *ostrý* (*sharp*) to *drnčivý* (*rattling*). The combination of unambiguous adjectives (and adverbs) is considered more comprehensible for users.

2.1   Producers

In accordance with the requirement of E. Veldi (1994) that an entry for an onomatopoeic word should make explicitly clear what kinds of objects or beings produce the sound that the word is meant to represent, special consideration is given to producers of sounds in the ASSČ. Firstly, a more precise description of producers is used compared to older dictionaries (e.g., small birds, big dog)[7], and secondly, producers are introduced in a more consistent manner.

Representation of the *producer* is provided in several ways:

For interjections expressing animal sounds, the producer is the second basic point of the definition, e.g.,

(5) *bé* 1. 'táhlý vyrážený zvuk vydávaný ovcemi' (*baa* 'prolonged blurted out sound made by sheep')

The sounds of tools, machines, etc. are processed similarly, e.g.,

(6) *brnk* 'zvuk struny při doteku, úderu prstem' (*twang* 'sound of a string when it is touched or hit by a finger')

A human producer is usually described less explicitly, e.g.,

(7) *bé* 2. hlasitý, zprav. dětský pláč, naříkání (*boo-hoo* 'loud, usually children's crying, wailing')

For verbs that have a producer with restricted collocability, a specific description using a semantic comment before the definition is used,[8] e.g.,

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6   Unless specified otherwise, the examples used here come from the ASSČ.

7   The use of grammatical number (singular vs. plural) of the noun depends on the frequency, the occurrence in collocations, and on the dictionary tradition (convention), too.

8   Cf. collocator (Atkins & Rundell 2008: 217-218).

(8) *cvrlikat* '(o drobných ptácích) vydávat krátké zvuky s rychle se měnící výškou tónu' (*to twitter* '(of small birds) to emit short sounds with a quickly changing pitch')

For other onomatopoeic verbs, the producer can constitute the differentia specifica, e.g.,

(9) *cinknout* 'vydat krátký znělý zvonivý zvuk při nárazu kovových nebo skleněných předmětů' (*to clink* 'to emit a short resonant ringing sound by striking metal or glass objects')

The resemblance to the prototypical producer of a sound must be sufficiently recognizable for contemporary users. For example, the definition of the verb *příst* (*to purr*), mentioned at the beginning of the discussion: 'vydávat zvuky pod. zvukům kolovratu při předení ('to emit sounds similar to sounds of the spinning wheel while spinning') (SSČ) does not fulfill this requirement. The definition is etymologically relevant – the primary lexical meaning of the Czech verb *příst* is 'to make, produce threads or yarn', but for contemporary dictionary users it is not sufficiently transparent, because they are not familiar with the spinning wheel and the process of thread making anymore. It is thus a task for dictionary authors to describe the sound in a way that is appropriate for modern users, e.g.,

(10) *příst* '(o kočkách) vydávat tlumené hluboké vibrující zvuky a vyjadřovat tak spokojenost' (*to purr* '(of cats) to emit a muffled deep vibratory sounds expressing contentment')

If the description of a sound expressed in a verb, adjective, adverb, or noun is too wide and vague, an interjection is used to specify the sound. (The use of the interjection also captures the word-forming relation between a motivating word and a derivative.) For example, the interjections *bú*, and *cvak* provide specification of sound qualities 'znějící jako bú' ('sounds like moo') and 'znějící jako cvak' ('sounds like *click*'). The use of an interjection is usually combined with the description of the sound quality, e.g.,

(11) *bučet* 'vydávat táhlé hluboké zvuky znějící jako bú' (*to moo* 'to emit a deep prolonged sounds that sounds like *bú*')
(12) *cvakat* 'způsobovat krátké, ostré zvuky znějící jako cvak' (*to click* 'to cause short, sharp sounds that sound like *click*')

The use of interjections in definitions depends on several conditions: firstly, the interjection must be included in the word list of the dictionary, secondly, the interjection must be relevant for the description of the verb. The interjection *cukrú* used by previous dictionaries to define the verb *cukrovat* is not a dictionary entry in the ASSČ, and therefore the definition is created in another way.

(13) *cukrovat* '(o hrdličkách) vydávat opakované jemné klokotavé zvuky' (*to coo* '(of dove) to emit repeated soft murmuring sounds')

This paper concentrates on onomatopoeic interjections and verbs. However, the principles presented above with regard to the description are also relevant for their derivatives, such as an adjective *bzučivý* (*buzzing*), adverb *bzučivě* (*buzzingly*), noun *bzukot* (*buzz*, *buzzing*), *klik* (*click*), etc.

2.2   The Meaning of Onomatopoeic Interjections

In contemporary monolingual dictionaries of Czech, the explanation of the meaning of interjections is expressed in two ways – a) by using a defining verb – for example *vyjadřuje* (*expresses*), *naznačuje* (*indicates*), *označuje* (*denotes*): *bzz* 'denotes the buzzing sound made by flying bees, flies etc.' (SSJČ); b) by means of the genus proximum (similarly to nouns) – *pozdrav* (*greeting*), *souhlas* (*agreement*) etc.: *ahoj* 'a greeting used especially by young people (SSČ). In the ASSČ, interjections are defined uniformly by the genus proximum, and hence by a defining noun.

As mentioned above, the most frequent defining noun is *zvuk* (*sound*), which is used for most types of onomatopoeic interjections, e.g., *baf* 'krátký hluboký zvuk vydávaný velkým psem' (*woof* 'a short deep sound that a big dog makes'). Onomatopoeic interjections produced by humans are exceptional, and these words often have specific designation, e.g., *pláč*, *naříkání* (*weeping, moaning*), or in addition to a sound they also express a feeling, movement and so on simultaneously, e.g., *brr* 'vyjádření pocitu zimy, nelibosti, zhnusení ap., často doprovázené otřesením se' (*brrr* 'an expression of feeling cold, dislike, disgust, etc., often accompanied by shuddering').

2.3   The Meaning of Onomatopoeic Verbs

In the definition of verbs, the perspective of sound production is also relevant besides the sound itself. Generally, the meaning can be divided into three types, which correspond to different perspectives:[9]

A) 'vydávat/vydat nějaký zvuk'[10] ('to emit a sound') – used when a producer produces the sound by himself. This type is mainly represented by sounds produced by an animal, machine, etc.: *bzučet* (*to buzz*), *bručet* (*to growl*), *čiřikat* (*to chirrup*), *bouchat* (*to bang*), *cvakat* (*to click*), e.g.,

(14) *bzučet* '(o hmyzu, o přístrojích ap.) vydávat znělý sykavý zvuk znějící jako bzz' (*to buzz* '(of insects, machines, etc.) to emit a resonant, hissing sound that sounds like *bzz*')

(15) *cvaknout* 'vydat krátký ostrý zvuk znějící jako cvak' (*to click* 'to emit a short sharp sound that sounds like *click*')

or by production of nonverbal human sounds, e.g.,

(16) *broukat* '(o malých dětech) vydávat neartikulované zvuky a vyjadřovat tak spokojenost' (*to gurgle* '(of small children) to emit inarticulated sounds and to express contentment by means of that')

or involuntarily emitted sounds, e.g.,

(17) *cinknout* 'vydat krátký znělý zvonivý zvuk při nárazu kovových nebo skleněných předmětů' (*to clink* 'to emit a short resonant ringing sound by striking of metal or glass objects')

B) 'způsobovat/způsobit nějaký zvuk' ('to cause a sound') – used when a sound is emitted by an instrument, tool, device, etc. The producer of the sound is usually something in the role of an instrument, or someone using the instrument, e.g.,

(18) *cinknout* 'způsobit nárazem kovových nebo skleněných předmětů krátký znělý zvonivý zvuk' (*to clink* 'to cause a short resonant ringing sound by hitting metal or glass objects')

The cumulation of a sound and an action or a motion often occurs in these cases. Example 18 represents a situation when a sound is primarily a result of an action or a motion. In many cases, furthermore, the sound has secondary importance, i.e., it is a side effect of an action. The explanation of the meaning is modified to 'to do something accompanied with a sound', the genus proximum is a verb of an action or a motion, e.g.,

(19) *buchnout* 'spadnout (a tím způsobit dutý zvuk)' (*to bang* 'to fall down (causing a hollow sound)')

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9   The definitions in the ASSČ are more uniform than those in previous Czech dictionaries. For example SSJČ uses genus proximum *ozývat se / ozvat se* (*to resound*) for type (A) in our scale, e.g., *kvičet* '(o zvířeti) ozývat se pronikavým, vysokým hlasem' (*to squeal* '(of an animal) to sound with a piercing high voice') or *vydávat/vydat*, e.g., *chrápat* 'vydávat při spaní chrčivý zvuk' (*to snore* 'to emit raspy sound while sleeping'). Genus proximum *ozývat se / ozvat se* is also used in type (C), e.g., *bublat* 'temně, tlumeně, přerývaně se ozývat' (*to bubble* 'to resound deeply, muffledly, spasmodically'). In the ASSČ genus proximum *ozývat se / ozvat se* is completely eliminated from definitions of onomatopoeic verbs for two main reasons: casus phrase or adverbial phrase with instrumental (*ozývat se / ozvat se čím*) is outdated in contemporary Czech, and primarily meaning of the verbs is 'let sb know, respond'.

10   There are two variants of definitions due to distinction of imperfective and perfective verbs.

In our concept, a similar solution is appropriate for etymologically onomatopoeic verbs when the distinctive features of sounds are more or less irrelevant, e.g.,

(20) *bacit* 'úderem zasáhnout' (*to hit* 'to strike with a blow')
(21) *cákat* 'rozstřikovat prudce tekutinu' (*to splash* 'to spray liquid fiercely around')

C) 'znít/zaznít nějakým zvukem' ('to sound with a sound') used for a resonated sound, when the subject is not the producer of the sound, but the sound itself is, e.g., *hudba duněla městem* (*music was rumbling around the town*) or space, place, where the sound resonates *dlažba duněla pod kopyty koní* (*the pavement was rumbling under horse's hooves*), e.g.,

(22) *dunět* 'znít silným hlubokým dutým zvukem' (*to rumble* 'to sound with a strong deep hollow sound')

2.4 Imitation

The relation between an onomatopoeic interjection and its explanation is quite specific, as the definition should describe a noise which does not consist of human speech sounds (unlike, e.g., interjections of social communication (*bravo*) etc.) and its form is always a kind of an imitation, different in each language,[11] in contrast to nouns, whose relation between the definiendum and the definiens is usually not reflected, probably because of the arbitrariness of the sign.[12]

In establishing the principles of making a dictionary, the authors have to decide whether the imitation (as one of the components of the lexical meaning) of onomatopoeic interjections will be reflected in the dictionary, and how it will be presented. There are two basic ways of defining in this context:

1. The imitation is explicitly provided by using defining words or phrases, such as *imitating of* / *imitates*:
    hav, haf 'napodobňuje brechot psa' (*woof* 'imitates bark of a dog') (SSSJ)
2. The imitation is not explicitly mentioned:
    woof 'a low gruff sound typically produced by a dog' (Merriam-Webster Dictionary),
    woof 'the barking sound made by a dog' (Oxford Dictionary).

As already indicated, onomatopoeic interjections are regarded as lexemes (lexicalized units) in the ASSČ. We consider that their imitative origin does not distort their sign integrity (i.e., icons are not completely different from other signs), and therefore the imitation is not emphasized in the ASSČ.

3   Specific Use of Onomatopoeic Words

3.1 Syntactic Functions of Onomatopoeic Interjections

Even though they usually have no syntactic role in the sentence, in several cases onomatopoeic interjections can be incorporated into the syntactic structure of a sentence. Specific semantic shifts are connected with this function. The most frequent syntactic roles are as follows:

1. An onomatopoeic interjection is modified by an adjective and plays the role of a noun as a subject or an object of a sentence. In this case, the interjection does not express any gender, and the morphologically neutral gender form of the neuter is used for the specifying adjective. If it is typical for an interjection, the use is illustrated by an example in the exemplification of the word.

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11   On comparing of onomatopoeia in different languages see, e.g., F. Kopečný (1957).

12   Cf. Saussure (1989).

(23) *buch* … ve funkci podstatného jména: *když se dveře zaklapnou, udělají hlasité buch* (...in the noun function: *when the door closes, it makes a loud slam*)

2. Onomatopoeic interjections representing a motion and a sound simultaneously or interjections expressing a motion making sound can be used as the predicate of a sentence. For example, *kráva bác na zem* (*cow* bác *to the ground*) bác means *spadnout* (*to fall*) in this case, interpreted as grammatical categories of singular, past perfect, feminine: *spadla* (*she fell*) (a cow is a feminine in Czech). In the ASSČ this function is described as a separate meaning:

(24) *bác* 2. ve funkci slovesa: upadnout, spadnout (in the verb function: to fall)

These interjections also appear in specific constructions typical for baby talk, consisting of the verb "udělat" (to do) and an interjection, e.g., *udělat bác* (*to fall*).

3.2   The Secondary Meaning of Onomatopoeic Words

In the semantic structure of onomatopoeic words, particular changes based on metaphoric or metonymic shifts occur. We talk about the so-called semantic derivations. If the shift is lexicalized, it is represented as the secondary meaning in the dictionary, e.g.,

(25) *cvaknout* (*to click*) 1. 'způsobit krátký ostrý zvuk znějící jako cvak' ('to make a short sharp sound that sounds like cvak') → 2. 'udělat fotografii, vyfotit' ('to take a photograph') – due to the characteristic clicking sound of a shutter when a photograph is being taken.

It is possible to identify certain regularity in semantic derivations, e.g.,

a) expressing motion or activity:

(26) *bimbat* 1. '(o zvonu) opakovaně vydávat jednotlivé hluboké zvuky' (*to ding* '(of a bell) to emit individual deep sounds repeatedly') → 2. 'opakovaně volně pohybovat částí těla ze strany na stranu nebo nahoru a dolů' (*to dangle* 'to move part of one's body from one side to the other or up and down repeatedly and loosely')

b) communication, e.g., speaking, singing, etc.:

(27) *bručet* (*to growl*) 1. '(o medvědech, o strojích ap.) vydávat hluboké táhlé zvuky' ('of bears, machines) to make deep prolonged sounds') → 2. 'projevovat (slovy) nespokojenost' ('to express discontent (by words)')

c) expressing abstraction:

(28) *bác* (*bang*) 1. 'zvuk při úderu, pádu, výstřelu' ('a sound of a hit, fall, shot') → 2. 'překvapení, údiv vyvolaný náhlou, zprav. nepříjemnou změnou' ('surprise, astonishment induced by a sudden, usually unpleasant change')

Polysemy of some onomatopoeic words can be caused by metonymic or metaphoric shifts, as well as by random parallel origin of the meanings (it could then be regarded as homonymy), e.g., words expressing emotions, verba dicendi:

(29) *bečet* (*to bleat*) 1. '(o ovcích) vydávat táhlé vyrážené zvuky znějící jako bé' ('(of sheep) to emit prolonged bursted sounds that sounds like bé') → 2. 'expr. slzami a vzlykáním projevovat zármutek, bolest, rozrušení ap.' ('to express sorrow, pain, agitation etc. by tears and sobbing')

(30) *broukat* (*to gurgle*) 1. '(o malých dětech) vydávat neartikulované zvuky a vyjadřovat tak spokojenost' ('(of small children) to emit inarticulated sounds and to express contentment by means of that') → 2. 'nezřetelně, slabě zpívat' ('to sing weakly, inarticulately')

(31) *bú* (*moo*) 1. 'táhlý hluboký zvuk vydávaný kravami' ('a prolonged deep sound emitted by cows') → 2. 'dětský pláč, vzlykání' ('children's crying, sobbing')

4   Conclusion

The dictionary treatment of onomatopoeic words requires a specific approach to the knowledge concerning their meaning, functions, and use. A thorough, detailed, and clear definition is considered necessary to make an unambiguous description of onomatopoeic words. Unfortunately, this is still rather insufficient in existing monolingual dictionaries.

While we have only dealt with onomatopoeic interjections and verbs in this paper, their treatment serves as a template for treatment of their derivatives (adjectives, adverbs, and nouns).

Onomatopoeic interjections are considered fundamental words, onomatopoeic verbs are thus, in principle, their derivatives, with which the structure of dictionary entries definition complies. Onomatopoeic interjections are regarded as independent, established signs, and lexicalized units, and therefore their imitative origin is not provided in definitions explicitly. In the definition, the resemblance of the sound is described, as well as its typical producer.

In the definition of an onomatopoeic verb, the imitation is provided explicitly to indicate its relation to the source interjection (the interjection itself can be included, too). The typical producer is also mentioned, either in the definition, or in the semantic comment.

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Abbreviations

ASSČ = Akademický slovník současné češtiny

SSČ = Slovník spisovné češtiny pro školu a veřejnost

SSJČ = Slovník spisovného jazyka českého

SSSJ = Slovník súčasného slovenského jazyka

Appendix

bú**,** búú**,** búúú citosl.

1. táhlý hluboký zvuk vydávaný kravami: *kravička dělá bú; kráva kývne hlavou, přežvýkne a zabučí: „Búú."* [moo]
2. dětský pláč, vzlykání: *skočil mámě do náruče a bulí „bú, búú"; Búúú, já jsem se ztratil. – Neplač, maminku najdeme.* [boo-hoo]
3. zvolání vyjadřující nesouhlas, nespokojenost, zklamání; syn. fuj: *projev provází výkřiky nevole „fuj" a „búúú"; diváci nečekají na mínění recenzentů a dají své pocity najevo voláním Bravo! nebo Búú!* [boo]

bučet (3. j., 3. mn. bučí, rozk. (ne)buč, čin. bučel, podst. jm. bučení) ned.

1. (kdo ‖ ~) (o kravách) vydávat táhlé hluboké zvuky znějící jako bú: *krávy v chlévě bučely; ticho narušovalo jen bučení dobytka* [to moo]
2. expr. (kdo ‖ ~; na koho) (o lidech) vydávat táhlé zvuky znějící jako bú a vyjadřovat tak nesouhlas, nespokojenost, zklamání ap.: *fanoušci během zápasu nespokojeně bučeli; diváci při jeho projevu pískali a bučeli; všichni na něj bučeli a křičeli, že fixloval; když režisér po premiéře vyšel na jeviště, publikum ho přivítalo bučením* [to boo]

dok. k 1 → zabučet