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**BASIC CONCEPTS OF THE LINGUISTIC WORLD PICTURE  
OF FRENCH ROCK ARTISTS**

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*Abstract*

The article considers modern tendencies of the linguistic picture of world studies, and it also presents the notion of concept and conceptual sphere. The linguistic world picture along with nominative language means (lexical items, phraseological units) and with functional ones (selecting lexical items and phraseological items for communication) is created by metaphorical language means. The sphere of concepts should be studied in relation to national culture. The linguistic world picture actualizes information about reality, trends of the modern community, the peculiarities of the linguistic culture, and characteristics of national mentality perceived by a person and fixed with the help of the language. Apart from that, this article delivers a conceptual analysis of the French linguistic picture of the world based on the lyrics of modern rock artists, defines the main concepts of this linguistic picture of the world and its ethical metaphorical peculiarities. For example, because of the fact that French-speaking rock artists extensively use life descriptions in their lyrics, we may assume that they are eager to get closer to their audience with the help of common daily topics which everyone faces almost every day. Thus, the concept “life” is found to be the most frequent in the studied texts, while the concept “world” is on the second place depicting environment and mostly consisting of nature metaphors to describe different states of mind and feelings. Expressive lexical means and emotional component demonstrate relations between the author and the environment, this way creating unique national linguistic world pictures.

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**Keywords:** Artistic picture of the world, linguistic world picture, concept, concept-frame.



## 1. Introduction

Studying linguistic pictures of the world is currently an up-to-date subject of research, it is reflected in the works of the following scholars: Y.A. Apresyan, M.P. Odintsova, Z.D. Popova, T.R. Radbil, I.A. Sternin, S.G. Ter-Minasova, T.V. Tsivyan, E.S. Yakovleva, and others.

In modern linguistics it is possible to examine the linguistic world picture with relation to the characteristics of a knower – an individual or a collective one. Thus, the concept of the linguistic world picture can be represented both in a narrow perspective and in a wide one: in the narrow aspect it is an individual linguistic world picture, while in the wider aspect it is a collective picture of the world (Dzyuba, 2015, p. 6).

Trying to understand the way how an individual interprets the world and his/her own self in it, linguists study the linguistic world picture from different points of view, defining the linguistic picture of the world as a total of world images captured in the vocabulary, phraseology, grammar, and formed in the conscious of a specific speech community (Kolokolova, 2014, p. 123).

Z.D. Popova and I.A. Sternin state that the linguistic world picture along with nominative language means (lexical items, phraseological units) and with functional ones (selecting lexical items and phraseological items for communication) is also created by metaphorical language means – namely by nationally specific imagery and metaphors (Fisenko, 2015, 205).

B.A. Serebryannikov notes that “the problem of the linguistic world picture is closely connected to the problem of the metaphor as it is one of the ways of its creation” (Ngaput, 2007, p. 181). The world which is reflected through the prism of the mechanism of secondary sensations, depicted in metaphors and comparisons, is the principle factor which defines the universality and specificity of any particular national linguistic world picture.

The works of Y.D. Apresyan greatly contributed to the research of the linguistic world picture. The scholar defines the linguistic picture of the world as follows: “Linguistic world picture is a worldview which consists of “generally accepted words”, and which reflects “the introspection experience of dozens of generations” (Pesina, 2013, p. 152).

## 2. Problem Statement

The research of the linguistic world picture through examining song lyrics is of a great interest to the scholars because songs are capable of actualizing the information about the reality, the trends of the modern community, the peculiarities of the linguistic culture, and the characteristics of the national mentality perceived by a person and fixed with the help of the language.

The lyrics especially in rock songs have a considerable influence on the listeners. The emotional component of the songs is a way to reach balance with the environment and it directly reflects the relation of the authors to the events going on around. Writing lyrics in the rock genre the songwriters feel free and that is why they lavishly use expressive lexical units, therefore inducing their audience to believe in the rightness of their opinion.

### **3. Research Questions**

The linguistic world picture is a comprehensive understanding of a specific reality and of its subjects' places in it perceived by an individual. This notion can be compared to a puzzle in which there are bigger pieces – spheres of concepts - which include smaller pieces – concepts.

The spheres of concepts can be presented as frames which are defined as “nomenclature schemes which are varieties of semantic fields like concepts” (Bloch, 2010, p. 38). Working on our research we relied on the structure of concept-frames introduced by M. Minsky. The scholar defined a frame as “data structures for presenting a stereotypic situation” (Minsky, 1979, p.152). According to the frame system theory, a frame consists of a name and separate units which are called slots that can also be frame names. The number of slots depends on the number of elements that are pointed out by scholars while studying a particular situation. Thus, a frame is a knowledge structure simulating associative notional relations of a basic concept and containing typical, general, and potentially possible information.

D.S. Likhachev claimed that it is necessary to study the sphere of concepts in relation to the national culture: “The richer the sphere of concepts of a national language is, the richer the whole national culture is, including its literature, folklore, science, art (it is also related to the language and, therefore, to the national sphere of concepts), the sphere of concepts correlates with the entire historical experience of the nation” (Baynazarova & Samsitova, 2014, p. 1373).

### **4. Purpose of the Study**

The purpose of our study is to identify the principle concepts of the linguistic world picture in the songs of francophone rock artists.

### **5. Research Methods**

With the help of contextual analysis we have pointed out the basic concepts of the linguistic picture of the world, and using the method of statistical analysis we have defined the principle concepts and their percentage in the lyrics. Finally, relying on the conceptual analysis we have identified the main component of the studied linguistic world picture with the help of a keyword method – the concept “life”.

### **6. Findings**

In the process of the lyrics analysis of rock songs we have pointed out the basic concepts of the francophone linguistic world picture: “monde” (world), “bien” (good), “mal” (evil), “vie” (life), “mort” (death).

The songwriters extensively use descriptions of the environment in order to involve the listeners to the situation outlined in the song. The concept “vie” (life) is found to be the most frequently presented concept in the examined lyrics: it is revealed in 54% of the 100 examples. The authors praise the reality, the daily life, introduce problems connected with existence and survival, and describe typical everyday situations. The concept “monde” (world) is actualized in 27% of the examples, while the concept “mort” (death) is present in only 6% of the examples. In the majority of the songs the death topic is not

demonstrated, whereas one can find life descriptions almost in every song lyrics. Speaking about the concepts “bien” and “mal” we can note that they are found in 5% and 8% of the examples respectively.

What is of particular interest is that almost all the concepts which we have pointed out as part of the francophone linguistic world picture of rock artists are united by metaphorizing nature and its elements:

Thus, the **elements** actualize the concept “life”:

Soudain **le ciel** (sky) se fane, prend des tons de **tempête** (storm)  
Et des **vagues** (waves) immenses se dressent et déferlent  
**Les flots** (waves) hurlent et s'éventrent, le vent (wind) courbe les crêtes  
L'étrange bruit se fait roulement de **tonnerre** (thunder)  
C'est d'en bas qu'il provient, des grands fonds insondables  
Des lugubres abîmes, des **froids enfers marins** (cold marine depths)  
**Ténèbres** (dusk) inconnues, grandioses, redoutables  
Où l'**eau** (water) est presque **givre** (frost), où la **nuit** (night) est sans fin  
Et puis on aperçoit comme une **masse noire** (black water)  
Qui semble s'avancer sous l'onde (wave) tourmentée.

*Paris Violence - Cauchemar abyssal*

Life is associated with nature forces, huge waves, gusts of wind, thunderclaps, this way such associations conjure up in the listener's mind images of a dangerous storming ocean.

**Éclair éclair** (lightning) tatoué sur la peau  
J'ai des éclairs, des passages à niveau  
Souvenir amer d'un amour menthe à l'eau  
J'ai des **éclairs**, des retours à zéro  
Elle est du **tonnerre** (thunder) électrocute KO  
6 pieds sous terre froid comme un esquimau  
Les **courants d'air** (drafts), les courants verticaux  
Ça dégénère très vite en météo

Tard dans la nuit  
Quand il n'y a plus un chat, qu'il n'y plus un bruit  
Alors je pense à toi je sais que tu m'oublies  
Toute une vie sans te voir ce n'es plus une vie

**Éclair éclair** le regards assassin  
Système solaire pour une vie de martien  
**Éclair éclair** elle foudroie les yeux pleins  
D'une colère étrangère au divin

*BB Brunes - Éclair Éclair*

Life and love are depicted using storm and lightning metaphors.

For example, **water** can be a metaphor of

-life:

Je lui ai fait toucher le **fond** (bottom)

Il m'a emmenée jusqu'à la **mer** (sea), oh non

*Superbus – Jusqu'à la Mer*

Sur la rose évanouie

Tombe la **pluie** (rain)

J'en attendais beaucoup

Mais la vue sur la **mer** (sea)

Est loin derrière

De cet amour j'avoue

*Cyril Mokaiesh - Je Fais Comme si*

J'ai vu dans la **rivière** couler (river) des **galets** (pebbles) plats

Des **pierres** (stones) toutes rondes et même la terre parfois se noie

Je nage dans ne eau sombre où il y a longtemps déjà

Ont coulé les décombres d'un vieux navire de bois hummm

Toi l'**eau** (water) qui tombe qui coule sur ma fenêtre

Qu'as tu vu du monde, qu'as tu vu de la fête cette fois?

*Emily Loizeau - Eaux Sombres*

- love:

Je voudrais être le **fond** de l'**eau** (depth)

Là où se couchent les bateaux

Là où se noie

Là où tu pleures

Là où tu ranges ta douleur

Je voudrais être le **fond** de l'**eau**

Je voudrais être le **fond** de l'**eau**

Mêlée de voiles et de **coraux** (corals)

Là où tu chantes

Là où ton coeur

Se saoule et danse de bonheur

Je voudrais être le **fond** de l'**eau**

*Emily Loizeau - Le fond de l'eau*

- death:

Quand je suis accoudé sur le pont Saint-Michel

Que la **Seine** sous moi roule ses **eaux boueuses** (dirty waters)

Aussi trouble que la morne lavasse du **ciel** (sky)

C'est toujours la même question dans ma tête fiévreuse

Combien de **noyés** (drowned) de sont jamais remontés ?

Les poches remplies de plomb, ou lestés d'un pavé

Ils continuent de pourrir au **fond de ces flots sales** (in the depth of dirty waves)

C'est ce **courant** (stream) immonde qui a étouffé leur rôle

Sans doute sont-ils bien plus nombreux qu'on ne l'imagine

Ces **cadavres** (corps) gonflés d'**eau** (water) amère et de vase

Bouffés par les **poisons** (poisons), rongés par la vermine

Les paupières mi-closes comme au cœur de l'extase

Et c'est dans le flux de ces **vagues malades** (sick waves)

Que l'**âme** des **suicidés** (soul of the suicides) part à la dérive

Et continue de pourrir au **fond** de ces **flots sales** (in the depth of dirty waves)

*Paris Violence - L'Âme des Suicidés*

Les rues **glacées** ou filent nos volontés (iced)

La **pluie sale** (dirty rains)

Mais qui donc en ressort entier?

*Exsonvaldes – Les Angles Morts*

- frustration:

Tes **espoirs** (hopes) sont échoués au bord de **la lagune** (lagoons)

Tes **rêves** (dreams) sont enterrés dans une fosse commune, commune

Quand t'a tenté ta chance à bord ce **bateau** (boat)

T'imaginai la France comme un Eldorado

Contre **vents et marées** (wind and tides), tu es resté debout

La **Méditerranée** avait une faim de loup, de loup

*Debout sur le Zinc - Lampedusa*

**Air** is also presented as a metaphor of life and death:

Reprendre mon **souffle** (breathing) dans ta bouche

Avant l'**asphyxie** (asphyxia)

*Superbus – Impensablement*

Danser sous acide et se sentir

Comme une plume qui **vole** (flying feather), qui vole **au gré du vent** (will of the wind)

Je domine les **montagnes** (mountains) et me dirige vers Babylone

Moi je viens de Bethlelem et toi du nord  
Mais peu importe car nous sommes frère et soeur  
Nous ne faisons qu'un avec l'**Univers** (Universe)  
Comme les **étoiles** (stars) qui brûlent dans mon Coeur  
*La Femme - Sphynx*

Il pleut,  
Le **ciel** est **bleu** (blue sky)  
Il y a du **vent** (wind) mais rien n'y paraît  
C'est un moment parfait  
Je l'oublierai jamais  
Tout nu  
Dans l'eau sur le dos  
Je vois un **nuage** (cloud)  
C'est un **mirage** (mirage)  
C'est un moment parfait  
Ne l'oubliez jamais  
*Philippe Katerine – Moment Parfait*

Il est de ces jours où ma rivière est tarie  
Où elles ne sont plus lavées de ta source mes pupilles  
Qui se ferment et qui essayent l'oubli  
Du **vent** (wind) qui fait frissonner ma **vie** (life)  
Ta présence  
*Barrio Populo – Il est des jours sans toi*

J'aime tes cheveux qui **volent** (fly)  
Sous l'acropole  
Le **vent** (wind) nous souffle des sensations  
Qui viennent et s'en vont  
*BB Brunes – Aficionado*

## 7. Conclusion

To sum up, having analyzed the song lyrics of the francophone artists and relying on the representation frequency of the basic concepts, we have come to the conclusion that the most frequently actualized concepts are “vie”(life) and ”monde” (world). Therefore, this fact shows that the rock artists tend to think over different aspects of life, routine, life phases and states mainly using environment and nature metaphors, creating special vibes in their works of art.

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