

THE CONCEPTUALISATION OF *MUSIC* IN THE FRENCH AND SERBIAN LANGUAGES

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Abstract

Word associations are an important part of cognitive-linguistic and ethnolinguistic research on semantics. Associative responses to stimulus words provide important information about their lexical meaning. In cognitive studies, there is a vast interest in examining the connection between language and music. The aim of this research is to determine and compare the conceptualisations of *music* in the French and Serbian languages through the associative connection between the stimulus word *music* and the responses given by French and Serbian students. The conceptual organisation of the associative material will establish the extent to which the perception of *music* in the two observed linguacultural communities is specific, and the extent to which it expresses universal characteristics. The empirical material for the research was excerpted from two associative dictionaries of French and Serbian.

Key words: music, word associations, conceptualisation, French, Serbian.

КОНЦЕПТУАЛИЗАЦИЈА *МУЗИКЕ* У ФРАНЦУСКОМ И СРПСКОМ ЈЕЗИКУ

Апстракт

Вербалне асоцијације представљају важан део когнитивнолингвистичких и етнолингвистичких истраживања семантике. Асоцијативни одговори на вербалне стимулусе пружају важне информације о лексичком значењу. Интересовање за изучавање везе између језика и музике у великој мери је присутно у когнитивним студијама. Циљ овог истраживања јесте да се утврди и упоређи начин на који се *музика* концептуализује у француском и српском језику кроз асоцијативну везу између стимулуса *музика* и одговора француских и српских студената. Концептуалном организацијом асоцијативне грађе установићемо у којој мери је перцепција *музике* у две посматране лингвокултуролошке заједнице специфична, а у којој мери исказује универзалне карактеристике. Емпиријска грађа за истраживање ексцерпирана је из асоцијативних речника француског и српског језика.

Кључне речи: музика, вербалне асоцијације, концептуализација, француски језик, српски језик.

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INTRODUCTION

Music and dance have played important roles in human history. Songs that were passed down from generation to generation testify to the former way of life and reveal national customs, whereas celebratory ritual dances indicate the cultural identity of a society. Music is considered the most social of the arts, and as such represents an excellent basis for research into the social development of different nations and cultures.

France is a country with a long classical music tradition in which opera and ballet performances date back to the 16th and 17th centuries. In their study on the origins of classical ballet in Serbia and abroad, Obradović Ljubinković (2016) claims that the first ballet performances in Serbia date to the beginning of the 20th century. This suggests that music and ballet terminologies are relatively new in the Serbian language. Taking into account the importance of music in the cultural development of the Serbian society, Marčeta and Savić (2020) propose the standardisation of ballet terminology of French origin in the Serbian language in order to eliminate the irregularities and inconsistencies which occur in the oral and written usage of those terms.

Savić (1968) has already noticed similarities between the structure of language and the form of classical ballet: in classical ballet there is a limited number of movements from which one can make an infinite number of new and unique combinations united in choreography, just as in language there is a limited number of voices used to create an unlimited number of words. Furthermore, recent studies have shown that music and speech functions have many aspects in common (Jäncke, 2012; Tallal & Gaab, 2006). In the field of comparative studies, there is a vast interest in the research of language and music as cognitive systems, including various branches of cognitive science (psychology, linguistics, cognitive neuroscience, education, etc.) (see Antović, 2014; Antović, 2009; Rebuschat, Rohmeier, Hawkins, & Cross, 2012).

This study aims to examine the associative connection between music and language, that is, the stimulus word *music* and associative responses to it. Word associations represent an important resource for exploring the relationship between language and culture, as well as for determining the organisation of the mental lexicon, i.e., lexical memory (Dragičević, 2010a). The mental lexicon contains both universal and language-specific characteristics. In order to determine the extent to which the conceptualisation of *music* is universal, and the extent to which it is specific to language and culture, this paper analyses and compares the associative responses given by adult French and Serbian native speakers to the stimulus word *music*.

*THE CONCEPTUAL APPROACH TO INVESTIGATING
LEXICAL MEANING*

Conceptual analysis has evolved within the framework of cognitive science and represents an important tool for studying lexical meaning. According to Lakoff (1987, preface XV), a conceptual structure can be described using cognitive models. Human knowledge of certain phenomena is organised into cognitive models that include a number of associations related to specific concepts, depending on the cultural model of the speaker.

Our conceptual system has an important role in defining everyday realities:

If we are right in suggesting that our conceptual system is largely metaphorical, then the way we think, what we experience, and what we do every day is very much a matter of metaphor.

(Lakoff & Johnson 1980, p. 4)

Lakoff and Johnson (1980) distinguish three fundamental types of conceptual metaphors: ontological (e.g., VITALITY IS A SUBSTANCE; LIFE IS A CONTAINER), orientational (e.g., HAPPY IS UP; SAD IS DOWN), and structural (e.g., LOVE IS MADNESS). Furthermore, Brodin (1984, p. 45) claims that metonymy may in fact be more common than metaphor. Lakoff and Johnson (1980, p. 36) include what traditional rhetoricians have called synecdoche as a special case of metonymy, where the part stands for the whole (THE PART FOR THE WHOLE (e.g., There are a lot of *good heads* in the university = intelligent people, etc.)).

Word associations are an important part of cognitive linguistic and ethnolinguistic research on semantics. Reactions to stimulus words provide important information about how the collective perception of reality interferes in lexical meaning. Furthermore, associative experiments are a reliable method of examining the conceptualisation of various notions, especially emotions. Indeed, analyses of word associations offer significant material for examining conceptualisation using metaphors (Dragičević, 2010a, pp. 108-128). Different languages may show a high degree of similarity in metaphorical expression. Therefore, some conceptual metaphors are common to people at different places and times (Kövecses, 2005; Lakoff, 1987). Possible differences are conditioned by their cultural heritage and environment. While members of one culture associate a phenomenon or object with a particular idea, representatives of other cultures may associate the same phenomenon with a completely different idea (Popović, 2008, pp. 50-51). According to Kövecses (2000; 2005), the conceptual metaphor combines universal cognition and culture-specific cognition. Conceptual classification of associative responses helps researchers discover the extent to which cognitive mechanisms are universal, and the ex-

tent to which they are language and culture specific. Therefore, the conceptual approach to the analysis of word associations is important for cross-linguistic and cross-cultural studies.

Every time we reason about any kind of thing (chairs, nations, emotions, etc.), we are categorising (Lakoff, 1987, pp. 5-6). In associative experiments, the name of the category elicits associations which indicate prototypical members of the category¹.

Respondents' responses to a stimulus word do not usually represent the connotation of that word, but the participants' attitude towards the phenomenon that the stimulus expresses, i.e., *affection*. Connotation is part of the lexical meaning and it is not individual. It may vary from language to language, but it can sometimes be influenced by *affection*² (Dragičević, 2010b).

Conceptual organisation is related to the issue of polysemy (Lakoff, 1987, p. 316). Within the cognitive linguistic theoretical framework, polysemy represents a form of categorisation. A polysemous structure is defined in terms of a cluster of partial descriptions. None of the senses in a polysemous structure possesses all the prototypical components (Halas, 2016; Wittgenstein, 1980). The polysemy of the stimulus words is an important aspect that can influence the results of the analyses of word associations (Dragičević, 2010a; Marčeta, 2022). Therefore, an analysis of lexicographic definitions excerpted from dictionaries is an important step in the contrastive research of word associations.

METHODS

Lexicographic Definitions of the Lexeme Music in French and Serbian

The first step is to analyse and compare the lexicographic definitions of the word *music* in French and Serbian dictionaries.

According to *Trésor de la langue française informatisé* (TLF), the meanings of the lexeme *music* (Fr. *musique*) are:

- (I) A. harmonious or expressive combination of sounds (1. myth., anc. Gr. The Muse; 2. art of expressing oneself through sounds according to rules which vary depending on periods and civilizations; 3. type of sound combinations characterised from a technical or cultural point of view; 4. by meton. musical work(s); 5. melody specific to a piece of music);
- B. interpretation of musical work(s);
- C. written notation of a musical work; score;
- D. ensemble of instrumentalists.

¹ For the importance of limiting response time see Dragičević (2010a, p. 85);

² E.g., the negative connotation of the secondary meaning of the lexeme *zmija* ('snake') was created due to *affection*.

(II) By analogy: A. (liter.). sequence of sounds more or less pleasant to the ear, reminiscent of music (ex. *music of the birds, of the wind*, etc.); B. (ling., styl.) harmony with the rhythm and sounds of words; musical effects.

The meanings of the lexeme *music* (Serb. *muzika*) cited in the dictionary of the Serbo-Croatian standard literary language, *Rečnik srpskohrvatskoga književnog jezika* (RMSH) are:

1. a. temporal art expressed through tones, tonal art; b. tonal art and its theory as a school subject;
2. musicians in one orchestra;
3. playing, concert;
4. Fig. melody, harmony; musicality.

A comparison of the lexicographic definitions is usually the first stage in the contrastive research of word associations. Lexicographic definitions allow researchers to identify possible aspects of the concept(s). Nevertheless, analyses of associative responses will provide more detailed material for contrastive research.

Empirical Materials

Corpora for this research consist of the associative responses to the stimulus word *music* given by French and Serbian respondents. French responses were obtained from the *Dictionnaire des associations du français 2019* (DAF-2019), which is based on responses to online questionnaires completed since October 2018. Serbian responses were excerpted from *The associative dictionary of the Serbian language* (Piper, Dragičević, & Stefanović, 2005).

The data for these dictionaries was collected from native French- and Serbian-speaking students. The participants in both free associative experiments were given the same task of writing down the first association that came to their minds as a response to the stimulus word. Eight hundred Serbian and 488 French participants in associative experiments responded to the stimulus word *music*. Despite the asymmetrical size of the two datasets, both groups of participants (French and Serbian) were large enough (more than 200) to represent statistically relevant samples (see Brysbaert, 2019). Therefore, the results are comparable in the sense that the difference in the sizes of the two groups is not expected to significantly influence the relative participations of the responses.

The two datasets were compared in the frequency of associative responses, i.e., the structure of associative fields. Furthermore, the associative responses were classified according to the concepts that they express.

RESULTS³

Structural and statistical analyses of the materials

The structure of the associative field consists of the centre (prototypical response), and the closer and farther periphery. To understand the structure of the prototype, it is important to determine if the associative responses belong to the same synonymous sequence (Piper, Dragičević, & Stefanović, 2005, p. 14). Therefore, in this paper, we combined responses with the same or similar meaning⁴. The structures of the French and Serbian associative fields are illustrated by the frequency of responses and the number of responses with the same frequency (Figure 1).

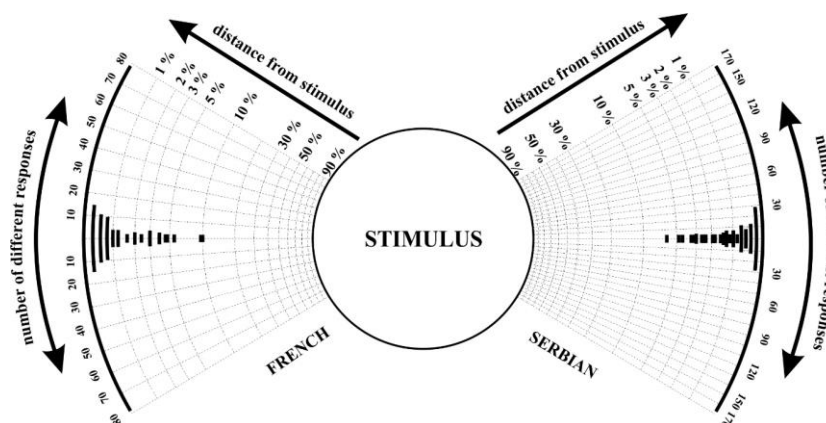


Figure 1. Structures of the associative fields of the stimulus word *music* in French and Serbian

The analyses of the French and Serbian corpora show that the French participants gave 131 different responses, among which 78 responses were idiosyncratic (see Appendix A), whereas the Serbian participants gave 248 different responses, among which 165 were idiosyncratic (see Appendix B). Idiosyncratic responses were given by 16% of the French participants and 21% of the Serbian participants. There is only one omission among the French responses. Conversely, 51 Serbian participants refused to give responses.

³ In this paper, the English translation is used for the responses, while the list of original responses (accompanied by their English translation) is provided in Appendix A and Appendix B;

⁴ The responses with the same or close meaning were combined under the same term in English (e.g., *metal/heavy metal/metal muzika*: *metal*; *lepa/lepo*: *beautiful*; *oslobodjenje/oslobađanje*: *liberation*; *rok/rock*: *rock*; *électronique/électro*: *electronic*; *son/un son*: *sound*, etc.).

The most frequently given response by the French participants was *note(s)*, constituting approximately 10% of the total responses. The primary response among the Serbian participants was *relaxation*, constituting 6% of the total responses.

Equivalents in meaning constitute 47% of the French corpus and 25% of the Serbian corpus. Nevertheless, statistical analyses of the experimental material reveal that equivalent associations in the French and Serbian languages differ in frequency (see Table 1). The most significant differences in frequencies can be observed for the equivalents *singing*, *melody* and *radio*. Equivalent responses were given by 381 French students (78%) and 397 Serbian students (50%).

Table 1. Equivalent responses in French and Serbian, and their frequencies

Equivalent response	French		Serbian	
	Number of occurrences	Percentage	Number of occurrences	Percentage
appeasement	1	0.2	4	0.5
art	15	3	9	1.1
Bach	3	0.6	7	0.9
beautiful	1	0.2	5	0.6
beauty	1	0.2	9	1.1
CD	2	0.4	5	0.6
Chopin	1	0.2	1	0.1
classical	23	4.7	17	2.1
colours	1	0.2	1	0.1
concert(s)	4	0.8	3	0.4
dance	10	2	18	2.3
electronic(s)	3	0.6	1	0.1
Eminem	1	0.2	2	0.3
emotion(s)	3	0.6	1	0.1
festival	1	0.2	2	0.3
film	4	0.8	2	0.3
flute	2	0.4	2	0.3
guitar	8	1.6	4	0.5
happiness	4	0.8	7	0.9
harmony	4	0.8	10	1.3
harp	1	0.2	2	0.3
inspiration	1	0.2	1	0.1
instrument(s)	22	4.5	4	0.5
jazz	3	0.6	4	0.5
joy	4	0.8	10	1.3
liberation	1	0.2	3	0.4
liberty	1	0.2	1	0.1
life	3	0.6	9	1.1
listening	3	0.6	1	0.1
loud	2	0.4	7	0.9
melody	19	3.9	2	0.3
metal	4	0.8	5	0.6
Mozart	2	0.4	10	1.3

music	4	0.8	1	0.1
necessity/necessary	1	0.2	1	0.1
noise	1	0.2	2	0.3
note(s)	51	10.5	25	3.1
opera	2	0.4	7	0.9
orchestra	1	0.2	1	0.1
paradise	1	0.2	1	0.1
party (parties)	1	0.2	5	0.6
piano	12	2.5	9	1.1
playing	1	0.2	1	0.1
pleasure	6	1.2	4	0.5
pop	1	0.2	5	0.6
radio	1	0.2	22	2.8
record	1	0.2	1	0.1
reggae	1	0.2	1	0.1
relaxation	10	2	45	5.6
rest	1	0.2	3	0.4
rhythm	2	0.4	2	0.3
rock	6	1.2	22	2.8
singing	19	3.9	1	0.1
song(s)	27	5.5	31	3.9
soul	2	0.4	5	0.6
soul (music)	1	0.2	1	0.1
sound(s)	49	10	14	1.8
sublime	1	0.2	1	0.1
techno	1	0.2	11	1.4
to dance	1	0.2	1	0.1
to listen	15	3	2	0.3
violin	3	0.6	3	0.4

Among the ten most frequently given responses by the Serbian students, seven of them have equivalents in French, while among the ten most frequently given responses by the French students, all have equivalents in Serbian. According to the statistical analysis of the responses, the more frequently given responses are more likely to have equivalents in the other language. The dependence of the frequency of equivalents in meaning on the response frequency is displayed in Figure 2. The numbers of the same associative responses are represented on the horizontal axis, while the percentage of equivalents in the group of all responses with that or a higher number is given on the vertical axis.

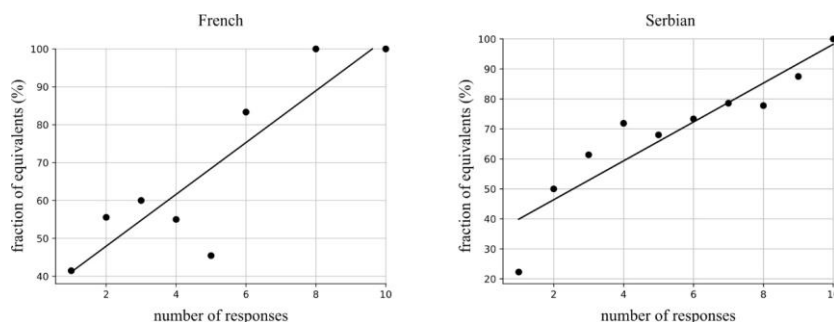


Figure 2. Relationship between the frequency of responses and the number of equivalents in meaning

The results show that the frequency of equivalents increases as the frequency of associative responses rises. This is confirmed by Pearson's correlation coefficients between the variables (see Figure 2), which are .88 for French and .92 for Serbian.

Conceptual Analyses of the Materials

According to the associative responses given by the French and Serbian participants, music is perceived as a **necessity**. This concept is expressed with the lexemes *necessity* and *indispensable* in French, and *necessary* in Serbian. In addition, the French corpus includes the responses *life-saving* and *survival*. The responses *cure* and *balm*, given by the Serbian participants, might be explained by the expression *music is a balm to the soul*, indicating the conceptual metaphor MUSIC HEALS. Furthermore, music is conceptualised as *life* in both languages.

The stimulus word *music* is associated with the concept of **liberty**. Indeed, the responses *liberty* and *liberation* are found in both corpora.

Emotions, i.e., the emotional states that music evokes in the respondents are expressed with the responses: *emotion(s)*, *pleasure*, *joy* and *happiness*, which are found in both corpora. In addition, the French participants responded with: *feelings*, *happy*, *passion* and *wellbeing*. The Serbian corpus includes a greater variety of associative responses which indicate emotions: *cheerful*, *cheerfulness*, *enjoyment*, *bliss*, *mood*, *good mood*, *love*, *pleasantness*, *heart*, *of the heart*, *ecstasy*, *fulfilment*, *trip* and *suffusion*. Music is associated with sadness in the French response *tear*, as well as the Serbian responses: *sadness*, *melancholy*, *anguish of the heart*.

The stimulus word *music* elicited rather **positive associations and notions**. The associative response *sublime* is found in both corpora. The French corpus includes the response *deliverance*, whereas the Serbian corpus includes the associations: *wonderful*, *good*, *the best*, *treasure*, *meaning*, *cool*, *power* and *strong*. The responses that indicate **negative associations and notions** are found only in the Serbian corpus: *quarrel* and *doom*.

Both French and Serbian participants responded with *paradise* and *soul*, which indicates a **spiritual aspect** of music. The Serbian corpus includes associations: *paradise for ears, food for soul, infinity, spiritual need* and *spirituality*.

Some of the associative responses in both languages refer to the concept of **beauty**: *beauty, beautiful*. Furthermore, music is perceived as something soft and gentle. The responses which refer to **softness** are *softness* and *soft* in French, and *gentle* and *gentleness* in Serbian.

French and Serbian speakers associate music with **calmness**: *relaxation, rest, appeasement*. The French corpus includes the responses *chill* and *sleep*, whereas in the Serbian corpus there are responses: *dream, to calm down* and *calm/peace*. Conversely, some associative responses are associated with **movement**. The reaction *escape*, which may suggest an escape from reality, and the responses *waves* and *action*, which indicate the rhythm of the music, were given by the French participants. The response *movement* is found among the reactions of the Serbian respondents.

The **importance** of music is expressed through the Serbian responses: *everything, anything* and *everything around us*. These responses indicate the conceptual metaphor MUSIC IS THE SUBSTANCE THAT SURROUNDS US.

The visual perception of the stimulus *music* can be seen in the associative connection between music and **colours**. Indeed, in both languages music is perceived as *colours*. Furthermore, this type of conceptualisation is indicated by the Serbian response *colour for ears*. The French participants associated music with the colour *orange*, whereas the Serbian association norms express it as *yellow*.

The most represented concept in both languages is **sound** (43.4% in French, and 15.1% in Serbian). Both corpora include the responses: *sound(s), song, singing, harmony, note(s), noise, loud, melody, to listen, and listening*. This concept also includes the French responses: *sound spectrum, musical notes, sol, quavers (eighth notes), to sing, soprano, earphones, listening, cadence, harmonic, and solfège*. The responses given by the Serbian students are: *unity of sound, good ear for music, ears, choir, voice, female singer, tone(s), treble clef, frog, acoustics, quiet, silence, ballad, and hit song*.

Certain responses show an associative connection between music and **dance**. Both corpora include the responses *dance, to dance, dum dum* and *rhythm*. In addition, the Serbian participants responded with *for dance, and dancing*.

Music is metonymically associated with **musical instruments** as material representatives of music. The prototypical representative of the instruments in both languages is *piano*. Six more equivalent responses occur in this concept: *instrument(s), guitar, violin, harp, flute, and orchestra*. The French native speakers associate music with *saxophone, percussion*

and *drums*, whereas the Serbian native speakers associate music with *musical instrument, musical group, band, keys, organ, reed* and *gusle* – which is related to the Serbian intangible cultural heritage. Furthermore, the response *playing* is found in both corpora, whereas the response *to play* is found only in the Serbian corpus.

The response *film* in both languages, as well as *of the film/film score, cinema* and *Your lie in April*⁵ given by the French participants, associate music with **film**.

The equivalent responses indicating **the reproduction of music** are *radio, record* and *CD*. Furthermore, the French students relate music to *playlist* and *Spotify*⁶, whereas the Serbian students associate music with *cassette tape, tape recorder, transistor radio, Hi-Fi Stereo System, MP3, TV, record player, computer, and mobile phone*.

Some responses refer to **fun and places where one can hear music**. Except for the equivalents *party (parties)* and *festival*, all the other responses occur in the Serbian corpus: *techno party, ball*⁷, *amusing, fun/amusement, festivity/celebration, wedding reception, grand*⁸ *disco (discotheque), Barutana*⁹, *theatre club, coffee shop, gig, and pastime*. The responses *praviti lom*¹⁰, *ludnica*¹¹ and *ludilo*¹² are colloquialisms which denote *great fun*.

The associative connection between music and **language** is specific for the French language: *word(s), word/speech* and *language*.

Both corpora include the names of famous **composers**. *Bach, Mozart* and *Chopin* are common to both languages. Conversely, *Vivaldi* and *composer* are found only in the French corpus, whereas *Beethoven, Handel* and *Verdi* make part of the Serbian corpus.

The equivalent response which refers to **musicians/singers and bands** is *Eminem*. The French responses include the names of French rappers *Booba, Booba and Kaaris* and *Jul*, as well as the name of the popular English rock band *Pink Floyd*. This concept is much more represented in

⁵ A Japanese romantic drama manga series;

⁶ A Swedish audio streaming and media services provider. It is one of the largest music streaming service providers;

⁷ A large formal occasion where people dance (Cambridge Dictionary);

⁸ *Grand Production* is a company and record label from Serbia that concentrates on promoting folk artists. It is responsible for creating the TV program, *Grand Parada*, which airs weekly, and for arranging the pop-folk and turbo-folk music competition *Grand Festival*;

⁹ *Barutana* was initially built to house large quantities of gunpowder, which was utilised to safeguard the Kalemegdan Fortress. However, since 1995, the site has transformed into a popular regional venue that regularly features a variety of domestic and international artists;

¹⁰ Literal translation ‘to make a breakage’;

¹¹ Literal translation ‘madhouse’;

¹² Literal translation ‘madness’.

the Serbian language. It includes the names of musicians and bands from former Yugoslavia: *Bajaga, Balašević, Zdravko Čolić, Aca Lukas, Darko Rundek, Doris Dragović, Haris Dž., Kolonija, Magazin, Tozovac, Van Gogh*. In addition, the Serbian participants responded with *Madonna, Nirvana, Bocelli, Jamiroqai, Queen* and *Vaya con Dios*. The response *electric* refers to the song of the popular Serbian singer Bajaga *Electric music*.

The responses which refer to **musical works** are *opera* and *concert(s)* in both languages. Furthermore, the French corpus includes: *piece, symphony, score, divertissement, aria* and *lied*, whereas the Serbian corpus contains *ballet, work, encore* and *composition*.

The responses indicating the **type of music** are remarkably frequent in both language communities. The equivalent responses that refer to music genres are: *classical, rock, pop, metal, techno, jazz, reggae, soul (music)* and *electronic(s)*. Additionally, the French participants responded with *traditional, Latino, rap, Celtic*, and *chamber*, while the Serbian participants responded with *folk music, popular, pop-rock, evergreen, hip-hop, house, punk, samba, turbo folk*¹³, and *type*. Certain responses describe music: *soft music, slow, engaged, favourite*, and *(musical) taste* in the French language, as well as *live, intimate, love, good, bad*, and *without value* in the Serbian language.

The concept of **art** includes the equivalent response *art*, alongside the responses *artist* and *culture* given by the French students. Furthermore, the Serbian responses indicate **country names**: *Italy* and *Finland*.

Some responses indicate the concept of **education/schooling**. The only French response related to this concept is *book*. The Serbian corpus includes: *classroom, music school, music education, class/lesson*, and *music notebook*.

There are responses related to the **process of musical creation** in both languages: the equivalent response *inspiration*, as well as *creation* and *expression* in French, and *muse* and *imagination* in Serbian.

The conceptual classification reveals that the majority of French and Serbian responses can be grouped according to the same concepts. However, as Table 2 shows, the same concepts have different percentages of participation in the total numbers of responses in the two languages.

¹³ A term for the music genre which is most often associated with Serbia, but also performed in some variations in other countries of the Balkans and Southeast Europe. The main characteristics of this type of music production are a simplified, repetitive musical form, wide availability to consumers, and cheap production of visual and textual components (Grujić, 2013).

Table 2. *Conceptual classification of associative responses to the stimulus music in French and Serbian*

Concepts	French [%]	Serbian [%]
art	3.5	1.1
beauty	0.4	1.8
calmness	2.9	7.8
colours	0.4	0.4
composers	1.6	3.1
country names	/	0.4
dance	2.7	2.9
education/schooling	0.2	0.6
emotions, i.e., emotional states	5.5	10.9
film	1.4	0.3
fun and places where one can hear music	0.4	8.9
importance	/	0.8
language	1.2	/
liberty	0.4	0.5
necessity	1.4	1.6
negative associations and notions	/	0.3
movement	1.6	0.1
musical instruments	11.5	4.3
musical works	3.3	1.8
musicians/singers and bands	1	3.1
positive associations and notions	0.4	1.3
process of musical creation	0.6	0.4
reproduction of music	1.4	5.5
softness	0.8	0.3
sound	43.4	15.1
spiritual aspect	0.6	1.5
type of music	11.9	13

Furthermore, both corpora include **repeated responses, i.e., the translation of the word *music*** into other languages: *music*¹⁴ and *Ongaku*¹⁵ in the French corpus, and *glazba* in the Serbian corpus.

Certain associative responses are based on the respondents' **individual experience**. The reactions *subway*, *future*, and *young* in French, and the reactions *time*, *spare time*, *Saturday*, *night*, *bed*, *sex*, and *tidying up* in Serbian indicate the typical time, i.e., periods and places that the respondents associate with music. In addition, the Serbian respondents associate music with family members: *brother* and *uncle*.

Some responses given by the Serbian students show a **less evident connection** with the stimulus and they might be related to several concepts depending on their potential relationship: *money*, *and bread*, *of Ibar*¹⁶, *of*

¹⁴ *Musique* and *music*;

¹⁵ A Japanese word for music.

¹⁶ The name of a river that flows through Serbia;

*the dentist, of the people who went crazy, sport, ball*¹⁷, *leg, neighbours, people, cosmos, mind, indulgence, region, memory, zombie, xxx hardcore, kla, Rage, Bulovan*¹⁸, *Flašenko*.

The participants sometimes perceive the stimulus word as a question. Thus, the responses represent the answers to the question or the complement of the stimulus word. These responses are found in the Serbian corpus: *ah; I love; la, la, la; ok; you conclude; it messes with me; my world; mine; my; which I love; for my ears; for everyone*.

DISCUSSION AND CONCLUSIONS

The analyses show that the primary responses to the stimulus word *music* in French (*note(s)*) and Serbian (*relaxation*) do not yield the same meaning. Regardless of the disagreement in primary responses, the results indicate a high dispersion of both associative fields (see Figure 1). The variety of associations in both languages indicates the instability of the stimulus word in the associative system of the respondents, that is, the lack of a close semantic relationship between the stimulus and the responses.

Equivalent responses are considerably represented in both corpora (constituting 47% of the French corpus, and 25% of the Serbian corpus). Although there are more equivalents among more frequent responses, the equivalence is also noticeable among the idiosyncratic responses in both languages (see Figure 2).

The results of the conceptual analysis show that the majority of the associative responses given by the French and Serbian respondents can be classified according to the same concepts with different percentages of participation in the total numbers of responses (see Table 2). Most responses in both languages refer to **sound** and **type of music**. Nevertheless, the responses indicating **negative associations and notions** as well as the responses referring to the **importance of music** and **country names** occur only in the Serbian corpus. Conversely, the associations related to **language** appear only among the French responses.

The findings of our research confirm that word associations provide significant material for examining conceptualisation through metaphors (Dragičević, 2010a). The stimulus word *music* elicited rather similar metaphorical associations among French and Serbian participants: music is LIFE, PLEASURE, HAPPINESS, etc. In both languages music is metaphorically seen as a human need, i.e., **necessity**, and it is conceptualised as rather *soft* and *calm*. According to the responses of both French and Serbian students, it is evident that music is a substance that can be perceived by the sense of

¹⁷ Any object in the shape of a sphere, especially one used as a toy by children, or one used in various sports such as tennis and football (Cambridge Dictionary);

¹⁸ The response might refer to the conductor of the choir "Koča Kolarov" from Zrenjanin.

hearing. In addition, in both languages, music is experienced through visual perception. This type of conceptualisation is expressed through the responses referring to colours (*colours, colour for ears, yellow, orange*). The results show that the stimulus word *music* evokes rather positive emotions i.e., emotional states in respondents of both languages. Furthermore, the respondents of both linguacultural communities metonymically associate music with musical works and instruments.

The analysis of lexicographic definitions has identified certain aspects of the concept (e.g., melody, harmony, i.e., *sound*), and confirmed the importance of the possible polysemy of the stimulus word in the contrastive research of word associations (Dragičević, 2010a; Marčeta, 2022). Therefore, the fact that the responses referring to **language** exist exclusively in the French language is due to meaning II (B.) (harmony with the rhythm and sounds of words) of the lexeme *music* cited in TLF, whereas the greater representation of the responses referring to **education/schooling** in the Serbian language can be related to meaning 1. b. (tonal art and its theory as a school subject) of the lexeme *music* cited in RMSH. Nevertheless, certain aspects determined by the analyses of the associative material cannot be connected with lexicographic definitions (e.g., *fun, necessity, softness*, etc.), further suggesting that associative fields provide more detailed material for the contrastive research of conceptualisation.

In addition to the polysemy of the stimulus word, the results of the analyses show that the polysemy of the responses should also be taken into consideration in a study of word associations (e.g. The French responses *divertissement* and *sol* are related to musical terminology. Furthermore, the French response *écouteur* can denote *earphones*, but also *listener*. The Serbian response *zabava* denotes *fun/amusement*, but also *party*). Certain responses are culture specific (e.g., the names of singers and bands, the Serbian responses *gusle, turbo folk*, etc.).

In conclusion, the results show that the conceptualisation of *music* in both languages is based on a combination of universal human experiences and culture-specific cognition (Kövecses, 2000; 2005). The differences can be seen in the disagreement of primary responses and the dissimilar distribution of associative responses. Certain linguistic and cultural differences are a consequence of socio-cultural diversity. The similarities between the two language communities are evident in the conceptual grouping of the associative responses, similar metaphorical associations, and a large number of equivalents.

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КОНЦЕПТУАЛИЗАЦИЈА МУЗИКЕ У ФРАНЦУСКОМ И СРПСКОМ ЈЕЗИКУ

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Резиме

Музика представља значајан ресурс за истраживање друштвеног развоја различитих народа и култура. Интересовање за изучавање језика и музике као когнитивних система веома је присутно у компаративним студијама и обухвата различите гране когнитивне науке. Вербалне асоцијације чине важан део когнитивнолингвистичких и етнолингвистичких истраживања семантике и имају значајну улогу у проучавању менталног лексикона, теорије прототипа и концептуализације различитих појмова. Концептуализација се заснива на човековом физичком, чулном и интелектуалном искуству са светом који га окружује. Различити језици могу показати висок степен сличности у метафоричком изражавању и концептуализацији појединих појмова и појава, док су могуће разлике условљене културним наслеђем и окружењем.

У овом раду анализирали смо асоцијативне одговоре француских и српских студената на стимулативну реч „музика“ како бисмо испитали сличности и разлике у концептуализацији музике у француском и српском језику. Емпиријски материјал, који смо експериментирали из асоцијативних речника француског и српског језика, употребили смо за поређење структура асоцијативних поља, као и за утврђивање еквиваленције одговора. Поред тога, објединили смо асоцијативне одговоре сходно концептима које означавају како бисмо установили у којој мери су концептуализације специфичне за језик и културу, а у којој мери одражавају универзална својства.

Резултати истраживања показују да је концептуализација музике у оба језика заснована на комбинацији универзалних људских искустава и културолошких спознаја. Поједине разлике последица су језичких и социокултурних различитости. Сличности између две лингвокултуролошке заједнице уочљиве су у концептуалном груписању асоцијативних одговора, сличним метафоричким асоцијацијама и великом броју еквивалената, док се разлике огледају у неслагању примарних одговора и различитој дистрибуцији асоцијативних одговора.