Expression of the "Art De Vivre" Concept in French Tourism Object Names

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Abstract: This article investigates the role of the tourism sector in international cultural dialogue during the era of globalization through the lens of lingvoculturology. The research focuses on the harmony between language and culture within the naming of French tourist sites (onomastics), guide discourse, and branding processes. Drawing on the semiotic perspectives of scholars such as Ferdinand de Saussure and Roland Barthes, the author analyzes the impact of descriptive and anthroponymic names on the emotional state of tourists. The study substantiates the importance of transliteration and explanatory translation methods in presenting French realia (arrondissement, boulangerie, château) on an international scale.

Keywords: Lingvoculturology, tourism onomastics, France, realia, cultural code, descriptive names, anthroponyms, linguistic landscape, "art de vivre."

Introduction: In today's era of globalization, tourism is no longer merely a field of travel; it has become the most active form of intercultural communication. At the heart of this process lies lingvoculturology—the discipline studying the interaction between language and culture. The naming of French tourist sites, the narratives of guides, and branding processes rely directly on the principles of this science. If language is the carrier of culture, then tourism is the arena that showcases the "French way of life" (art de vivre).

The names of French tourist destinations possess a multi-layered structure:

Descriptive Names: Names such as "Mont Saint-Michel" (St. Michael's Mount) or "Château de Chenonceau" combine both historical and descriptive meanings. The units "Mont" (mountain) and "Saint" (saint) indicate both the physical relief of the location and its religious-cultural value.

Anthroponymic Onyms: Associating objects with Great Figures creates a "precedential" character. For instance, the terms "Musée Rodin" or "Aéroport Charles de Gaulle" are not just buildings or airports to a tourist; they are symbols of French art, political independence, and national pride.

In this field, the traditions of structural linguistics founded by Ferdinand de Saussure and the later semiotic views of researchers like Roland Barthes serve to reveal the cultural weight of language. In French lingvoculturology, every term—be it a "Boulangerie" (bakery) or a "Château" (castle)—embodies concepts of gastronomic culture and aristocratic heritage unique to the French people. Here, language does not merely provide information; it acts as a vehicle for promoting the "French spirit."

In presenting tourist objects internationally, it is vital to preserve French realia (concepts with no exact equivalent). For example:

● Arrondissement (urban district)

● Place (square, but in a French context, a social hub)

● Hôtel de Ville (city hall, though literally translated as "city hotel," which is incorrect)

Replacing these concepts with generic international terms strips them of their historical charm. Consequently, modern French tourism onomastics utilizes transliteration and explanatory translation. This helps tourists not only see the Eiffel Tower but also understand its linguistic and cultural layer as "La Dame de Fer" (The Iron Lady).

Tourist onomastics (the system of place names) is a linguistic archive "conserving" France's centuries-old historical memory. Names like "Versailles" or "Louvre" represent vast cultural concepts globally—not just buildings, but the era of absolutism, monarchy, and the center of world art. This proves that language and culture are an inseparable whole.

Furthermore, these names directly influence the tourist's emotional state. Descriptive names (e.g., "Mont-Blanc" — White Mountain) confirm the visual grandeur of an object through language, while anthroponymic names ("Place Charles de Gaulle") promote ideas of historical personality and national heroism. This process gives rise to the concept of "linguistic attractiveness" in tourism.

In international tourism, the most effective method for translating French realia (e.g., Champs-Élysées, Quartier Latin, Boulangerie) is to retain their original form through transliteration accompanied by a brief explanation. This allows the tourist to not only see a foreign culture but to "taste" the language of that nation. In global branding, a "French name" has itself become a symbol of quality and elegance.

Ultimately, lingvoculturology elevates the tourism sector to a new level. Tourists now seek to explore the "linguistic landscape" of a region rather than just visiting a destination. The names of tourist objects are a nation's calling card. Studying them linguistically and interpreting them skillfully in foreign languages is the fundamental cornerstone for enhancing a country's international prestige and elevating its national branding.

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