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Fields of the Lexeme “Tolerance” in a Story

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Abstract: This article is devoted the scientific discussion the lexical field of the word «tolerance» in litrary text. This article deals with theoritical ideas and exact examples in the essential themes of lexicology and semantics.

Keywords: tolerance, semantics, field, branch, sign, lexicon, synonym, homonym, hypernym.

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Introduction

In lexicology, the term "Fields" is used to refer to the structure of a given linguistic domain. The two notions of "semantic field" and "lexical field" are very often confused. However, when they are distinguished, the term semantic field is generally reserved to characterize the specific functioning of a lexical unit and that of lexical field to describe relationships between several lexical units.

Let's start from the beginning: semantics is a branch of linguistics that studies the meaning of words (or morphemes) that compose a content (the signified).

Ferdinand de Saussure attributes four main characteristics to the linguistic sign:

1. Its arbitrariness: the link between the signifier and the signified is arbitrary (without any motivation), because the same concept can be associated with different acoustic images in different languages.

2. The linear nature of the signifier: "the signifier of an auditory nature unfolds over time." The elements of signifiers therefore necessarily appear one after the other, in a linear succession: they form a chain.

3. Its synchronic immutability: the signifier associated with a given concept is imposed on the linguistic community: a speaker cannot decide to modify it arbitrarily.

4. Its diachronic mutability: linguistic signs can, however, be modified over time, by linguistic evolution, with changes in the signifier, the signified, or their relationship. [4].

Essential part. According to Ferdinand de Saussure, the word is a verbal sign, a psychic reality with two faces: one being the concept (signified) and the other the acoustic image (signifier), both cut off from the referent. Saussure takes the example of a sheet of paper to explain the duality of the sign. The word or verbal sign would be defined by the signifier/signified relationship, from which the object, called the referent, would be excluded. The signifier, an acoustic image or visual image of read characters, would refer to a signified, the concept (the meaning of the word), and would have, for "official" linguistics, no motivated or natural link with the characteristics of the referent. Thus, the French word "tolerance" is a linguistic sign associating with phonemes that would have no link with the referent. The signifier would only be a mediator of the signified, its plane of expression, and the signification would be the act that unites signifier and signified, the product of which is the sign**.** [1; 2; 3].

Semantic analysis transforms a set of texts into a lexical matrix:

- ✓ In rows, each text
- ✓ In columns, each keyword appearing at least once in one of the texts
- ✓ In boxes, a numerical ratio measuring both the frequency of occurrence of a keyword in a text and the frequency of occurrence of the keyword in the corpus.

The basic structure of an ontology is as follows:

- ✓ It is a semantic tree.
- ✓ Each keyword is associated with lexicons: synonyms, homonyms, hypernyms, translations into other languages, etc. This micro-network around a keyword is called a concept or class.
- ✓ Each concept should be considered a thesaurus category, therefore with broader or narrower categories. This membership link is interpreted as a logical connection.- Each concept can have instances, or elements belonging to this category.

In semantics, the seme is the minimal unit of meaning, incapable of independent realization.

Virtually, the lexical field is limited only by the absence of semantic correlation between two words, and more precisely, the absence of a "generic" term common to the different elements of the lexical field.

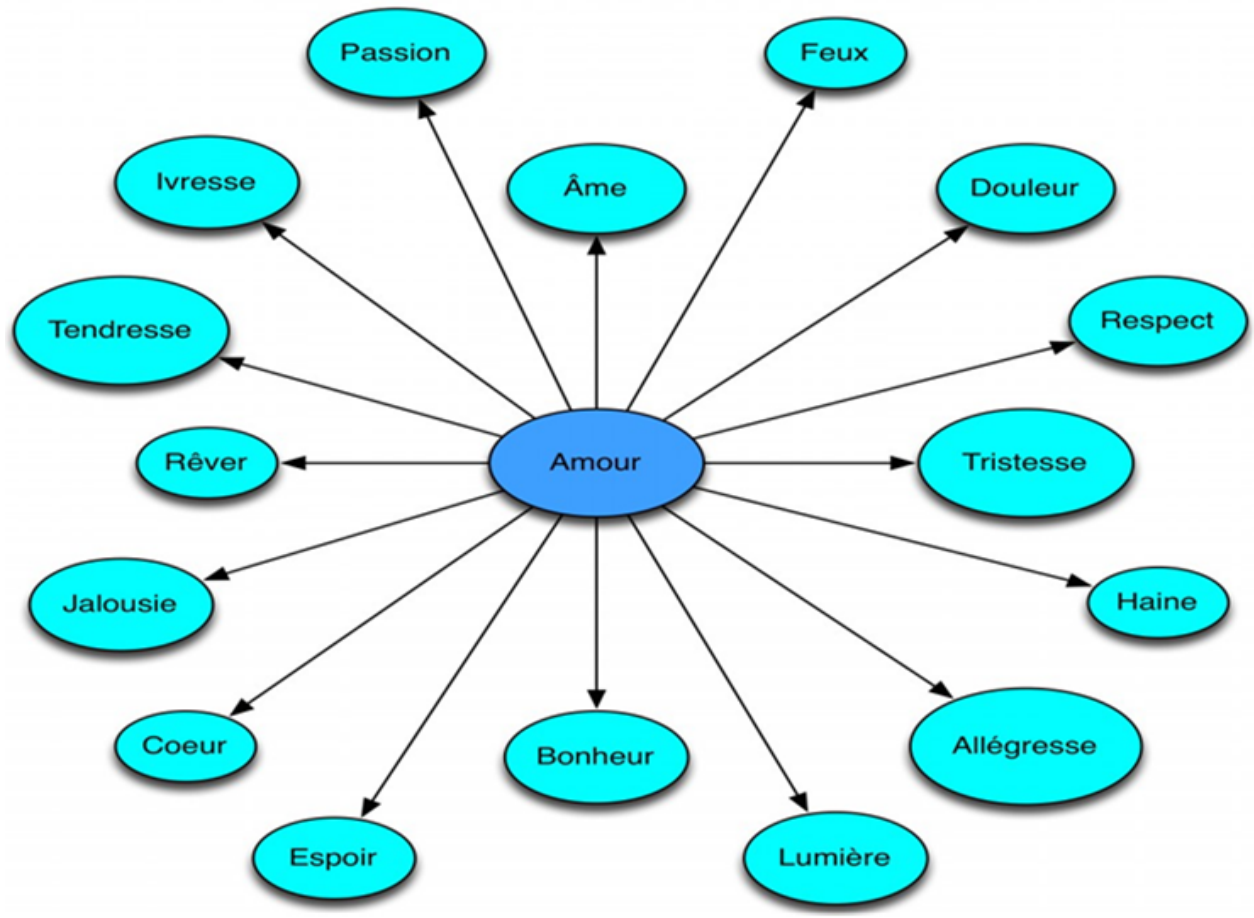
Hyperonyms are words whose meaning includes those of other words. Conversely, hyponyms are words whose meaning is included in that of other words. We speak of a hyperonymic or hyponymic relationship depending on the meaning of the relationship: we speak of hyperonymy when we start from the hyperonym, and hyponymy when we start from the hyponym.

A word can have a hypernym and be a hypernym, and a word can have a hyponym and be a hyponym. For example, a hyponym is a word whose meaning is included within the meaning of other words with less restricted meanings: ***Armoire*** in french is a hyponym of ***meuble***, because a wardrobe is a piece of furniture but one that has specific (size, shape, utility...). When a word has a hyponym, we speak of a hyponymy relationship between the two words. Hyperonymy and hyponymy are therefore the same, but taken in different senses. We can also say that hyperonymy is the antonym of hyponym.

A lexical field is the set of words that relate to the same idea or theme. A lexical field can consist of words from the same family, but also of synonyms or other words that are closely related to the theme. For example: Lexical field on the theme of love: *aimer, amoureusement, aimant, adoré, dévorant, tendresse, rouge, cœur, compagnon, blonde, mariage, conjoint, conjointe, divorce, haine, jalousie, le cœur a ses raisons que la raison ignore,* etc.

Analysis. First, a few words on tolerance, as it's a problematic word that draws the interest of our research. Tolerance: feminine noun from the Latin tolerantia. It is an attitude of someone who accepts in others ways of thinking and living different from their own [2].

Orthographic tolerance: 1) Attitude of someone who shows indulgence towards those with whom they deal. 2) Ability of someone to tolerate the effects of an external agent, particularly an aggressive or harmful one.



Fields of the lexeme of ***tolerance***:

A) **Synonyms of tolerance in french**: 1) liberté, autonomie, droit, choix, faculté, indépendance, indéterminisme, latitude, disponibilité, pouvoir, impunité, permission, autorisation, franchise, licence, dégagement, délivrance, relaxation, élargissement, affranchissement. 2) indulgence, bienveillance, bonté, clémence, compréhension, douceur, longanimité, magnanimité, faveur, grâce, pardon, faiblesse, complaisance. 3) compréhension, entendement, intelligence. 4) acceptation, accord, acquiescement, agrément, assentiment, autorisation, aval, consentement. 5) acquiescement, approbation.

B) **Antonyms of tolerance in french**: allergie, dépendance, dogmatisme, exclusivisme, intolérance, intransigeance, sectarisme, radicalisme, fantaisisme, contrainte, châtiment, préjugé, captivité, expiation, servitude, esclavage, sévérité, refus, sanction, réprobation, punition (2).

The scholar Reboul proposes a hierarchy of values of tolerance:

1) Pleasure, which aims for the immediate satisfaction of a desire,

2) Utility, including material and physical well-being (health),

3) Collective, which sees for the first time the sacrifice of the individual,

4) Humanity, which transcends any belonging to an identifiable group, 5) Salvation, values that lie beyond death [6].

Literature is therefore not a simple reflection of the existing, but a way of studying virtual behaviors based on a fictional representation. It serves as a pretext for the drafting of norms of action. Several potential effects of these readings-discussions are expected:

1) the text will prompt the reader to express their reactions to the characters' actions, thus becoming aware of their own value system; 2) these comments will vary from one student to another, pushing each to put their point of view into perspective;

3) a confrontation then becomes inevitable, in which each student deepens their position, argues for it, and reworks it when they enter into the other's game, thereby moving from implicit prejudices to a reworked, more rational position [7].

We follow the colors of tolerance in Victor Hugo's story "Pierrot, or the Secrets of the Night": Pierrot the baker and Colombine the laundress know each other; they share their childhood and the color white. Colombine avoids Pierrot: she is afraid of the night, which she imagines populated by frightening animals. Pierrot writes her love letters, but does not send them to her. Harlequin the painter arrives in the village with his caravan and multicolored clothes. He introduces Colombine to colors: he repaints her shop, he turns it into a dye-works. Colombine is seduced and goes on the roads with the nomadic craftsman. The end of summer comes: Harlequin's colors fade, then the snow makes everything uniformly white. Colombine discovers a note from Pierrot, who describes the deep colors of the night. She joins him, he welcomes her into the warmth of his bakehouse and kneads a brioche with her image on it. Harlequin, overcome, also asks for shelter; Pierrot accepts. All three eat the Colombine brioche [8].

1. «**Loin des yeux, loin du cœur**»: Hugo, the narrator of the story, is blind. The first chapter is titled "Colors" and emphasizes the absence of this representation among the blind. He has just started school in a "school for the sighted"; he uses a voice-activated computer. The first difficulties arise in the cafeteria, he has trouble eating properly. But someone helps him: Aïssata. Aïssata is black, she is nicknamed "the Negress." But Hugo loves her, "Aïssata's skin could have been purple, it wouldn't have changed anything for me," "the others are idiots." The two children spend their time together, Aïssata teaches him colors, Hugo explains sounds to her. The class takes a dislike to them: "The blind man is in love with the Negress," but they remain inseparable. Aïssata's family was then deported to Mali: "The people who make the laws don't care about love stories." Hugo, now an adult, still associates colors with their meeting.

This text is therefore narrated in the first person: the reader is informed of what is happening, but also of Hugo's opinion on the subject; he is more or less invited by the author to identify with this character, against the others. The last of the criteria mentioned by Adam for a definition of the Narrative text type is the existence of a final evaluation, "which gives the profound, moral meaning of the narrative sequence." This evaluation is provided here by the disapproval Hugo expresses towards his comrades and the legislator.

This is what we will observe through the analysis. It should be noted, to begin with, that the two works differ notably in the point of view adopted. The choice of texts is delicate: they must be both accessible to the target audience and at the same time lend themselves to a multi-level reading. A brief summary of the plots is necessary to understand the relationships between the protagonists and to contextualize the reactions of young readers.

2. "**Pierrot ou les secrets de la nuit**": Pierrot the baker and Colombine the laundress know each other; they share their childhood and the color white. Colombine avoids Pierrot: she is afraid of the night, which she imagines populated by frightening animals. Pierrot writes her love letters, but does not send them to her. Harlequin the painter arrives in the village with his caravan and

multicolored clothes. He introduces Colombine to colors: he repaints her shop, turning it into a dye house. Colombine is seduced and sets off on the roads with the nomadic craftsman. The end of summer comes: Harlequin's colors fade, then the snow makes everything uniformly white. Colombine discovers a note from Pierrot, which describes the deep colors of the night. She joins him, he welcomes her into the warmth of his bakehouse and kneads a brioche with her image on it. Harlequin, overcome, also asks for shelter; Pierrot accepts. All three eat the Colombine brioche.

Conclusion

It should be noted first that the two works differ significantly in their point of view: Tournier opts for the external narrator, whose omniscience stops at the description of perceptible facts. Furthermore, no information is given to the reader regarding the characters' emotions, and even less regarding the narrator's position regarding their actions. In this way, the student is not encouraged to preferentially identify with one of the three protagonists; pathos is replaced by logos.

The lack of formal assessment, however, should not be considered a critical flaw in literary interpretation sessions from the earliest years of schooling: the teacher's role here is more focused on educational goals than on disciplinary operational objectives.

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