How to understand the word "tolerance"?

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Annotation: This article offers a general overview of the lexical range of the word tolerance, its place in fiction, and its expression in the stories of Victor Hugo. Children's literature is used here to induce discussions about the idea of tolerance in two classes of 9-10 year old pupils.

Keywords and expressions: *tolerance, narrator, fictional representation, ways of thinking, spelling tolerance, a hierarchy of values.*

The goal of knowledge: How to understand the word "tolerance"?

The notion of the word "tolerance" certifies by the whole domain of the linguistic corpus. And we found there some scientific articles on journals and dictionaries. First of all a few words on tolerance, because it is a problematic word that draws the interest of our research.

The word tolerance: feminine name from the Latin tolerantia. It is an attitude of someone who accepts in others ways of thinking and living different from his own. Spelling tolerance:

1) The attitude of someone who shows indulgence towards those with whom he has to deal.

2) Ability of someone to bear the effects of an external agent, in particular an aggressive or harmful one.

Synonyms of tolerance: *1) freedom, autonomy, right, choice, faculty, independence, indeterminism, latitude, availability, power, impunity, permission, authorization, frankness, licence, clearance, deliverance, relaxation, enlargement, emancipation. 2) indulgence, benevolence, kindness, clemency, understanding, gentleness, long-suffering, magnanimity, favour, grace, forgiveness, weakness, complacency. 3) understanding, understanding, intelligence. 4) acceptance, agreement, acquiescence, approval, assent, authorization, endorsement, assent. 5) acquiescence, approval.*

The antonyms of tolerance: allergy, dependence, dogmatism, exclusivism, intolerance, intransigence, sectarianism, radicalism, fantasy, constraint, chastisement, prejudice, captivity, atonement, servitude, slavery, severity, refusal, sanction, reprobation, punishment (Bloom Benjamin, 1969, Taxonomy of educational objectives, Education Nouvelle, Montreal).

Professor R. Bobokalonov and others affirm that the scholar Reboul submits a hierarchy of tolerance values: 1) Pleasure, which aims at the immediate satisfaction of a desire, 2) The useful, including material and physical well-being (health), 3) The collective, which sees for the first time the sacrifice of the individual, 4) The human, which transcends any belonging to an identifiable group, 5) Salvation, values that lie beyond death [2, C.40-46].

Literature is therefore not a simple reflection of the existing, but a way of studying virtual behavior from a fictional representation. It becomes a pretext for the drafting of standards of action. Several potential effects of these readings – discussions are expected: 1) the text will elicit the enunciation of the reader's reactions to the actions of the characters, reader who thus becomes aware of his own system of values; 2) these comments will vary from one student to another, prompting each to put their point of view into perspective; 3) a confrontation then becomes inevitable, in which everyone deepens his position, argues it, reshapes it when he enters into the game of others,

passing thanks to this from implicit prejudices to a reworked, more rational position (Hans Robert, 1978 , For an aesthetics of reception, Gallimard, Paris).

We follow the colors of tolerance in the Victor Hugo story "Pierrot or the secrets of the night": Pierrot the baker and Colombine the laundress know each other; they have in common 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 trailer and his multicolored clothes. He introduces Colombine to colors: he repaints his shop, he turns it into a dyeworks. Colombine is seduced and goes on the road with the nomadic craftsman. Comes the end of summer: the colors of Harlequin fade, then the snow makes everything uniformly white. Colombine discovers a note from Pierrot, which describes to her the deep colors of the night. She joins him, he welcomes her into the warmth of his bakery and kneads a brioche in her image. Harlequin, chilled, also asks for shelter; Pierrot accepts. All three eat the brioche-Columbine (Weisser Marc, 1997, For a pedagogy of openness, PUF, Paris).

The adventure is this time told by an external narrator. We do not penetrate into the subjectivity of the characters. The final evaluation of the narrative is implicit in this second work. Such a decision by the author will modify the image of the Ideal Reader: it is up to him to "draw the moral" from what he has just read. This is what we will observe through the analysis that it should be remembered to begin with that the two books differ significantly with regard to the point of view adopted.

"The altitude left to someone to go in certain cases against a law, a regulation:

- Spelling tolerance:

- - Attitude of someone who shows indulgence towards those with whom he deals.

- - Ability of someone to support the effects of an external agent, in particular aggressive or harmful: We do not have the same level of tolerance to noise.

- Medicine tolerance:

- 1. Absence of immune reaction to certain antigens, resulting from a state of constitutive immune paralysis or induced by a first contact with the antigen.

- 2. Property possessed by the body of withstanding doses of a given substance without showing signs of intoxication.

- Tolerance of religion: Respect for freedom of conscience and open-mindedness towards those who profess a different religion or religious doctrines.

- A technical tolerance: Interval defined in relation to a theoretical dimension, within which the measured value must lie so that it can be considered correct. » [2, C.40-46].

- Synonyms of tolerance:

- 1) freedom, autonomy, independence, indeterminism, right, choice, faculty, latitude, availability, power, impunity, permission, authorization, frankness, license, release, deliverance, relaxation, enlargement, emancipation.

- 2) indulgence, benevolence, kindness, clemency, understanding, gentleness, long-suffering, magnanimity, favour, grace, forgiveness, weakness, complacency.

- 3) understanding, understanding, intelligence.

- 4) acceptance, agreement, acquiescence, approval, assent, authorization, endorsement, assent.

- 5) acquiescence, approval.

- The antonyms of tolerance: allergy, dependence, dogmatism, exclusivism, intolerance, intransigence, sectarianism, radicalism, xenophobia, fantasy, constraint, chastisement, prejudice, captivity, expiation, servitude, slavery, severity, refusal, sanction, reprobation, punishment.

- The scholar Reboul submits a hierarchy of values:

- 1. Pleasure, which aims at the immediate satisfaction of a desire,

- 2. The useful, including material and physical well-being (health),

- 3. The collective, which sees for the first time the sacrifice of the individual,

- 4. The human, which transcends any belonging to an identifiable group,

- 5. Salvation, values beyond death (religious and philosophical aspects). Literature is therefore not a simple reflection of the existing, but a way of studying virtual behavior from a fictional representation. It becomes a pretext for the drafting of standards of action. Several potential effects of these readings – discussions are expected:

- the text will arouse the enunciation of the reader's reactions in relation to the actions of the characters, a reader who thus becomes aware of his own system of values;

- these comments will vary from one pupil to another, pushing each one to put their point of view into perspective;

- a confrontation then becomes inevitable, in which each one deepens his position, argues it, reshuffles it when he enters the game of others, passing thanks to this from implicit prejudices to a reworked, more rational position.

The choice of texts is delicate: they must both be within reach of the target audience and at the same time lend themselves to reading at several levels. [3, C.67-73].

A brief summary of the plots is necessary to understand the relationships between the protagonists and put into context the reactions of young readers.

1. Out of Sight, Out of Mind: Hugo, the story's narrator, is blind. The first chapter is entitled "Colors" and insists on the absence of this representation among the blind. He has just been educated in a "school for clairvoyants"; he uses a voice-activated computer. The first difficulties arise in the canteen, he finds it difficult to eat properly. But someone helps her: 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 fools". The two children spend their time together, Aïssata teaches him the colors, Hugo explains the sounds to him. The class takes a dislike to them: "The blind man is in love with the black woman", but they remain inseparable. Aïssata's family is then deported to Mali: The people who decide the laws don't care about love stories". Hugo, having reached adulthood, still associates colors with their meeting.

This text is therefore told in the first person: the reader is informed of what is happening, but also of Hugo's opinion on this subject; he is more or less invited by the author to identify with this character, against the others. The last of the criteria evoked by Adam (1997 – 57) for a definition of the Narrative text type is that of the existence of a final evaluation, "which gives the configurational, moral meaning of the narrative sequence". This evaluation is brought here by the disapproval that Hugo expresses against his comrades and the legislator.

2. Pierrot or the secrets of the night: Pierrot the baker and Colombine the laundress know each other; they have in common 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 trailer and his multicolored clothes. He introduces Colombine to colors: he repaints his shop, he turns it into a dyeworks. Colombine is seduced and goes on the road with the nomadic craftsman. Comes the end of summer: the colors of Harlequin fade, then the snow makes everything uniformly white. Colombine discovers a note from Pierrot, which describes to her the deep colors of the night. She joins him, he welcomes her into the warmth of his bakery and kneads a brioche in her image. Harlequin, chilled, also asks for lodging. Pierrot accepts. All three eat the brioche-Columbine.

The adventure is this time told by an external narrator. We do not penetrate into the subjectivity of the characters. The final evaluation of the narrative is implicit in this second work

(as provided in Adam 1997). Such a decision by the author will modify the image of the Ideal Reader that the text provides: it is up to him to "draw the moral" from what he has just read. This is what we will observe through the comparative analysis of the discussions in our two classes.

3. "Pierrot or the secrets of the night". To begin with, it should be remembered that the two works differ significantly with regard to the point of view adopted: Tournier retains the option of the external narrator, whose omniscience stops at the description of the perceptible facts. Also, no information is given to the reader concerning the emotions of the characters, and even less concerning the position taken by the narrator in relation to their actions. In this way, the student is not encouraged to identify preferentially with one of the three protagonists; pathos gives way to logos.

Conclusion.

The absence of the possibility of formal evaluation should not, however, be considered as a crippling defect of literary interpretation sessions from the first years of schooling: the action of the teacher is exercised here at the level of the more than that of disciplinary operational objectives. Children's literature is used here to induce discussions about the idea of tolerance in two classes of 9-10 year old pupils.

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