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LEXICO-SEMANTIC FEATURES OF CLICHES IN FRENCH

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ABSTRACT

This article discusses various definitions of the term "cliche" and the lexical and semantic meanings of clichéd expressions in the literary and colloquial speech of the French language, the use of clichés in speech as a means of linking language, an explanation of the use of clichés in various communicative intentions.

KEYWORDS

Cliché, figure of speech, cliché, stereotype, clichés, banality, well-known truth, wear and tear.

INTRODUCTION

The ability to communicate in the studied foreign language in various spheres of human activity forces one to compare all language spheres such as phraseological units, proverbs, sayings, winged expressions and speech clichés with one's native language. In literary and colloquial speech, they serve

to form a text or to save language resources through the use of clichés.

A cliché is a figure of speech that consists of using a hackneyed expression based on a fixed image that has become commonplace through repeated use in French.

The term cliché (cliché) appeared in the 19th century and is of French origin. Historical entry from the dictionary of typography with a simplified meaning of "copy" and "reprint". A cliché is a metal plate, that is, a stereotypical matrix of one sheet or one engraving, with the help of which the same reprints were produced in a large number of copies.

Beginning in the 1860s, cliché became a catch-all term for photography too. After that, in printing shops, people often used the expression "il tire son cliché", which gave the meaning that a person constantly repeats the same thing. Thus, the word "kleshe" entered into speech and became a figure of speech, consisting of the use of a "stereotypical" and "banal" expression due to its repeated use in the language. The mere repetition of such a banal image leads to a cliché if it is recognized in the language community. Due to the fact that we do not have enough accurate information, in this article we will try to consider in more detail the lexical-semantic meaning of this term.

RESEARCH METHODOLOGY

The article is descriptive in nature, it uses elements of the semantic analysis of clichés in the literary and colloquial speech of the French language. Theoretical analysis of the term "cliché" in chronological order. In a communicative-oriented methodology, various needs of communicative intentions are put forward in order to determine speech clichés.

DISCUSSION

Many researchers dealt with this category of lexical units, but they gave different concepts of clichés and we will consider some of them:

For S. Dantzig, a cliché is "a word or phrase of artistic origin that forms an image and is repeated without reflection." For Remy de Gourmont, clichés are "signs of inattention and decadence." For Max Jacob, "a cliché is a convenient conversational password to avoid feeling," alluding to the simplicity of the language on which the cliché is based.

For some modern writers or linguists, the cliché has to emerge from its popular image, close to being paraphrased. In particular, Michael Riffater no longer considers it from a normative, banal or hackneyed point of view, but sees in it a creative stylistic potential close to the fact of style, and Riffater also defines a cliché as an "expressive unit of a structural order" and attributes to it two characteristics: "strong and sustainable expressiveness" and a certain stylistic origin. Hervé Laroche points out in the Dictionary of Literary Cliches that "special attention is required to identify clichés, as well as a certain energy to eliminate them. The cliché functions as a sign of the quality of the text: since it is precisely the habit of writing that it is repeated with sufficient consistency to be recognized as part of a literary expression and plays a major role.

First of all, it is necessary to consider the various definitions and points of view on the issue of defining the term "cliché" in various senses. To begin with, with the help of several dictionaries: a regular dictionary, a historical dictionary and encyclopedic dictionaries, we will try to synthesize a single terminology for the definition of "cliche".

The dictionary of the French language Emile Littré [1] mentions the direct meaning and technical meaning of the word: "cliché" is, first of all, a term of typography that arose as a result of the cliché process, which we mentioned above. In 1809, only the technical meanings of the word "cliché" were given in the dictionary le Petit Robert, since it is a copy of other neologisms, and already after sixty years in 1869, le Petit Robert gives us information about the figurative meaning of this word that interests us. In this way, synonymous concepts appear as: "lieu commun", "idée reçue", "poncif", "stéréotype" which are translated as "banality", "generally known truth", but above all "stamp" and "stereotype".

In the dictionary "Grand Larousse Universel" we can find a figurative meaning from a longer definition, as "A well-known truth, a banality, often repeated and in the same terms; stamp" [2].

In the dictionary Le Grand Larousse Illustré, for its part, offers an initial definition of the term, but no further

than a synonym with the meaning "Too often repeated idea; common truth; banality." [3].

In the dictionaries above, we can find a list of some of the recurring characteristics with concepts that are worn out (too often used), banality and artificiality. Le Petit Robert gives the same definitions, but adds a few elements: "Too often used ideas or expressions. Banality, well-known truth, stamp, repetition[4]. But the historical dictionary of the French language, published under the direction of Alain Rey, offers a suggestive hypothesis of a relationship of the term "cliché" with German, which resembles the term "kitsch".

"The Middle German etymon "klitsch" "soft mass", itself of onomatopoeic origin, but in the 19th century, it acquired the figurative meaning of "copy" (1866).

The verb "clicher" itself is less common than the noun with the past participle "cliché" n. mzh. R. (1809), this is a printing house term almost retired due to its direction and in the field of photography it adopted the concept of "negative image obtained in a darkroom" (1865). In the figurative meaning "a hackneyed phrase or idea" (1869) comes from the initial meaning in typography, its meaning changes to a new type of usage, which was known in the application to the noun: phrase, cliché speech." [5]. This last definition also offers a strictly semantic extended explanation of the cliché: it is first of all an adjective that continues to

learn new uses because it does not cease to influence new nouns.

But I want to note that when reading these meanings of the term "cliche": we realized that they often give an almost identical definition, and not the expanded meaning that we would like. Thus, dictionaries testify that "cliché" is a term that everyone agrees on. Then we get the following synthesis, preliminary analysis and slightly enriched:

Cliche - (figuratively) a formula [or image, or drawing, inscription or process] ready, frozen, worn out, becoming commonplace due to mechanical repetition; a banal idea is usually expressed in stereotypical terms [or forms]. Synonyms: le stéréotype, le lieu commun, le déjà-vu, le kitsch, la caricature, le préjugé, le poncif or even l'idée-reçue[6].

We now have a few landmarks, a series of cliché features, their ready-made artificiality, banality, and the mechanical repetition that produces them, reproduces them, and allows them to expand. But the question arises whether we have determined the meaning of the cliché enough and are we content with the concept of clichés that we have found from different dictionaries. As we know, the dictionary is usually used as a tool to limit the concept that we seek to study, it serves to capture, even arbitrarily, the original meaning, which includes, that is, which goes beyond or provides many examples. Alamber, in his

entry "Dictionary" in the Encyclopedia, reveals an opinion that is found in all dictionaries:

“First of all, what must not be forgotten is that no matter how hard you try to correct the language in the dictionary, it is impossible. The truth is that a living language that is constantly changing can hardly be absolutely fixed” [7].

ANALYSIS AND RESULTS

In French, clichés are among the most common linguistic phenomena. In this regard, we will look at the most common clichés that express various communicative intentions in French works. For example, we took excerpts from the work of the writer Mino Milani called "The Phantom of Love."

«- Bonjour, Monsieur!

- Bonjour, Rita! Du nouveau ? Du nouveau ? J'aimais cette façon, toujours la même, de commencer la journée; arriver au bureau, voir tout de suite que tout est en ordre, entendre Rita dit : «- Bonjour, Monsieur!» J'aimais cette odeur de papier, de matériel de bureau, de machines à écrire, et ces vieilles portes bien astiquées mais qui avaient toujours un air un peu poussiéreux.»[8;20]

In this passage, we can find several clichés, "Bonjour" belongs to the most common groups of speech clichés expressing greeting in a formal way, "Monsieur" helps the heroine to make contact with her interlocutor.

«- Oui, bien sûr, fis-je après un silence, et avec l'impression de me comporter bizarrement. Evidemment, la femme de ménage... Je pris la pièce, la mis dans une petite boîte de cuir qui se trouvait sur mon bureau : «Ah, Rita... il n'est venu personne ce matin... ou bien hier soir, après mon départ ?»...».[8;21]

In the following passage, "Oui" is used as a sign of consent, and for the affirmation of the speaker's thought in the sense of using self-will, it is expressed with the help of the cliché "bien sûr", "Evidemment" gives the concept of approval.

«- Excusez-moi, Monsieur... je ne voulais pas vous manquer de respect... vous qui êtes mon patron...

- Rensi, au nom du ciel !
- Ne croyez pas que...
- Allons ! Courage ! Expliquez-vous une bonne fois.»[8;46]

With the help of an expression with the meaning of apology "Excusez-moi", the speaker intercepts initiatives in conversations and the interlocutor uses "Allons!" ordering to induce the speaker to call. Courage! a softer form of invocation, used for wishing the speaker and making a request together with "Expliquez-vous..." in the hope of mercy[9].

With the help of these examples, we see that clichés perform the function of a kind of signals for the participants in the dialogue, namely: - one of the

interlocutors begins (enters) into the dialogue, gives consent, approval or approval, etc. And we understand that these speech clichés are already ready, already more or less frozen and are used as language bundles, they are such a linguistic phenomenon that is widespread in the speech of a literary and colloquial style. And we can see these bundles in various communicative intentions, such as greeting / request, consent / approval, confirmation, ask / demand, apology / request, request information, advise, offer, object, turn to the interlocutor, express regret (surprise), joy, abandon, etc[10].

CONCLUSION

In conclusion, we can say that clichés are formulas or ideas or images, etc., which become clichéd, after a process of repetition and wear, are transmitted ready-made and become common in literary and colloquial speech. But then the initial state will influence some element in order to become a cliché, and for us this remains the most important answer - apart from the process of repetition, we would not know the special conditions that give rise to clichés - or the initial state of formulas and images. And as a conclusion, we can say that any formula, any image, any idea has the potential to become a "cliche" in a simple mechanical repetition, with the help of freezing and wear, making it ordinary.

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