



A TRAVELER'S STORY HOW INTERCULTURAL ASPECT

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Annotation

This article discusses the cultural manifestations transmitted by the traveler's story as educational material in the classroom in a foreign language. Given the wealth of information that essentially concerns geography, toponymy, fauna and flora, language and architecture, a travelogue can introduce a French learner to a foreign culture. This study aims to identify the cultural manifestations conveyed by the travel story as an educational tool, which is a literary genre that is little used in the FLE classroom.

Keywords: traveler's story, reading, teaching and learning French, intercultural communication.

Introduction

Currently, a lot of reforms are being carried out in the education system of the Republic of Uzbekistan aimed at improving the quality of education. Particular attention is paid to learning foreign languages, improving teaching methods and obtaining international certificates. With the introduction of the communicative method, the goal was set according to which a learner of French as a foreign language (hereinafter FLE), after a clearly defined number of hours of study, will be able to understand and expound in this language. However, achieving this goal involves the acquisition of both language and intercultural skills.

From this point of view, it is worth focusing on the cultural manifestations conveyed by the travel story as a teaching aid in the FLE classes. Given the information load, which is mainly related to the geography, toponymy, fauna and flora, language and architecture of this community, it can be argued that the travel story allows you to go beyond linguistic learning, confronting the educator with differences in other cultures. So we ask ourselves, where does the travel story initiate in terms of intercultural communication?

Given the ability of the story to convey representations of real images of the "Other" in all its dimensions, it would be the most accessible way to introduce the FLE student to the intercultural environment.

To begin with, it should be noted that the name "travel story" appeared for the first time in 1632. It quickly won a place at a time when "travel story" is recognized by both modern readers and travelers themselves as a clearly defined literary genre, endowed





with its own style, poetics and rhetoric. [DOIRON, 1998: p98]. Many researchers have had difficulty accepting a standard definition given the large number of very different works it covers. In this regard, Louis MARINE elaborates that the travelogue:

“A type of narrative in which history flows into geography, where a consistent line, which is the formal framework of the narrative, connects to each other not events, accidents, narrative characters, but places, the journey and intersection of which constitute the narrative itself, more precisely, history, the events of which are places that appear in the narrator's discourse only because they are stages on a route. The essence of the travel story is a succession of crossed places, a web of names and local descriptions that the journey brings out of anonymity into an unchanging pre-existence.” (Louis MARIN, cité par Adrien PASQUALI, 1994:p. 94)

Every language conveys a culture. Thus, the travel story is, it seems to us, a very didactically useful intermediary in the preparation of the meeting and the discovery of the “other”. Because it offers, on the one hand, the possibility of studying the person in all its dimensions, and on the other hand, it encourages the student of FLE to question his own ideas and stereotypes in relation to the “other” and, therefore, in relation to himself. Thanks to the life experience and deeper knowledge that the author/narrator puts into their text, this genre is an inexhaustible source of information and questions.

Besides, the travelogue is a very peculiar feature; this is a clear statement, and in most cases no interpretation is required to understand the difference it conveys. By virtue of its semantic accessibility (in most cases, the travelogue is not ready for interpretation), it gives the educator the opportunity to take a closer look at another life, which, therefore, offers him the opportunity to compare it with his own in order to identify similarities and differences.

To fully understand the “other” as a whole, it will be necessary to make a choice in favor of an interdisciplinary approach or convergent humanities, social sciences, language sciences and the science of literary text. In other words, looking at a complex subject such as a travel story from an FLE learning perspective involves interrelationships with other disciplines (ethnology, history, linguistics, and literature). Thus, the FLE teacher becomes a kind of jack of all trades, being in constant contact with all these disciplines. This allows him to have the critical material to conduct a thorough analysis of the corpus he has in his hands, in this case the travel diary.

As we noted above, there is an inextricable link between language and culture. A language would lose all of its soul if it were taught on its own, because it cannot exist and cannot be uttered without conveying the many ideas and concepts, values and





fundamental guidelines that merge in this great crucible that is culture. Indeed, in order to understand a message in a given language, the learner/recipient must refer to the culture of the host country, because the meaning of the message goes beyond its textual scope. In other words, deciphering a message requires not only such significant linguistic knowledge, which, it must be said, is left out, but also knowledge of the culture in which this message was rooted.

With regard to sociolinguistic indices, this name covers all linguistic imprints, whether lexical or grammatical, intended to express cultural facts.

To better illustrate this point of view, consider a waybill for analysis. This is "Notes of a Traveler" by Guy de Maupassant. This is a story written in 1884 and published in the newspaper *Le Gaulois*. It highlights the journey that the author made by rail between the cities of his native country (France). The analysis consists in identifying all intercultural indicators and manifestations included in the text. The aim of this analysis is to show that the didactic potential of the travel story can be counted on in terms of interculturality.

The first cultural manifestations to be noted in travel stories are the reference signs relating to contemporary culture. By cultural cues, we mean everything related to the country to which the text refers. Indeed, when reading Maupassant's story, an important referential component emerges. This is the French referential component. Looking through the *Notes d'un voyageur*, it becomes clear that the reference to France and its geography is ubiquitous. The wealth of French geographical attractions is emphasized by the mention of numerous cities belonging to various French regions and departments: Marseille, Saint-Raphael, Saint-Tropez, Seamounts, Cannes, Nice, Monaco through the Corniche, Monte Carlo, Menton (the hottest point), Grasse (Alpes-Maritimes).

France is present not only because of its geography, but also because of the many clues related to French art and literature. Thus, reading allows you to make a list of the following artists and writers: Henri Arpinier (1819-1916), landscape painter, watercolorist and French engraver; the printer Guillaume di Guillemet, whose name also spells out punctuation marks in this case quotation marks; French poet and lawyer Alfred Le Poitevin (1816-1848); actress and journalist Miss Alice Regnault (1849-1931) and genre and portrait painter Jean Béraud (1848-1935).

As with any person, there are also clichés and stereotypes, which are to "label" certain groups of people or "classify them in boxes", with a negative connotation and, according to preconceived ideas or generalizations, very offensive. Maupassant, as author/narrator, condemned the behavior of those who unpacked lunch in the van. He not only allowed himself to qualify their gesture as rude and poorly educated. This





suggests that for some French people, including the author, this gesture is unbearable and should not take place, especially in public places such as a train.

An analysis of this text makes it clear that the abundance of travel notes in terms of cultural facts is of paramount importance, since it serves as an object of analysis (the example above) for both the teacher and the teacher. Thus, the teacher is faced with the task of relaying the image of the other without giving him possible interpretations that could damage the student's perception of difference by the public. In other words, his role will be to encourage the educator to establish a comparison between the other and himself, while moving away from any type of position, whether personal or public, which in most cases gives rise to stereotypes and prejudices.

In summary, the purpose of this study is to encourage faculty to consider introducing a travel story as a way to introduce FLE students to intercultural environments. Given its significant cultural load (the presence of various cues: references, ethnocultural and sociolinguistic), the travel story can introduce students to an intercultural environment, through the simple work of identifying cultural elements as a first step in the process of developing intercultural competence.

In the era of methodological eclecticism, the teacher has a certain freedom in choosing teaching methods. Thus, from a cross-cultural perspective, a travel story can encourage students to compare a topic defined in a familiar context with unfamiliar situations. In addition, bound by institutional imperatives, the teacher must know how to combine institutional, linguistic and cultural goals.

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