

Les cours de genres littéraires 2eme année

Approche de la question du genre

Nous n'appréhendons pas les textes littéraires comme des êtres singuliers, hors de toutes catégories. Un texte littéraire se présente à nous à travers certaines caractéristiques de genre, qui, on le verra, donnent forme à nos attentes, au type de réception que nous en avons et servent à en interpréter le sens. Nous avons besoin de savoir à quelle catégorie un texte appartient pour le comprendre tout à fait. Si je prends un conte de fées comme *Barbe-bleue* pour un témoignage historique, ou une satire ironique pour un essai sérieux, je risque fort de mésinterpréter le sens du texte que je lis.

Il suffit d'entrer dans une librairie pour faire l'expérience de la catégorisation littéraire. Sans avoir suivi de cours de méthodologie, les libraires classent en général les textes littéraires contemporains en différents rayons, tels que *roman*, *poésie*, *théâtre*. Il s'agit là d'un système des genres rudimentaire et dont on devine qu'il est assez approximatif. En fouillant dans le rayon *roman* on risque fort d'y trouver des récits non fictifs comme le témoignage de Robert Antelme sur les camps de la mort, *L'Espèce humaine*.

On a d'ailleurs souvent l'impression que ce classement est inopérant pour les textes modernes: où ranger, par exemple, *Plume* d'Henri Michaux, qui a été publié dans la collection *Poésie*/Gallimard mais qui comporte des narrations fictives comme celle qui donne son nom au recueil (*Plume* est en effet un personnage de fiction type)? Où ranger les textes de Samuel Beckett comme *Malone meurt* où l'action se réduit à rien et où une voix parle tout du long au présent dans ce qui pourrait aussi bien constituer un monologue théâtral? Est-ce qu'il faut en conclure que la littérature moderne est rebelle aux genres? Que c'est une question dépassée qui ne concerne que la littérature

classique? Nous essaierons de répondre à ces questions.

1.1. Un genre est une convention discursive

Commençons par remarquer que si la notion de genre est floue, c'est qu'elle s'applique à des réalités littéraires très différentes, dont nous sentons qu'elles ne sont pas de même échelle.

Ainsi, on peut dire qu'un *sonnet*, qu'un *roman d'apprentissage*, ou que la *poésie lyrique* sont des **genres**. Mais évidemment on fait allusion dans ces différents cas à des **propriétés textuelles** très différentes.

Le *sonnet* est une forme fixe dont les caractéristiques métriques sont strictement codifiées. En revanche son contenu est assez indifférent à son genre. C'est exactement le contraire pour le *roman d'apprentissage*, qui ne constitue un genre que par son contenu vague (impliquant un héros ou une héroïne jeune et inexpérimentée qui fait l'expérience de l'existence sociale, affective ou esthétique, à travers un certain nombre d'épreuves (comme dans *Les Illusions perdues* de Balzac, ou *L'Éducation sentimentale* de Flaubert)). Mais ces *romans d'apprentissage* peuvent être très différents par la longueur, par la forme, par le type de narration. Enfin, lorsqu'on parle de la *poésie lyrique*, on réfère en général à la fois à une forme d'énonciation à la première personne (critère qui n'apparaît pas du tout dans le sonnet ou le roman d'apprentissage) et à certains types de contenus (l'épanchement de la sensibilité).

Il y a cependant un point commun à tous ces usages du mot

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Padhraic Smyth



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Table of Contents Readwrite Une Introduction Aux Humaniteacutes Numeacuteriques

1. Understanding the eBook Readwrite Une Introduction Aux Humaniteacutes Numeacuteriques
 - The Rise of Digital Reading Readwrite Une Introduction Aux Humaniteacutes Numeacuteriques
 - Advantages of eBooks Over Traditional Books
2. Identifying Readwrite Une Introduction Aux Humaniteacutes Numeacuteriques
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Readwrite Une Introduction Aux Humaniteacutes Numeacuteriques
 - User-Friendly Interface
4. Exploring eBook Recommendations from Readwrite Une Introduction Aux Humaniteacutes Numeacuteriques
 - Personalized Recommendations
 - Readwrite Une Introduction Aux Humaniteacutes Numeacuteriques User Reviews and Ratings
 - Readwrite Une Introduction Aux Humaniteacutes Numeacuteriques and Bestseller Lists
5. Accessing Readwrite Une Introduction Aux Humaniteacutes Numeacuteriques Free and Paid eBooks

- Readwrite Une Introduction Aux Humaniteacutes Numeacuteriques Public Domain eBooks
- Readwrite Une Introduction Aux Humaniteacutes Numeacuteriques eBook Subscription Services
- Readwrite Une Introduction Aux Humaniteacutes Numeacuteriques Budget-Friendly Options
- 6. Navigating Readwrite Une Introduction Aux Humaniteacutes Numeacuteriques eBook Formats
 - ePub, PDF, MOBI, and More
 - Readwrite Une Introduction Aux Humaniteacutes Numeacuteriques Compatibility with Devices
 - Readwrite Une Introduction Aux Humaniteacutes Numeacuteriques Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Readwrite Une Introduction Aux Humaniteacutes Numeacuteriques
 - Highlighting and Note-Taking Readwrite Une Introduction Aux Humaniteacutes Numeacuteriques
 - Interactive Elements Readwrite Une Introduction Aux Humaniteacutes Numeacuteriques
- 8. Staying Engaged with Readwrite Une Introduction Aux Humaniteacutes Numeacuteriques
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Readwrite Une Introduction Aux Humaniteacutes Numeacuteriques
- 9. Balancing eBooks and Physical Books Readwrite Une Introduction Aux Humaniteacutes Numeacuteriques
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Readwrite Une Introduction Aux Humaniteacutes Numeacuteriques
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Readwrite Une Introduction Aux Humaniteacutes Numeacuteriques
 - Setting Reading Goals Readwrite Une Introduction Aux Humaniteacutes Numeacuteriques
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Readwrite Une Introduction Aux Humaniteacutes Numeacuteriques
 - Fact-Checking eBook Content of Readwrite Une Introduction Aux Humaniteacutes Numeacuteriques
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development

- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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