

جامعة سعد دحلب بالبايـدة

كلية الآداب والعلوم الاجتماعية

قسم اللغة العربية وآدابها

مذكرة ماجستير

التخصص: آداب أجنبية

صورة البخيل عند الجاحظ و"موايير"

من طرف:

أحمد مداني

أمام اللجنة المشكلة من

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أستاذ محاضر	أستاذ محاضر، جامعة الجزائر	بن زايد عمار
مشرفا ومقرا	أستاذ محاضر، جامعة البليدة	بوجمعة الوالي

البليدة، فيفري 2010

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98	(-)	01
99		02
99	()	03
123		04
128		05

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93	02
102	03
109	04

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131.1
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109	1.2.2.3
111	2.2.2.3
112	3.2.2.3
115	4.2.2.3
116	5.2.2.3
116	6.2.2.3
117	7.2.2.3
117	8.2.2.3
118	9.2.2.3
118	3.2.3
119	1.3.2.3
119	2.3.2.3
123	3.3
123	1.3.3
128	2.3.3
132 " "	4.3
132	1.4.3
132	1.1.4.3
133	2.1.4.3
134 " "	2.4.3

134	1.2.4.3
135	2.2.4.3
137 " "	3.4.3
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(Mythe)

(Crésus)" "

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(Midas) " "

.22 [1]

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(. 388-450) (Aristophane)

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.52 [2]"

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. 388 (Ploutos) " "

.24 [1].(Chremyle) " "

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.251 [3]

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69 [2]"

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: 2.1.1

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(. 184 -254) (Plaute) " "

(. 292-342) (Ménandre)" "

.164 [4]

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[5] (. 195) " " (Aulu laria)

94 [6] 1668 (l'avare) .452

(Euclion) " " "

(Phaederia) " (Megadorus) " "

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(Lyconides) " "

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.164 [4]

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" " (Harpagon) " "

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.70 [2]"

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(Lorenzino de " "

(La Corbeille) " " 1536 (Aridiosa) " " Medecis)

(Pierre De " " : (La Veuve) 1543 (G.B.Gelli) :

" 24 [1] 1579 (Les Esprits) Larivey)

.24 [4]" "

(1318 1300) (Dante)" " " "

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.192/191/190/189/188 [7]

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.108 [2]"...

" " (Ariosto) " "

" (l'amant trahi) " " 1528- 1508 (le coffert)

(La maison dévalisée) " " (Docteur Bachttone) "

(commedia dell arté) " "

.25 [1] " " 1809(Personnages supposées)

(La fontaine)" " (les Fables) ()

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107 [8]

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L'AVARE QUI A PERDU SON TRESOR

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L'usage seulement fait la possession

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Je demande à ces gens de qui la passion

Est d'entasser toujours, mettre somme sur

somme

Quel avantage ils ont que n'ait pas un autre

homme

. (Diogène)

Diogène là-bas est aussi riche qu'eux

Et l'avare ici-haut comme lui vit en gueux

L'homme au trésor caché qu'Esopé nous propose

."esope"

Servira d'exemple à la chose

Ce malheureux attendait;

Pour jouir de son bien, et seconde vie ;

Ne possédait pas l'or mais l'or le possédait

Il avait dans la terre une somme enfouie,

Son cœur avec, n'ayant autre déduit

Que d'y ruminer jour et nuit,

Et rendre sa chevance à lui-même sacrée.

Qu'il ou qu'il vint, qu'il but ou qu'il mangeât
 On l'eut pris de bien court, à moins qu'il ne
 songeât

A l'endroit ou gisait cette somme enterrée
 Il y fit tant de tours qu'un fossoyeur le vit
 Se douta du dépôt, l'enleva sans rien dire
 Notre avare, un beau jour, ne trouva que le nid
 Voilà mon **homme** aux pleurs : il gémit, il soupire
 Il est tourmente, il se déchire

Un passant lui demande à quel sujet ses cris
 « C'est mon trésor que l'on m'a pris
 -Votre trésor ? Ou pris- tout joignant cette pierre
 -Et ! Somme- nous en temps de guerre
 Pour l'apporter si loin N'eussiez-vous pas mieux
 fais

De le laisser chez vous en votre cabinet,
 Que de le changer de demeure
 Vous auriez pu sans peine y puiser à toute heure
 _A toute heure, bon Dieu ! Ne tien-il qu'à cela
 L'argent vient-il comme il s'en va

Je n'y touchais jamais. –Dites- moi donc, de grâce
 Reprit l'autre, pourquoi vous vous affligez tant,
 Puisque vous ne touchiez jamais à cet argent,
 Mettez une pierre à la place 106-105 [9]

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(la tragédie de l'athée)" " "
 (volpone) " " 1611 (cyril tourneur)
 lope de) " "
 (la très ingénieuse amante) " " 1618 (véga
 " (massinger) " " 1625 " "
 1630 (giles overreach) "
 christopher) " " (the richiew of malta) " "
 26 [1](marlowe

the) " " (Shakespear) " "
 " " 1695 (marchand of venice
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.37/36/35/34 [11]

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65 [12]"

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Samuel)" "

(la dame d'intérigne)

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.(1701- 1635) (chapuzeau

1674 (boisrobert) " " (la belle plaideuse) -2

.27 [1]. 1668 " " " "

والجدير بالذكر أنه سبق أن ألفت قصص ذات غرض اجتماعي ومغزى أخلاقي، في القرن السادس عشر، فظهرت سنة 1554م قصة تصور حياة "لاساريو دي توغميس" (Lazarillo de Tormes) وحظوظه ومحنه، وهي تنتمي إلى قصص "الشطار"، التي ظهرت في إسبانيا، وفيها يصور "لاساريو" طفولته، عندما كان يكسب عيشه بالتسول، حين تعرف برجل أعمى داهية في التسول، وعلى الرغم من إعجابه به إلا أنه يختلف معه فيتركه، ويصير خادما عند قسيس، يعيش على أموال الصدقات فيصف "لاساريو" بخله وجشعه، ثم ينتقل إلى خدمة نبيل صغير يتشدد بالنبل، وهو في الحقيقة يعيش على التسول، فيضطر "لاساريو" إلى أن يتسول لحسابه وحساب سيده، لكن ذلك النبيل يفخر عليه بأنه متواضع في جلوسه معه، على مائدة واحدة...

هذه القصة مؤلفها مجهول. ورغم أن موضوعها في التحايل والدهاء، إلا أنها تعطينا صورة ذلك القسيس البخيل، الذي حصل على أموال كثيرة من التسول.

وفي القرن الثامن عشر ألف الأديب "غولدوني" (GOLDONI) خمس مسرحيات صورت البلاء، حيث برزت شخصيات عديدة من خلالها:

1- شخصية "أوكتاف" (OKTAVE) في مسرحية الصديق الحقيقي، (VERITABLE AMI)

سنة 1750م.

2- شخصية دون أمبروجي (Don Ambrogie) في مسرحية "بخيل" (Avare) سنة

1756م.

3- شخصية تود يرو في مسرحية "تود يرو برونترولون" (Sior todero brontelon) سنة

1762م.

4- شخصية كونت دو كاستلدورو "le conte de gasteldero" في مسرحية "البخيل الباذخ".

5- شخصية بانتالون (pantalon) في مسرحية البخيل الغيور.

5.1.1 :

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(Gogol) " " " " 1830 (Pouchkine)

" " (Dostoïevski) " " . 1842 " "

(Eugénie) " " (Balzac) " "

.28 [1]

وفي القرن العشرين، نجد الأدباء قد قلّ تناولهم لموضوع أنموذج البخيل، إلا ما كان من أمر أدب القصة البوليسية، مثل قصص "موريس لبلان" (maurice le blanc)، حول المرابين البخلاء. والسبب الذي جعل أدب القرن العشرين، يخلو من الحديث عن البخل، هو انتقال العلاقات الاجتماعية والاقتصادية من النطاق الفردي إلى النطاق الجماعي، وتلاشي النوازع الذاتية، في نماذج الأدب، واكتساح القضايا المصيرية والجماعية، مجالات الوعي الفني [1] ص 29.

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(18)

(17)

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20/19/18/17:

[13](20)

(19)

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.38 : [13]"

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.194 [14]"

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(75)

(76)

(78)

(77)

.79/78/77/76/75 : [13] "(79)

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- الإعراض -

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.22 [1]" " " " "

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184 [15]

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122 [15]

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.172 [16]"

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.163 [15]

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.119 [15]

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.207 [17] "

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.166 [18]

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.208 [16]"

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.26/25/24 [19] ."

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.48 [20]"...

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.415 [21]

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.156 [22]"
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.416 [21]

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" " (Harpagon) "
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.312 [23]

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.81 [24]

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.257 9 [25]"...

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[26]"... :

.207

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168 [27]"...

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4 [28]" :

.11

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625 [29]

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.337 [30]

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.60 [31]"...

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23 [1]()

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.127 [32]"

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.115 [33]"

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.160 [34]"...

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" " 160 [34]"

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.175 [20]" "

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.137 [20]"

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.161 [35]"...

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(René Bray) "

(La flèche) " "

.40/38 [36]"

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(Valeur)

.69 [37]"

- " " " "

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1.3.1

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.27 [38]"

2.3.1

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8 384 [39]

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(Le Misanthrope) "

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(Tartuff) "

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.32/31 [36]

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.11 [20]"

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.43 [40]"

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.17 [20]"

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.10 [36]"

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.102 [6]"

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.87 [6]"

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.152 [34]"

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.161 [2]"

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(La Bruyère) "

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(Tio fraste)" "

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.54 [41]"...

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(Sigmund Freud)" "

.41 [42] "

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.55 [38]"

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.36 [36]" (Boileau)" "

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أنموذج البخيل عند الجاحظ و"موليير"

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12 [2]"

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1.1.2

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.90 [20]"..!

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.74 [20]"

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(La Flèche) " " " "

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.273/272 [43] .

:(Élise) (Cléante))

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276 [43] .

: 2.1.2

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.91 [20]”

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.73 [20] ” ()

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(Anselme)" "

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(Elise)" "

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.66/64 [44]

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(Alain " "

(Anselme)" " " " " " " :

couprise)

.95 [45]"

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.106 [40]"

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.124 [20]"...

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(Brindavoine) " " " "

.298/297 [43](

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i(Jourdain) " " " " " "

.440 [5] "

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.28 [20]"

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.7 [44]"

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.160 [46]"

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.7 [20]" " - -

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.34 [38]

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.52 [44]

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.50 [38]"

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(Portrait)

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(Portraitiste)

49 [41]"

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(Les précieux)

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(Les "

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.72 [40]"...

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.213/212 [20]" " "

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.10 384 [39]"

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.102/100 [44]

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.162 [2]"

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17 [20]"...

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282 [20]"

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j219:

[13]"

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[13]"(27)

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.261/260 [20]"...

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.274 [43]

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.436 [5]"

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(43)

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.43/42 : [13] "(44)

.18 [20]"

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.114 [20]"...

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.115 [20]"...

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" " (La farce) " "

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.189 [47]"

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.323 [43]...

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.446 [5]"

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.195 [48]"

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.180 [20]" :

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.51 [38]"

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(Marianne)" "

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.132/130/128 [44]

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.123 [33]"...

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.210 [20]"...

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.82 [20]"

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.142 /140 [44]

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.177 [20]"

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.178 [20]"

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.93/92 [1] "

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.39 [20]"

: (Brindavoine)" " " "

.310 [43].

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.139/138 [49]"

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.311 3 [50]

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 .31: [13] "(31) " : .55 : "(55)
 .65: [13] "(65) " :
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 .377 2 [51] "... :
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 .15 [52] "
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 .38: [13] "(38)
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 : (Blague) -
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.36 [52]

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:(Le Mot d' esprit) 1.3.2

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.169 [20] " "

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.132 [32]"...

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(Valère)" "

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.134 [44]

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70 1 [53]"

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:(Sottise) 2.3.2

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.193 [20]"

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.132 [32]"

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.193 [20]"

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(Maitre Jacques) " "

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.326 [43]

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.142 [40]"

:(Ironie) 3.3.2

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126 [40]"

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.146 [20]"

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.429 [5]"

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.329 [43]

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.92 [1]"

: 4.3.2

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j93 [46]"..."

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" " j187 [20]"

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j188 [20]"...

" " "

.108 [6]"

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.55 3 [54]"... ()

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.189 [20]"

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.138/136 [44]"

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.42 [36]"

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(Henry Bergson) "

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.49 [55]

: 5.3.2

" " " " " "

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.176 [20]"

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.43 [20]"...

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.322/321 [43]"...

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.152 [34]"

: 6.3.2

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.38/37 [20]"

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.55 [20]"

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(Sganarelle) " " " "

.14 [36] "

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.306 [43]

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.16 [34]"

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.288 [43]!

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.94 [55]"...

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.92 [55]" "

:(Le Comique De Jeste)

7.3.2

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.175/174 [20]"

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.82 [20]"

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.86 [20]"

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92 [1]"..." "

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.94 [55]"

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.309/308 [43]"

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.190 [47]"

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" " " (Racine)" " (Boileau) " "
" " : " " " "

j433 [5]" " " .
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" " " (Alain Couprie) "

.157 [45]"

" " " "

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.93/92 [46]"

: 4.2

" " " "

" 73 [56]" "

43 [57]"

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.221 [52]"

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: 1.4.2

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111 [47]

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[20]"

.75/74

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.299 [43]

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: 2.4.2

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.54 [20]

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.274/273 [43]

: 3.4.2

89 [1]

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.41 [20]"

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: 4.4.2

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.28/27 [20]"...

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.433 [5]"

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.142 [40]"

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.164 [2]"

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84 69 [58]

.85 69 [58]

(stylistique)

(Charles Bally)" "

(Roman " " 98 [59]

Jakbson)

i(Léo Spitzer) " " - - 102 [59]

" "

(Busemann)

(Active aspect)

.74 [59](Qualitative aspect)

"

41 [61](Max Deutschbein) "

" (Edward Wochssler) "

"

.43 [61]

.92 [62]

- " " " " -

"

119/118 [59]"

.13 [62]

- " " -

(Spitzer)" "

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53 [63]".

" " " "

- - (Beker) " " " " " "

.44 [63]

" "

“(Buffon) ” ”

.67 [64]”

()

i82 [64]”

” (Flaubert) ” ”

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(M. Riffaterre) ” ”

.73 [65]”.

” ” ” ” ”

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87 [64]”

” ”

.76 [65]

” ” ” ” ”

”(Fish Stanley) ” ”

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.80 [65]"

54 [61](

118 [59]
)

.119 [59]

i (Granger)" " (sous - code)

i23 [66]

" "

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[67]"

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61/60

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.133 [47]"

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.172/171 [20]"

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.182/181 [20]"

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.176/175 [20]"

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.322/321 [43]"

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: (le choix) _____ 1.1.2.3
(compétence) "

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.54/53 [65]"

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.28 [59]

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.75 69 [68]"

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.77 [69]"

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.51 [70]"

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.109 [70]"

.29 [59]

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:(paradigmatique)

84 [59]

.47 [66]

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149 [71]"

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.89 1 1 [72](

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182 [20](

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i64 1 [73](

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.20 [47]

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.308 [74]"

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(Marouzeau)

.29 [65]"

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.73 [65]

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.60 1 1 [28]"

:(Syntagmatique)

.87 [59]

i310 [74]

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.91 [66]"

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i(Bousimann) " "

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1.33

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1.45

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.171 [20]"...

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.31 [65].

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134 [59]

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⋮

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.101 [59]

⋮

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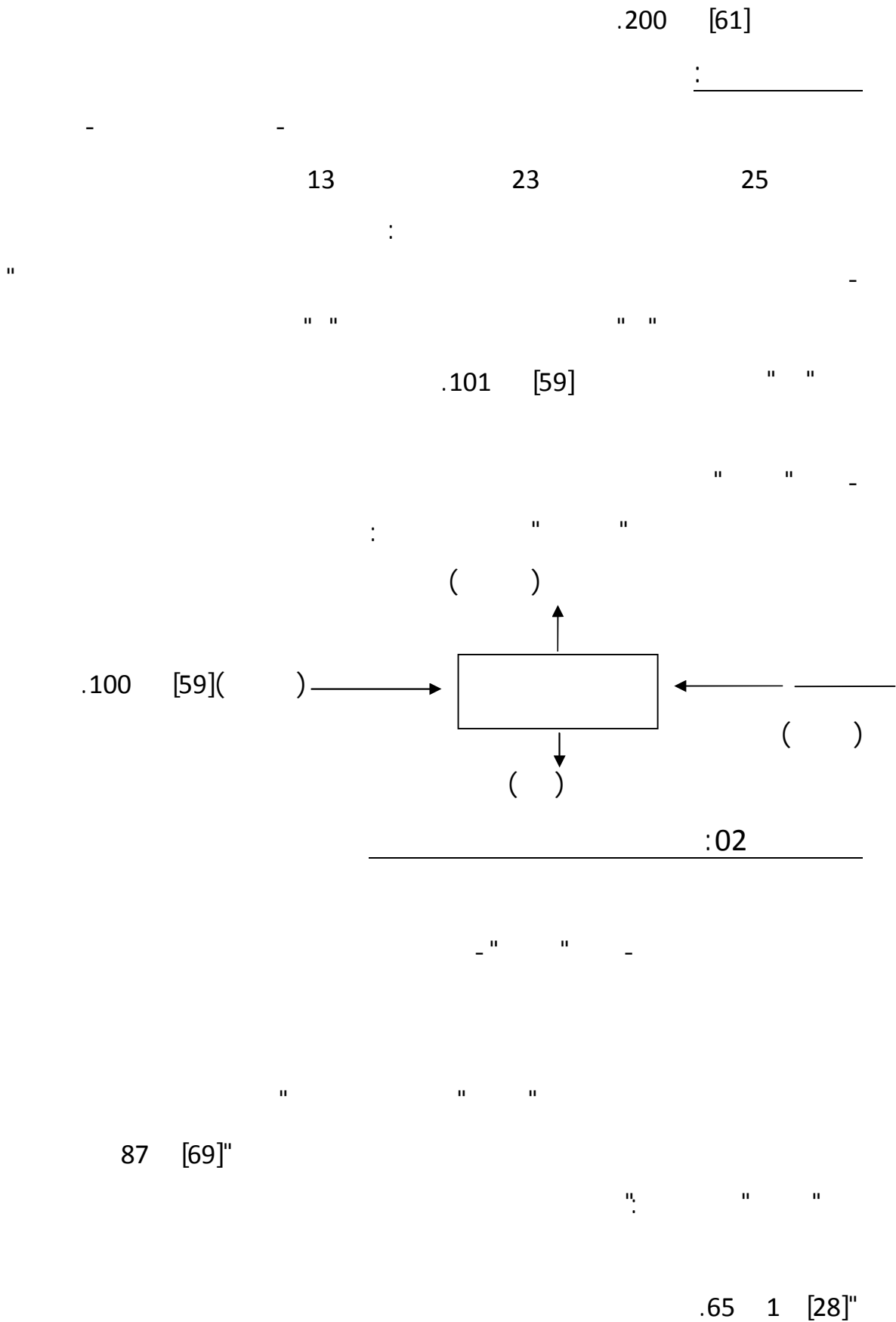
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.143 1 [75]

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224 [61]

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.17 [20]"

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.490 [76]

.72 [77]"

⋮

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81 [69]"

(diachronique) "

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(Synchronique)

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.131/130/129 [64]

: (Synchronique) _____

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.83 [69]"

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182 1 [28]"

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196 3 [79]"

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13	23	14	13

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173 [66]

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.173 [66]

-(Cristal)" " -

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.258 [75]"

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.173 [82]"

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	267 [83]

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.136 [61]

:(Diachronique)

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j258 11 [84]

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" 140 7 [85]

39: [13] "(39)

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.130 [86]" " -

122 1 [87]

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537 1 [51]

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225 3 [50]

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22: [13]"(22)

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176 [14]"

100 [89]"

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72 [88]

.47 [20]"...

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" " i55 [90]"

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:(Déviation) (L' écart) 2.1.2.3

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11 92 [91]"

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(Valéry)	←	L'abus	←	- 1
(Spitzer)	←	Déviation	←	- 2
(Walek et Warren)	←	Distor sion	←	- 3
(Thiry)	←	L' Infraction	←	- 4
(Barthes)	←	Le scandale	←	- 5
(Cohen)	←	Le viol	←	- 6
(Todorov) 101 [64]	←	L' incorrection	←	- 7

:03

" " " " " " " "

.32 [91]" "

" (Riffaterre) " "

.103 [91]"

()

.90 [59]

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.1: [13]"(1) :

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(99)

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.18 [92]" : 99/98: [13]"

_____ :
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.252 [28]"

.314 [74]

-2

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.104 [28]"

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" " 304 [61]"
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.76 [69]"

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.222 [93]
" " " 3

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i125 [91]"

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" " 320 [74]" " " "

169 [61]" "

- - " 111 [69]

.7 6 1 [94]" " "

.392 3 [94]" "

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91/90 [59]

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.46 [65]

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51 [47]

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.49 [47]"

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106 [69]

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.45 [47]

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122 [69]"

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320 [74]"

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128 [69]"

i10:

[13] "(10)

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.11

[13] "(11)

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154 [47]"

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.164 [47]

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.156 [47]

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96 [59]

" " " "

(): 2.2.3

(Granger) "

: 23 [66]

: 1.2.2.3



:04

i(Narrateur)

45 [95]

" " 70 [96] (Narrataire)

255 [65]

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.141 [28]"...

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100 [28]"

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i160 [82]"

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.() 171 [20]

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162 [82]"

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.176 [20]"

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103 [82]"

.i " "

i109 [82]"

: 2.2.2.3

(Narrateur hetérodiegetique)

i(Narrateur homodiegetique)

49 [95]

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139 [40]

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.141 [40]

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.145 [59]

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.136 [40]

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.111 [67] "

: 3.2.2.3

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.51 [95]

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390

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. 108 [97]

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77/76 [98]

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80 [98]

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.95 [97]"

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.64 [47]

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96/95 [99]"

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174 [59]"

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.141 [40]"

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.172 [20]

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" " " " **175** [59]

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172 [20]"

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" " " " " "
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.171 [20]"

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- " " -

4.2.2.3

":(Gérard Jenette)" "

i(Narration)

78 [95]"(description)

" "
: ... " " " "

" ()

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.176/175 [20]"..

" "

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": 176 [20]"...

.86 [20]"...

(pause)

" " " " 77 [95]

" " " " " "

: 5.2.2.3

" " 64 [98]

" " " " " "

: 6.2.2.3

i60 [97]" "

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" " 37 [100]"

: 7.2.2.3

67 [98]"

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73 [95]

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.46/45 [1](

: 9.2.2.3

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69 [98]"

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145 [40]

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.145 [40]

: 3.2.3

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: 1.3.2.3

" " " "

(Monologue)

: 2.3.2.3

:(sémantique)

" "

" " (mon pauvre argent)" " :

(voleur, (mon chère amie) " " :
(on m' a coupé la assassin, meurtrié)
. gorge) (je suis perdu , je suis assassiné)

(Je suis :
" " " " enterré) (Je me meure)

. [101]" " (Je me pondré moi même après) :

:(Grammaire)

(Nominales) " " " "

(qu' est-il devenu ?)" " (qui peut- être ?) : (interrogative)

." " (ou courrir ?) " "

- - " "

(mon :

" (Ignore ou je suis, et ce que je fais) : " "esprit est troublé)
 ."

(et de quoi

"(quel bruit on fait la-haut) " "est-ce-qu'on parle là)
 : (exclamatives) "
 ." "(sans toi, il m' est impossible de vivre!)

(je me meure, je suis autrenné, je suis mort) :

.[101]

(n'ya-t-il personne : " " " "
 " " qui veulle me ressusciter)

" "

:

" "

(Racine)" " (Balzac) " " (Malherbe)" "

(La Fontaine)" " (Racine)" " "

.19 [102]" " " (Boileau)" "

:(Frédéric Deloffre)" "

" " " " "

. 31 [103]"

.37 [102]

:

(Monologue)

" "

(Que dite "

" (Qui-est-ce...Ah c'est moi !) :

." "vous ? ce n'est personne)

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" "

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.72 [104]"

" "

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" "

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" 29 [105]"

.152 [104]"

" "

161 [2]

" "

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" "

.11 [39]

" " " " " "

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(La comédie

des caractères)

" "

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.138 [106]"

" "

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.181 [107]"

: 3.3

: 1.3.3

:04

		321)
		322	":(
" "			
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		170	()
" " " "			"...

<p>"</p> <p>.56 [108]"</p>			<p>" " "</p> <p>"</p> <p>.</p>
<p>" " " "</p> <p>" "</p> <p>" "</p> <p>.</p>		<p>327</p> <p>171</p> <p>172</p>	<p>" :</p> <p>" :</p> <p>" :</p> <p>" :</p> <p>" :</p> <p>" :</p> <p>" :</p> <p>" :</p> <p>" :</p>
<p>" "</p> <p>j12 [39]</p> <p>" "</p>		<p>288</p> <p>289</p>	<p>(" " " ")</p> <p>:</p> <p>:</p> <p>:</p> <p>!</p>

<p>()</p>		<p>91</p>	<p>:</p> <p>.</p> <p>:</p> <p>:" "</p> <p>:</p> <p>:"</p> <p>:</p> <p>.</p>
<p>" "</p> <p>" "</p> <p>" " "</p> <p>"</p> <p>.11 [39]"</p>		<p>307</p> <p>55</p>	<p>(" ")</p> <p>:</p> <p>...</p> <p>:</p> <p>.</p> <p>()</p> <p>:"</p> <p>.</p> <p>"</p>
<p>" "</p>		<p>18</p>	<p>" "</p> <p>()</p>

<p>.34 [38]</p>			<p>· " "</p> <p>· :</p>
<p>" "</p> <p>"</p> <p>.15 [36]"</p> <p>" "</p> <p>.</p>		<p>297</p> <p>181</p>	<p>:</p> <p>" " " " ...</p> <p>...</p> <p>"</p> <p>()</p> <p>"</p> <p>...</p> <p>...</p> <p>"</p>
<p>Ü Ü Ü</p> <p>" "</p> <p>)</p> <p>(</p> <p>"</p> <p>.161 [34]"</p>		<p>299</p> <p>28</p>	<p>":</p> <p>:"</p> <p>:</p> <p>:"</p> <p>i...</p> <p>:</p> <p>:"</p> <p>...</p>

<p>" "</p> <p>" " " "</p> <p>" "</p> <p>" "</p> <p>" "</p> <p>" "</p> <p>" "</p> <p>.10 [39]</p>		<p>55</p> <p>87</p> <p>48</p>	<p>" " "</p> <p>" ...</p> <p>" " "</p> <p>" "</p> <p>" " ..."</p> <p>" "</p> <p>" "</p> <p>" ...</p>
<p>" "</p> <p>" "</p> <p>" "</p>		<p>300</p>	<p>" :</p> <p>!</p> <p>...</p> <p>:</p> <p>:</p> <p>:</p>

<p>" " 45 [108]"</p> <p>.56 [108]</p>		<p>169</p>	<p>()</p> <p>:</p> <p>:</p> <p>:</p> <p>:</p> <p>:</p> <p>:</p> <p>:</p> <p>"...</p>
<p>" "</p> <p>...</p> <p>" "</p> <p>.</p>		<p>205</p> <p>27</p> <p>28</p>	<p>()</p> <p>:</p> <p>"...</p> <p>"</p> <p>"</p> <p>"...</p>
<p>" "</p> <p>" "</p>		<p>12</p>	<p>"</p> <p>"...</p>

<p>"</p> <p>()</p> <p>111 [41]"</p>			<p>.</p> <p>:</p> <p>"</p> <p>...</p> <p>:</p> <p>:</p> <p>"</p> <p>.</p>
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140 [49]

(plutos) " " " "

.85 [97] (Cremyle)" "

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.43 [36]" " "

(Dryden)" "

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(L'avare) 1732 (Le médecin malgré lui)"

.318 [113] 1773

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.27 [115]" "

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.160 [49]"

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. " " (Tartuffe)" " -1

.(les femmes savantes) " " -2

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.161 [49]

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.322 [44]"

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(Julia “ ”

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.12 [117]”

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(Gilbert Gaulmin)"

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