COLLECTION DES ETUDES SUPERIEURES D’ANGLAIS
Linguistique

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DE LA COMPREHENSION A L'EXPLICATION DE TEXTE

O.C.D.L
65, RUE CLAUDE-BERNARD, PARIS V°
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INTRODUCTION

Il existe indiscutablement deux façons d'aborder les exercices de Compréhension et d'Étude de Textes. La première consiste en une application de principes inductifs aux termes desquels l'étudiant intéressé réussit à dégager, à mesure qu'il lit des exposés ou explications modèles, les conventions régissant ces types d'exercices. La seconde vise à fournir directement ces conventions et c'est la démarche que nous adopterons pour deux raisons essentielles. En effet, la méthode inductive donne souvent des résultats pour le moins médiocres parce qu'elle ne tient pas compte de l'étape essentielle de la compréhension et, si elle répond davantage aux impératifs pédagogiques de la découverte, elle aboutit inévitablement à une dispersion des efforts à un moment où la perspective de l'examen impose l'efficacité la plus grande.

Il sera facile de reprocher à ce manuel de mener l'étudiant à une pratique relativement mécanique des exercices envisagés. Nous acceptons volontiers ce reproche tout en précisant que, selon les rapports de jurys d'examens et concours, le génie de l'explication de texte ne constitue pas le trait marquant de tous les candidats mais que, bien souvent, un minimum de méthode peut pallier les insuffisances du génie. Conscients du fait que les explications de textes ou autres exposés sont souvent devenus, dans la plupart des Écoles ou Universités, un "système" répondant d'ailleurs à la réalité des examens et concours, nous visons à rendre ce "système" assimilable en espérant que, une fois celui-ci connu, les étudiants le dépasseront et trouveront des formes d'expression originales et adaptées au contenu de chaque exercice particulier.

C'est la compréhension des textes sur lesquels s'appuient les exercices d'expression orale ou écrite qui pose les problèmes les plus nombreux et les plus délicats. La première partie de notre étude portera par conséquent sur les buts et les moyens de cette compréhension. Elle mettra notamment l'accent sur l'assimilation des articles de journaux et périodiques qui sont un remarquable matériel d'enseignement, à la condition que l'on sache comment les aborder.

Vient ensuite une méthode de travail visant à faciliter l'exploration et la préparation du texte étudié. Ce texte est, cette fois, un texte de fiction littéraire : nouvelle, passage de nouvelle ou passage de roman. Le choix correspond à un type de textes sur lequel porte généralement l'explication dans la pratique courante des Écoles ou Universités. L'exposé de la méthode de travail est suivi de deux exemples d'illustration car cette étape de l'élucidation demeure sans aucun doute fondamentale.

La troisième partie de l'ensemble touche à l'organisation des exercices d'explication de texte ou d'exposé. C'est celle qui peut paraître le plus mécanique, car elle propose un certain nombre de modèles dont nous nous empressons de préciser qu'ils sont uniquement des moyens et non des fins et qu'ils sont, selon les
circonstances particulières de l'exercice, susceptibles d'aménagements. Cette troisième partie comporte aussi une série de cellules audio-orales par le biais desquelles nous tentons de fournir un matériau d'expression tendant à fixer – chez ceux qui ne les possèdent pas encore – les mécanismes de parole ou d'écriture dans l'optique privilégiée de l'explication de texte.

L'ensemble est complété par quelques suggestions quant aux exercices d’entraînement possibles, suivies d'exemples simples.

Nous n'établissons pas de distinction brutale entre la pratique orale et la pratique écrite de l'exposé ou de l'explication de texte. Ceci tient au seul fait que toutes les indications fournies ainsi que toutes les techniques proposées s'appliquent également à l'une et à l'autre. Il nous faut préciser que l'acquisition d'un vocabulaire et d'une syntaxe propres à l'expression orale doit se concevoir et se pratiquer avant que l'on aborde les exercices proposés qui deviendraient alors un travail de réutilisation de ce langage de l'expression orale.
PHASE UN

COMPRÉHENSION
DU TEXTE ÉCRIT
Une première remarque conditionne l'ensemble de nos considérations : tous les exercices envisagés ou proposés s'appuient sur des textes ÉCRITS pour deux raisons :

a) c'est l'optique choisie par la grande majorité des Lycées, Grandes Écoles ou Universités ;

b) avant d'envisager la compréhension de textes "entendus", il faut entreprendre un immense effort portant sur la phonétique et l'intonation de l'anglais.

L'étude de textes porte sur deux catégories essentielles qui sont, d'une part, le texte illustrant tel ou tel aspect des civilisations anglo-saxonnes et, d'autre part, le texte dit 'littéraire'. Quelle que soit la catégorie choisie, il faut tenir compte en priorité des difficultés de compréhension. Nous avons choisi de présenter un choix de textes de facture et d'intérêt complémentaires. D'une part, nous pratiquerons l'étude de textes illustrant des aspects de civilisation ; d'autre part, nous ferons appel à des textes plus purement littéraires. Ce choix établi, nous constaterons bien vite que la différence entre les deux séries touche à un degré de difficulté de compréhension variable mais que les méthodes sont, dans tous les cas, identiques. Tout commence en définitive par la compréhension parfaite du document sur lequel s'appuie par la suite l'explication.

Si la compréhension du texte détermine seule la qualité de l'exposé ou du commentaire, il devient nécessaire de faire prendre conscience à chacun de son niveau de compréhension. Afin de parvenir à cette conscience, il est recommandé de se livrer à une série de tests permettant de mesurer le niveau de compréhension et d'établir ultérieurement la nature du travail propre à améliorer une compréhension déféctueuse.
CHAPITRE I

PROBLÈMES DE COMPRÉHENSION
TESTS DE COMPRÉHENSION

Établir un test de compréhension ayant valeur universelle n'est pas chose aisée. En effet, la compréhension de textes, pour un individu donné, présente un certain nombre de variables. Cette compréhension varie selon deux axes qui sont conditionnés par :

a) les conventions auxquelles se réfère un texte particulier. Ces conventions introduisent une discrimination entre divers types de paragraphes par exemple. Il est facile d'opposer ainsi :

- la prose simple de l'article de journal ;
- la prose soignée de l'éditorial ou de l'article de revue ;
- l'essai ;
- la fiction avec : le roman
  la nouvelle le conte
  le théâtre
  la poésie.

Il faudrait bien entendu tenir compte du fait que ces conventions ne sont pas figées et que l'on peut, à l'intérieur d'un même genre tel que la nouvelle, trouver quantité de variantes. Notons simplement que ces conventions existent et qu'elles doivent être connues si l'on vise à parvenir à une compréhension satisfaisante du texte étudié.

b) la quantité rhétorique. Elle se greffe sur les conventions du genre sans toutefois se confondre avec ces dernières. Elle peut se définir simplement comme la variété linguistique personnelle de l'auteur. Afin de situer les quantités rhétoriques de textes différents, il faudra choisir des textes répondant aux mêmes conventions ou, pour simplifier, appartenant à un même genre. Ces quantités rhétoriques interviennent à trois niveaux :

- niveau phonétique : chaque individu greffé sur un système de phonèmes une série de sons qui lui sont propres. C'est le phénomène que l'on désigne généralement sous le nom d'acccents variables. La quantité rhétorique est en l'occurrence représentée par l'écart existant entre l'anglais moyen ou Standard English et l'accent de celui qui lit (ou transpose par écrit) le texte : accent marqué
géographiquement ou par conventions socio-culturelles. (Voir texte tiré des romans de Sillitoe notamment)

- **niveau sémantique** : Chaque individu greffé, sur un système de significations, une série de sens qui lui sont propres, à l'intérieur d'une série de contraintes sémantiques universelles. Ceci revient à dire que deux individus parlant une même langue se comprennent sans toutefois attacher exactement le même contenu aux mots. Ainsi détermine-t-on des sémantiques. Il existe une sémantique 'moyenne' mais aussi des sémantiques hautement particularisées : vocabulaires des spécialités scientifiques ou économiques ou encore idiolectes dont les meilleurs exemples sont présents dans l'écriture poétique et surtout dans les symboliques personnelles de certains auteurs. Il est évident que, plus l'écart se creuse avec la sémantique moyenne et plus la compréhension du texte devient difficile.

- **niveau syntaxique** : L'anglais possède une structure fondamentale partagée par tous ceux qui parlent la langue. Il est cependant possible à chaque individu, dans le respect de l'intercompréhension, de faire intervenir un certain nombre de variations ou variantes rhétoriques. Il s'agit en l'occurrence de colorations particulières d'un énoncé donné par mise en place d'un ordre de mots emphatique ou par création de phrases de type périodique dans lesquelles l'élément le plus important se trouve rejeté à la fin de la phrase, ou encore par la création de paragraphes de type périodique dans des conditions similaires.

Il reste à envisager un aspect de la composition des paragraphes qui conditionne grandement le plus ou moins grand degré de compréhension. Normalement, un paragraphe se compose, dans l'ordre, de :

- **une phrase-sujet** : introduisant la matière du paragraphe ou indiquant clairement de quoi il est question dans le paragraphe. Cette phrase-sujet est suivie d'une explication-expansion ou d'une discussion de l'idée dans une série de phrases qui sont autant d'étroffements de la phrase-sujet.
- **les étroffements de la phrase-sujet** : avec une architecture de charnières introduisant une hiérarchie entre étroffements directs et étroffements indirects.

Si le paragraphe comporte une phrase-sujet, sa compréhension en sera facilitée. D'autre part, la compréhension est généralement excellente si la phrase-sujet se situe au début du paragraphe, réduite si la phrase-sujet se situe au milieu ou en fin de paragraphe, souvent nulle dans les cas où la phrase-sujet est simplement impliquée et non présente. Il faut ajouter à ces considérations importantes que les auteurs utilisent souvent, en introduction ou en conclusion, des procédés qui sont autant de handicaps à une bonne compréhension du texte.\(^{(1)}\)

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A la lumière de ces quelques considérations, il apparaît impossible de définir un test de compréhension universel. Il est en effet impossible de choisir un texte donné et de penser qu'il puisse servir, à lui seul, à mesurer la compréhension. C'est la raison pour laquelle nous fournirons par la suite un certain nombre d'exemples variés dont le but est de mesurer, à chaque fois, un seul type de compréhension. Il est indéniable en effet qu'il existe plusieurs types de compréhension puisqu'il existe plusieurs types de textes et que, pour un individu donné, le niveau de compréhension est fonction de ce que nous avons qualifié de "quantité rhétorique" du texte choisi. La difficulté tient au fonctionnement-même des langues.

Apprendre une langue mène à acquérir des séries d'habitudes. La langue crée des attentes. La première attente est "attente phonétique", car l'oreille s'habitue à filtrer les sons qui sont ceux du Standard English. La seconde attente est "sémantique" car nous apprenons les sens les plus courants des mots, à l'exception des sémantiques personnel- les ou poétiques notamment. La troisième attente est "structurale" car nous attendons certaine structure de phrase ou de paragraphe. Il faut préciser que ces trois types d'attente interviennent simultanément et y ajouter les attentes générées par les conventions de genre. A chaque fois que l'une ou l'autre de ces attentes sera rompue, il y aura incompréhension partielle ou totale. Les problèmes de compréhension posés sont par conséquent doubles : problèmes de compréhension dans le cadre d'une rhétorique "moyenne" ; problèmes de compréhension dans le cadre d'une rhétorique s'écartant de cette moyenne des attentes créées chez l'individu par le fonctionnement de la langue étudiée.

A. RHÉTORIQUE MOYENNE

Nous supposons en un premier temps que nous avons affaire à une série de paragraphes dont la construction suit l'enchaînement normal des idées, où le vocabulaire est connu. Nous distinguierons, dans la compréhension de ce type de paragraphes, deux étapes fondamentales et complémentaires qui sont d'abord la compréhension automatique puis ensuite la compréhension totale raisonnée. La première étape prend le nom de compréhension-signal ou compréhension ; la seconde, celle de compréhension-signe.

1. COMPRÉHENSION-SIGNAL OU APPRÉHENSION :

Ce premier stade de la compréhension consiste en un simple repérage d'une série de signaux supportant l'armature du texte à comprendre. Il ne s'attache nullement à dégager le sens précis de chacun des mots et ne bute pas, en principe, sur un mot inconnu. Il s'agit de comprendre l'orientation générale du texte. La compréhension porte sur trois séries de signaux qui sont :
a) le signal du cadre du texte : phrase-sujet contenant en substance l'objet du texte, à savoir : l'idée principale, le thème développé ou le contenu d'information sur lequel la phrase-sujet pose son cadre de limites précises. Le premier pas consiste à repérer où se trouve cette phrase-sujet ;
b) les signaux d'articulation : signaux de l'articulation du développement ou signaux
placés entre les divers étoffements de la phrase-sujet. Ce sont les charnières – explicites ou implicites – reliant entre elles les diverses étapes de la pensée. Ces charnières sont l'indication précise d'une modification du contenu : yet introduit concession ou opposition ; furthermore ajoute quelque idée dans une optique constante ; therefore prépare une conclusion. En l'absence de charnières, le compréhension est difficile, voire impossible. Cette même compréhension est d'autant plus aisée que les charnières sont nombreuses et simples :

c) les signaux d'étoffement : il s'agit bien entendu des mots portant les sens déterminants à l'intérieur de chacun des étoffements de la phrase-sujet. Dégager ces signaux c'est en quelque sorte reconstituer ce que l'on pourrait appeler le télégramme à partir duquel l'auteur a construit son texte. La manière de les dégager s'inspire directement de la technique propre à la construction des titres d'articles de journaux :

i. les copules (be/think/believe/look/appear et verbes de même type) tombent et l'on n'en garde que la marque de temps.

ii. on conserve dans l'étoffement :
− le sujet (amputé de ses déterminants et de ses restrictifs éventuels) ;
− l'auxiliaire de mode ;
− le temps marqué par auxiliaire de conjugaison ;
− le temps marqué par le verbe (s'il n'y a pas d'auxiliaire) ;
− la nature sémantique du verbe (sauf s'il s'agit d'une copule) ;
− le complément le plus important (dans l'ordre : objet puis circonstance puis, parmi les compléments circonstanciels, degré/manière avant lieu et temps.)

La seule chose que réclame ce type de compréhension est un simple crayon à l'aide duquel on souligne exclusivement les éléments de l'architecture des sens.

- Exemple : soit le texte suivant :

Five minutes later breakfast came. A comfortable tray with a big pot- be/ lied teapot, creamy-looking milk, a silver hot water jug. Two beautifully poached eggs on toast, poached the proper way, not little round hard bullets shaped in tin cups, a good-sized round of butter stamped with a thistle. Marmalade, honey and strawberry jam. Delicious-looking rolls, not the hard kind with papery interiors – they smelt of fresh bread ( the most delicious smell in the world ! ) There were also an apple, a pear and a banana.

Agatha CHRISTIE, Bertram's Hotel, 1965.

Signaux :
a) cadre : breakfast ;
b) articulations : énumération des ingrédients (signaux de ponctuation) ;
c) **étoffements** :  
  *tea, milk, hot water ;*
  *poached eggs, butter ;*
  *marmalade, honey, jam ;*
  *rolls ;*
  *apple, pear, banana.*

La plus simple des techniques de sélection consiste pour nous à imprimer en gras, pour vous à souligner les éléments que l'on garde :

*Five minutes later **breakfast** came. A comfortable tray with a big pot-bellied **teapot**, creamy-looking **milk**, a silver **hot water** jug. Two beautifully poached **eggs** on toast, poached the proper way, not little round hard bullets shaped in tin cups, a good-sized round of **butter** stamped with a thistle. **Marmalade, honey and strawberry jam.** Delicious-looking **rolls**, not the hard kind with papery interiors - they smelt of fresh bread (the most delicious smell in the world !) There were also an **apple, a pear and a banana.***

Il importe, à ce stade, de faire abstention de tout ce qui contribue uniquement à l'ornement ou à la coloration particulière du texte.

## 2. COMPRÉHENSION-SIGNE

Ce second stade de la compréhension doit normalement suivre la compréhension-signal pour deux raisons bien évidentes. Tout d'abord, si l'on s'attache à comprendre d'emblée chaque petit point du texte, il est probable que se produira un blocage, soit au niveau du vocabulaire, soit au niveau des structures de phrases. Dans ce cas, il est fréquent qu'un blocage portant sur un seul mot au départ entraîne un blocage plus grave au niveau d'un étoffement tout entier et parfois au niveau de tout le paragraphe. C'est la raison pour laquelle il importe de ne se soucier du sens de chaque mot qu'en dernier lieu. D'autre part, si l'on prend soin de se ménager une étape de la compréhension-signal, l'ensemble des signaux pose sur le texte une sorte de toile d'araignée des sens qui prépare la compréhension-signe : chacun des mots se trouve intégré dans un canal précis car le sens général se trouve rétréci par la présence des signaux greffés sur l'idée-cadre. C'est ainsi que l'on parviendra toujours à comprendre, du moins "en gros", le sens de chaque mot dans un texte donné.


Il est infiniment plus délicat de mesurer le niveau de compréhension-signe et son contrôle porte cette fois sur un plus grand nombre d'éléments qui sont :

a) **compréhension d'un mot donné** : compréhension totale de la précision du sens
d'un mot employé dans un contexte déterminé. Elle se mesure à l'aide de :
- **élucidation** du sens du mot ;
- **explication** éventuelle des raisons pour lesquelles l'auteur a choisi tel mot ou expression : implications présumées ou conséquences du choix du mot ou de l'expression en question

b) **compréhension de chaque étoffement** : elle se mesure par des questions portant sur :
- l'**explication** du contenu d'un étoffement ;
- la **répétition** des termes exacts utilisés par l'auteur (question d'apparence simpliste mais dont les résultats sont révélateurs) ;
- le **contenu rhétorique** des étoffements ;
- la **construction** des étoffements et leurs implications éventuelles.

- **Exemple** : même texte que précédemment.

  Answer the following questions :
  a) Explain the meaning of : 
     comfortable, 
     creamy-looking milk, 
     stamped with a thistle, 
     papery interiors, 
     delicious-looking ;
  b) In what way does the writer define properly poached eggs?
  c) What is her definition of delicious-looking rolls?
  d) Which, according to the author, is the most delicious smell in the world?
  e) What do little hard bullets shaped in tin cups correspond to?
  f) What did the rolls smell of?

ATTENTION : Les deux types de compréhension sont absolument indissociables. Par conséquent, tout contrôle de compréhension comportera des questions mesurant l'un et l'autre. En ce qui concerne l'exemple choisi, les questions seraient :

a) Give the controlling idea of the passage.
b) Give the links between the main ideas.
c) Explain the meaning of...
puis toutes les questions afférentes à la compréhension-signe ci-dessus.

3. LES DÉMARCHES DE LA COMPRÉHENSION

La compréhension du texte écrit sur laquelle nous grefferons les exercices d'expression orale ou écrite suppose une démarche impérative propre à faciliter la compréhension totale. Les étapes sont successivement :
i. lecture du texte à la recherche du signal directeur du cadre ou idée-sujet (le plus souvent recherche de phrase-sujet) ;
ii. lecture du texte à la recherche des signaux d'articulation et, au même moment, des signaux d'étoffement ;

iii. lecture du texte en vue d'une compréhension des sens de chaque mot menant à une compréhension totale de chacun des étoffements. Tout exercice de compréhension d'un texte de rhétorique moyenne demandera par conséquent trois lectures successives tant que l'on ne sera pas parvenu à une maîtrise de l'anglais suffisante pour permettre de comprendre immédiatement toute la richesse d'un texte.

4. EXERCICES DE COMPRÉHENSION : RHÉTORIQUE MOYENNE

NB. : Il est important de ne pas dépasser le temps alloué.

- **Exercice n°1 : Durée maximum : 20 minutes.**

  *Rachel Quarles had spoken in all sincerity. She did like Marjorie – liked her, even, for the very defects which made other people find her such a bore; for her stupidity – it was so good and well-meaning; for her lack of humour – it was the mark of such earnestness. Even those intellectual pretensions, those deep or informative remarks dropped portentously out of a meditative silence – did not displease her. Mrs Quarles recognized in them the rather absurd symptoms of a genuine love of the good, the true, and the beautiful, of a genuine desire for self-improvement.*

  *Aldous HUXLEY, *Point Counter Point*, 1965.*

- **Test :**
  a) Give the controlling idea of the passage.
  b) Give the articulations of the passage.
  c) Underline the most important words functioning as signals.
  d) Give the meaning of *portentous, eartheness, deep remarks, self-improvement, pretensions.*
  e) How did Marjorie appear to most people?
  f) How did Mrs Quarles perceive Marjorie?
  g) Why did she like Marjorie?
  h) What is a bore?

- **Exercice n°2 : Durée maximum : 25 minutes.**

  *The Yugoslav Communist Party, created by Marshal Tito more than a quarter of a century ago and drastically reformed by him in 1966, is disintegrating. Tito himself is losing control of the country.*
His authority, which he used successfully last spring to prevent a split in the party and to save the unity of Yugoslavia, is apparently on the wane.

The immediate origins of the struggle were the protest strikes of students in the principal universities, culminating in anti-Communist demonstrations in the streets of Zagreb last month. This was the first time that students had been allowed to demonstrate in the streets without interference from the police and apparently with the approval of the local Communist Party leaders.

All this happened during Marshal Tito's absence abroad. When he returned he found that powerful elements in the Communist Parties of the principal republics were ignoring the directions of the central praesidium of the party.

These elements are led, according to Tito, by men who are not genuine Communists. In Croatia, where the movement is most powerful, the leading positions in the party have been taken by young people who, he says, have no connection with the workers' ideals or interests.

Tito has now called on the nation and the party to take immediate action to stem "the counter-revolutionary phenomenon".


- Test :
  a) Give the controlling idea of the passage.
  b) Give the articulations of the article.
  c) Underline the most important words functioning as signals.
  d) Give the meaning of: drastically,
     on the wane,
     an interference,
     to ignore,
     to stem
     as used in this particular text.
  e) Who created the Yugoslav Communist Party?
     What happened the spring before?
     Where did the crisis stem from?
     How does Marshal Tito account for the crisis?
     What are the possible remedies?

- Exercice n°3 : Durée maximum : 20 minutes.

The Government's decision to allow Conservatives a free vote on Europe is both welcome and unexpected. It may be partly tactical – to put pressure on Labour also to ease its whipping. But it is a splendid gesture in its own right. It plainly puts the Government's whole future at risk, but no less plainly it leaves individual members of Parliament more nearly free to express an unfettered view. Perhaps on the Conservatives' side in the end it will not make much difference to the number who abstain or go against the Government's advice. To be relieved of the whips could,
through removing a resented restraint, bring one or two waverers back into the Government lobby. But it is, above all, a thoroughly healthy and welcome restoration to MPs of their right to decide for themselves on what the Prime Minister justly terms "a uniquely important issue".


- Test:
  a) Give the controlling idea of the passage.
  b) Give the articulations of the passage.
  c) Underline the words functioning as signals.
  d) Give the meaning of:
     - free vote,
     - whipping,
     - unfettered view,
     - waverers,
     - to term
     as used in the text.
  e) Why did the Government allow Conservatives a free vote?
     What were the incidences of the decision?
     What did the decision lead to?
     How is the vote defined?

- Exercice n° 4 : Durée maximum 20 minutes.

To be short and blunt about this matter, the Democratic Party exercises a near-monopoly of political allegiance in the South because this system appears to be the stoutest bulwark of White supremacy. Whatever differences of class or interest or political principle may divide the White community in the South - and these differences are no less impressive than those that divide men in the North - they are muffled and suppressed and, as it were, sacrificed to unity in the transcendent interest of the white community in "keeping the Negro in his place." Men carry on their struggles, which can be hot and vicious, within the party. The party itself presents a united face to the rest of the country.

Clinton ROSSITER, Parties and Politics in America, 1964.

- Test:
  a) Give the controlling idea of the passage?
  b) Give the articulations of the passage?
  c) Underline the words functioning as signals.
  d) Give the meaning of:
     - blunt,
     - stoutest bulwark,
     - MUFFLED,
suppressed,
vicious

as used in the text.
e) Why is there a supremacy of the Democrats in the South?
   What is the White man's aim in the South?
   Are the Whites in the South united?
   Where are the struggles carried on?

B. TEXTES A QUANTITE RHETORIQUE

Dans les cas qui suivent, chaque texte fait intervenir une quantité rhétorique qui complique la compréhension : l'émetteur ou auteur intervient pour colorier son message et en modifier le poids d'expression. Ainsi, avant d'étudier les incidences que peuvent avoir ces modifications sur la compréhension du texte, nous allons envisager les moyens dont dispose l'auteur pour modifier la quantité rhétorique de son texte.

1. ORIGINES DE LA "QUANTITÉ RHÉTORIQUE"

a) Premier moyen : Le choix d'une phonétique. Nous n'insisterons pas beaucoup sur l'aspect phonétique puisque nous envisageons seulement la compréhension de textes écrits. Cependant, il faut reconnaître que maint texte comporte une phonétique potentielle qu'il importe de considérer (voir notamment l'étude des textes de fiction). La quantité rhétorique intervient ici par choix d'un accent local ou d'une prononciation locale.

b) Second moyen : Le choix des mots. Nous avons déjà envisagé les phénomènes d'attente générés par le fonctionnement de la langue. En matière sémantique, ces attentes sont déterminées par les contextes dans lesquels sont employés les mots qui finissent par prendre, pour tout le monde, un ou plusieurs sens moyens ou courts. Par conséquent, nous avons coutume d'attendre tel mot à tel endroit parce que l'auteur est en train de désigner telle situation. Or, l'émetteur peut ne pas répondre à cette attente et employer au contraire un mot là où il n'est pas normalement attendu. Ainsi, après le groupe suivant : "the world is..." on attend un certain nombre d'adjectifs mais on n'attend pas normalement blue dans the world is blue et on attend encore moins orange-blue dans the world is orange-blue puisque l'expérience non-linguistique nous apprend que ces termes sont incompatibles. Il y a par conséquent création d'un effet rhétorique par conjonction surréaliste. Tout effet rhétorique se définissant comme un écart par rapport à l'attente créée par la pratique courante de la langue, nous sommes en présence, ici, d'un effet rhétorique. Nous avons cité un cas extrême mais ce procédé est souvent utilisé, ne serait-ce que dans les langues de spécialités ou dans le langage poétique.

Le contrôle de la perception de l'effet rhétorique s'effectue par le biais d'une question par laquelle on demande au lecteur, d'une part, à quoi aboutit le choix du
mot, d'autre part, quelles étaient les intentions présumées de l'auteur dans son choix de mots.

c) Troisième moyen : L'ordre des mots. L'ordre des mots est, lui aussi, attendu. C'est le système d'organisation de la syntaxe de l'anglais qui définit les coefficients d'attente. Ainsi, pour ne citer qu'un exemple élémentaire, nous attendons dans l'ordre le sujet, le verbe et les compléments du verbe. Il existe cependant, à l'intérieur de limites bien définies, une certaine latitude quant à la modification de l'ordre fondamental des mots avec, pour chaque modification, création d'un effet rhétorique : le mot ou le groupe de mots placé en un endroit de l'énoncé où il n'est pas statistiquement attendu prend une importance relative et se trouve mis en valeur. Ainsi, dans la poésie, existe-t-il de fréquentes ruptures d'attentes, la poésie étant un système linguistique parallèle au système commun normal de la langue. Les ruptures d'attente ou créations d'effets rhétoriques par mise en relief d'un mot ou groupe de mots sont (2):

i. Ordre des adjectifs : l'auteur peut jouer sur l'ordre des adjectifs dans un même groupe du nom. L'ordre adopté fait, sauf dans le cas de doublets (adjectif et nom considérés comme inséparables), apparaître comme relativement plus important celui des adjectifs qui est placé le plus près du nom qualifié : comparer :

ii. She blushed at the sour, drunken, cautious eyes.

*She blushed at the drunken, cautious, sour eyes.*

iii. Complément de l'adjectif. Le groupe "adjectif plus complément de l'adjectif" se trouve normalement placé après le nom qualifié. S'il est placé devant ce nom, il reçoit une importance rhétorique relative :

- neutre : *The grass, wet with dew, made a green sea.*
- rhétorique : *Wet with dew, the grass made a green sea.*

*The wet-with-dew grass made a green sea* (comique).

iv. Restrictifs négatifs : normalement placés dans la cellule verbale ils peuvent se trouver en position emphatique en tête de phrase :

- neutre : *He never comes on time.*
- rhétorique : *Never does he come on time.*

v. Mise en valeur d'un complément : les compléments sont normalement attendus après le verbe dans l'ordre Objet/ Circonstance. Il est possible d'accorder la prépondérance à l'un ou l'autre des compléments en le plaçant devant le groupe sujet-verbe :

- neutre : *They meant nothing at this distance.*

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(2) Voir aussi à ce sujet :
Analyse linguistique et interprétation d'un texte (cf infra);
*Manuel de Composition Anglaise* (Groupe du Nom ; Groupe du Verbe).
– rhétorique : *At this distance, they meant nothing.*

Il faut ajouter à ces modifications le choix de telle ou telle construction de préférence à telle autre (passif, actif, etc.).

d) **Quatrième moyen : L'ordre des propositions.** L'ordre des propositions sert aussi à insister sur l'importance relative de l'une ou l'autre bien que ce moyen soit plus rarement employé :

– neutre : *He acts sensibly though he lacks maturity.*
– rhétorique : *Though he lacks maturity, he acts sensibly.*

Il faut citer aussi, au titre de l'ordre des propositions, les constructions de phrases dites périodiques avec rejet de la proposition la plus importante en fin de phrase.

e) **Cinquième moyen : Rupture du développement-séquence.** L'auteur peut rompre le développement ou la séquence normale du développement (un exemple extrême serait le flash-back). En effet, les constructions de paragraphes font généralement la part belle à une séquence relativement contraignante dans l'organisation suivante :

i. phrase-sujet d'introduction ;
ii. étoffements de la phrase-sujet ;
iii. conclusion ou récapitulation.

Cette séquence permet une compréhension aisée mais elle peut se voir rompue par :

– *le paragraphe périodique* : avec rejet de la phrase-sujet à la fin du paragraphe. Ce type de paragraphe retarde la compréhension totale jusqu'au moment où l'ensemble a été lu ;

– *une phrase-sujet implicité* : idée-sujet cachée que l'on ne peut, évidemment, percevoir ou déduire tant que tous les étoffements n'ont pas été communiqués. C'est le cas pour tous textes de fiction;

– *des procédés de présentation* : toute adjonction rhétorique dans l'élaboration ou l'ornement de l'architecture normale. Ce type de procédé est excessivement courant dès l'instant où l'on quitte le domaine de l'essai. Signalons aussi que les procédés d'introduction ou de conclusion, utilisés dans maint essai, sont souvent incompréhensibles à beaucoup d'étudiants, notamment lorsqu'ils naissent d'une intention humoristique ou satirique.

En dernière analyse, la quantité rhétorique a pour fonction d'exercer sur le lecteur un impact en donnant au message un plus grand poids d'expression. Chaque auteur utilise l'un ou plusieurs des moyens cités qui offrent un certain nombre de variantes allant de l'onomatopée ou de l'allitération au symbolisme en passant par des modifications d'ordre des mots, des propositions, des phrases ou des paragraphes. Ce qu'il importe de ne pas perdre de vue c'est que ces moyens ou procédés sont et demeurent des phénomènes purement linguistiques et qu'ils doivent s'expliquer comme tels. Étant des phénomènes linguistiques, ils posent le problème des limites
de la compréhension et celui de l'interprétation du texte. A ce titre, ils seront plus amplement étudiés en rapport avec l'analyse linguistique puis stylistique. La compréhension du texte s'arrête à leur repérage.

Dans le cas d'un texte à fort contenu rhétorique, les moyens utilisés afin de mesurer la compréhension sont sensiblement égaux à ceux que nous utilisions dans le cas de textes neutres. Nous avons plus que jamais à distinguer, ici encore, entre une compréhension-signal initiale et une compréhension-signe ou compréhension-totale.

2. COMPRÉHENSION-SIGNAL

Elle en appelle aux mêmes principes que précédemment mais se complique énormément. En fait, introduire un écart par rapport à la rhétorique courante, c'est souvent masquer les signaux. Par conséquent, alors que dans le premier cas la compréhension-signe présentait les plus grandes difficultés, c'est, cette fois-ci, la compréhension-signal qui demandera le plus grand effort. D'autre part, dans le premier cas, la compréhension-signal permettait une meilleure compréhension-signe en posant un filtre sur chaque signe. Si cette fois les signaux majeurs sont cachés, il faudra comprendre tous les signes pour parvenir enfin aux signaux et la démarche est inverse. En conséquence, ou bien les deux types de compréhension interviennent simultanément, ou bien la compréhension-signe précède la compréhension-signal. Quant on connaît la difficulté de la compréhension-signe, on perçoit aisément les risques courus en l'absence des signaux directeurs mais empressons nous d'ajouter que l'absence totale de signaux est excessivement rare et que l'on peut sans crainte commencer par la compréhension-signal. Une seule variante intervient par rapport aux textes neutres: comme l'idée-sujet ou idée-cadre sera généralement cachée ou implicite, les deux lectures nécessaires à la compréhension signal se feront dans l'ordre inverse. Ceci veut dire que l'on cherchera d'abord les articulations et les signaux d'étoffements pour en déduire l'idée-cadre. Dans l'ordre:

a) articulations du texte ;
b) signaux d'étoffements ;
c) idée-cadre.

3. COMPRÉHENSION-SIGNE

Dans le cas présent, la compréhension-signe s'avère aussi plus délicate dans la mesure où les contenus rhétoriques tendent à rendre chaque signe plus riche. Il s'agit cette fois de percevoir aussi les intentions de l'auteur, chaque signe se trouvant affecté par : a) le cotexte : tous mots employés en conjonction avec un signe donné ;
b) l'ordre des mots ;
c) l'ordre des propositions ;
d) **le contexte** et, notamment, tout procédé particulier utilisé par l'auteur.

La compréhension signe se mesure à l'aide de :
- questions quant au sens précis du mot dans le texte ;
- questions touchant aux intentions supposées de l'auteur dans l'emploi de tout procédé rhétorique ;
- une explication linguistique des contenus rhétoriques.

### 4. LES DÉMARCHES DE LA COMPRÉHENSION :
**TEXTES A "QUANTITÉ RHÉTORIQUE"

Cette fois encore, il faut recourir à trois lectures mais leur ordre diffère de celui que nous adoptions dans le cas de textes neutres ou peu chargés sur le plan de la rhétorique :

a) lecture du texte à la recherche des **signaux d'articulation** et des signaux d'étoffement ;
b) recherche ou déduction du **signal de cadre** ;
c) lecture du texte en vue d'une **compréhension** du sens de chaque signe mettant l'accent sur les colorations rhétoriques de chaque signe ou ensemble de signes.

### 5. EXERCICES DE COMPRÉHENSION

- *Exercice n°1* : Durée maximum 30 minutes.

  *In earlier days they (the fields) had been the haunt of robbers and assassins, the memory of whose crimes are preserved in the edicts which the council of the city, and even the Parliament of Scotland, had passed for dispersing their bands, and ensuring safety to the lieges, so near the precincts of the city. The names of these criminals, and of their atrocities, were still remembered in traditions of the scattered cottages and the neighbouring suburb. In latter times, as we have already noticed, the sequestered and broken character of the ground rendered it a fit theatre for duels and rencontres among the fiery youth of the period. Two or three of these incidents, all sanguinary, and one of them fatal in its termination, had happened since Deans came to live at Saint Leonard's. His daughter's recollections, therefore, were of blood and horror as she pursued the small scarce-tracked solitary path, every step of which conveyed her to a greater distance from help, and deeper into the ominous seclusion of these unhallowed precincts.*


- **Test**
  a) Give the controlling idea of the passage.
  b) Give the articulations between the main ideas.
c) Explain: precinct; haunt; lieges; sequestered; scarce-tracked; ominous; unhallowed as used in this text.

d) What had the fields been the scene of?
   Had there been any duels there since Deans carne to live at Saint Leonard's?
   What was the effect of every step his daughter took?

e) Is there any particular reason for the choice of words here?
   How can you account for such a choice of words?
   Is there any calculation on the author's part?

- **Exercice n°2**: Durée maximum 30 minutes.

  She went on to tell me many interesting things about our life together.
  Everything in that life would be of silk, she said, like her fathers shirts. Silk sheets on
  the bed, silk pillows, silk tablecloths, silk cushions. "And I shall always wear silk
  drawers," she said. "Even on week-days."

  Altogether, it seemed, we should have a marvellous life together.
  "And we shall drink wine for supper," she said. "Like my father does. He always
drinks wine for supper.

  "Is it nice?"

  "Yes," she said. "I'm allowed to have it sometimes. You'll like it. You can get
drunk as often as you like then. Like my father does."

  "Does he get drunk?"

  "Not as often as my mother does," she said, "but quite a lot."

  I suppose I was shocked.

  "Oh! that's all right," she said. "Lords always get drunk. That's why people say
'drunk as a lord'. That's the proper thing to do."

  Armed with the chest-developers, we spent an ecstatic afternoon, I was so filled
with the golden snobbery of being a viscount that it was a cold and dusty sort of
shock when she told me that anyway we couldn't be married for years and years, not
until she was fatter, like Hilda was.

  The recollection of Hilda, all burnished and magnificent and intoxicating and
perfumed, inflamed and inspired me to greater efforts with the chest-developers,

  We must work harder," I said.

  H.E. BATES, "Love in a Wynch-Elm", from 7 X 5.

- **Test:**

  a) Give the controlling idea of the passage.

  b) Give the articulations of the passage.

  c) Explain: the golden snobbery of being a viscount, a cold and dusty shock,
burnished, intoxicating as used in the text.

  d) Can you explain the choice of words in the last two paragraphs?
     Can you appreciate the effect the author tries to create? Does he, in your opinion,
     fail or succeed?
     In which way could you define the tone of the text?
e) Where do the rhetoric effects spring from?
f) How old are the protagonists?

- **Exercice n°3 : Durée maximum 25 minutes.**

> In the house-passage he wavered and went cautiously, with a curious look of silence about him as he felt for the bench. Then he sat down heavily. He was a mass with rather sloping shoulders, but with heavy limbs, powerful legs that seemed to know the earth. His head was small, usually carried high and light. As he bent down to unfasten his gaiters and boots he did not look blind. His hair was brown and crisp, his hands were large, reddish, intelligent; the veins stood out in the wrists; and his thighs and knees seemed massive. When he stood up his face and neck were surcharged with blood, the veins stood out on his temples. She did not look at his blindness.


- **Test :**

  a) Give the controlling idea of the passage.
  b) Give the articulations of the passage.
  c) Underline the most important words functioning as signals.
  d) Explain : sloping, crisp, surcharged, blindness as used in the text.
  e) What is the uniting element of the text?
     What are the man's successive actions?
  f) Quote and explain any particular effect concerning the choice or place of words in the text.

- **Exercice n°4 : Durée maximum 25 minutes.**

> The Countess had not yet seen her husband, who had again betaken himself to communion with the great god Pan. I was of course unwilling to leave her to encounter alone the results of her momentous deed. She wandered into the drawing-room and pretended to occupy herself with a bit of embroidery, but in reality she was bravely composing herself for an "explanation". I took up a book, but it held my attention as feebly. As the evening wore away I heard a movement on the threshold, and saw the Count lifting the tapestried curtain which masked the door and looking silently at his wife. His eyes were brilliant, but not angry. He had missed the Juno - and drawn a long breath ! The Countess kept her eyes fixed on her work, and drew her silken threads like an image of domestic tranquillity...

    Henry JAMES, The Last of the Valerii.
- Test:
  a) Give the controlling idea of the passage.
  b) Give the articulations of the passage.
  c) Underline the most important words functioning as signals.
  d) Explain: betaken, encounter, explanation, missed as used in the text.
  e) Quote and explain any particular effect concerning the choice or place of words in the text.
CHAPITRE II

VERS UNE MEILLEURE COMPRÉHENSION
TYPES DE PRÉPARATION

Étudier les moyens de la compréhension en fonction des contrôles effectués, c'est déjà faciliter cette compréhension. Les obstacles se regroupent en deux grandes catégories :

- certains textes ont un contenu rhétorique tel qu'ils font appel à l'interprétation linguistique et non plus à la simple compréhension ;
- dans le cas de textes simples ou neutres, le manque de connaissances linguistiques (vocabulaire entre autres) provoque des incompréhensions partielles ou totales.

Nous avons déjà fourni un certain nombre de directives strictes visant, d'une part, à sérifier les problèmes et, d'autre part, à résoudre les plus évidents de ces problèmes. Mais tous ne sont pas résolus et il nous appartient donc d'apporter cette fois des remèdes spécifiques à ceux qui s'avèrent incapables de répondre à telle ou telle question d'un test de compréhension. Avant de fournir ces quelques remèdes, il reste à mettre en garde contre deux défauts impardonnables en matière de compréhension.

a) la précipitation : Il peut paraître surprenant de mettre en garde contre la précipitation quand, en un même temps, on impose une limite à chaque exercice. Mais le danger est réel. Il naît d'un certain manque de réalisme. 70 à 80% des étudiants interrogés en D.E.U.G. 1 estiment pouvoir fournir à la première lecture le cadre de tout texte anglais. La réalité montre que seuls 20 à 30% en sont effectivement capables. Et cette conclusion ne doit pas mener au découragement mais inciter à la prudence. Peut-être le fait d'avoir pratiqué les huit exercices cités précédemment suffira-t-il à remettre les idées en place. Encore faudrait-il ne pas oublier que cette série ne comporte aucun texte vraiment épique dans lequel des procédés d'introduction ou de conclusion ou encore des variations d'étoffements viendraient compliquer la tâche. Mais la leçon essentielle à tirer des statistiques comme des exercices précédents est qu'il faut absolument respecter l'ordre des démarches proposé au lieu de vouloir, comme c'est trop souvent le cas, tout comprendre au fil d'une lecture où l'effort se disperse. Car, dans tous les cas où l'on ne pratique qu'une seule lecture visant à une compréhension totale immédiate, on risque de subir un blocage de vocabulaire ou encore de s'attacher exclusivement à l'un des étoffements auquel on donne une valeur et une fonction d'idée-cadre.
b) **le blocage du vocabulaire** : Le blocage du vocabulaire touche davantage à la psychologie qu'à un manque de connaissance linguistique. Un test simple donne à la fois le diagnostic de la maladie et son remède. Soit un groupe d'étudiants de même niveau que l'on divise en deux sous-groupes A et B. Il suffit de prendre un paragraphe très court dans lequel figure un mot inconnu de la plupart de ces étudiants. Le groupe A reçoit le texte intégral et le groupe B reçoit un texte tronqué dans lequel le mot inconnu a été supprimé. La compréhension en A est de l'ordre de 10% (nombre d'étudiants ayant compris le texte) ; la compréhension en B est de l'ordre de 80 à 90%. On prend alors un autre texte auquel on applique le même traitement ; mais en donnant le texte tronqué au sous-groupe A et le texte intégral au sous-groupe B. La compréhension en A est de l'ordre de 80 à 90% ; la compréhension en B est de l'ordre de 10%.

Si l'on répète le test, les résultats sont constants. Ce test prouve que, si l'étudiant rencontre un mot inconnu, il ne comprend, bien entendu, pas ce mot mais ne comprend pas non plus le reste du texte. Cela tient au fait que le mot inconnu paraît d'une importance capitale et que l'étudiant se sent puis devient véritablement incapable de comprendre le texte. Le mot inconnu est un point noir qui projette une zone d'ombre sur le texte tout entier. Mais rappelons-nous que le test suggère le remède.

Le remède consiste, en présence d'un mot inconnu à oblitérer celui-ci complètement afin de voir si l'on peut comprendre le reste du texte. Si le texte est alors compris, on y replace le mot dont le sens doit automatiquement s'éclaircir. Si l'on prend la peine de passer par le stade de la compréhension-signal, celle-ci limite le risque d'erreur sur le sens de chaque mot que l'on peut ainsi comprendre "en gros".

Il suffit donc d'un peu de patience et de beaucoup de pratique, à condition toutefois que la pratique ne soit pas désordonnée mais qu'elle se concentre essentiellement sur deux étapes successives : l'entraînement à la recherche des idées-cadre ; l'entraînement à l'explication du sens des mots.

### 1. PREMIÈRE ÉTAPE: RECHERCHE DES IDÉES-CADRE

Le but de ce premier entraînement est de mener l'étudiant à un résultat qui soit comparable à celui obtenu dans la lecture d'un texte français. En effet, ayant lu un article de journal ou de revue, ou encore une page de roman, chacun est généralement à même de dire :

- que l'auteur traite ou développe tel thème ;
- qu'il en dit telle chose ;
- qu'il le dit de telle manière.

Ceci correspond à la compréhension-signal du texte lu en français. Le but du premier entraînement à la compréhension du texte anglais est pareillement de parvenir à ce même résultat. C'est pourquoi nous adopterons le principe suivant :
Exercices d'entraînement :

Matériaux : un ou plusieurs paragraphes pris au hasard d'un journal, d'une revue, d'une nouvelle ou d'un roman. Ce texte choisi sera lu une seule fois et, à la fin de la lecture, il faudra donner :
- le cadre du texte : thème ;
- les deux ou trois idées principales ;
- le ton du texte.

Dans les cas où une seule lecture ne suffit pas, une seconde lecture pourra être pratiquée en accord avec la démarche proposée en matière de compréhension. Mais il est impératif de s'en tenir là en un premier stade car l'expérience prouve que si l'on ne peut répondre à ces trois questions au terme de deux lectures, il y a blocage sur un ou plusieurs signes et qu'il suffira d'expliquer ce signe ou ces signes pour que le texte soit "compris".

2. SECONDE ÉTAPE : LE SENS DES MOTS

La non-compréhension d'un ou plusieurs signes peut entraîner la non-compréhension d'un ou plusieurs signaux, voire du signal directeur. Mais il existe un remède simple et souvent efficace.

Quand un mot n'est pas compris, c'est pour l'une des deux raisons suivantes : ou bien le mot est totalement inconnu ; ou bien il se trouve employé dans un contexte non familier, dans un sens que nous ne lui connaissions pas. Dans le premier cas d'un mot totalement inconnu, aucun miracle n'est possible si, pour une raison ou pour une autre, ce mot est essentiel à la compréhension d'un signal. Dans ce cas, rien ne permet de poser sur ce mot un filtre limitant le risque d'erreur. Mais, dans le second cas, tout espoir n'est pas perdu. La signification du mot, définie comme la constante abstraite de tous les emplois possibles du mot ou comme le dénominateur commun de ses sens justifie et explique tous les emplois de ce mot. Ainsi, connaissant deux ou trois sens d'un mot, il devient possible, une fois que l'on a établi les caractéristiques communes de ces deux ou trois sens, de deviner ou extrapolérer ses autres sens en sachant que, dans le contexte du moment, le mot garde ses caractéristiques de sens fondamentales, modifiées par ce contexte.

Nous aboutissons dès lors à une compréhension "en gros" certainement préférable au contre sens. La seconde étape de l'entraînement fera par conséquent intervenir ces processus d'intelligent guessing" que l'on corrigera éventuellement par l'emploi d'un dictionnaire.

Exercices d'entraînement :

Matériaux : tout texte anglais.

Nature de l'exercice : Tenter, à la seconde lecture, de résoudre et supprimer tout blocage de vocabulaire par la technique proposée ci-dessus. Contrôler par la suite les résultats obtenus.
NB. : Choix des textes :

Le choix des textes est entièrement libre car il ne fait aucun doute que l'entraînement à la compréhension se fait naturellement au fil des lectures que chacun choisit ou se voit imposer. Il serait cependant souhaitable que l'on respecte une progression établie sur le modèle suivant :

PREMIER STADE :   L'ARTICLE DE JOURNAL ;
second stade :   l'article de revue et l'essai ;
troisième stade :   nouvelles et romans anglais contemporains ;
quatrième stade :   choix indifférent .

Les raisons du choix seront indiquées en même temps que seront fournis les conseils relatifs à chacun des genres proposés .

A. LE JOURNAL

Dans notre étude brève du journal, nous fournisrons des conseils relatifs à une meilleure compréhension mais nous indiquerons aussi toutes les possibilités offertes par l'article de journal dans l'acquisition linguistique comme dans l'acquisition des connaissances de civilisation . Dès l'instant où nous abordons le domaine du journal, nous quittons effectivement la compréhension pure . Trop d'étudiants auraient le sentiment d'une perte de temps si leur lecture du journal se limitait dans ses objectifs à une meilleure compréhension de l'anglais . Nous insisterons par conséquent sur le fait que la lecture des journaux doit s'appuyer sur une série d'exercices précis dont le but sera la constitution d'un dossier de Civilisation anglaise ou américaine . Le seul impératif posé sera la constitution de ce dossier, sur lequel s'appuieront ultérieurement des exercices d'expression écrite ou orale : rédaction d'essais, débats, discussions. Le choix du journal ou des journaux lus sera libre, la fréquence d'achats sera libre. Quelques simples dispositions permettent de réduire le coût de l'opération comme d'augmenter le volume lu : il suffit de s'organiser en groupe de trois ou quatre pour trier trois ou quatre fois plus d'information (ou dépenser trois ou quatre fois moins). Une fois le groupe en place, il lui reste à effectuer une série de choix dans la presse.

1. LES PRINCIPAUX JOURNAUX ANGLAIS

Ce sont :

*The Morning Star* : tendance communiste.

*The Daily Mirror* : populaire ; droite travailliste ; défend ou crée les causes populaires.

*The Sun* : favorable aux travaillistes ; vise une clientèle de jeunes ; actuellement médiocre.

*The Guardian* : intellectuel ; libéral ; 'left of centre'.

*The Times* : conservateur ; gros tirages.
Les revues et périodiques commencent avec les journaux du Dimanche et notamment :
The Observer : tradition libérale et humanitaire.
The Sunday Times.
The Sunday Telegraph.
News of The World : faits divers scabreux.

Viennent ensuite les revues proprement dites avec, par exemple :
Punch : humoristique et satirique.
The Economist : économie et finance mais aussi politique.
Time and Tide : articles très brefs.
The Spectator : politique (conservateur).
The New Statesman : gauche intellectuelle.
The New Left Review : nouvelle gauche travailliste.
New Society : sociologie et politique (une mine d'or pour l'étudiant de Civilisation).
The New Humanist : actualité vue par la doctrine humaniste.

Le premier choix parmi ces journaux et revues dépendra du sujet choisi comme de l'optique adoptée. L'expérience prouve que l'on porte plus volontiers son choix sur les revues parce que :
− leur achat coûte finalement moins cher ;
− elles comportent des articles de fond directement utilisables ;
− leur lecture prend une semaine.
Mais il ne faut jamais oublier que le journal apporte toutes les illustrations dont le dossier a besoin.

2. LA RÉPARTITION DES NOUVELLES DANS LE JOURNAL

Les différents journaux anglais accordent une place plus ou moins grande à tel ou tel type d'information. Si l'on souhaite obtenir des nouvelles de politique intérieure, il faut s'adresser au Morning Star qui consacre près de la moitié de ses pages à ces rubriques (mais pas à ce seul journal). Si l'on souhaite par contre des nouvelles sportives développées, il faudra faire appel au Daily Express.
En se référant aux pourcentages établis par H. Appia et B. Cassen (4), on peut conseiller :
a) politique extérieure : dans l'ordre :
The Observer (Sunday) ; The Guardian (daily) ; The Times ; The Daily Mail.

(4) Op. cit
b) **politique intérieure** : dans l'ordre :
*The Morning Star* ; *The Sun* ; *The Guardian* ; *The Times*.

c) **faits divers** : dans l'ordre :
*The Daily Mirror* ; *The Daily Express* ; *The Sun*.

d) **sports** : dans l'ordre :
*The Daily Express* ; *The Daily Mirror* ; *The Sun*.

e) **arts et lettres** :
*The Observer* ; *The Guardian*.

Il est ainsi possible de choisir son journal selon son centre d'intérêt. La politique la plus sage consiste à en choisir un ou plusieurs parmi les plus équilibrés avec, dans ce cas, une mention spéciale pour *The Guardian*. Si tel est le choix, il ne faut cependant pas oublier d'appliquer aux informations recueillies un traitement ayant pour but de découler toute orientation particulière de l'article.

Une fois le journal choisi, il reste à trouver des jalons afin de se repérer dans ses pages. La fréquentation assidue d'un journal permet d'y parvenir facilement. Nous fournirons deux exemples de répartitions des rubriques. Le premier exemple est celui du *Times* organisé de la manière suivante :

- Home News,
- Parliament,
- Western Europe,
- Overseas News,
- Feature for Women,
- The Arts,
- Sports,
- Report : enquête approfondie,
- Finance,
- Letters to the Editor and Leading Articles,
- Business News (scindé en 'England' puis 'Europe and Overseas'),
- Classified Ads,
- Personal Columns.

Le second exemple est celui du *Guardian* avec, successivement,

- Headlines and main news,
- Overseas News,
- Home News,
- Woman's Guardian,
- Leading articles and Letters to the Editor,
- Motoring Guardian (par exemple),
- Classified Advertisements,
- Business and Shareholder's Guardian,
- Racing Guardian,
Sports,
General News.

Quelques exercices accéléreront la prise de contact.

- **Exercice n°1 :**
  Analyser la répartition des nouvelles dans le journal adopté.

- **Exercice n°2 :**
  Étudier, dans le journal adopté, la place et l'importance relative des nouvelles. L'étude doit porter sur une durée minimum d'une semaine.
  Établir au besoin un pourcentage de la répartition des nouvelles.

- **Exercice n°3 :**
  A partir des informations obtenues: tenter de dégager des indications élémentaires quant aux types de public auxquels le journal se destine, au rôle de l'information et aux rapports entre le journal et ses lecteurs.

### 3. COMPRÉHENSION DE L'ARTICLE DE JOURNAL

L'entraînement à la compréhension de l'article de journal peut main- tenant commencer. Le premier élément sur lequel bute cette compréhension est le titre de l'article qu'il est essentiel mais difficile de saisir (il est parfois nécessaire de lire l'article tout entier avant de savoir à quoi correspond le titre). Le conseille plus naturel que l'on puisse donner est de s'occuper du titre en dernier lieu mais c'est là nier les réflexes les plus profonds. Comprendre le titre équivaut à s'assurer de l'idée-cadre et de la compréhension-signal. Le titre est, à cet égard, une sorte de ceinture de sécurité dont nous avons besoin, ne serait-ce que parce que nous y sommes habitués dans les journaux français. Il importe par conséquent de résoudre ou de tenter de résoudre les problèmes posés par ce titre.

a) **le titre et les mots** : Le journalisme fait fréquemment appel, dans ses titres, à certains mots dont la fréquence d'emploi tient à leur impact. Ce sont notamment :

- ACE : va de l'as de la RAF au syndicaliste efficace :
  TGWU ACE DISMISSED,
- AXE : de la réduction à la suppression pure et simple :
  AXE CONCORDE NOW!
- BAN : interdiction ou rejet :
  BAN THE BOMB!
- BAR : interdire ou empêcher :
  STUDENTS BARRED-MINISTER SAFE.
- BID : proposition, tentative; mouvement vers :
  BRITAIN'S Bill FOR EUROPE.
- BOSS: directeur de. ..qui dirige tel organisme; par exemple :
UNIONS BOSS NOT DETERRED.

CHIEF: alternative à BOSS mais a un sens plus fort :
COAL-BOARD CHIEF ANGRY.

CLAIM: allégation; opinion émise; revendication :
MINERS' CLAIM REJECTED.

CLASH : de la divergence de vues à l'affrontement :
ARMIES CLASH OVER BORDER.

CUT : réduction (notamment des dépenses) .
DEADLOCK : impasse :

ARMS DEADLOCK IN INDIA

DEAL : conference mais surtout convention, arrangement, accord ; marché :
ARMS DEAL-BRITISH TROOPS ATTACKED

DISPUTE : lutte ou querelle
SETTLE RAIL DISPUTE NOW!

DRIVE : allure ; mouvement vers ; élan
EDICT : édit, commandement
ENVOY : ambassadeur ; homme de confiance en ambassade :
NIXON'S ENVOY IN CHINA

FEUD : tout ce qui est discussion, dispute, querelle ou lutte.
FREEZE : blocage (prix)
WAGES FREEZE

HANDSHAKE : indemnité de licenciement (golden handshake)
JOB : travail ou profession ; tâche ou mission
KEY : qui convient parfaitement ; stratégique :
KEY-MAN IN KEY-JOB

KNOW-HOW : maîtrise d'une technique :
AMERICAN KNOW-HOW IN MOON-RESCUE

LET-DOWN : déconvenue inattendue
LOBBY : groupe d'influence.
MOVE : tentative, mouvement vers ; geste de bonne volonté
PACT : contrat, convention, traité ; agrément
PROBE : enquête ou investigation = INQUIRY :
RAIL-DEATH PROBE.

RED : tout ce qui, de près ou de loin, touche au communisme.
En général, les Russes :

RED SAY BRITAIN LIED
ROW : querelle ; désaccord suscitant des passions ; scandale :
ROW OVER ABORTION BILL.

SHOW-DOWN : accord par révélation sincère de tous les faits connus :
SLAY : tuer ; mettre à mort ; assassiner .
SNAG : inconvenient ; ennui.
SPOKESMAN : porte-parole .
SQUAD : escadron ou groupe de personnes ; quarteron.
STAND-BY : de secours ; de remplacement.
SUE : poursuivre en justice ; intenter un procès à
TALK : conférence.
THREAT : nuage ; menace.
UPROAR : protestations ; levée de boucliers.

Il faudrait encore citer :
ALLEGGE : prétendre .
GO-SLOW : réduction du travail ou des cadences de travail.
STOP-GO : politique des coups de boutoir .
DELAY : retard.
INQUEST : enquête policière (surtout en cas de meurtre).
INQUIRY : investigation.
URGE : pousser à... ; faire activer.
WARNING : mise en garde qui est presque une menace.

b) le titre et les sigles : Sigles et initiales sont autant d'obstacles à la compréhension
du titre. Nul ne peut, à moins d'une bonne connaissance de la vie anglaise,
expliciter d'emblée :
TUC : Trade-Unions Congress
TGWU : Transport and General Workers' Union
BSA : Birmingham Small Arms.

Les noms propres posent aussi des problèmes :
EXPERTS JIBE AT PEARCE : comment savoir que Pearce dirige une
commission à laquelle personne n'accorde de chance de succès ?
ENOCH RIDES AGAIN : Enoch Powell
WILLIE SERVES A TONIC : titre d'un reportage de football.

L'identification des sigles et noms propres peut se faire à l'aide d'un ouvrage : A
Dictionary of Politics (Penguin Books) qui fournit générale- ment toutes explications
sur l'institution en question. Il serait en outre souhaitable que chacun établisse, avant
de commencer à lire les journaux, un tableau sur lequel figurent tous les membres du
gouverne- ment ainsi que les noms des membres les plus influents de l'opposition.
Mais seule la lecture assidue des journaux permet de comprendre tout titre sans coup
ferrir.

c) caractéristiques du titre : Les soucis principaux de l'auteur du titre sont la
concision et la recherche du plus grand impact. Le titre seul donne, pour ainsi dire,
la température du journal par :
  – le choix des nouvelles ;
  – la place de ces nouvelles dans une page donnée ;
  – la taille du titre ;
  – l'angle d'attaque.
C'est l'angle d'attaque qui conditionne dans une large part le construction du titre. Ainsi, nous pouvons considérer un instant les divergences entre journaux sur un titre d'article relatant la condamnation d'un adolescent de douze ans accusé d'avoir participé à un cambriolage au cours duquel un vieillard fut assassiné :

*Guardian*: BOY, 12, TELLS OF VISIT TO ROB  
*Times*: BOY ACCUSED OF MURDER "LIVED IN UNNATURAL SITUATION"  
*Telegraph*: BOY, 12, ACCUSED OF MURDER CANNOT READ  
*Mirror*: MURDER-CASE BOY HAS NO GOD  
*Mail*: I DIDN'T SUGGEST ATTACK, SAYS BOY  
*Express*: "CRUEL LIFE" OF BOY MARIO

Nous n'en sommes plus à la simple compréhension du titre mais l'exemple démontre la course à l'impact que nous retrouvons dans les constructions adoptées dans le titre.

i. *Chute des copules* :

Quand le titre ne comporte pas de verbe, cela signifie que la tournure normale comprendrait une copule (*be/seem/look/appear...*) et que le temps employé ou sous-entendu est le présent :

CAR FIRM TOLD TO STOP FUMES (chute de *is*)
MINERALS BOARD URGED (chute de *is*)

La copule reste quand elle porte une marque de passé :

BOY WAS MISLED.

ii. *Chute de tous déterminants*: notés entre parenthèses.

WORLD EXPERTS CLASH ON *(the)* DANGER OF CANNABIS.
*(the)* BRITISH AND IRISH ARMIES *(are)* FACE TO FACE AT *(the)* BORDER

iii. *Tournures synthétiques*: adjectivales ou génitifs.

C'est la caractéristique la plus frappante des titres. Ces tournures font intervenir une chaîne de mots en rapport les uns avec les autres : le nom servant de base est situé en fin du groupe et déterminé successivement par chacun des mots placés devant lui en allant de droite à gauche.

DUNLOP'S NEW DEAL LOCKS OUT PIRELLI LOSSES – *Telegraph*  
W AGE-DEAL CONFERENCE – *Guardian*  
POLICE INTERVIEW THESIS NOT SUPPORTED BY FACTS – *Times*  
MERCY MISSION PILOT JAILED FOR DESERTION – *Telegraph*
VERS UNE MEILLEURE COMPREHENSION — PREPARATION

RAIL-DEATH MAN CHAINED HIMSELF TO THE TRACKS — Mirror
OPEN LATE STORE CHIEF RISKS JAIL — Express
Le procédé peut aller jusqu'à la tournure synthétique absolue de :
"SECT HAS WRECKED MY MARRIAGE" CLAIM — Mail

iv. Tournures propres aux titres : le rapport.

LE RAPPORT DE PAROLES PRONONCEES PAR TELLE PERSONNE SE FAIT, DANS LE TITRE,
par verbe au début :
TORY GROUP SUGGESTS THAT PUBLIC INDECENCY BE MADE AN OFFENCE – Guardian

par verbe rejeté à la fin ; impact plus grand :
FIRMS CAN HALT GHETTO SPREAD, SAYS REPORT – Telegraph
SCRAP STUDENT UNION FUND PROPOSAL -YOUNG TORIES – Guardian

v. le verbe et les temps :

Le futur est marqué à l'aide de to en l'absence de verbe :
ENZYME POWDERS TO CARRY WARNING = are to carry

Aucun titre n'introduit de modalité : pas d'auxiliaire modal tel can/may/would/etc...

vi. Notons, pour mémoire, certains titres curieux par l'emploi de procédés au nombre desquels il faut citer le jeu de mots :

BETTING ON A BIDET – Mirror
THE BRITISH WAY OF LOVING – News of the World

vii. Titres comparés :

Nous savons que, plus un titre est long, plus il est facile de le comprendre. Nous savons aussi que, plus un titre se rapproche de la construction normale de l'anglais, plus il est facile de le comprendre. Il est donc intéressant de voir si certains journaux présentent des titres plus directement assimilables que d'autres. Voici un tableau établi après études des titres de journaux sur une durée de seize jours :

N : constructions normales avec verbe présent et de compréhension aisée.
C : constructions avec chute de la copule.
S : tournures synthétiques du groupe du nom.
Il existe donc d'étranges similitudes entre des journaux apparemment si différents dans leurs styles respectifs. Le pourcentage de constructions normales est élevé (60 à 70%). Les divergences apparaissent sensibles au niveau des constructions synthétiques qui font la difficulté majeure de compréhension. Notons que les titres les plus "faciles" sont ceux de News of the World. Signalons d'autre part que, en ce qui concerne la longueur des titres, le Daily Telegraph vient en tête devant The Times et The Guardian.

En définitive, une bonne compréhension du titre passe par une étude grammaticale des tournures synthétiques de l'anglais : adjectifs, adjectifs composés et noms composés. Elle dépend d'un découpage correct de la tournure synthétique et il ne reste ensuite qu'à analyser l'article auquel le titre sert de cadre.

4. LA COMPOSITION DE L'ARTICLE DE JOURNAL

L'article de journal représente le type de texte le plus aisément compréhensible parce que son objectif est de présenter à tous les lecteurs une information claire. Il répond au type du paragraphe ou groupe de paragraphes dits « d'exposition ». L'exemple que nous étudions est tiré de The Times (Friday, October 29, 1971).

UNION WARNING ON PLANS FOR TEACHER TRAINING

By our Education Correspondent.

The National Union of Teachers yesterday gave a warning that if reported proposals by the James committee were adopted the union would not cooperate in implementing them.

phrase-sujet : désaccord du syndicat sur un point précis. La phrase-sujet s'appuie sur une information donnée par les agences de presse.

Mr Edward Britton, general secretary of the union, said: "No system of teacher-training could be implemented without the cooperation of the profession, and I am quite certain that if these proposals go through there would not be that cooperation."
expansion de la phrase-sujet et étoffement de la menace : raisons pour lesquelles la menace mérite d'être prise au sérieux. La technique utilisée dans cette seconde phrase est la technique familière du rapport de paroles ou citation.

The union has been sufficiently worried by reports to have issued 10,000 leaflets entitled Cause for Concern.

premier pas, première action du syndicat.

It has also written to Lord James of Rusholme, chairman of the inquiry, asking for a further meeting with him. Lord James replied that he did not think another meeting was appropriate at this stage, and that the union should not put too much weight on "partial and inaccurate newspaper reports".

seconde étape dans l'historique de la querelle opposant les deux parties et seconde raison expliquant la fermeté de la position adoptée par le syndicat.

In particular, the union is attacking any proposal for hiving-off a large part of teacher education into a third sector, and for the severing of links, already tenuous, between education and the universities and polytechnics.

cause profonde du désaccord.

The pamphlet says : "Lord James's concern for improvement is misdirected if he really believes that a viable teacher education sector can be established outside the universities and the polytechnics."

nouvelle citation sert de support à l'étoffement précédent : l'erreur fondamentale.

"The concept of an all-graduate profession has meaning in the context of a higher education system which gives the teacher education the standards, resources, facilities and courses offered to other groups and professions within higher education."

citation introduisant, selon le syndicat, les raisons probables de l'échec du projet : indigence relative de l'enseignement qui sera donné aux futurs enseignants.

Sources close to the James commit tee feel that the union may have made a blunder by timing its objections now and basing them on unconfirmed, though persistent, reports. Even if the colleges of education lost their present connexions with the universities the union would be put in a difficult position if teachers were instead offered a much greater part in the supervision of a new teacher's degree, and thereby some control of entry to the profession.

le problème ayant été posé en ses termes les plus simples, le journal pèse les attitudes, évalue le poids et les effets probables de la réaction du syndicat: le syndicat a agi avec trop de précipitation.
Cet article s'organise comme la totalité des articles de journaux. La complexité d'un article est toujours fonction de la quantité d'information fournie mais jamais de la manière dont cette information est présentée sous le schéma inamovible suivant :

i. **présentation** du ou des faits ou phrase-sujet introduisant le thème. Cette présentation est généralement très brève dans le style des dépêches d'agences.

ii. **exposition** ou développement: les tenants et aboutissants du problème ou du fait divers.

Chaque idée est introduite par un nouveau petit paragraphe et il est impossible de se perdre dans le déroulement de l'article. Le plus souvent, l'article comporte des illustrations qui sont le fait de citations. L'exemple élémentaire apparaît dans tous les journaux sous la forme simple :

_Mrs Smith, a widow, swam the Channel yesterday._

suit l'information-commentaire.

Puis :

_Said Mrs Smith, 43, at her 4,000f, Waterloo Street semi-detached this morning: "I feel fine. . ."_

iii. **conclusion** : la conclusion du journaliste avec, éventuellement, son commentaire.

**Exercice** :Comparer les principes de composition des articles dans une série de journaux différents et établir un diagramme de cette composition.

Commencer par : _Daily Mirror ; Daily Mail._

Continuer avec : _Daily Telegraph._

Finir avec : _The Times ; The Guardian._

5. **LA COMPOSITION DE L'ÉDITORIAL ET DE L'ARTICLE DE REVUE**

Pour d'évidentes raisons d'espace, nous choisisrons un éditorial. La composition de l'article de revue est identique et la seule différence notable porte sur leurs longueurs respectives. Ces articles sont construits sur trois modèles voisins selon la nature de l'information introduite :

- l'essai polémique (rare dans les revues) ;
- l'essai d'explication ou d'exposition (le plus fréquent) ;
- un mélange des deux genres quand l'article commence par expliquer pour discuter ensuite le problème posé.

VIOLENCE IN OUR SCHOOLS: THE GRIM REALITY

The fatal stabbing last week of a 14-Year-old schoolboy in a London playground was followed inevitably by suggestions that we might be heading towards the kind of American situation where children in big city schools come to the classroom armed and ready for a fight. Everyone was horrified by the incident - except for those teachers who, in large secondary schools, have come to accept violence as an everyday reality.

Introduction: elle part toujours d'un fait divers notable, envisage les réactions immédiates. Il s'agit de la phrase-sujet qui pose le problème. Ici, le sujet de l'article est simplement: "violence = an everyday reality in some of our schools!" Le reste est procédé d'introduction rattachant la discussion à une réalité connue de tous.

The reason that (sic) their opinion has not been heard before is almost as disturbing as the playground incident. Along with local authority administrators they have deliberately suppressed evidence about classroom violence to an extent which has led most of us to believe that it hardly exists. As a result very little has been done to tackle it.

Second volet de la phrase-sujet: pourquoi cette violence demeure inconnue du grand public.

Last week, however, the National Association of Schoolmasters thought it was a good opportunity to release some preliminary details of a nationwide survey they have been compiling on violence within the school walls.

Les deux volets du sujet se rejoignent:
   a) cet incident provoque une réaction des enseignants;
   b) b) cette réaction consiste à rendre public le fait de la violence à l'école.

In the past, says the Association, local education authorities have been reluctant to grant requests from teachers to suspend pupils guilty of persistent violence, because of complaints that might follow from parents and the subsequent publicity. Teachers have even been afraid to make the requests because authorities sometimes brand them as inefficient if they cannot cope with problem children.

Étoffement du second volet de l'idée-sujet: les deux raisons pour les- quelles la violence n'est pas punie (parents et enseignants.)

Now the Association have told their 55,000 members that they will back any teacher, and particularly headmaster, who exercises his right to suspend or expel a pupil because of violent behaviour.

Étoffement de phrase-sujet: la nouvelle politique des enseignants.

The NAS dossier, started only two months ago, has already brought in more than 200 cases which occurred du ring the last 12 months. They range from knifings
between pupils, and one boy threatening another with an axe, to "vendetta" attacks on teachers and large-scale vandalism.

Étoffement indirect : exemples de violence.

The violence is not confined to pupils of secondary school age. I was told of an alarming incident at a summer playschool in South London. Three primary schoolboys tied the hands of another behind his back and attempted to hang him in a disused garage with a piece of old rope. The victim's mother witnessed the whole scene from her flat in a tower block over- looking the playground and was able to raise the alarm.

Étoffement indirect : autre exemple de violence mais avec expansion (la violence est aussi le fait d'enfants plus jeunes).

The general impression from the survey was that violence has become more indiscriminate but there were obvious areas where the problem was worse than others – the schools with children from high rent, low income areas and those with a clash of cultural backgrounds. The schools could also be identified by having an unusually high turnover of staff.

Étoffement direct : trois causes majeures.

A "typical" local authority reaction to a teacher's complaint came after the headmaster of a London junior school had been assaulted by a pupil when he tried to break up a fight. The boy's 18-year-old brother came round to the school on a "vendetta" raid "armed with a club." He was met at the school gate by a junior teacher who had his nose broken in the ensuing shuffle. The incident "did not concern the local authorities as the affray took place outside the school grounds".

Retour à l'attitude des autorités : étoffement indirect par un exemple de cette attitude (s'appuie sur des citations).

That sort of reaction, says the NAS general secretary, Terry Casey, often deters teachers from making complaints against pupils. "Even so our list of those wanting to be legally represented by the Association is growing fast."

Transition : conséquences de cette attitude: nombre de plaintes déposées.

The Inner London Education Authority has recognised the disturbing phenomenon in a report called Discipline in Schools published last year: Cases of more serious vandalism, or of violence towards staff or fellow pupils occur... The Authority recognises the pressure of such problems upon the teacher in its service and that these include happenings of a violent character.

Le changement d'attitude: les autorités reconnaissent que la violence existe.
Mr Casey hopes that if teachers feel they can suspend pupils with impunity the local authorities will be forced to find alternative schooling for the rejected few. Mr Casey's ideal is a new type of school – preferably residential – but which does not carry the stigma of an approved school.

La solution souhaitable au problème posé.

The NAS survey was sparked off by its members' hostility to the raising of the school leaving age to 16 which comes in next year. Many of their members (sic) wanted to show that the disruptive minority would be even more difficult to handle if they were forced to stay on for another year. Most educationalists however, who have been working passionately for the raising of the leaving age, see this aspect of the NAS's campaign as a deliberate red herring.

Utilisation politique du dossier.

Nevertheless, when the Department of Education sent out its circular on the raising of the leaving age the Association simply saw it as yet another example of the authorities turning a blind eye to the violence problem. The circular emphasised that with teachers' "initiative and energy" the raising of the age could be a success. Mr Casey aims to show that it is not only up to the teachers.

Le problème apparaît maintenant central aux relations entre enseignants et employeurs.

He is certainly well on the way to doing that. And faced with the NAS results local authorities will be unable to continue to shun the issue of violence in schools - an issue which has been suppressed for a dangerously long time.

Conclusion : il faudra bien que tout le monde s'attaque au problème de la violence.

Ce long article présente une composition d'essai d'exposition avec :

i. une introduction relativement longue prenant prétexte d'un fait divers ;
ii. un développement progressif des attitudes en présence comprenant une explication des sources du problème ainsi qu'un remède possible ;
iii. une conclusion qui se garde d'introduire un débat.

Nous sommes cependant assez loin des articles polémiques présentant une argumentation serrée et une composition rigoureuse. Ces derniers entrent dans la rubrique de l'essai polémique dont les problèmes de compréhension seront étudiés ultérieurement.

- Exercice de compréhension portant sur ce dernier article.

a) Give the controlling idea or ideas of the text (correspond à l'étude de la composition.).

b) Give its articulations.
c) Sum up the main ideas (voir ci-dessus).

d) What is the meaning of fatal, suppress, survey, requested, approved school, red herring;
as used in the text.

e) What elements would you use to illustrate a dossier on Education.

Les articles que nous venons d'envisager servent d'illustration à un dossier de civilisation et c'est la raison pour laquelle une bonne compréhension s'impose. Mais il faudrait se garder de limiter leur utilisation à ce seul but. Tous les articles peuvent être utilisés à des fins d'explication de texte. Dans cette optique, nous insisterons sur une démarche complémentaire indispensable qui est la confrontation d'articles à la recherche de l'orientation propre de chacun d'entre eux.

6. COULEUR ET TON DE L'ARTICLE ; CORRECTIFS

Notre propos n'est pas de faire le procès de l'objectivité mais de corriger les tendances. Il ne faut consentir à tirer des conclusions définitives qu'à la condition de comparer les articles que consacrent différents journaux à une même information. L'exercice présente un intérêt triple :

i. il permet de prendre la température des différents journaux ou revues ;

ii. il supprime le risque d'interprétation ;

iii. il permet l'acquisition raisonnée du vocabulaire de l'anglais. En effet, il entraîne la lecture de six ou sept textes dans lesquels un même vocabulaire est utilisé sous des éclairages différents.

Le principe de l'exercice est fort simple. Devant les textes traitant une même information, il suffit de prendre le plus long et d'en numérotter les éléments d'information. Par la suite, on reporte ces numéros sur les autres articles. Il reste à noter :  
− l'absence éventuelle, dans certains articles, de telle ou telle information ;
− les divergences entre l'article utilisé en référence et les autres articles (apports nouveaux; éclairages différents) ;
− la manière dont le choix ou tri de l'information vise à influencer le lecteur ;
− si le type d'article ou le journal dans lequel il se trouve n'impose pas à l'auteur une rhétorique particulière.

Remarque : Le texte de référence n'est pas l'étalon absolu car il est choisi uniquement en fonction de sa longueur.

Cet exercice semble capital pour deux raisons essentielles : d'une part, il prépare directement à l'explication de texte dans laquelle ce type de comparaison est impérative puisqu'il est nécessaire de tenter de juger l'objectivité de l'auteur. D'autre part, et sans tenir compte de sa valeur d'exercice d'acquisition linguistique, il fait prendre conscience à quiconque prépare un dossier de civilisation ou se contente de lire les journaux que tout ce qui s'y trouve n'est pas parole d'évangile.
**Exercice :**

Comparer les articles ci-dessous traitant de la mort d'un détenu politique sud-africain interrogé par la police. (Journaux du 29 Octobre 1971). Afin que l'exercice soit plus profitable, répondre aux questions suivantes :

i. Give the articulations of each article.

ii. Take out all essential items of information in each article.

iii. Compare :

    – the number of items.

    – the nature of the information.

    – the way the information is presented.

**Textes :**

a) **The Guardian :**

**SOUTH AFRICAN PROTEST AFTER DETAINEE'S DEATH**

Mr Ahmed Timol, aged 30, an Indian schoolteacher and one of 17 people detained by security police at the weekend, has died.

He allegedly jumped from the tenth-floor window of police head-quarters in Johannesburg. "He committed suicide," said Brigadier P. Kruger, assistant chief of security police.

Mrs Helen Suzman, Progressive Party MP, said: "South Africa's stocks are at rock bot tom today."

She added that the inquiry which the police have said will be held into Mr Timol's death should not be conducted by the police – "We don't want another shelved dossier."

Mrs Suzman again urged that the Government should repeal its laws providing for detention without trial. "As long as these laws remain on the statute book, death by suicide, death resulting from unknown causes and death in suspicious circumstances will recur again and again."

South African newspapers warned the Government that it should not underestimate the extent of public concern. Mr Marais Steyn, MP, and deputy leader of the opposition United Party, described Mr Timol's death as "absolutely dreadful".

Nine days ago, the Rev. Bernard Wrankmore, of Cape Town, ended 67 days of fasting in protest against the death, two years ago, in police detention, of a Moslem leader, the Iman Abdullah Baron.

Mr Vorster refused to accede to Mr Wrankmore's request to appoint a judicial inquiry into the Iman's death. Mr Wrankmore said today: "I am deeply shocked that another life should have been lost."

Mr Timol, whose school was in Rodenpoort, Transvaal, was allegedly the driver of a car in which subversive leaflets were found by the police on Friday night.

In 1964 another Indian, Sulliman Salojee, jumped from the seventh floor of the police headquarters where he was being interrogated. Mr Timol is the seventeenth
person to die while in security police custody during the past ten years, and the seventh allegedly to have committed suicide"

Tonight lawyers were studying the Terrorism Act, under which the detainees are being held to find ways of ensuring that an independent pathologist is present when a post-mortem examination is conducted on Mr Timol tomorrow.

They also sought means of seeing another detainee, Mohammed Essop (also known as Seedat), aged 21, a medical student, who was in a Pretoria prison with undisclosed injuries. There was an unconfirmed report that he had died, and police said that, because of the serious nature of the investigation concerning him, he will not be allowed visitors.

In Johannesburg, Mrs Winnie Mandela, wife of the imprisoned former African nationalist leader, Nelson Mandela, was given a suspended sentence of six months for breaking a banning order. She pleaded guilty to having communicated with Mr Peter Magubane, photographer for the liberal Johannesburg "Rand Daily Mail," who is also a banned person.

The Anti-Apartheid Movement has called upon people in Britain who have been political detainees and prisoners in South Africa to participate in a protest demonstration outside South Africa House, London, today. In a statement issued in London, the African National Congress said that the death "demonstrates that the ill-treatment, torture and murder of political prisoners continues despite the serious concern being shown by all the people inside South Africa."

The congress demands "an immediate halt to the current wave of South African police terror against political opponents of its racist regime" and the "right of South Africa to organise freely without interference from the security police".

b) The Times:

One of the nine people detained incommunicado by the South African security police in last week's nationwide raids on intellectuals has died in police custody and another is in hospital with an unspecified illness, it was officially confirmed today.

The man who died was Mr Ahmed Timol, aged 30, an Indian school-master of Roodenpoort, Transvaal. The sick man is also an Indian, Mr Mohammed Essop, aged 21, a student at the University of the Witwatersrand, Johannesburg. Today he was transferred from a general hospital in Pretoria to a prison hospital.

Confirming Mr Timol's death, Police Brigadier P. Kruger said: "It is true. He jumped from the tenth floor of John Vorster's Square (Johannesburg's main police station) at 4 pm. He committed suicide."

A post-mortem examination is to be carried out on Mr Timol tomorrow, probably with an independent pathologist present. An inquest will be held later.

Mr Timol's death in detention is the seventeenth death in the past ten years, six of which were officially found to be suicides.

If his death is found to be suicide by jumping out of a window, it will be the second such death on record. In 1964 another Indian, Mr Suliman Saloojee, died by defenestration from the seventh floor of the old Johannesburg police headquarters in
Grays Building alter days of inter-rogation by the security police. Bars were later installed on the windows of that floor.

Before Mr Essop was transferred to the prison hospital today, a spokes-man at the general hospital from which he was moved said he was "in good shape". He refused to say when Mr Essop was admitted or what was wrong with him.

The police said: "In view of the serious nature of the matter now being investigated by the security police, with which Essop is alleged and suspected to be connected, he will not be allowed to receive visitors."

Of the seven other men known to be in indefinite detention after the weekend's raids on the homes of 105 intellectuals in seven cities, six are Indians and one is a white man. None has yet been charged or appeared in court.

The police have now imposed what today's South African papers describe as a "blanket blackout" on the circumstances surrounding Mr Timol's death. It has, however, been established that his body was found yesterday some 100 feet below a window in the security police section of John Vorster Square.

Police who visited Mr Timol's parents told them he had jumped through a window on the tenth floor and that the police in the room at the time had tried to prevent him.

Demands for an inquiry into Mr Timol's death have been quick in coming from South Africans opposed to the Government. Mr S.J Marais Steyn, MP, official spokesman of the opposition United Party in the Transvaal, said it was "absolutely dreadful" and called for an immediate judicial inquiry.

Mrs Helen Suzman, the Johannesburg MP who is the sole representative of the anti-Apartheid Progressive Party also demanded an inquiry." This type of law, which allows people to be detained without trial, must lend itself to the most dangerous practices, "she said." I think it is absolutely appalling that things like this can happen in South Africa."

The whole issue of detention without trial under the security laws has been very much in the news lately because an Anglican priest fasted for 67 days in protest against the death in police custody of the Cape Muslim leader, the Iman Abdullah Haron, two years ago.

The priest, the Rev. Bernard Wrankmore, ended his fast at the very moment the security police were making their nationwide raid on the intellectuals' homes, resulting in the detention of Mr Timol and the eight others.

Apart from these nine detainees, of whom two are women, it was learnt tonight that at least another eight people are in police hands as a result of the raids.

Mr Timol is understood to have been driving a car stopped by police outside a cemetery in Johannesburg on Friday and later alleged to have contained political leaflets.

Lawyers were tonight preparing an application to a court requesting the presence at the post-mortem examination of a doctor representing Mr Timol's family. They were also working on an application for access to Mr Essop.
c) The Daily Telegraph

SOUTH AFRICA DETAINEE DIES
IN WINDOW FALL AT POLICE HQ

An Indian schoolteacher, one of 17 people detained during widespread raids by South African security police at the weekend was said officially yesterday to have died after falling 10 floors from a window at Johannesburg police headquarters.

The man, Ahmed Timol, 30, fell from an office where he was being interrogated.

He was being held under the controversial Section 6 of the Terrorism Act which provides that detainees can be held indefinitely and incommunicado.

A security police spokesman said that Timol committed suicide. The police tried to refrain the man from jumping.

Timol was understood to have been the driver of a car which police surrounded and from which they seized "anti-Government" leaflets. His arrest led to the dawn raids on more than 100 homes in several cities.

INQUIRY POSSIBLE

His death has gravely embarrassed the authorities and it may lead to an official inquiry. It follows intensive calls from churchmen and student leaders for Government action over allegations of illtreatment of detainees.

These calls have been largely prompted by a 76-day fast by the Rev. Bernard Wrankmore, a Cape Town Anglican priest, in protest at the death of the Cape Muslim leader, Iman Haron, during detention two years ago.

The Civil Right league said yesterday that at least 16 people had died in detention in the last eight years. Mr Timol was said to be the seventh to have committed suicide.

d) The Daily Mail

"SUICIDES" SCANDAL BITE VORSTER

South African police stepped in today to quell the mounting outcry over the death of a political detainee.

Thirty-year-old Ahmed Timol, an Indian schoolteacher, allegedly jumped to his death from the tenth floor of the John Vorster Square police headquarters two days ago.

His death was the 14th since 1963 involving persons detained by the security police.

The others were officially attributed to "suicide" or "natural causes" yesterday the divisional commissioner of police in Johannesburg, Brigadier C.P. de Guisti, ordered a full inquiry.
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Statements have been taken from officers present when Timol – one of nine persons arrested in an nationwide swoop – was being questioned.

ACCUSED

His death has caused heated comment from politicians and church leaders. The secretary of the Synod of the Southern Transvaal District of the Methodist Church, the Rev David Jones, accused the police of putting themselves "outside the law".

"You know the old adage 'absolute power corrupts absolutely', well that is what is happening here."

United Party judicial spokesman Mr Michael Mitchell said: "There is now no reason why every South African should not have to fear that the same thing is happening to them. We demand to know just what is going on."

e) The Daily Express

VORSTER FACES STORM OVER ARRESTED MAN'S "SUICIDE"

A Government enquiry was being demanded today into the deaths of detainees while in custody of South Africa's security's police.

The outcry, led by the opposition United Party and Church leaders follows the death of teacher Ahmed Timol, a 30-year-old Asian.

He fell from a tenth-floor window at police headquarters in Johannesburg, bringing the total of known deaths, while in detention, to 14 since 1963.

A police spokesman said that Mr Timol, who was arrested in a swoop last weekend, had committed suicide.

f) The Daily Mirror

Passe l'événement sous silence.

Nous avons volontairement choisi un "fait divers extérieur à la Grande-Bretagne". Moins dangereux pour la presse anglaise, il rend l'exercice plus difficile car il efface les différences. Chacun devra, dans sa recherche personnelle, effectuer d'autres comparaisons entre des articles portant sur les questions passionnées de la vie politique ou économique. Ainsi peut-on dégager l'allégeance de tel ou tel journal. Une dernière remarque s'impose: dans la citation d'un article de journal ou revue, il est bon de préciser la tendance du journal ou de la revue en question. Il s'agit d'ailleurs là d'une habitude anglo-saxonne.

Nous n'avons pas la prétention d'avoir épuisé toutes les possibilités offertes par le journal ou la revue. Nous avons simplement voulu faire de l'article un instrument de travail en permettant une meilleure compréhension mais aussi en mettant en garde contre l'un des dangers les plus graves qu'il présente. Notre souhait serait que l'article de journal prenne place parmi les moyens privilégiés de l'apprentissage de l'anglais.
mais surtout que, ayant pris l'habitude de lire des journaux anglais, chaque étudiant sache qu'il peut y apprendre la langue anglaise, le fonctionnement des institutions, la vie anglaise.

Appendice :

L'utilisation du journal ne doit aucunement se limiter à l'étude de quelques textes pris au hasard ou choisis dans une des nombreuses anthologies existantes. Elle doit au contraire déboucher sur une prise de conscience nette des "faits journalistiques" et faire comprendre à l'étudiant ce que sont le journal qu'il lit, l'optique du journal et la déformation journalistique éventuelle. Placé devant une information quelconque, celui qui lit les journaux doit être capable d'apporter des correctifs à ce qu'il lit. Nous citerons en appendice un article dont l'auteur effectue précisément ce travail de correction :

UGANDA ASIANS AND THE PRESS

President Amin announced the expulsion of the British Asians from Uganda on 4 August. Next Day the Daily Telegraph devoted only 4 3/4 column inches to the story, the Morning Star 1 1/2, the Financial Times 1 1/2, and the Daily Mail 6 1/2 on an inside page,. only The Times (11) and the Guardian (24) gave any real importance to the story, and the widely-circulating Sun and Daily Mirror did not even bother to mention it. The following day, after President Amin had imposed a 90-day deadline on the Asians, even the Sunday Times thought the story worth only 7 1/2 inches on an inside page.

But it didn't stay that way long. Mr Ronald Bell almost immediately issued a statement on behalf of the Monday Club Immigation Committee: " These so-called British Asiatic are no more and no less British than any Indian in the bazaars of Bombay," he said with characteristic charm. His equally likeable colleague Mr Harold Soref rushed in to say that " Britain is under no obligation to accept these people". Mrs Joy Page, chairman of the Immigration Control Association, asked the Government "to recognise the right of Britain's people not to be crowded out with high birth-rate immigrants". The Telegraph's political correspondent told us of Mr Edgar Scruby, 61, of Surbiton, who intended to make Ugandan immigration an issue in the forthcoming Sutton and Cheam by-election.

Thus within four days of Amin's announcement the climate had changed so much that the Guardian could write of "this new African crisis",. the Mail of "a dangerous and unwanted flood of new immigrants",. the Observer of a "dilemma",. and alongside an anti-Uganda, pro-South Africa cartoon the Express could proclaim that " Britain is not a vast refugee camp to be filled at the whim of African dictators". Soon doom- laden, alarmist headlines and reports were appearing in all sections of the British press, radio and TV: FLOOD! EXODUS! INFLUX! PANIC!

Not that the press was failing to be consistent. As early as February 1968 the Telegraph was printing headlines like :"Kenyan Asians exodus numbers double –
100,000 may enter Britain by end of year" – the figure from anonymous "airline officials". The Express was contending that the government had no real obligation to the East African Asians, and the Guardian did not oppose the 1968 Commonwealth Immigration Act, while the Mirror thought it "a painful necessity". Horrific images of a stampede of unwanted wogs plagued the Express: "A million Chinese can arrive here next week if they want to," a headline squealed in outrage on 1 March 1968.

This time press reaction has been just as contentious. The Times was apparently overwhelmed by "the magnitude of the burden"; to the Sun it was "a dreadful question"; the Mail did not "pretend to welcome the prospects of tens of thousands of Uganda Asians entering this already overcrowded country"; and the Guardian forecast in a headline that" Amin may foist Uganda citizens on Britain." In the same come-what-may attitude "readers' letters" – the "Voice of the Natives" (Express) – have been given considerable pace: for some years race-hate organisations have been running letter-writing campaigns, particularly to provincial newspapers. Typical of the letters the Express printed one from a R.J. Turner, the address given simply as Hastings, Sussex.

One's heart bleeds for poor Mr Babulal Thakerah on his first night in Britain. What a terrible first impression of England, having to sleep with British vagrants! I bet they only gave him second-class rail fares to Leicester too.

The Wolverhampton Express and Star received letters saying that "It is only the pass sports that are British and not the people" and the London Evening News printed many extremist letters ("Tell the jumped up general to go climb one of his trees").

The most blatantly biased coverage, of course, was the Express outburst a fortnight ago, when in a front-page splash Chapman Pincher revealed the "sensational facts", alleging that the government had no legal obligation towards the Asians. After it had received ample coverage on Today's Papers on BBC Radio 4, other papers apparently felt able to follow the Express's hysterical lead. From the same stable, the London Evening Standard in an Asians-blitz issue ("The Asian Invasion", "The threat to health p.6" etc.) led with a front-page dispatch from Miss Mary Kenny, who had left from London only the previous evening. Kampala, she said, was a nice city where people drink coffee, a place you might even like to spend your honeymoon -but as to what was really happening, "God only knows". The Evening News likewise sensationallly splashed the news that a member (of negligible importance) of the Community Relations Commission had resigned; and The Times also led their front page next day with a headline: "Race Relations board (sic) man resigns over decision to admit Uganda Asians". Last Sunday coverage in The Times and Observer was restrained and realistic; but the octogenarian John Gordon in the Sunday Express was saying that if Messrs Bonham-Carter and Rees-Mogg were forced to take some of "them" as next-door neighbours – "not enough Asians would be allowed into Britain to fill a telephone box"; while the Sunday Telegraph chose to report the case of aircraft loaders dealing with Asians' flights, who wanted "monkey money" for handling "obnoxious cargoes":

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We are not suggesting that all the luggage will be riddled with vermin but we want to be sure that nothing will be catching. I have had one or two reports in the past of our members catching bugs after handling luggage.

All of which illustrated the mixed-up, schizophrenic attitude of the British media on race issues. It took The Times until last Friday (after a series of dithering, watery leaders) to change course and point out that 30,000 incoming Asians "represents an addition of one person to every 1,800 people now living in Britain". Nor did the Guardian give any clear lead: "Britain could face the influx of 80,000 Asians," was their first headline. Perhaps the situation was best summed up by Jon Akass in his column in the Sun last Saturday:

It may well be that plane-loads of terrified and crushed people will arrive to a welcome of hatred and menace.

It may very well be.

Andrew STEPHEN, New Statesman, 8, September, 1972.

Ce texte présente deux qualités essentielles: il illustre à merveille les "orientations" de la presse sur un thème donné; il sert par ailleurs de modèle au travail de correction que l'on doit faire porter sur tout article ou toute information. (Il ne faudrait sans doute pas oublier que cet article lui-même a besoin de correctifs.) D'autre part, il peut servir de prétexte à exercice d'entraînement.

- Exercice :

Sur le modèle du texte ci-dessus, rédiger un "article" ou un essai regroupant les résultats de :
- une étude comparative des titres des journaux concernant une même information ;
- une étude comparative des contenus et colorations des articles de journaux traitant une même information.

L'exercice peut porter sur une durée de un jour ou sur une durée de plusieurs jours selon les besoins.

- Exercice annexe :

Debate and discussion :
- a) The impact of the Press.
- b) Journalistic distortion.
- c) A newspaper on trial : choice of the newspaper indifferent.

N.B. La réalisation de ces exercices peut attendre que les techniques d'expression aient été étudiées.
B. L'ESSAI

La technique de l'essai se rencontre parfois dans certains journaux et dans les revues. Nous avons déjà, à la rubrique du journal, envisagé l'essai d'exposition. Le type d'essai qui nous intéresse maintenant est l'essai polémique. Cet essai polémique est, par essence, un type de texte posant des problèmes qui, sans être des problèmes de pure compréhension, méritent d'être éclaircis.

Le but principal de l'essai polémique est d'influencer le lecteur de manière à l'amener à partager le point de vue de l'auteur. L'objectif essentiel, au stade de la compréhension, sera par conséquent d'enlever au texte tout ce qu'il comporte de purement "émotionnel".

Les problèmes de compréhension pure s'alignent sur ceux que nous avons déjà évoqués et le danger de l'essai polémique tient davantage à l'explication ou au commentaire que l'on peut être appelé à faire. Ce danger naît de l'attitude de l'auteur face à son sujet. Il est dans la relation entre l'auteur et le lecteur. Nous avons déjà noté combien le journal apparemment le plus inoffensif pouvait n'être qu'une suite de préjugés. L'essai polémique est, quelles que soient les précautions prises par son auteur, l'expression totale d'une subjectivité. Les moyens utilisés afin de faire en sorte que le lecteur accepte cette subjectivité sont, le plus fréquemment, l'humour, l'ironie, l'utopie. Or, ce sont, pour la majorité des étudiants, autant de pièges et l'on voit souvent ceux-ci prendre très au sérieux telle ou telle utopie, se méprenant ainsi totalement sur les in-tentions véritables de l'auteur. Par conséquent, la lecture d'essais polémiques ne doit pas intervenir tant que l'on n'a pas bien pris la mesure des revues. Il faut un long entraînement à la compréhension; il faut surtout une longue habitude de la composition avant d'aborder l'essai polémique qui est généralement d'une construction serrée pour que, précisément, le lecteur n'ait pas le temps de réfléchir immédiatement.

Pour comprendre un essai, il faut se ménager deux étapes de la lecture: une première étape ayant pour but de dégager les idées principales et une seconde étape ayant pour but de voir les procédés utilisés par l'auteur. En un premier temps, on fera abstraction de ces procédés dont il sera fait mention uniquement au stade de l'explication ou du commentaire. L'exercice de compréhension portant sur l'essai polémique consistera par conséquent à dégager les idées de leur enveloppe purement polémique.

- **Exercice :**
  a) donner les idées principales de l'article-essai ci-dessous (analyse de la composition de l'essai).
  b) donner, pour chaque idée, le procédé utilisé dans la discussion.

- **Texte :**

*At a time when our whole educational system appears to be in a state of crisis the ideas of Ivan Illich obviously have an immediate, trendy attractiveness. If our schools*
don't function as they were meant to, if they have somehow failed to create an enlightened and truly democratic society, if our schoolkids, far from considering themselves privileged, go on strike and demand to be paid for their incarceration, by all means let us get rid of them, thus saving ourselves a lot of taxpayers' money.

Illich is himself very emphatic on the subject of taxpayers' money, almost suspiciously so. When he tots up the cost of twelve years' schooling needed to qualify for the New York City Sanitation Department, one wonders whether he isn't actually suggesting that there are cheaper ways of producing sewage workers. But let us put such untrustworthy thoughts behind us and take his ideas, as put forward in Deschooling Society, at face value.

Illich believes we should get rid of compulsory schooling and rely on the individual's desire to learn, a desire which would be fulfilled by computerized pre-matching between contemporaries with an interest in common, and also between teacher and learner. Although teaching institutions would be largely replaced by individual contacts and by data banks etc, and compulsory school years would be replaced by a credit system, giving the individual access to educational facilities where and when they are wanted. Illich also believes that Western education is an authoritarian brainwashing process designed to fit the next generation for the capitalist consumer society. Since our campuses are nevertheless seething with young Marxists I think it is safe to say that on this point Illich is downright wrong – or at least the conspiracy is such a failure that it can be safely ignored.

It is certainly true that we have put too much faith in education per se, and that this has disappointed us. It has not significantly narrowed the gap between rich and poor, but this is not the fault of our schools, it is the result of our failure to realize that the educational process is not confined to the classroom and that what happens in the first five years of a child's life before he or she ever gets into the classroom is vital and irreversible. Nor is it any good teaching a set of values within the schools which is daily betrayed by adults outside it, a betrayal which is blatantly obvious to any child with eyes to see and ears to hear. But it is my belief that Illich's proposals would only widen the gap between rich and poor, so that not even the odd fish would escape the ghetto net. He speaks of the importance of motivation in learning, and says that most of what we learn is in fact learnt outside the classroom. Now this is probably true, but it is the middle-class child who is most strongly motivated to learn, which is one of the reasons why our educational system has failed up until now. And what does the child learn outside school? The middle-class child may hear Mozart in his cradle, his leisured mother will teach him to read the many books on the shelves, no doubt holidays abroad are a strong motivation for learning a foreign language. But meanwhile the working class child is learning that the world is a tough, ugly place where adults work long hours for a reward that can only be measured in cash terms. The home is cramped and empty, the street is his playground. Compulsory school seems like a conspiracy to stop him from doing the only thing that counts in life, getting money in your pocket. cc The child grows up in a world of things", writes Illich, "surrounded by people who serve as models for skills and values. He finds peers who challenge him to argue, to compete, to cooperate and to understand; and the child is lucky, he is exposed to confrontation and criticism by an experienced
eider who really cares. Things, models, peers, and elders are four resources each of which requires a different type of arrangement to ensure that everybody has ample access to it." School seems to me to fit the bill fairly well, at least in principle. By proposing four arrangements where one will do Illich is not only complicating life unnecessarily but also multiplying the failure possibility rate by four.

Illich knows that there is a relationship between school and society, but, he says, "The risks of a revolt against school are foreseeable, but they are not as horrible as those of a revolution starting in any other major institution" so he aims his destructiveness at the schools, hoping to make less of a mess. He can only do this by exaggerating the importance of schools per se, which he does by claiming that "schools have ceased to be dependent on the ideology professed by any government or market organization." He wants to eat his cake and have it since he had earlier denounced the educational system as a form of authoritarian conditioning.

Illich is of course against examinations and diplomas, partly, he says, because it bars the failure from further education. I would have thought the gap between chasing examination results and the pursuit of real education was a more serious problem, and one which good teachers have always been aware of. Still, I must say that when it comes to having my appendix out I would rather trust my life to a man who had been properly schooled and held the appropriate certificates, even if these are not an absolute guarantee of my ultimate recovery. I even prefer a properly qualified electrician to wire my home and a teacher, however lousy, to know his irregular verbs.

Illich is better at criticizing the school system than at providing viable alternatives. I find the suggestion that one could give the illiterates of South America cheap tape-recorders into which to talk frankly ludicrous, and the idea of peer-matching by computer is about as inspiring as finding a lover by the same method, and probably less strongly motivated. I regard the socializing potential of schools as just as important, if not more so, than (sic) the inculcation of knowledge, and it seems odd that the prophet of conviviality should suggest education by computer-matching and video tapes. The most convivial years I ever spent were my three years at university. Academically they were a waste of time, but I still wish they could have gone on for ever.

One way of coping with the present educational crisis would be to break down the sharp division between school years and adult life. At the moment we have a lot of young people dying to get out of school and a lot of older people only too anxious for a chance to get back in, and I don't see why we shouldn't be able to do just that. Adolescents need a chance to find out what goes on in the adult world, how otherwise can they make wise choices between various educational opportunities? Once they have made some sort of choice, understood the relevance of what they have chosen to learn, they will be inspired by the right kind of motivation, and both learning and teaching will be a lot easier.

EVA FIGES, New Humanist, June 1972.
C. LA FICTION LITTÉRAIRE

Le danger d'interprétation, présent dans l'étude de l'essai, devient indiscutablement plus grave dès que l'on aborde le domaine propre de la fiction. C'est en effet dans ce vaste domaine que les textes présentent les écarts les plus grands avec la rhétorique moyenne courante.

Avant de nous engager dans une étude des problèmes posés par la compréhension du texte de fiction, il nous faut nous interroger sur les diverses composantes de ce type d'écrits. Très simplement, la fiction – comme tout autre texte d'ailleurs – met en présence deux personnes : l'auteur ou émetteur et le lecteur ou récepteur. Le lien entre ces deux personnes est double : l'auteur doit communiquer une "information" ou objet par le moyen d'un vecteur et c'est par le moyen de ce même vecteur que le lecteur peut comprendre ou appréhender l'objet à son tour. C'est en considérant successivement ces quatre composantes que nous établirons les moyens mais aussi et surtout les limites de la compréhension.

1. LE VECTEUR DANS LA COMPRÉHENSION DU TEXTE DE FICTION

Le vecteur se définit comme l'ensemble des mots choisis par un auteur pour porter son message : chaîne linguistique utilisée.

C'est la compréhension du vecteur qui nous intéresse directement car le texte que nous lisons se présente essentiellement comme un contenant linguistique. Cependant, il est difficile et dangereux de considérer ce vecteur dans l'absolu car toute étude linguistique fait, comme nous le verrons ultérieurement, apparaître le risque d'interprétation. Ainsi donc, nous serons amenés à ouvrir le dossier de l'interprétation bien que celle-ci n'intervienne normalement qu'au stade ultérieur de l'explication du texte.

Dans l'étude d'un texte donné, alors que commence la compréhension, tout tend à devenir interprétation. La raison en est fort simple : la rencontre entre auteur et lecteur se fait au niveau des mots, de l'ordre de ces mots. Le vecteur est immanquablement coloré par la rhétorique personnelle de l'auteur et, sur ce même vecteur, le lecteur projette sa propre rhétorique qui ne correspond jamais exactement à celle de l'auteur. Ainsi, la compréhension d'un texte de fiction pose le problème de la communication linguistique entre deux individus.

Comprendre le vecteur, c'est d'abord comprendre qu'il est tributaire de certaines conventions de genre et comprendre un texte de fiction sera d'autant plus aisé que l'on aura maîtrisé ces conventions. Il est possible de prétendre que le langage utilisé par tel auteur est fonction du genre adopté. Nous rappellerons très brièvement ici les conventions principales de chaque genre.
a) **le théâtre**

Dans l'écriture théâtrale, tout est asservi au dialogue car tout progresse par le dialogue seul. Cependant, le dialogue peut se trouver éclairé ou modifié par des jeux de scène ou par l'ironie dramatique qui constitue une variante du jeu de scène. Ainsi, un extrait de pièce que l'on lit doit être lu en tenant compte :

- des jeux de scène éventuels : gestes, déplacements, etc. ;
- de l'ironie dramatique: tenir compte du décalage entre ce que le personnage sait de la pièce et ce que le spectateur en sait lui-même parce qu'il est dans la confidence de l'auteur.

Dans ce cas, le texte prend un relief nouveau dont doit tenir compte la compréhension. Précisons aussi que les conventions du théâtre, qui sont une autre forme de coefficients d'attente, varient selon l'époque où le texte a été écrit et qu'il serait vain de vouloir véritablement "comprendre" un extrait de pièce si l'on ne connaît pas les conventions propres à la période. L'auteur brode sur un canevas qui est fait de ces conventions mais, pour le bien comprendre en chaque moment de sa pièce, il faut en connaître déjà ce qui précède l'extrait envisagé.

b) **la poésie**

La poésie représente la fiction la plus difficile à bien comprendre pour deux raisons essentielles. En effet, tout est, dans la poésie anglaise comme dans beaucoup d'autres écritures poétiques, asservi au rythme. Le rythme de la prosodie définit une attente particulière différente de celle que génère l'usage normal de la langue. Dans cette mesure, la poésie peut se définir comme une langue parallèle, ayant ses lois propres. A ce titre, sa compréhension nécessite une étude systématique des lois qui régissent son rythme et sa syntaxe. D'autre part, la poésie est le terrain d'élection des rhétoriques hautement caractérisées et personnelles. Ceci devient évident dans la symbolique adoptée par chaque poète et apparente dans le choix et l'emploi des mots. C'est peut-être là la raison pour laquelle on prétend que la poésie doit être "sentie" et non comprise. Il est exact que la difficulté de compréhension de certains poètes ne peut être résolue que par un long travail de recherche et d'investigation. Peut-être vaut-il mieux se contenter par conséquent de continuer à "sentir" la poésie jusqu'au moment où un spécialiste entreprendra de la faire "comprendre".

c) **le roman**

Il utilise des conventions qui varient fréquemment et qui ne sauraient être fournies en dehors de références aux contextes culturels qui ont donné naissance aux divers romans. Notons simplement qu'ils utilisent, dans la plupart des cas, une langue relativement proche de la langue courante sans faire intervenir de grands écarts avec la rhétorique moyenne de l'époque.
d) la nouvelle

Elle utilise une langue comparable à celle des romans de la même époque. Il faut simplement dire, en ce qui concerne la nouvelle, qu'elle est remarquable par sa faible longueur et que cette faible longueur a des incidences sur les thèmes choisis comme sur la langue adoptée.

Ces quelques considérations sur le vecteur nous font toucher du doigt l'importance des conventions d'écritures qui sont autant d'influences conditionnant la langue adoptée et, par là même, la compréhension. Connaître les conventions authorize à interpréter les servitudes imposées à l'auteur. Dès qu'il s'agit d'interpréter ses intentions, il faut prendre garde à ne pas tomber dans l'excès.

Que comprend-on d'une phrase d'un texte de fiction ? Plus l'emploi fait d'un mot est proche de la somme de ses emplois les plus fréquents, plus le mot se comprend aisément. Plus l'emploi du mot diffère des emplois familiers, plus il est difficile de le comprendre. Il suffit de lire une phrase simple pour constater à quel point il est difficile de comprendre un auteur :

*Watching them, my sense of duration slowed down and almost stopped.*

Si cette phrase est lue à un groupe d'individus parlant l'anglais, tout le monde appréhende la phrase de manière sensiblement égale. Ceci tient au fait que les mots posent un canevas sur l'expérience non-linguistique. Ils finissent pas "traduire" une situation donnée ou des situations données. Il en va de même pour l'ordre des mots. D'un point de vue pratique, on dit que la phrase évoque une image. Ici, chacun verra une "image" représentant le même dessin parce que :
- il existe un dénominateur commun de chacun des mots ;
- l'ordre des mots veut dire la même chose pour tout le monde.

Mais les ressemblances s'arrêtent là car, si l'image est la même, elle sera de forme variable (taille) et de couleurs variables chez chaque individu car il y a interprétation greffée sur la compréhension. Le test serait probant si l'on demandait à chacun de dessiner ce qu'il voit dans un texte – de préférence en couleurs : il y aurait autant de dessins que d'individus comme il y aurait autant de films que de metteurs en scène. Devant un texte donné, il existe une façon de comprendre mais plusieurs façons d'interpréter ou de "voir" le texte. La conclusion à laquelle nous parvenons est que la compréhension ne pose pas de problèmes insurmontables si l'on s'en tient strictement à un véritable exercice de compréhension (voir ci-dessus). Mais vient ensuite l'interprétation avec ses variations d'individu à individu et au moment de laquelle il faudra se souvenir que ce que l'on lit dans un texte n'est pas forcément ce que l'auteur a voulu y mettre mais plutôt ce que nous y projetons.
2. L'OBJET ET LA COMPRÉHENSION DE LA FICTION

L'objet ou thème du texte doit être perçu au moment de la compréhension-signal. Dans ces conditions, il existe peu de risques qu'il soit déformé par interprétation. Il est néanmoins fréquent que cet objet soit modifié par une intervention directe de l'auteur. C'est le cas, notamment, quand l'auteur use d'ironie, d'humour ou de tout autre procédé linguistique. Dans ce cas, la réaction individuelle déterminant la compréhension du texte dépend de tout le complexe culturel dont nous sommes le dépositaire. A ce moment, la compréhension peut être nulle ou fausse si l'on ne tient pas compte du procédé.

3. L'EMETTEUR ET LA COMPRÉHENSION DE LA FICTION

Quand on tente de "comprendre" un auteur, il faut se souvenir de deux points :

a) un auteur a le droit de dire des choses qu'il ne pense pas vraiment ;
b) même si l'on était en droit de supposer qu'un auteur est toujours sincère, il serait impossible de parvenir à sa personnalité profonde.

A partir du moment où un vecteur linguistique entre en jeu, il faut dissocier celui qui écrit et ce qu'il écrit.

4. LE RÉCEPTEUR ET LA COMPRÉHENSION DE LA FICTION

Tout, dans la compréhension de la fiction comme des autres textes, dépend en définitive de la réaction du récepteur au vecteur. Comme ce récepteur se trouve en présence d'un contenant linguistique, sa compréhension du contenu dépendra uniquement de son niveau de connaissance de la langue anglaise et, à un degré moindre, de la richesse de son expérience propre.

Il découle de toutes nos considérations que toute lecture de texte introduit rapidement l'interprétation. La compréhension du texte peut se mesurer et se vérifier. L'interprétation n'est pas mesurable ; elle n'est pas non plus vérifiable. Il existe un stade du vérifiable et un stade de l'in vérifiable qui, greffé sur le premier, vient le compléter et l'éclairer. Ce postulat servira de préalable à toute étude de texte et, tenant compte de ce postulat, il est désormais possible de proposer une méthode de recherche logique des éléments qui seront ensuite regroupés et organisés dans l'étude de textes.
PHASE DEUX

ANALYSE
DU TEXTE ÉCRIT
PROGRESSION
CHAPITRE III

LES MODALITÉS DE L'ANALYSE

Le but de l'analyse est de fournir le matériau qui sera ensuite présenté dans l'explication du texte. Toute analyse se doit de reposer sur une théorie critique élémentaire – notre propos n'est pas de développer ici une théorie critique exhaustive. Nous définirons simplement quelques guides qui ne prétendent pas à controverse.

L'auteur du texte part d'une série d'éléments que l'on peut aisément considérer comme l'infrastructure du texte avec, en particulier, le(s) thème(s), les personnages, le récit, l'intrigue, etc. Cette infrastructure représente l'objet du texte incluant les idées exposées et l'impression que l'auteur souhaite créer. Il est évident que, à moins d'écrire un essai, l'auteur ne peut présenter ces idées sous leur forme nue ou didactique. C'est pourquoi il recourt à la fiction : sur le support de son objet, il fait jouer un processus de mythification. Mythifier, c'est dissimuler l'objet en introduisant la dimension du non-réal ; c'est aussi introduire un vecteur particulier qui, de par sa nature même, pose la problématique de toute communication. Ayant reçu un vecteur linguistique, l'objet devient par conséquent sujet à interprétation.

Le lecteur ne peut percevoir que la superstructure du vecteur et, partant de ce vecteur, son objectif est de parvenir à l'objet. Malheureusement, nous savons qu'il existe toujours une part d'interprétation dès qu'intervient un vecteur.

Si l'infrastructure est "mesurable" grâce au secours des différentes sciences humaines que sont la psychologie (personnages), la sociologie (idées et personnages), l'économie politique, l'histoire ou la géographie, elle est aussi largement interprétée.

Quant à la superstructure, c'est à elle que nous allons, par la force des choses, consacrer la majeure partie de notre étude. C'est unique-ment à travers elle que l'on peut dégager l'infrastructure – réelle ou supposée – et, d'autre part, il nous faudra tenter de trouver une méthode qui permette de réduire la quantité d'interprétation.

A. ANALYSE DE LA SUPERSTRUCTURE :
ANALYSE LINGUISTIQUE

Les éléments de la superstructure sont aisément reconnaissables : les idées de l'auteur reçoivent le support d'une intrigue, de personnages, d'incidents successifs dont le rythme influe sur l'objet. Cependant, personnages, intrigue et incidents ne sont autres que des mots.
L'intrigue a pour fonction de révéler le personnage dans les réactions qu'il présente lorsqu'il se trouve placé dans telles ou telles conditions. Mais, par-dessus tout, l'intrigue sert, au moment de la rétribution finale, à délimiter les contours d'une morale de l'histoire. N'oublions pas non plus que l'une des fonctions principales de l'intrigue est d'intéresser le lecteur et qu'elle joue, à ce titre, un rôle prépondérant quant à la manière dont le texte est accepté ou ressenti par ce dernier.

Les personnages sont perçus dans leurs actes et leurs paroles, leurs réactions à une situation donnée, leurs éventuels monologues, leurs pensées ou, éventuellement, par le biais de l'attitude que l'auteur adopte à leur égard.

Intrigues et personnages sont ainsi les supports visibles de l'objet. Ils se trouvent parfois remis en perspective par les idées personnelles de l'auteur exprimées soit en son nom propre, soit par l'intermédiaire de tel ou tel personnage, soit par retournement ironique au moment de la rétribution finale.

Ces divers éléments forment la face visible de la superstructure et c'est à leur niveau que s'organise généralement l'explication de texte conçue comme une suite presque immuable de :
- intérêt dramatique (intrigue)
- intérêt psychologique (personnages)
- langue et style (généralement réduit à : "le style est remarquable.")

Mais il s'agit alors d'une organisation qui ne tient aucun compte de la richesse du vecteur. Et pourquoi analyser la langue en dernier lieu puisque c'est le seul moyen dont nous disposons pour comprendre et apprécier tout le reste ? Pareil type d'étude de texte est à condamner, non parce qu'il est mauvais en soi mais parce qu'il aboutit à créer, chez celui qui le pratique, un état d'esprit par lequel règne le pragmatisme le plus absolu et par lequel l'étude du style et de la langue, partie obligatoire et fastidieuse, devient une estimation approximative du nombre d'adjectifs ou d'adverbes menant à des conclusions de type "les mots sont bien choisis et expriment à merveille ce que l'auteur a voulu dire".

La démarche fallacieuse adoptée consiste à tirer des conclusions relatives à l'objet puis à dire que l'auteur ne pouvait choisir meilleur vecteur pour exprimer ces conclusions. Nous nous refuserons à rendre l'analyse du vecteur tributaire des conclusions auxquelles nous pourrions parvenir et tenterons, dans la mesure du possible, de rendre nos conclusions tributaires de l'analyse du vecteur. Ceci nous amènera à effectuer une étude linguistique sérieuse.

NB : Nous sommes persuadés que, loin de devoir s'opposer, le linguiste et le critique devraient être complémentaires : le linguiste peut apporter une plus grande rigueur de l'analyse ; le critique peut interpréter les résultats de l'analyse linguistique. Adopter une position différente ranimerait la vieille querelle universitaire entre linguistes et "critiques", ces derniers avançant que la linguistique n'a rien à offrir à l'analyse. Mais comment peut-on interpréter un texte si l'on ne sait exactement ce qu'il contient ? Le linguiste ne souhaite pas se substituer au critique ; il souhaite simplement qu'aucun aspect du vecteur n'aît été oublié. Nul n'a sans doute mieux
exprimé cette position que MM. David Crystal et Derek Davy quand ils disent : "The linguist's aim is to ensure that the total range of linguistic features bearing on the interpretation of a text can be made explicit (5)." Le travail du linguiste est d'effectuer la seule analyse linguistique.

Les indications que nous fournirons en matière d'analyse linguistique représentent le minimum que l'on est en droit d'exiger. Il est impossible de demander à la plupart des étudiants une analyse complète car il s'agit de l'exercice le plus difficile. Cet exercice suppose un matériel préalable d'une extrême complexité : grammaire complète de l'anglais avec connaissance des variétés linguistiques. D'autre part, c'est un exercice que l'on impose à des gens dont le niveau de connaissances linguistiques n'est pas toujours suffisamment affirmé. La difficulté de l'analyse apparaît dès l'instant où l'on tente de définir la "langue" d'un auteur ou son style.

Traditionnellement, le style de l'auteur se définit comme l'ensemble des composantes de sa personnalité ou l'ensemble des éléments d'écriture qui font son originalité. Certaines définitions vont jusqu'à réduire le style au niveau du pur ornement. Bien souvent aussi, l'étude stylistique se contente de montrer ce qui fait l'excentricité d'un texte. Ceci passe sous silence bien des points intéressants et nous définirons le style comme l'utilisation personnelle d'un système linguistique dans l'écriture ou la parole. Ceci revient à dire que tout énoncé est stylistiquement (linguistiquement) marqué et que l'étude linguistique est l'étude de la variété de langue propre à l'auteur du texte ou propre au texte. Elle suppose par conséquent :
- une méthode permettant d'identifier la variété.
- des comparaisons avec les autres variétés existantes.
- au niveau de l'analyse stylistique, le moyen de connaître les implications de la variété en question.

L'étude linguistique doit devenir une étude systématique du texte tout entier et non plus une étude de certains aspects du texte dont on "sent" qu'ils jouent un rôle important. Avant de s'engager dans une étude du texte, il est bon de connaître les éléments du contexte.

1. LE CONTEXTE

Une bonne connaissance du contexte permet de mieux situer les éléments de l'analyse linguistique. Le contexte d'une œuvre de tout écrivain se définit comme un ensemble de motivations sociales ou culturelles, personnelles ou collectives. Ce contexte influe sur le choix d'une phonétique, d'une sémantique et d'une rhétorique des constructions. Personnel, social, politique, littéraire, idéologique ou politique, le contexte représente une première façon de situer le vecteur. Les critères de la situation sont (6) :
- a) le genre littéraire : nous avons déjà eu l'occasion d'étudier ce critère et les conventions qu'il fait intervenir pour modifier ou conditionner le vecteur ;

(5) Investigating English Style, Longman's, 1969
b) *le critère temporel* : des marqueurs linguistiques ou autres situent l'époque à laquelle le texte fut écrit et permettent de déterminer quelle était la rhétorique moyenne de l'époque ;

c) *le contexte de situation* : ou ensemble des éléments extra-textuels avant une incidence sur l'extrait considéré ou co-texte.

2. LE CO-TEXTE

C'est l'ensemble fermé d'un texte étudié. À l'intérieur du co-texte, chaque mot a une influence sur tous les autres mots choisis. L'étude du co-texte commence avec l'étude du cadre de composition que nous nous sommes efforcés de dégager au stade de la compréhension ; elle continue avec l'analyse linguistique proprement dite.

3. LES TROIS AXES DE L'ANALYSE

Toute étude linguistique s'organise selon trois axes et nous serons, en toutes circonstances, amenés à considérer successivement l'aspect phonétique, l'aspect sémantique et l'aspect syntaxique. Chacun de ces trois aspects fournit un certain nombre de marqueurs indiquant la variété propre du texte. La marche de l'analyse linguistique s'avère fort simple : il s'agit de prendre chacun des éléments d'énoncé et d'en retirer tout ce qu'il est possible d'y voir en matière de phonétique, puis de sémantique, puis de syntaxe. Dans la pratique courante, le plus simple serait de considérer la phrase comme l'unité d'énoncé sur laquelle porte l'étude.

1. Phonétique

La variété phonétique du texte demeure souvent – s'il s'agit d'un texte écrit – potentielle. Elle doit cependant être envisagée (voir notamment le texte de Sillitoe). Bien des marqueurs seront absents ou seulement implicites. Nous donnerons ici la liste des marqueurs possibles :

i. accentuation du mot: normale ou accentuation privilégiée.
ii. hauteur des sons ou du son.
iii. volume de l'énoncé: plus ou moins fort.
iv. pauses: nature et fréquence des pauses.
v. vitesse de la parole.
vi. intonation et rythme.
vii. ton.
viii. qualité de la voix; registre de la voix.
ix. tension de la parole.
x. de loin le plus important : qualité des sons choisis, avec :
– ensemble de ses composantes
– configuration
– comparaison avec autres réalisations possibles du son.
Ces catégories de la recherche sont celles établies par MM. Crystal et Davy. Elles représentent l'éventail complet des incidences phonétiques et l'on aurait intérêt à consulter les développements apportés par ces auteurs à leur présentation de cet éventail. Nous fournissons pour chaque cas un exemple qui fera mieux situer le sens attaché à chacune de ces notions.

i. *accentuation* de mot : si elle est privilégiée, ce fait est représenté à l'écriture par des caractères différents ou par le fait que le mot est souligné.

*She came to see us / She came to see us*

ii. *hauteur du son* ou des sons: parfois indiquée dans le co-texte par un verbe précisant sa quantité ou par la description de la voix.

"..." *she said in a high-pitched voice.*
"..." *they shrieked.*

iii. *volume de l'énoncé* : indiqué parfois au même titre que la hauteur des sons.

"." .." *he said in a booming voice.*
"..." *he shouted.*

iv. *pauses* : marquées par les signes de ponctuation.

v. *vitesse de la parole* : impliquée ou marquée, soit dans le choix d'un verbe, soit dans la description de cette vitesse.

"..." *he blurted out.*

vi. *intonation et rythme* : le plus souvent impliqués.


viii. *qualité de la voix et registre* : souvent non perçus ; quelquefois indiqués dans le verbe ou la description du registre.

"..." *she said in a high falsetto.*

ix. *tension de la parole* : marquée dans le rythme ou impliquée par un co-texte (peur ou énervement, par exemple)

x. *configuration des sons* : indiquée dans les variantes d'écriture mais le plus fréquemment potentielle (voir texte de Sillitoe)

Le butin est souvent maigre dans l'analyse phonétique d'un texte écrit. Il ne faut pas oublier d'y ajouter une analyse graphétique minimum avec la division du texte (chapitres, paragraphes), les capitalisations et les variations de caractères.
e) **Sémantique**

L'analyse sémantique porte essentiellement sur le choix des mots mais ne s'en tient pas là. Le choix des mots sera déterminant pour l'analyse stylistique. C'est aussi du choix des mots que dépend l'interprétation du texte. Pour toutes ces raisons, chacun des mots employés par l'auteur devra être pesé, analysé, compris dans son sens comme dans ses implications.

Nature et contenu du mot sont étudiés de manière comparative à partir de la signification du mot conçue comme la part de sens qui reste constante dans tous les emplois possibles de ce mot. Dans la mesure où il garde cette constante de signification, le mot joue un rôle essentiel dans la compréhension mais il ne faut pas perdre de vue que la signification est une donnée d'analyse abstraite, sans existence réelle. Ce qui possède une existence réelle est l'effet de sens particulier que donne l'auteur au mot. Cet effet de sens est délimité par le co-texte mais aussi par le contexte. Cette dernière constatation justifie les données contextuelles introduites précédemment.

L'analyse sémantique doit concrètement prendre effet sur la base de la signification du mot pour aboutir à une tentative de mesure de l'effet de sens précis apparaissant dans la conjonction du mot et du co-texte /contexte. D'autre part, dans un texte donné, les mots s'organisent selon des faisceaux de nature et de fonctions variables déterminant la présence de champs lexicaux ou champs sémantiques conditionnés par la nature de l'objet (voir Sillitoe). Ces champs lexicaux deviennent un outil de perception de l'objet. Connaissance de l'objet et appréciation sémantique du vecteur demeurent étroitement liées en ce sens que connaître l'objet c'est appréhender les champs lexicaux et que connaître les champs lexicaux c'est mieux comprendre l'objet. Il faut aussi ajouter, au titre de l'analyse sémantique, une étude de la manière dont les mots choisis fonctionnent à l'intérieur du texte en conjonction avec les autres mots. Ces conjonctions déterminent souvent la présence d'images, de métaphores, de symboles ou autres contenus paralinguistiques qui entrent en ligne de compte dans l'analyse stylistique.

Il reste à préciser que l'analyse sémantique se trouve fréquemment complétée par l'analyse syntaxique.

f) **Syntaxe**

La syntaxe représente la manière dont les différents mots s'organisent dans l'énoncé anglais. Il serait dangereux de la réduire au seul ordre des mots dans la phrase car elle a des incidences nombreuses sur des segments infiniment plus vastes du texte. Il faudrait par ailleurs fournir, au titre de l'analyse syntaxique, une explication complète de la grammaire de la langue anglaise mais ceci s'avère mal-heureusement impossible. Il est simplement possible de donner un aperçu extrêmement bref de cette syntaxe en recommandant aux intéressés de consulter une grammaire établissant un traitement génératif de la langue anglaise.
Dans l'étude syntaxique du texte, nous procéderons du plus grand vers le plus petit; c'est-à-dire, de la totalité du texte vers chacun des groupes constituants. Nous distinguerons de la sorte quatre niveaux qui sont successivement :

i. l'ordre des phrases ;
ii. la phrase ;
iii. la proposition ou prédication ;
iv. les groupes nominaux ou verbaux.

i. L'ordre des phrases :
L'ordre des phrases est pertinent dans l'analyse syntaxique puisqu'il est variable et, partant, déterminant de la variété à laquelle appartient le texte considéré. L'exemple le plus frappant est celui qui définit le texte de nature libre et le texte de nature périodique. Le texte libre organise ses phrases selon la séquence du déroulement logique, suivant généralement une armature chronologique. Le texte périodique accorde à l'une des phrases ou à un groupe de phrases une importance relative en rejetant cette phrase ou ce groupe de phrases à la fin du texte. Certains écrits comportent une fréquence remarquable de la périodicité : essais, textes humoristiques, nouvelles, nouvelles policières parmi tant d'autres. La technique du flash-back représente une variante de la périodicité.

ii. la phrase :
L'étude syntaxique de la phrase commence par une distinction entre la phrase achevée et la phrase non achevée – la phrase non achevée est fréquente dans la conversation. Sur cette première distinction se greffé une distinction dans les constructions des phrases. Ici intervient un problème de terminologie que nous résoudrons en faisant une nouvelle fois appel à l'ouvrage de MM. Crystal et Davy pour qui les phrases s'opposent, selon leur construction, en phrases majeures et phrases mineures. Peu importe finalement le terme choisi pourvu que la réalité linguistique soit étudiée.

a) La phrase mineure est une phrase dans laquelle manque l'un au moins des constituants normaux. Elle pourrait, en quelque sorte, se concevoir comme une phrase elliptique. Elle peut être simple ou complexe aux mêmes conditions que la phrase majeure.

- Exemples :
  
  *Got it !* : mineure simple (une seule proposition elliptique)
  *Not at all since you are here* : mineure complexe (plus d'une proposition)

b) La phrase majeure respecte la construction normale. Elle peut être simple ou complexe.

- Exemples :
  
  *The men ate their soup quickly* : majeure simple.
  *The men ate their soup quickly and went out again* : majeure complexe.
Il faut, dans l'étude de la phrase, ajouter les rapports entre phrases d'un même texte et les liens (ou charnières) existant entre elles. Ces derniers sont pertinents à la sémantique mais aussi à la syntaxe. Il s'agit de répertorier les charnières afin de voir s'il s'établit des récurrences de rapports entre les phrases.

iii. *les propositions* :
L'analyse des propositions est double :
- rapports entre les propositions (charnières)
- contenu de chaque proposition.

Le contenu des propositions s'analyse difficilement en dehors de diagrammes de groupes constituants.

iv. *les groupes constituants* :
Les groupes ne sont autres que les groupes de mots constitués autour de ce que l'on nomme généralement les fonctions grammaticales. Le groupe verbal serait, dans ces conditions, défini comme l'ensemble unissant le verbe et tous les mots qui en modifient le sens. Dans ce cas, nous rejoignons la proposition. Nous fournirons un diagramme du "common-core verbal group" mais, avant d'y parvenir, il nous faut classer et analyser les sous-groupes entrant dans sa composition.

*i – le groupe du nom* : comprend la base nominale ainsi que tous les mots qui en complètent ou en modifient le sens. Il se construit à partir d'une cellule nominale qui peut être pronom, nom propre, nom, nom composé ou adjectif substantivé. Cette cellule nominale se trouve éventuellement modifiée par :
- un ou plusieurs groupes adjectivaux: construits sur la base d'une cellule adjectivale (adjectif) et comprenant, soit un restrictif de l'adjectif placé devant celui-ci (very nice ou deep blue), soit un complément de l'adjectif qui est un groupe (a man bent with old age)
- un groupe de détermination : généralement, le groupe de détermination se compose du seul déterminant. Celui-ci peut être à son tour modifié par un prédéterminant.

\[ \text{So many men} = \text{many} : \text{déterminant} ; \text{so} : \text{prédéterminant.} \]

- un ou plusieurs groupes nominaux : cas possessif ou groupe nominal complément introduit par une préposition ou apposition.

\[ \text{John's foot} \]
\[ \text{A man of evil intentions.} \]

*ii – la cellule verbale* : avec le verbe et les auxiliaires de temps et de mode comme les restrictifs du verbe inclus dans la cellule verbale.
Face à ces groupes, deux points sont à noter :
- d'abord, leur fréquence relative.
- ensuite, l'ordre des groupes dans la proposition et l'ordre des mots dans chacun des groupes constituant. Nous devons en conséquence fournir l'ordre normal ou neutre des mots avant d'en donner les transformations rhétoriques possibles. Nous serons ainsi amenés à proposer deux diagrammes simples avant d'envisager la construction d'une proposition complète respectant cet ordre de mots. (Voir pages 82, 83 et 84.)

Les diagrammes fournis doivent normalement être développés pour atteindre la complexité de la langue. Ils sont de simples points de référence à l'analyse linguistique. C'est par comparaison à ces modèles que l'on établira les caractéristiques des propositions utilisées par l'auteur : présence ou absence des constituants et ordre de ces constituants à l'intérieur des groupes. Il est possible de proposer une démarche en neuf points qui est celle conseillée par Charles Carpenter Fries (The Structure of English, Longman's):

i. dégager les charnières entre les phrases et noter les rapports entre ces phrases.
ii. dégager toute proposition incise.
iii. identifier les parties du discours (voir ci-dessus, les groupes).
iv. établir les concordances entre ces parties du discours. Noter les rapports de structures (constituer les groupes).
v. noter le type de phrase: isoler nom et cellule verbale.
vi. noter les rapports entre cellule verbale et groupes du nom (voir diagramme 3).
vii. étudier les modifiants du sujet :
- prémodiedifiants : déterminant; puis adjectifs, en commençant par la droite.
- postmodifiants : en commençant par le dernier d'entre eux.
viii. étudier les modifiants du verbe.
- prémodiedifiants : auxiliaires notamment.
- postmodifiants : en commençant par le premier.
ix. découper chaque groupe du nom.

Les résultats obtenus tiendront particulièrement compte de :
- l'ordre des phrases dans le texte et les charnières qui les relient.
- type(s) de phrases utilisé(s) ainsi que la fréquence d'emploi de chaque type. Noter aussi la place et l'ordre des propositions.
- la proportion de mots de chaque catégorie ainsi que la fréquence d'emploi de chaque catégorie. L'ordre des mots et leur place dans chaque groupe ainsi que leur aspect (fréquentatif, passif ou formes contractées pour le verbe). C'est cette dernière analyse qui fournit les indications les plus précieuses touchant à la variété linguistique (proportion importante de groupes adjectivaux antéposés dans le journal; absence de ces groupes antéposés dans la conversation courante et ainsi de suite).
GROUPE DU NOM OU GROUPE NOMINAL

(Nous introduisons deux groupes adjectivaux antéposés, il pourrait en exister bien davantage. Nous ne tenons pas compte des inflexions ou terminaisons du nom.)

<table>
<thead>
<tr>
<th>Pré-déterminant</th>
<th>DÉTERMINANT</th>
<th>Restrictif de l'adjectif</th>
<th>ADJECTIF</th>
<th>Coordinant</th>
<th>Restrictif de l'adjectif</th>
<th>ADJECTIF</th>
<th>nom</th>
<th>adjectif</th>
<th>Complément de l'adjectif</th>
</tr>
</thead>
<tbody>
<tr>
<td>the</td>
<td>the</td>
<td></td>
<td></td>
<td>very</td>
<td>nice</td>
<td>women</td>
<td></td>
<td>women</td>
<td></td>
</tr>
<tr>
<td>many</td>
<td>many</td>
<td></td>
<td></td>
<td>very</td>
<td>nice</td>
<td>women</td>
<td></td>
<td>women</td>
<td></td>
</tr>
<tr>
<td>fairly</td>
<td>many</td>
<td>downright</td>
<td>silly</td>
<td>(and)</td>
<td>fair</td>
<td>haired</td>
<td>women</td>
<td>used to</td>
<td>talking</td>
</tr>
</tbody>
</table>

Chacune des catégories peut se trouver absente ou présente sauf en ce qui concerne le nom-base. Ce diagramme permet la réalisation d'au moins trente-deux constructions fondamentales dont nous avons cité cinq exemples possibles. Du point de vue de l'analyse stylistique, ce qui est intéressant c'est d'abord la présence ou l'absence de ces catégories ainsi que leur fréquence d'emploi : présence ou absence de prémédiation, d'adjectifs, d'adjectifs composés, de restrictifs de l'adjectif, de compléments de l'adjectif et ainsi de suite. Mais l'ordre des différentes cellules aussi est intéressant : ordre relatif des groupes adjectivaux, présence et place d'un adjectif complément du nom et lui-même complété par un groupe nominal.

CELLULE VERBALE

<table>
<thead>
<tr>
<th>AUXILIAIRE MODAL</th>
<th>Restrictif si modalité</th>
<th>AUXILIAIRE DE TEMPS</th>
<th>Restrictif si temps ou verbe non-auxiliaire</th>
<th>VERBE (inflexion possible)</th>
<th>TERMINAISON VERBALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Should</td>
<td>never</td>
<td></td>
<td>never</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Should</td>
<td>never</td>
<td>had</td>
<td>had</td>
<td>Walk</td>
<td>ED</td>
</tr>
<tr>
<td>Should</td>
<td>never</td>
<td>had</td>
<td>never</td>
<td>Walk</td>
<td>ED</td>
</tr>
</tbody>
</table>

Il faut ajouter que, dans le cas d'un verbe auxiliaire, le restrictif se place après ce verbe : I am NOT.
COMMON–CORE PREDICATION

<table>
<thead>
<tr>
<th>SUJET</th>
<th>COMPLÉMENTS D'OBJET</th>
<th>COMPLÉMENTS CIRCONSTANCIELS</th>
</tr>
</thead>
<tbody>
<tr>
<td>pronom</td>
<td>sans préposition</td>
<td>sans préposition</td>
</tr>
<tr>
<td>Groupe</td>
<td>avec préposition</td>
<td>avec préposition</td>
</tr>
<tr>
<td>Nominal</td>
<td>Cellule verbale</td>
<td></td>
</tr>
</tbody>
</table>

| I | eat | peas | to him | easily | here | now | in the Morning |
| I | gave | it | |

Ce diagramme permet de réaliser une foule de constructions fondamentales selon le degré de complexité envisagé. Toute rupture de l'ordre envisagé entraîne une modification rhétorique d'emphase ou autre qui est toujours importante stylistiquement mais qui ne peut se repérer et s'apprécier sans connaissance de cette common-core predication. Citons :
- l'interrogation par inversion de l'ordre sujet/verbe, le sujet suivant l'auxiliaire, donc le verbe s'il est auxiliaire ou venant se placer dans la cellule verbale en position de restrictif.
- la position emphatique d'un complément en tête de prédication.

Du point de vue stylistique, ce qui nous intéresse c'est par conséquent : la présence ou l'absence de telle catégorie ainsi que la fréquence d'emploi des catégories introduites ; c'est aussi la place prise par chacun des représentants de catégories (certains textes placent systématiquement l'un des compléments en tête de prédication).

B. ANALYSE DE LA SUPERSTRUCTURE :
ANALYSE STYLISTIQUE

Une fois l'analyse linguistique complétée, il importe de savoir quel style la variété linguistique détermine. L'information recueillie doit être exploitée. Elle intervient à la fois sur le plan de l'objet et du vecteur. Les résultats de l'analyse linguistique sont regroupés en un tableau complet mais doivent être interprétés afin de tenter de savoir :
- pourquoi l'auteur choisit telle variété linguistique.
- quelles sont les incidences de son choix sur la qualité du texte écrit.

Une analyse stylistique est, avant tout, une étude comparative de variétés linguistiques. Chaque marqueur linguistique est à la fois un marqueur d'objet et un marqueur du style. L'analyse stylistique tire les conclusions de l'analyse linguistique en définissant les caractéristiques essentielles du style de l'auteur. Ces conclusions seront regroupées en rubriques majeures qui sont :
1. LE MODE DU DISCOURS

Nous appelons "discours" tout énoncé écrit ou oral.

Le mode du discours, ainsi qu'il apparaît dans l'étude linguistique, représente, d'une part, les moyens d'expression choisis parmi les multiples conventions d'écriture à une époque donnée, d'autre part, la manière dont le texte est "adressé".

Dans le mode du discours, il faut d'abord distinguer entre parole et écriture. Ensuite, à l'intérieur de cette dualité, il importe de noter tout ce qui, au plan de la stylistique, ressort aux conventions d'écriture – l'oral ne nous intéresse pas ici – en vigueur à l'époque où le texte a été produit : nouvelle, conte, roman, poésie, théâtre, pamphlet, et ainsi de suite. Ce sont des conventions extérieures au texte mais qui déterminent le style adopté. Quant à la notion d'adresse elle concerne le monologue, le dialogue, le courant de conscience, le monologue intérieur, la narration de troisième personne, la narration de première personne qui sont marqués par une variété linguistique propre à chacun d'entre eux. Les catégories du mode du discours seront :

a) écrit/oral.
b) conventions stylistiques.
c) type d'adresse.

2. LE TON OU RANG DU TEXTE

Les catégories touchant au ton ou rang du texte sont relativement floues et l'on peut, d'un point de vue pratique, assimiler le rang du texte à ce que l'on a coutume de nommer son registre. Ce registre participe à la fois de la phonétique, de la sémantique, et de la syntaxe.

Il semble possible de sérer les différents rangs possibles en :
c) Langues de spécialité : affaires, sciences, journalisme, métalangues (ne pas confondre ici rang et conventions d'écriture).
d) Respect. Politesse. Déférence. Emportement, etc.

Cette liste ne constitue qu'une hypothèse de travail et n'a pas la prétention d'indiquer toutes les façons de définir le rang du texte.

Il faudrait se garder d'oublier les distinctions entre les rangs didactique, poétique, polémique ou autres.

3. CHOIX DES AIRES LEXICALES OU CHAMPS LEXICAUX :

Seule intervient ici l'étude sémantique mais, comme celle-ci constitue la part prépondérante des études stylistiques, il est bon de lui réserver un traitement plus poussé.
Les champs lexicaux s'établissent à partir de l'orientation du choix des mots. La plupart du temps, les mots se rejoignent en faisceaux superposés selon les dominantes de sens voulues par le choix de l'objet (ceci est frappant dans le texte de Sillitoe mais aussi dans la nouvelle que nous étudierons). Il nous appartient par conséquent de noter l'aspect des mots : verbes d'action ; état, procès ; puis de noter les connotations affectives ou associatives du mot à l'intérieur du champ lexical. Les champs lexicaux renseignent aussi sur l'occupation habituelle de celui qui parle (vocabulaire des spécialités : avocat, éboueur, etc.).

4. LA PROVENANCE TEMPORELLE

La variété stylistique du texte peut fort bien introduire une notion de diachronie si l'on considère que, la langue évoluant constamment, l'étude stylistique doit tenir compte des renseignements touchant à l'époque où le texte a été produit.

5. LA PROVENANCE SPATIALE

La variété stylistique du discours peut aussi représenter une variété géographique. Ce dernier point est d'importance pour la fiction de langue anglaise.

6. LA PROVENANCE SOCIALE

La variété stylistique renseigne presque toujours sur une provenance sociale. Ceci est d'importance dans un pays où la stratification sociale tient énormément compte des "accents".

Une fois que l'on a rempli ces rubriques, l'analyse stylistique n'est pas pour autant terminée. Ces rubriques ne dépassent pas le cadre de ce que l'on pourrait nommer une analyse stylistique "objective" qui se contente de qualifier la variété stylistique de l'auteur en donnant des exemples empruntés à l'étude linguistique. Il reste à effectuer l'étude stylistique "subjective" par laquelle le lecteur-récepteur porte jugement sur le style de l'auteur.

Cette étude stylistique a pour objet de répondre à deux questions qui seraient :
- pourquoi l'auteur a-t-il choisi telle variété stylistique à tel moment ?
- quel est le degré d'adéquation du style à l'objet ?

Ici, aucun guide ne saurait être fourni puisqu'il s'agit d'une réaction *personnelle*, d'une sorte de jugement final sur le texte.

C. ANALYSE DE L'INFRASTRUCTURE : L'OBJET

Portée par le vecteur, l'infrastructure ne peut être véritablement analysée tant que l'on n'a pas à sa disposition toutes les données concernant ce vecteur. C'est la raison pour laquelle l'analyse de l'infrastructure doit toujours précéder l'étude de l'objet même si, dans la présentation de l'étude de texte, on adopte un ordre inverse.
1. THÈMES OU IDÉES

Les thèmes ou idées développés par l'auteur apparaissent clairement à la lueur des champs lexicaux. Il ne faut jamais oublier que ces thèmes ou idées sont tributaires de la superstructure dans tous les cas où l'auteur adopte une attitude qui n'est pas de stricte sincérité ou d'absolue neutralité (polémique, humour, ironie, etc...).

La recherche du thème ou des idées se fait généralement en parallèle avec la recherche de la composition du texte.

2. L'INTRIGUE ET LE RÉCIT

Il est important de ne pas confondre, dans la fiction, récit et intrigue. Le récit est le support chronologique "romanesque" de la fiction et appartient à l'objet. L'intrigue est la superstructure du récit et introduit la dimension psychologique à ce récit. Sur ces deux notions se greffe le rythme du déroulement de l'intrigue et du récit qui, apparent dans l'étude stylistique ou linguistique, devient ici partie intégrante de l'objet.

3. LES PERSONNAGES

L'étude des personnages aboutit à une étude de leur psychologie. Chaque personnage est un tableau composite fait de :
- ses propres paroles.
- ce que les autres pensent et disent de lui.
- ce que l'auteur pense et dit de lui.
- la manière dont il se comporte dans les situations auxquelles il se trouve confronté.

La pratique courante établit le portrait "physique" du personnage avant de se consacrer à son portrait "moral".

NB : La notion de "characterisation" recouvre en anglais tout ce qui est composantes du personnage. La notion de "Character-drawing" représente la manière dont le personnage est dépeint. Character-drawing figure la superstructure de characterisation. A ce titrè, character- drawing relève de l'analyse linguistique et stylistique.

4. LES JUGEMENTS PORTÉS SUR L'OBJET

Les jugements portés sur l'objet sont doubles (comme l'étaient ceux portés sur le vecteur).

a) la réponse objective : la réponse objective doit donner lieu à une tentative de jugement aussi objectif que possible par lequel on essaie de savoir si l'objet présenté par un auteur donné est "acceptable". Le seul moyen dont nous disposions et qui comporte ses propres limites est de confronter l'objet avec les théories des diverses sciences humaines intéressées. Dans ces conditions, on tente d'établir si l'objet est
conforme aux données de telle science humaine au moment où le texte fut écrit ou dans l'état de développement actuel de cette science humaine. La valeur du jugement objectif sera néanmoins tributaire de la valeur que l'on peut accorder aux sciences humaines. Cependant, une confrontation entre le personnage mis en scène par l'auteur et l'opinion du psychologue peut être riche d'enseignement et précieuse pour le critique.

b) la réponse subjective ou jugement de valeur : la réponse subjective est à la fois interprétation et jugement des intentions présumées de l'auteur. Maint reproche a été adressé à ce type de réponse parce qu'elle fait précisément la part belle à toutes les interprétations et à toutes les fantaisies. C'est dans le but d'éviter cette critique que nous avons pris grand soin d'insister sur la nécessité d'une analyse linguistique sur laquelle s'appuie par la suite l'étude de l'objet. En effet, les résultats de l'analyse linguistique sont vérifiables et limitent le risque d'interprétation. Quoi qu'il en soit, il faudra se souvenir que la réponse subjective n'est plus de l'explication de texte mais qu'elle est projection de notre propre personnalité sur un objet donné. Cependant, le jugement est impératif.

D. RÉCAPITULATION : LES ÉTAPES DE L'ANALYSE

Tout ce que nous avons dit nous permet de dégager une progression dans la recherche du matériel de l'explication ou du commentaire de texte. Cette progression tient compte de toutes les données principales et va du général au particulier. Nous y retrouverons en substance les deux étapes de la compréhension définies précédemment.

Premier temps : Étude du contexte de situation.
- l'époque et son arrière-plan social et culturel étudié en fonction des dominantes du texte. La priorité sera ainsi accordée aux idées politiques de l'époque si le texte y fait appel.
- les conventions adoptées par l'auteur ou imposées par le choix d'un genre littéraire donné à une époque donnée.

Second temps : Étude du co-texte de composition.
- situation du texte étudié dans l'ensemble plus vaste d'une oeuvre complète ou présentation-résumé et rapports du texte avec l'ensemble étudié.
- l'organisation du passage selon les modalités définies au titre de la compréhension-signal (idée-cadre et étoffements; rapports entre ceux-ci.)

Troisième temps : Le co-texte : analyse linguistique.
- phonétique.
- sémantique. (compréhension-signe)
- syntaxe.
(tient compte de l'incidence du contexte sur le co-texte)
Quatrième temps : Le co-texte : analyse de l'objet.

Ou résultats de l'analyse organisés en :
- techniques utilisées (superstructure)
- idées et personnages.

Cinquième temps : Les réponses ou jugements.

- jugement objectif : linguistique/stylistique.
  OBJET
- jugement subjectif : style
  OBJET
  auteur

Il ne restera plus ensuite qu'à prévoir une organisation du commentaire mais il est sans doute préférable de donner immédiatement des exemples de ce que peut être la recherche du matériau.
CHAPITRE IV

EXEMPLES D'ANALYSES

A. PREMIER EXEMPLE

Notre premier exemple portera sur une nouvelle complète : Mary Postgate de Rudyard Kipling (1915).

Le choix de la nouvelle est motivé par le fait qu'elle permet, de par sa faible longueur, une étude du contexte. D'autre part, le choix d'une nouvelle est le garant d'un riche matériau.

La nouvelle sera l'objet de deux études complémentaires :

a) Une étude de la nouvelle dans son ensemble.
Dans cette étude, nous fournissons simplement les résultats de l'analyse, car il serait trop long de décrire le processus complet qui sera par ailleurs illustré dans les autres exemples.

b) Une étude du passage le plus significatif.

Nous commencerons par fournir le texte de la nouvelle.

MARY POSTGATE

Of Miss Mary Postgate, Lady McCausland wrote that she was "thoroughly conscientious, tidy, companionable, and ladylike. I am very sorry to part with her, and shall always be interested in her welfare."

Miss Fowler engaged her on this recommendation, and to her surprise, for she had had experience of companions, found that it was true. Miss Fowler was nearer sixty than fifty at the time, but though she needed care, she didn't exhaust her attendant's vitality. On the contrary, she gave out, stimulatingly, and with reminiscences. Her father had been a minor Court official in the days when the Great Exhibition of 1851 had just set its seal on Civilization made perfect. Some of Miss Fowler's tales, nonetheless, were not always for the young. Mary was not young, and though her speech was as colourless as her eyes or her hair, she was never shocked. She listened unflinchingly to every one ; said at the end, "how interesting!" or "how shocking!" as the case might be, and never after referred to it, for she prided herself on a trained mind, which "did not dwell on these things". She was, too, a treasure of domestic account, for which the village tradesmen, with their weekly books, loved her not. Otherwise she had no enemies ; provoked no jealousy even among the plainest;
neither gossip nor slander had ever been traced to her; she supplied the odd place at the Rector's or the Doctor's table at half an hour's notice; she was a sort of public aunt to very many small children of the village street, whose parents, while accepting everything, would have been swift to resent what they called "patronage"; she served on the Village Nursing Committee as Miss Fowler's nominee when Miss Fowler was crippled by rheumatoid arthritis, and came out of six months' fort-nightly meetings equally respected by all the cliques.

And when fate threw Miss Fowler's nephew, an unlovely orphan of eleven, on Miss Fowler's hands, Mary Postgate stood her share of the business of education as practised in private and public schools. She checked printed clothes-lists, and unitemised bills of extras; wrote to Head and House masters, matrons, nurses and doctors, and grieved or rejoiced over half-term reports. Young Wyndham Fowler repaid her in his holidays by calling her "Gatepost", "Postey", or "Packthread," by thumping her between her narrow shoulders, or by chasing her bleating, round the garden, her large mouth open, her large nose high in air, at a stiff-necked shambles very like a camel's. Later on he filled the house with clamour, argument and harangues as to his personal needs, likes and dislikes, and the limitations of "you women," reducing Mary to tears of physical fatigue, or, when he chose to be humorous, of helpless laughter. At crises, which multiplied as he grew older, she was his ambassadress and his interpres ess to Miss Fowler, who had no large sympathy with the young; a vote in his interest at the councils on his future; his sewing-woman, strictly accountable for mislaid boots and garments; always his butt and his slave.

And when he decided to become a solicitor; when his greeting had changed from "Hullo Postey, you old beast," to "Mornin' Pack-Thread," there came a war which, unlike all wars that Mary could remember, did not stay decently outside England and in the newspapers, but intruded on the lives of people whom she knew. As she said to Miss Fowler, it was "most vexatious", It took the Rector's son who was going into business with his elder brother; it took the Colonel's nephew on the eve of fruit-farming in Canada; it took Mrs Grant's son who, his mother said, was devoted to the ministry; and, very early indeed, it took Wynn Fowler, who announced on a postcard that he had joined the Flying Corps and wanted a cardigan waistcoat.

"He must go, and he must have the waistcoat," said Miss Fowler. So Mary got the proper-sized needles and wool, while Miss Fowler told the men of her establishment—two gardeners and an odd-man, aged sixty—that those who could join the Army had better do so, Cheape, the odd-man, stayed on, and was promoted to the gardener's cottage. The cook, scorning to be limited in luxuries, also left, alter a spirited scene with Miss Fowler, and took the housemaid with her. Miss Fowler gazetted Nellie, Cheape's seventeen-year-old daughter, to the vacant post, Mrs. Cheape to the rank of cook, with occasion al cleaning bouts; and the reduced establishment moved forward smoothly.

Wynn demanded an increase in his allowance. Miss Fowler, who always looked facts in the face, said, "He must have it. The chances are he won't live long to draw it, and if three hundred makes him happy—" Wynn was grateful, and came over, in his tight-buttoned uniform, to say so. His training centre was not thirty miles away,
and his talk was so technical that it had to be explained by charts of the various types of machines. He gave Mary such a chart.

"And you'd better study it, Postey." he said. "You'll be seeing a lot of 'em soon."

So Mary studied the chart, but when Wynn next arrived to swell and exalt himself before his womenfolk, she failed badly in cross-examination, and he rated her as in the old days.

"You look more or less like a human being," he said in his new Service voice. "You must have had a brain at some time in your past. What have you done with it? Where d'you keep it? A sheep would know more than you do, Postey. You're lamentable. You are less use than an empty tin can, you dowey old cassowary."

"I suppose that's how your superior officer talks to you?" said Miss Fowler from her chair.

"But Postey doesn't mind," Wynn replied. "Do you, Packthread?"

"Why? Was Wynn saying anything? I shall get this right next time you come," she muttered, and knitted her pale brows again over the diagrams of Taubes, Farmans, and Zeppelins.

In a few weeks the mere land and sea battles which she read to Miss Fowler alter breakfast passed her like idle breath. Her heart and her interest were high in the air with Wynn, who had finished "rolling" (whatever that might be) and had gone on from a "taxi" to a machine more or less his own. One morning it circled over their very chimneys, alighted on Vegg's Heath, almost outside the garden gate, and Wynn came in, blue with cold, shouting for food. He and she drew Miss Fowler's bath-chair, as they had often done, along the Heath foot-path to look at the biplane. Mary observed that "it smelt very badly."

"Postey, I believe you think with your nose," said Wynn. "I know you don't with your mind. Now, what type's that?"

"I'll go and get the chart," said Mary.

"You're hopeless! You haven't the mental capacity of a white mouse," he cried, and explained the dials and the sockets for bomb dropping till it was time to mount and ride the clouds once more."

"Ah!" said Mary, as the stinking thing flared upwards. "Wait till our Flying Corps gets to work! Wynn says it's much safer than in the trenches."

"I wonder," said Miss Fowler. "Tell Cheape to come and tow me home again."

"It's all downhill. I can do it," said Mary, "if you put the brake on." She laid her lean self against the pushing-bar and home they trundled.

"Now, be careful you aren't heated and catch a chill," said overdressed Miss Fowler.

"Nothing makes me perspire," said Mary as she bumped the chair under the porch and straightened her long back. The exertion had given her a colour, and the wind had loosened a wisp of hair across her forehead. Miss Fowler glanced at her.

"What do you ever think of, Mary?" she demanded suddenly.

"Oh, Wynn says he wants another three pairs of stockings – as thick as we can make them."

"Yes. But I mean the things that women think about. Here you are, more than forty."
"Forty-four," said truthful Mary.
"Well?"
"Well?" Mary offered Miss Fowler her shoulder as usual.
"And you've been with me ten years now."
"Let's see," said Mary. Wynn was eleven when he came. He's twenty now, and I came two years before that. It must be eleven."
"Eleven! And you've never told me anything that matters in all that while. Looking back, it seems to me that I've done all the talking."
"I'm afraid I'm not much of a conversationalist. As Wynn says, I haven't the mind. Let me take your hat."
Miss Fowler, moving stiffly from the hip, stamped her rubber-tipped stick on the tiled hall-floor. "Mary, aren't you anything except a companion? Would you ever have been anything except a companion?"
Mary hung up the garden hat on its proper peg. "No," she said after consideration. "I don't imagine I ever should. But I've no imagination, I'm afraid."
She fetched Miss Fowler her eleven-o'clock glass of Contrexéville. That was the wet December when it rained six inches to the month and the women went abroad as little as might be. Wynn's flying chariot' visited them several times, and for two mornings (he had warned them by postcard) Mary heard the thresh of his propellers at dawn. The second time she ran to the window, and stared at the whitening sky. A little blur passed overhead. She lifted her lean arms towards it.
That evening at six o'clock there came an announcement in an official envelope that Second Lieutenant W.Fowler had been killed during a trial flight. Death was instantaneous. She read it and carried it to Miss Fowler.
"I never expected anything else," said Miss Fowler, "but I'm sorry it happened before he had done anything."
The room was whirling round Mary Postgate, but she found herself quite steady in the midst of it.
"Yes," she said. "It's a great pity he didn't die in action after he had killed somebody."
"He was killed instantly. That's one comfort," Miss Fowler went on.
"But Wynn says the shock of a fall kills a man at once -whatever happens to the tanks," quoted Mary.
The room was coming to rest now. She heard Miss Fowler say impatiently, "but why can't we cry, Mary?" and herself replying, "there's nothing to cry for. He has done his duty as much as Mrs. Grant's son did."
"And when he died, she came and cried all the morning," said Miss Fowler. "This only makes me feel tired – terribly tired. Will you help me to bed, please, Mary – and I think I'd like the hot water bottle."
So Mary helped her and sat beside, talking of Wynn in his riotous youth.
"I believe," said Miss Fowler suddenly, "that old people and young people slip from under a stroke like this. The middle-aged feel it most."
"I expect that's true," said Mary, rising. "I'm going to put away the things in his room now. Shall we wear mourning?"
"Certainly not," said Miss Fowler. "Except, of course, at the funeral. I can't go. You will. I want you to arrange about his being buried here. What a blessing it didn't happen at Salisbury.

Everyone, from the Authorities of the Flying Corps to the Rector, was most kind and sympathetic Mary found herself for the moment in a world where bodies were in the habit of being despatched by all sorts of conveyances to all sorts of places. And at the funeral two young men in buttoned-up uniforms stood beside the grave and spoke to her afterwards.

"You're Miss Postgate, aren't you?" said one. Fowler told us about you. He was a good chap – a first-class fellow – a great loss."
"Great loss!" growled his companion. "We're all awfully sorry."
"How high did he fall from?" Mary whispered.
"Pretty nearly four thousand feet, I should think, didn't he? You were up that day. Monkey?"
"All of that," the other child replied. "My bar made three thousand and I wasn't as high as him by a lot."
"Then that's all right," said Mary. "Thank you very much."
They moved away as Mrs. Grant flung herself weeping on her flat chest, under the lych-gate, and cried, "I know how it feels! I know how it feels!"
"But both his parents are dead," Mary returned, as she fended her off. "Perhaps they've all met by now," she added vaguely as she escaped towards the coach.
"I've thought of that too," wailed Mrs. Grant, "but then he'll be practically a stranger to them. Quite embarrassing!"

Mary faithfully reported every detail of the ceremony to Miss Fowler, who, when she described Mrs. Grant's outburst, laughed aloud.

"Oh, how Wynn would have enjoyed it! He was always utterly unreliable at funerals. D'you remember — " and they talked of him again, each piecing out the other's gaps. "And now," said Miss Fowler, "we'll pull up the blinds and we'll have a general tidy. Have you seen to Wynn's things?"
"Everything — since he first came," said Mary. "He was never destructive — even with his toys."

They faced that neat room.
"It can't be natural not to cry," Mary said at last. "I'm so afraid you'll have a reaction."
"As I told you, we old people slip from under the stroke. It's you I'm afraid for. Have you cried yet?"
"I can't. It only makes me angry with the Germans."
"That's sheer waste of vitality," said Miss Fowler. "We must live till the war's finished. "She opened a full wardrobe. " Now, I've been thinking things over. This is my plan. All his civilian clothes can be given away – Belgian refugees, and so on."
Mary nodded. "Boots, collars, and gloves?"
"They came back yesterday with his Flying Corps clothes" — Mary pointed to a roll on the little iron bed.
"Ah, but keep his Service things. Some one may be glad of them later. Do you remember his sizes?"

"Five feet eight and a half; thirty-six inches round the chest. But he told me he's just put on an inch and a half. I'll mark it on a label and tie it on his sleeping-bag."

"So that disposes of that," said Miss Fowler, tapping the palm of one hand with the ringed third finger of the other. "What waste it all is. We'll get his old school trunk tomorrow and pack his civilian clothes."

"And the rest?" said Mary. "His books and pictures and the games and the toys – and -and the rest."

"My plan is to burn every single thing," said Miss Fowler. "Then we shall know where they are and no one can handle them afterwards. What do you think?"

"I think that would be much the best," said Mary. "But there's such a lot of them,"

"We'll burn them in the destructor," said Miss Fowler.

This was an open-air furnace for the consumption of refuse; a little circular four-foot tower of pierced brick over an iron grating. Miss Fowler had noticed the design in a gardening journal years ago, and had had it built at the bottom of the garden. It suited her tidy soul, for it saved unsightly rubbish-heaps, and the ashes lightened the stiff clay soil.

Mary considered for a moment, saw her way clear, and nodded again. They spent the evening putting away well-remembered civilian suits, underclothes that Mary had marked, and the regiments of very gaudy socks and ties. A second trunk was needed, and, after that, a little packing-case, and it was late next day when Cheape and the local carrier lifted them to the cart. The Rector luckily knew of a friend's son, about five feet eight and a half inches, to whom a complete Flying Corps outfit would be most acceptable, and sent his gardener's son down with a barrow to take delivery of it. The cap was hung up in Miss Fowler's bedroom, the belt in Miss Postgate's" for, as Miss Fowler said, they had no desire to make tea-party talk of them.

"That disposes of that," said Miss Fowler, "I'll leave the rest to you, Mary. I can't run up and down the garden. You'd better take the big clothes-basket and get Nellie to help you."

"I shall take the wheel-barrow and do it myself," said Mary, and for once in her life closed her mouth.

Miss Fowler, in moments of irritation, had called Mary deadly methodical, She put on her oldest waterproof and gardening-hat and her ever-slipping goloshes, for the weather was on the edge of more rain. She gathered fire-lighters from the kitchen, a half-scuttle of coals, and a jaggot of brushwood. These she wheeled in the barrow down the mossed paths to the dank little laurel shrubbery where the destructor stood under the drip of three oaks. She climbed the wire fence into the Rector's glebe just behind and from his tenant's rick pulled two large handfuls of good hay, which she spread neatly on the fire-bars. Next, journey by journey, passing Miss Fowler's white face at the morning-room window each time, she brought down in the towel-covered clothes-basket, on the wheel-barrow, thumbed and used Hentys, Marryats, Levers, Stevensons, Baroness Orczys, Garvices, schoolbooks, and atlases, unrelated piles of
the Motor Cyclist, the Light Car, and catalogues of Olympia Exhibitions,' the remnants of a fleet of sailing ships from ninepenny cutters to a three-guinea yacht; a prep-school dressing-gown; bats for three-and-six-pence to twenty-four shillings; cricket and tennis balls; disintegrated steam and clockwork locomotives with their twisted sails, a grey and red tin model of a submarine; a dumb gramophone and cracked records; golf clubs that had to be broken across the knee, like his walkingsticks, and an assegai; photographs of private and public school cricket and football elevens, and his O.T.C. on the line of march kodaks and film-rolls; some pewters, and one real silver cup, for boxing competitions and Junior Hurdles; sheaves of school photographs; Miss Fowler's photograph; her own which he had borne off in fun and (good care she took not to ask) had never returned; a playbox with a secret drawer; a load of flannels, belts and jerseys, and a pair of spiked shoes unearthed in the attic; a packet of all the letters that Miss Fowler and she had ever written to him, kept for some absurd reason through all these years; a five-day attempt at a diary; framed pictures of racing motors in full Brooklands career, and load upon load of indistinguishable wreckage of tool-boxes, rabbit-hutches, electric batteries, tin soldiers, fret-saw outfits, and jig-saw puzzles.

Miss Fowler at the window watched her come and go, and said to herself, "Mary's an old woman. I never realised it before."

After lunch she recommended her to rest.

"I'm not in the least tired," said Mary. "I've got it all arranged. I'm going to the village at two o'clock for some paraffin. Nellie hasn't enough and the walk will do me good."

She made one last quest round the house before she started and found that she had overlooked nothing. It began to mist as soon as she skirted Vegg's Heath, where Wynn used to descend— it seemed to her that she could almost hear the beat of his propellers overhead, but there was nothing to see. She hoisted her umbrella and lunged into the blind wet till she had reached the shelter of the empty village. As she came out of Mr. Kidd's shop with a bottle full of paraffin in her string shopping-bag, she met Nurse Eden, the village nurse and fell into talk with her, as usual, about the village children. They were just parting opposite the "Royal Oak", when a gun, they fancied, was fired immediately behind the house. It was followed by a child's shriek dying into a wail.

"Accident!" said Nurse Eden promptly, and dashed through the empty bar, followed by Mary. They found Mrs. Gerritt, the publican's wife, who could only gasp and point to the yard, where a little cart-lodge was sliding sideways amid a clatter of tiles. Nurse Eden snatched up a sheet drying before the fire, ran out, lifted something from the ground, and flung the sheet round it. The sheet turned scarlet and hall her uniform too, as she bore the load into the kitchen. It was little Edna Gerritt, aged nine, whom Mary had known since her perambulator days.

"Am I hurted bad?" Edna asked, and died between Nurse Eden's dripping hands. The sheet fell aside and for an instant, before she could shut her eyes, Mary saw the ripped and shredded body.

"It's a wonder she spoke at all," said Nurse Eden. "What in God's name was it?"
"A bomb," said Mary. "One o' the Zeppelins?" "No. An aeroplane. I thought I heard it on the Heath, but I fancied it was one of ours. It must have shut off its engines as it came down. That's why we didn't notice it."

"The filthy pigs!" said nurse Eden, all white and shaken. "See the pickle I'm in. Go and tell Dr. Hennis, Miss Postgate." Nurse looked at the mother, who had dropped face down on the floor. "She's only in a fit. Turn her over."

They heaved Mrs. Gerritt right side up, and hurried off for the doctor. When she told her tale, he asked her to sit down in the surgery till he got her something.

"But I don't need it, I assure you," said she. "I don't think it would be wise to tell Miss Fowler about it, do you? Her heart is so irritable in this weather."

Dr. Hennis looked at her admiringly as he packed up his bag. "No. Don't tell anybody till we're sure," he said, and hastened to the 'Royal Oak', while Mary went on with the paraffin. The village behind her was as quiet as usual, for the news had not yet spread. She frowned a little to herself, her large nostrils expanded uglily, and from time to time she muttered a phrase which Wynn, who never restrained himself before the women-folk, had applied to the enemy. "Bloody pagans! They are bloody pagans. But," she continued, falling back on the teaching that had made her what she was, "one mustn't let one's mind dwell on these things."

Before she reached the house Dr. Hennis, who was also a special constable, overtook her in his car.

"Oh, Miss Postgate," he said, "I wanted to tell you that that accident at the "Royal Oak" was due to Gerritt's stable tumbling down. It's been dangerous for a long time. It ought to have been condemned."

"I thought I heard an explosion too," said Mary.

"You might have been misled by the beams snapping. I've been looking at'em. They were dry-rotted through and through. Of course, as they broke, they would have made a noise just like a gun."

"Yes?" said Mary politely. "Poor little Edna was playing underneath it," he went on, still holding her with his eyes, "and that and the tiles cut her to pieces, you see?"

"I saw it," said Mary, shaking her head. "I heard it too." "Well, we cannot be sure." Dr. Hennis changed his tone completely. "I know both you and Nurse Eden (I've been speaking to her) are perfectly trustworthy, and I can rely on you not to say anything – yet at least. It is no good to stir up people unless –."

"Oh, I never do – anyhow," said Mary, and Dr. Hennis went on to the county town.

After all, she told herself, it might, just possibly, have been the collapse of the stable that had done all these things to poor little Edna. She was sorry she had even hinted at other things, but Nurse Eden was discretion itself. By the time she reached home the affair seemed increasingly remote by its very monstrosity. As she came in, Miss Fowler told her that a couple of aeroplanes had passed half an hour ago.

"I thought I heard them," she replied, "I'm going down to the garden now. I've got the paraffin."

"Yes, but – what have you got on your boots? They're soaking wet. Change them at once."
Not only did Mary obey but she wrapped the boots in a newspaper, and put them into the string bag with the bottle. So, armed with the longest kitchen poker, she left.

"It's raining again," was Miss Fowler's last word, "but -I know you won't be happy till that's disposed of."

"It won't take long. I've got everything down there and I've put the lid on the destructor to keep the wet out."

The shrubbery was filled with twilight by the time she had completed her arrangements and sprinkled the sacrificial oil. As she lit the match that would burn her heart to ashes, she heard a groan or a grunt behind the dense Portugal laurels.

"Cheape?" she called impatiently, but Cheape, with his ancient lumbago, in his comfortable cottage would be the last man to profane the sanctuary. "Sheep," she concluded, and threw in the fuse. The pyre went up in a roar, and the immediate flame hastened night around her.

"How Wynn would have loved this!" she thought, stepping back from the blaze.

By its light she saw, half hidden behind a laurel not five paces away, a bareheaded man sitting very stiffly at the foot of one of the oaks. A broken branch lay across his lap -one booted leg protruding from beneath it. His head moved ceaselessly from side to side, but his body was as still as the tree's trunk. He was dressed – she moved sideways to look more closely – in a uniform something like Wynn's, with a flap buttoned across the chest. For an instant, she had some idea that it might be one of the young flying men she had met at the funeral. But their heads were dark and glossy. This man's was as pale as a baby's, and so closely cropped that she could see the disgusting pinky flesh beneath. His lips moved.

"What do you say?" Mary moved towards him and stooped."

"Laty! Laty! Laty!" he muttered, while his hands picked at the wet leaves. There was no doubt as to his nationality. It made her so angry that she strode back to the destructor, though it was still too hot to use the poker there. Wynn's books seemed to be catching well. She looked up at the oak behind the man; several of the light upper and two or three rotten lower branches had broken and scattered their rubbish on the shrubbery path. On the lowest fork a helmet with dependent strings, showed like a bird's nest in the light of a long-tongued flame. Evidently this person had fallen through the tree. Wynn had told her that it was quite possible for people to fall out of aeroplanes. Wynn told her too, that trees were useful things to break an aviator's fall, but in this case the aviator must have been broken or he would have moved from his queer position. He seemed helpless except for his horrible rolling head. On the other hand, she could see a pistol case at his belt -and Mary loathed pistols. Months ago, after reading certain Belgian reports together, she and Miss Fowler had had dealings with one – a huge revolver with fiat-nosed bullets, which later, Wynn said, were forbidden by the rules of war to be used against civilised enemies. "They're good enough for us," Miss Fowler had replied. "Show Mary how it works." And Wynn, laughing at the mere possibility of any such need, had led the craven, winking Mary into the Rector's disused quarry, and had shown her how to fire the terrible machine. It now lay in the top-left-hand drawer of her toilet-table – a memento not included in the burning. Wynn would be pleased to see how she was not afraid.
She slipped up to the house to get it. When she came through the rain, the eyes in the head were alive with expectation. The mouth even tried to smile. But at the sight of the revolver its corners went down just like Edna Gerritt's. A tear trickled from one eye, and the head rolled from one shoulder as though trying to point out something.

"Cassée. Tout cassée," it whimpered. "What do you say?" said Mary disgustedly, keeping well to one side, though only the head moved.

"Cassée," it repeated. Che me rends. Le médecin! Toctor!"

"Nein!" said she, bringing all her small German to bear with the big pistol. "Ich habed der todten Kinder geshn."

The head was still. Mary's hand dropped. She had been careful to keep her finger off the trigger for fear of accidents. After a few moments' waiting, she returned to the destructor, where the flames were falling, and churned up Wynn's charring books with the poker. Again the head groaned for the doctor.

"Stop that!" said Mary, and stamped her foot. "Stop that, you bloody pagan!"

The words came quite smoothly and naturally. They were Wynn's own words, and Wynn was a gentleman who for no consideration on earth would have torn little Edna into those vividly coloured strips and strings. But this thing under the oak-tree had done that thing. It was no question of reading horrors out of newspapers to Miss Fowler. Mary had seen it with her own eyes on the "Royal Oak" kitchen-table. She must not allow her mind to dwell upon it. Now Wynn was dead, and everything connected with him was lumping and rustling and tinkling under her busy poker into red black dust and grey leaves of ash. The thing beneath the oak would die too. Mary had seen death more than once. She came from a family that had a knack of dying under, as she told Miss Fowler, "most distressing circumstances." She would stay where she was till she was entirely satisfied that it was dead – dead as dear papa in the late 'eighties; aunt Mary in 'eighty-nine "mama in 'ninety-one; cousin Dick in 'ninety-five " Lady McCausland's housemaid in 'ninety-nine; Lady Mc Causland's sister in nineteen hundred and one; Wynn buried five days ago; and Edna Gerritt still waiting for decent earth to hide her. As she thought - her underlip caught up by one faded canine, brows knit and nostrils wide – she wielded the poker with lunges that jarred the grating at the bot tom, and careful scrapes round the brick-work above. She looked at her wrist-watch. It was getting on to half past four, and the rain was coming down in earnest. Tea would be at five. If it did not die before that time, she would be soaked and would have to change. Meantime, and this occupied her, Wynn's things were burning well in spite of the hissing wet, though now and again a book back with a quite distinguishable title would be heaved up out of the mass. The exercise of stoking had given her a glow which seemed to reach to the marrow of her bones. She hummed – Mary never had a voice – to herself. She had never believed in those advanced views – though Miss Fowler herself leaned a little that way – of woman's work in the world; but now she saw there was much to be said for them. This, for instance, was her work – work which no man, least of all Dr. Hennis, would ever have done. A man, at such a crisis, would be what Wynn called a "sportsman", . would leave everything to fetch help, and would certainly bring it into the house.
Nowa woman's business was to make a happy home for – for a husband and children. Falling these – it was not a thing one could allow one's mind to dwell upon – but –.

"Stop it!" Mary cried once more across the shadows. "Nein, I tell you! Ich haben der todt Kinder gesehn,"

But it was a fact. A woman who had missed these things could still be useful – more useful than a man in certain respects. She thumped like a pavior through the settling ashes at the secret thrill of it. The rain was damping the fire, but she could feel – it was too dark to see -that her work was done. There was a dull red glow at the bot tom of the destructor, not enough to char the lid if she slipped it half over against the driving wet. This arranged, she leaned on the poker and waited, while an increasing rapture laid hold on her. She ceased to think. She gave herself up to feel. Her long pleasure was broken by a sound that she had waited for in agony several times in her life. She leaned forward and listened, smiling. There could be no mistake. She drank it in. Once it ceased abruptly.

"Go on," she murmured, half aloud. "This isn't the end."

Then the end came distinctly in a lull between two raingusts. Mary Postgate drew her breath short between her teeth and shivered from head to foot. "That's all right," said she contentedly, and went up to the house, where she scandalised the whole routine by taking a luxurious hot bath before tea, and came down looking, as Miss Fowler said when she saw her lying all relaxed on the other sofa, "quite handsome."

PREMIER TEMPS : LE CONTEXTE DE SITUATION

1. CONVENTIONS DE LA NOUVELLE :

Il suffira de dire ici que la nouvelle oblige à :

− une compression de tous les éléments.
− une rigueur de la composition.
− une rigueur absolue du choix des mots par mesure d'économie.
− le choix d'un sujet se prêtant à un traitement relativement bref.
− un développement de nature chronologique et "romanesque" par
− respect des conventions de la nouvelle à l'époque où celle-ci fut écrite (1915).
− d'une manière succincte, la nouvelle suppose une intrigue ou histoire et des personnages ; l'ensemble ou la rencontre des deux définissant un objet simple.

2. LE CONTEXTE DE SITUATION EN FONCTION DES DOMINANTES DU TEXTE.

Il s'agit dans ce cas de relever tout élément contribuant à poser sur le texte un certain nombre de "marqueurs" traduisant un complexe socio-culturel ou historique que nous structurerons en trois grandes rubriques.

Nous nous en tiendrons aux marqueurs qui sont présents au texte et n'effectuerons pas ici de recherche touchant à l'ensemble d'un arrière-plan de
l'époque. Ce qui nous intéresse n'est pas de savoir comment tous les Anglais ont réagi à la guerre mais plutôt comment celle-ci est perçue par les personnages et comment son influence est mythifiée par Kipling. Afin de bien comprendre la nouvelle, il suffira de savoir que cette première guerre mondiale engendra naturellement chez la majorité des Anglais une haine des Allemands.

1. **Les marqueurs temporels** : (time-markers)

*Date* : 1915, the First World War seen as a very important moment in the history of Great Britain (the first time a war doesn't "stay decently outside"). The war is seen as a direct and obscene attack on Britain since it came at a moment when the British still had a sense of greatness and supremacy (Empire).

- This war is perceived in its consequences on :
- a reshuffling of the household.
- Wynn Fowler's training as an airman.
- Wynn's death (also Mrs. Grant's son's death)
- The German airman and the incidence of his fall.

The German airman introduces death twice.

*The village* : The village is seen in its normal life at the beginning. All the "personalities" are introduced as the Rector, the Doctor who is also a Special Constable (War), the old maid and her companion, the Nurse and the publican's wife as well as Mrs. Grant who plays an episodic part.

*The Emblems* : The elements introducing background material are all emblematic of some aspect of life during the War. Wynn Fowler, for instance, represents the young Englishman who, in a spirit of daring amateurism and patriotism joined the Army and mainly the Air Force (then Flying Corps) at once. They were the gentlemen-children of the war.

Mrs. Grant's reaction also functions as the emblem of a mother's reaction to her son's death. (She also functions as a counterpoint to the other two women.)

All the foregoing elements act as time-markers.

g) **Les marqueurs spatiaux** : (space-markers)

*Place-notations* vary in their degree of precision and completeness. At times, the description is thorough and even fastidious, whereas at other moments, it remains extremely vague.

*Village* : The village is situated in the South of England, presumably in the South-East (the pilot must have been on his way to or from London) but the only clue we get is that it is far from Salisbury.

- There is a heath (Vegg's Heath) but this doesn't mean much except that the two women live aside from the village (Mary has a quite long walk to the village).
- There is also a garden which is the main place of action and we incidentally notice the extreme precision of the description of the destructor.
Kipling shows great care and rigour in the choice and number of details he gives us in his description. His story is full of the time-sense – but more of that later – but also full of the place-sense though in an odd way.

Paradoxically, (if we consider the wealth of detail in the description of Wynn's things for instance), the place remains vague and the house is conspicuously not described. This should not be surprising if we consider that the story develops outside the house and merely around it. The important places are the Heath, the village, insofar as it is the scene of Edna Gerritt's death, and, above all, the bot tom of the garden. Everything else is unimportant and therefore blurred or not talked about.

We must at once make it clear that, whenever descriptions or place-notations no longer concern the three main points of interest, they are subservient to psychological analysis and do not function any more as time or space-notations in their own rights: let us consider for instance the description of Wynn's things or of Mary's activities which both act as an illustration of one trait of her character.

h) Le contexte et le lecteur:

Le contexte est bien entendu tributaire des développements psychologiques ou autres.

Time and space-notations play an important part in the creation of a context of situation which is mainly perceived as an "atmosphere". In the present short story, we shall later see how there is a sudden change of focus with a consequential change in the atmosphere. Let us simply say for the moment, before seeing why and how far the context influences the whole story, that the context may be defined briefly as a village in the Southeast of England during the First World War. In the village, two women live and become confronted with the war-situation mainly through Wynn Fowler and his death followed by the fall of a German pilot introducing death in his dropping of a bomb and in his own death.

To cut a long story short, there are two highly contrasted moments in the context as in all other respects:

First of all, the village leads a quiet life under the rain and mist, a life of committee-meetings and routine with a momentous lack of emotion. Then comes the sudden disruption with the coming down of the bomb and the rain and hatred and death. Here we have the first instance of disruption but we shall see that there are four or five more such disruptions at other levels in the story and that many strains run through the story where they intertwine.
SECOND TEMPS : LE CO-TEXTES DE COMPOSITION

When we read the text closely (and, incidentally, reading between the lines is nothing more than reading the lines with care and weighing every word), we are inevitably struck by the close structure. The story is closely knit and there is no loose end dangling. Nothing superfluous, everything is to the point of composition. Yet, what is most striking is, without any doubt, the parallelism in structure and in thought. In fact, there are six contemporary strains of composition running at various levels and overlapping more or less. Those six strains are:

1. Time.
2. Space.
3. Theme and composition proper.
4. Psychological evolution.
5. Colour.

To which we might add atmosphere and response from the reader.

1. TIME:

There are two different and heavily contrasted moments. First, time is compressed time, all incidents being introduced in the form of a rough summary and being selected according to their relevance to the story. This goes up to the moment when Wynn dies with, of course, even in compressed time, one moment of reported conversation.

The second moment introduces time on the basis of a chronological sequence where there occurs a simple selection of material on the criterion of relevance to fiction. From the moment Wynn dies, we really have a story if we consider a story as a sequence of events arranged in their time-sequence whereas up to that moment, the elements chosen partook only of the plot, if we define the plot as a narrative of events in which the emphasis falls on causality, to use E.M. Forster's own words. The plot then is inherent in the story, running parallel with it but including a sequence of incidents in direct ratio to their value as initiators of or as modelling the story and explaining why.

Therefore, the first part of the short story is mainly bare plot in compressed time with the only relief of one conversation whereas the second part is story containing mostly elements of the plot but developed along lines suited to a normal time-sequence.

The composition in time may be briefly summarized as:

- an introduction to the story proper up to the moment when Wynn dies but formally beginning: "That was the wet December..."
This introduction includes:

- An introduction to the characters. (Mary/Miss Fowler/Wynn/the relationship between Wynn and Mary.)
- The coming of the war and Wynn's joining the Flying Corps.
- Wynn in the Flying Corps.
- a story of Mary Postgate and the German including:
  - Wynn's death.
  - Wynn's funeral.
  - The "disposing of his things".
  - The death of Edna Gerritt.
  - The fire in the destructor.
  - Mary and the German pilot.
  - The pilot's death.
  - Mary's transformation.

*Time and rhythm* are inseparable as time determines rhythm. There is also an articulation in the rhythm of the short story and this we have already hinted at. This articulation is largely due to one of the conventions of short-story writing though it would be dangerous to reduce it to that simple point.

In fact, there is a slowing down of the rhythm which is due to a change in the time-focus or time-sequence. That change of rhythm is reflected in the linguistic form and contents with a shift from short successive moments (introduced by "and when", "and when" for instance and materialised by the quick succession of very briefs paragraphs) leading up to the climax (which must, until further reading, be considered as the first of many) of Wynn's death. Actually, there is another change in rhythm as well as tone when the second articulation comes up since the story proper hinges round the moment when Mary goes to the bottom of the garden.

Time notations become more and more precise as the story develops: "that evening at six o'clock", "that evening", and then everything slows down in the complete account of what Mary does on the evening after the funeral as well as on the next day.

We may therefore, still considering that there is a twofold distinction in time, accept of a threefold rhythm and make a graph of the three-fold movement punctuated by a climax acting as a first step and a second climax in the denouement of the story. (Incidentally, that denouement is part of the conventional features of short stories but here, instead of the usual single progression, we have the complication of a secondary climax as an element of disruption in the rhythm.)

- **First**: all elements to make us understand the story: the setting in time, place and characters (up to Wynn's death).
- **Second**: Wynn's death and its immediate consequences. Starting formally from "That was the wet December...".
- **Third**: Mary and the German soldier. Starting formally with "The shrubbery was filling with twilight...".
In the last analysis the short story then appears as:
1. the setting.
2. the story with two stages and with a shift in time and two shifts in rhythm.

2. SPACE

The change of focus in space and the development of the story over space can more easily be perceived. Apart from what has already been said about space, we must notice that:

- It is obvious that everything is circumscribed within the strict limits of the house and garden with one trip to the village. This presumably is an indication of a sheltered life in keeping with reality (two old women, one of whom is impotent and nearly a cripple).
- The shift in space is conditioned by the shift in action and the necessities of the moment. The story starts with a description which remains vague (the village at large); it then concentrates on Vegg's heath and the house; in a third moment it moves to the village before coming back to the garden which is the real "place of the story".
- The closeness of the scene must be considered again in relation to the whole story and mainly to the psychological contents. It belongs to the setting and contributes to a deepening of the feelings the story gives rise to, as well as to the overall effect.

3. THEME AND COMPOSITION PROPER:

This part of our search introduces everything we said about comprehension in its first stage.
- The controlling idea: the consequences of war on the British people illustrated through the example of Mary Postgate (and some other people she lived with).
- The elaboration of the idea occurs successively in:
  1  
    - the setting.
    - the coming of war.
    - the reshuffling of the household.
    - Wynn and the war:
      - r joins the Flying Corps.
      - r comes to see the "women".
      - r shows the charts and talks about planes.
      - r becomes a Serviceman.
    - Wynn and Mary: an odd relationship.
    - Miss Fowler and Mary: their relationship.

  2  
    - Wynn's death (women's lack of reaction).
    - his funeral (Mary's questions + Mrs. Grant).
    - remembering his youth and getting ready to dispose of Wynn's things.
the paraffin (Mary goes to the village).
- Edna Gerritt's death (the doctor).
- on the way back (hatred).
- everything in the garden and in the destructor.

- the sacrifice (the fire).
- discovery of the German pilot.
- refusal to help + fetching the revolver.
- the soldier's death.
- dénouement.

We have here made a sketch of the articulations of the theme where the important moments (major complements to the controlling idea) appear as :
- the coming of the war.
- Wynn's death.
- the pilot's death.

Bach of these being in turn developed in a minor key, and receiving the support of illustrations within the development of the story.

Attention : le tableau fourni se contente de repérer les étoffements ou compléments directs et indirects de l'idée-cadre. A ces compléments directs ou indirects se mêlent les compléments qui contribuent uniquement au déroulement de l'histoire ou à la constitution de l'intrigue.

In this analysis of the composition of the story we take no immediate account of any elements having the furtherance of plot or of story as their sole function.

We shall see that each of these could be divided into smaller units but those units mainly have a linguistic relevance and shall therefore be studied as linguistic items.

4. PSYCHOLOGICAL EVOLUTION AND COMPOSITION :

The psychological evolution referred to is Mary's. We do not mean, at this stage of the analysis which is not and should not be a complete analysis, to give that evolution in extenso. We simply want to show how pertinent it is to composition.

The psychological evolution runs parallel with the time-sequence and the development of theme and structure. It takes us, obviously, from one Mary Postgate seen as a colourless animal to another Mary Postgate seen as and acting as a woman, whatever that woman may turn out to be in the end.

The evolution is marked in three main strains which are :
- an opposition between what happens before the funeral and what happens after the funeral. Yet, things are not so simple and, from a psychological standpoint, one might say there are actually two funerals : the first being the funeral of the body with its absence of consequent reaction; the second being the funeral of the mind and of the memory with its train of consequences;
This dichotomy is reflected in Mary's psychological approach to Wynn's death which includes three moments. First comes the relationship between Mary and Wynn alive. Then the relationship between Mary and Wynn, the latter being dead for everyone but Mary (this goes up to what might be called the funeral of the soul). Last comes the moment when Wynn dies in Mary's heart and memory; running parallel with this threefold movement is Mary's psychological evolution proper. But it is rather considered as a mere shift in colours. That shift in colours doesn't coincide exactly with the three successive types of relationships between the characters. It coincides more precisely with the birth of passion and hatred. It goes from a "grey and colourless" Mary to Mary getting some colour from her exertion, and culminates in the luxurious hot bath at the end.

There is an apparent lag between the psychological evolution and the formal divisions of composition but what we wish to show here is the deep complexity of the story with its multiple undercurrents, all contributing towards an apparently simple construction.

5. COLOUR AND THE WEATHER :

It may sound funny to introduce colour and the weather at the same time and also to make them part of our study of the composition of the short story. Yet, both have the same incidence on composition. Of colour, there is little more to say than what has already been said about Mary's psychological evolution. As for the weather, all notations concerning it play an important function in composition as they, in fact, really bring the formal articulations.

We shall here quote a few relevant examples :

a) That was the wet December when it rained six inches to the month.
b) It began to mist as soon as she had skirted Vegg's Heath, ...
c) The shrubbery was filling with twilight...

We shall later have to insist on the importance of similar notations in the last passage of the story which will be studied in greater detail.

6. LANGUAGE :

(Il est évident que l'étude de la langue joue un rôle prépondérant dans l'analyse de tout co-texte de composition puisque le choix de la langue est responsable de l'ensemble de la structure de la nouvelle. Toute analyse commence et finit avec la langue et la langue doit être la première chose envisagée. Cependant, il n'existe aucune objection majeure au fait de présenter la nature de la composition linguistique après d'autres types de composition, à condition que l'étude toute entière repose sur
la langue et non sur l'intuition des apparences. Tout ceci sera justifié par une étude de la langue considérée, dans cette nouvelle, comme l'élément de composition le moins évident mais qui fait véritablement l'unité d'un texte.

The links between any two parts come automatically and this is best exemplified in the very beginning where we inevitably go from one word to a whole chain.

Example:

full of reminiscences leads to father which, in turn, leads to father's story leading to Mary's reaction and to Mary herself.

There is actually something remarkable in the particular use of words by Kipling, something striking in its fastidiousness: as soon as the word "destructor" appears, a description and an explanation are given.

But the crowning use of language (words) appears in the use of Wynn's name in his own respect and in Mary's mouth. This has such strong incidences on Mary's psychology that it shall be studied when we study her character. But it must be made clear here that it comes under the heading of the use of language. Our study of language will bear on composition but will also be a rounding-up of everything we found.

CONCLUSION:

We have selected six main aspects of composition which all point to a single articulation in the story. They intertwine, coincide or overlap, but all combine towards two climaxes. There never appears any loosening in structure. The story moves up slowly to its denouement and everything is made subservient to that abrupt change of focus.

Here we have a real master composing and telling his story on the basis of chronology. There is no recourse to somewhat artificial contrapuntal or simple oppositional methods. The only thing you can do is let yourself be carried by the texture of the story till the shock of the dénouement comes and strikes you with its retrospective horror. It is actually difficult to pin down definite separate moments or entities in the story which goes like clockwork. There is apparently no purposeful attempt at cleverness and this is perhaps the best way to be clever. All elements are so well integrated into the routine that none of them stands out clearly and this adds to the shock of the climax. The composition and tone are matter of fact and the composition looks like a heavy machine, a roller-coaster that nothing can stop and which, naturally enough, crushes the soldier to death.

The closeness of the structure expressed in the formal composition make the story "deadly methodical" too. The story, like the action or plot, simply goes like fate.

ATTENTION : La conclusion se greffe sur la recherche. Elle constitue un des éléments primordiaux de la réponse en ce sens qu'elle regroupe une appréciation de la construction et de sa rigueur et l'impression que crée cette rigueur chez le récepteur.
TROISIÈME TEMPS :
LE CO-TEXTE, ANALYSE LINGUISTIQUE

Ce co-texte fera l'objet d'une étude particulière étant entendu qu'il représente une partie du texte complet de la nouvelle. Nous ne souhaitons pas donner l'analyse linguistique menant aux résultats obtenus sur l'étude de la nouvelle dans son intégrité : nous fournirons donc les résultats de cette analyse en les justifiant par telle ou telle citation. Toutefois, dans le but de donner un exemple précis, nous effectuerons cette analyse sur la dernière partie de la nouvelle.

Nous poursuivons en fait deux buts dont le premier est une étude de l'ensemble de la nouvelle menant à une présentation de celle-ci, à des exposés ou dissertations ou a des explications d'ensemble et nous dissocions cette préparation d'une préparation à l'étude de texte portant sur une partie de la nouvelle et qui demeure impossible tant que l'analyse globale n'a pas été complétée.

QUATRIÈME TEMPS : RÉSULTATS DE L'ANALYSE

Les rubriques que nous choisisrons de présenter sont les rubriques type de l'étude de texte avec l'intrigue, les personnages, et débutant avec les techniques.

1. LES TECHNIQUES

1. Composition : has already been studied.

i) Character-drawing :

The technique of character-drawing always refers to the same process in this story.

The character is first introduced in its essentials, then developed by slight touches of sometimes no more than one word. The characters are introduced more or less in the abstract before being confronted with other characters and situations. There is nothing new here and Kipling follows tradition mainly, since the conventions of the short story compel him to say a lot in little space.

There is, however, a clever or even brilliant use of technique in the reversal of the story through a sudden backlighting of the character of Mary about whom we learn a lot retrospectively. Let us also add the technique of disruption we have already hinted at in the psychological evolution and which falls within the scope of character-drawing.

We shall choose the most significant example first :

Mary :

We get a strong basis for appreciation right from the start in a few lines with a full portrait of Mary including a few details as to her physical appearance and many more about her character proper.
Then come slight touches such as:
"and, for the first time in her life, she shut her mouth"
Mary "truthful in the smallest details".
Everything we need is given at the moment we should need it, including her age.
She is also characterized by such tags as "one must not let one's mind dwell on those things".
Her being "deadly methodical" is first said, then amply illustrated and this is a recurrent feature of character-drawing in the story.
She is then characterized in her relationship with Wynn and Miss Fowler where she appears respectively as a butt and slave and self-effacing companion.
There are also a few things Mary says about herself, such as not being a conversationalist and not having any imagination.
But, we must not forget the author too intervenes directly in his drawing of the character of Mary and this we shall study more closely under the heading of answers to the story.
Yet, what is most interesting if more difficult to perceive is the backlighting of her character through the complete revaluation of Mary made necessary at the end. And, what is even more difficult to notice unless one reads very closely is something most remarkable we have already spoken about and that is the use of Wynn's name as a means of characterisation.
The name is used 32 times. Among these, 16 bear no reference to Mary but 16 apply to Mary, that is, she uses it. This is a first important clue as to her personality which we shall discuss later. But what interests us most is the frequency of the use of the name by Mary as the story develops.
Mary thinks and sees the world through Wynn and this explains the frequency of the name. The name is absent in the incident of the bomb for instance; it comes just before the incident (reference to planes and natural enough) and just after ("bloody pagans" in Wynn's own words.) It is also absent in Mary's mind when she starts burning his things. Yet, this is not so very important as the following.
The name, used by Mary with an emotional content, progressively disappears or is used with lesser frequency. This means that, progressively, Mary stops living vicariously and perceiving the whole world through Wynn to start living her own life and thinking for herself. From the moment she stops using it emotionally, Wynn is dead even for her and she becomes a woman. The metamorphosis occurs at that moment and this is all the more striking as she had been using the name so often that one had the impression it was Wynn's story.

ATTENTION: Nous recommandons impérativement d'effectuer une analyse personnelle de la fréquence et des conditions d'emploi du prénom afin que chacun puisse se rendre compte de l'évolution et de l'importance de cette évolution ainsi que de la maîtrise de l'auteur.
Wynn:
Not described in physical appearance except when it suits the character of Mary in her methodical aspect (sizes). He is described in his relationship to Mary and, through the evolution of his language and slang we get the evolution of his situation. He is made more complex and even perhaps ambiguous through slight touches (the photograph he did not return and the fact that he had spoken of Mary to his friends).
Wynn never acts in his own right. Everything he is or does is only seen as long as it has any direct relationship with the character of Mary.

Miss Fowler:
She is a mere pretext and therefore unimportant except when she acts as a counterpart to Mary. There is consequently no real effort in character-drawing as far as she is concerned. All we have to know about her is that she has "a tidy soul".

j) Control: meaning self-control.
This simultaneous cleverness and self-control is most effective. That was perhaps the best technique to make the story terrible in its lack of emotion before the crack-up. This is part of the economy of means to be expected from short story writing. Mary is made to melt into the surroundings which are made of indifferent grey. And, together with this indifference, there is the remorseless, relentless insistence of the author. Everything is precise, rigorous, even ominous as, for instance, in the "sacrificial oil" episode.
There is little we can add once we have noticed the economy of means and self-controlled tone as well as the attention given to detail. This appears mainly through the choice and use of words and their repetition. (sacrificial oil/ sanctuary/ pyre; That disposes of that/ that disposes of that; disgusting pinky skin beneath; It; and all the examples we shall give in the study of one particular passage where this is most felicitous.)

2. THE CHARACTERS:

1. Miss Fowler:
   - characterisation:
     • the least important character.
     • nearly a cripple/a weak heart. She is dependent on Mary.
     • a heartless or cold-hearted woman: dislikes youth
     • the interest she shows for Mary is merely documentary.
     • the excessive patriot: sending gardeners off to the war, satisfied that Wynn had done his duty.
   - functions:
     • acts as a prop to reveal Mary's character in her talk to her.
• acts as a character preparing landmarks (Mary, aren't you anything but a companion?)
• she represents the woman who looks things in the face; realistic and cold-hearted ("the chances are he won't live long. . .; I never expected anything else").
• she also represents fate while illustrating one aspect of provincial patriotic spinsters. In fact she brings Wynn and Mary together.

k) Wyndham Fowler:

– he is "unlovely" and that is a mild understatement.
  • the archetype of the young British "gentleman" who joined as soon as the war started but was still a child.
  • Above all, rude, aggressive, violent and boastful: the male in the henroost.
  • Yet, he also appears a little more complex in his relationship to Mary (Photograph; "(he had warned her by postcard)").

– functions: are central. Besides being an emblem.
  • the story is mainly a story of the sado-masochistic relationship between him and Mary.
  • He is Mary's "son", the object of her devotion and abnegation or self-denial ("a voice in his interest", etc...) Actually, Miss Fowler never took any interest in Wynn and Mary was responsible for everything connected with his upbringing. She forgave him all his pranks and accepted to be his butt and slave. It was through him, in him, that she saw the world and it was through him that she acted (regrets he did not kill any Germans). The death of the German soldier is the avenging of Wynn's death (among other things).
  • He also acts as a catalyst to reveal Mary's character.
  • Perhaps his death is more important than his life as everything hinges round that death. It was useless since he didn't die in action. It meant robbing Mary of her world.
  • The death disrupts the psychological evolution in that it is the end of sacrifice and the beginning of life. It also generates what is essential to the story: hatred. ("It only makes me angry with the Germans.")

l) Mary:

A not so unremarkable woman as might appear at first sight.

– characterisation:
  physically: not young even from the beginning, ("forty-four") has a large open mouth, a large nose, plain if not downright ugly. 
colourless in looks, speech, and everything.
morally and psychologically:
• Apparently stupid (mouth open, does not think, no imagination).
• Conscientious/tidy/companionable/ladylike/a treasure of domestic account/never gossips/self-effacing.
• Deadly methodical (grim humour).
• So far, she apparently has no personality whatever and is also morally plain and colourless. But is her personality suppressed or merely kept in abeyance?
• She is a butt and a slave to Wynn.
• She is irked by a war which does not "decently" stay outside Britain.
• Decency appears essential: to Miss Fowler (ladylike and companionable), in thought and deed ("one must not let one's mind dwell upon those things"); and decency is British decency akin to the gentleman's ideal (in a first stage). Her decency comes from her education and her education replaces thought - retrospectively horrifying.
• Yet, she is ambiguous and more complex in the second stage: she has a secret life of, shall we say, love? ("her heart and her interest were high in the air with Wynn...")
• She is fiercely selfish, even in her despisal of man. She is single-minded. There may also be a trace of sadism in the fact that she waits till the German pilot dies. There must also have been some calculation in the fact that she went up to the house to get the revolver and must have done her best to avoid Miss Fowler who was at the window.
• What is really most striking is her becoming a woman at the end in her revelation of physical pleasure and the glow of the bath.
• Mary Postgate is therefore complex or rather, becomes complex, from the under-dog she was to the woman she is. She becomes perhaps repulsive and horrifying, but, to be certain, we must wait till the study is complete. Above all, she comes alive with hatred.

3. Reader and Characters:

When considering the impression the reader gets, we enter the realm of interpretation and must be cautious. Yet, we cannot remain indifferent to the characters and mainly to Mary since all will be agreed that Wynn is a pest and that apparently his death is not meant to have any emotional context outside of the reaction of excessive patriots. Yet, perhaps does the author mean his death to be futile so that there is more reason to avenge it. For when talking about our reaction to characters, we also speak of our reaction to the way the author presents his characters.

Mary appears terrible both in her initial lack of emotion and in the horror of her final act. She is really a shocking character unless there is much ambiguity in Kipling's story. Are we meant to condemn her and to see her as an animal who kills or, more precisely lets the pilot die because she is no woman? Why then does she precisely become a woman at that moment? The point is to know whether Kipling stands outside his character and tells the reader he disapproves or whether he stands inside or behind the character, hating with her.
There is no judgement whatever. This mainly means that:
- the author does not condemn her, speaking as the author.
- the author does not deflate her character through humour or irony or any other means (mind you, it would have been very grim humour indeed).
- she is not condemned by any secondary character.

There is no question of the ethics of war (Wynn should have killed somebody before dying). Mary's education bred nationalism and hatred. Apparently, virtue is British in the "gentleman's ideal" and all Germans are morally reprehensible. Mary is obviously and unquestioningly biased. More especially when she says that Wynn would never have done such a thing as killing innocent children when he actually never got a chance to. We have an example of self-justifying righteousness. Kipling, through standing behind his character, seems to imply that hatred of the Germans is right. This hatred appears in the choice of words of which we give the sequence:
- "civilisation made perfect"
- "wait till our Flying Corps..."
- "A pity he didn't die in action." (yet he fell from high enough)
- "I can't, it only makes me angry with the Germans."
- "Bloody pagans"
- "a monstrosity"
- "disgusting pinky skin beneath"
- "Wynn was a gentleman"
- "The thing beneath the oak would die too"
- *It.*

Many of which are perfectly untrue [Wynn a gentleman (?)].

Maybe Mary is thus given the lie in her appreciation of Wynn for instance and the author means us to see she is biased. Yet, we can't help thinking that is also what Kipling thinks for two reasons which are extra-textual or contextual. First, the story was written during the war while hatred for the Germans ran high. Second, there appeared a poem next to Mary Postgate and that poem read:

\[
\begin{align*}
\text{It was not suddenly bred,} \\
\text{It will not swiftly abate,} \\
\text{Through the chill years ahead,} \\
\text{When time shall count from the date} \\
\text{That the English began to hate.}
\end{align*}
\]

This, together with what belongs to the text proper suffices to demonstrate that Kipling accepts the fact that Mary has done a good job and can relax after her hot bath.

**CINQUIÈME TEMPS : LES RÉPONSES :**

Two answers must now be given and have been partially given already. They are the objective answer, then the subjective appraisal.
1. THE OBJECTIVE ANSWER

It concerns technique and language. The object of the answer is to say:

a) what one can infer quite safely from the text about its object
b) what one can say about:

- the language being in conformity with the object.
- the conformities to object and reader.

We must be careful not to overstep and interpret the text.

The objective answer starts with the perception of the object as above but in our analysis there are, at times, bits of interpretation. To make it clear, let us say that the objective answer is a linguistic answer based on a linguistic study but that answer naturally conditions and makes a subjective answer possible.

The main elements of the objective answer are:

- the object: a story of hatred and revenge + of a woman's psychological transformation during the first world war.
- the author: objectively behind or in the character of Mary.
- the medium: see technique and composition.

These we must now consider in their relationship to each other to see if they fit each other. What we have said about technique amply justifies a positive answer. (Vector of composition well-chosen in its reversal/mainly praise the six or seven different units all brought closely together/...)

These elements can also be confronted with social sciences such as history or psychology to see if the reality of the story corresponds to the reality of the time or to Reality. Here, it is the case in:

- the historical notations: atmosphere of the ware, hatred, the village and its life.
- the psychological contents: the character of Mary is "true", meaning a woman in her condition or position can be expected to act that way (could be).

The same holds true of Wynn and Miss Fowler though she is more sketchy.

Actually, all we could say by way of an objective answer would be determined and influenced by the overall impression of control and mastery of language and this means that, inevitably, the story forms a close unit in which everything is to the point and in harmony with everything else. There is no loophole, no wavering. Starting from one reality he knew very well, Kipling gives us a transcript of that reality in the story and there is actually little mythification, that is, little departure from that reality. This is exemplified in the choice of well- worn conventions of language or of storytelling as well as in the use of a normal chronological sequence or the choice of words with little "mythification contents".

2. THE SUBJECTIVE ANSWER

Every opinion is welcome under the heading of the subjective answer, provided there is some part of justification, that is to say, provided it springs from the objective
linguistic study and does not become pure fantasy.

The subjective answer is the reader's response to the object, medium and writer.

1. **the object**: personal opinion.

Mitigated: on the one hand there is admiration, on the other hand there is repulsion.

Admiration for the way the object is presented and handled. But repulsion for the contents proper:

Hatred: unjustified and is no remedy anyway; not justified and seems a horrible revenge in despite (Mary doing what Wynn should have done).

Mary: a terrible, shocking horrible person. She is loathsome, cruel, sadistic. She appears horrifying mainly through her ruthlessness. This, of course, raises a question as to the interpretation of the short story (cf. supra) but we may, in fact, imagine that our perception of the character depends on time. Mary Postgate must have been quite acceptable to most English people during the First World War. She appears repulsive only to the people who are not directly concerned. If one is to accept her character without any qualms, the story is to be read in a state of passion similar to that which she herself knew. If read with detachment, it can only breed some kind of hatred in return for Mary.

We personally think that Mary's story is a horror story of the best kind. We witness the waking up or coming to life of a woman (see closer analysis of the last passage) who turns out to be the very antithesis of a woman: a real monster by our standards. The waking up is all the more striking and effective as she had given no sign of any potentiality up to that moment and didn't even seem to exist. Mary fascinates just as evil alone can fascinate. She is socially reprehensible, psychologically reprehensible and morally reprehensible. She is more like a beast than a human being. She is shocking.

Yet, once more, the handling of her character and the way the story is presented compel us to admiration.

m) **The medium** (le vecteur).

Praise only. Here is a master telling his story. There are but few short stories ever written in which the author shows such control. If there is the fascination of evil in the character of Mary, there is, on the other hand, the fascination of perfect craft in the use of composition and, above all, of language.

n) **The author**:

From what has been said, the answer must be clear: admiration for the writer and story-teller; dislike -to say the least -of his opinions and ideas. Everything would have been perfect if he had given us but one clue that he could not agree with Mary's behaviour (cf. supra) Kipling, like his story – but this is only a personal opinion – is morally shocking but technically superb.
L'exemple ci-dessus appelle un certain nombre de remarques :

i. Étant donnée la longueur du matériau, il était impossible de donner ici l'analyse linguistique complète.

ii. Le matériau dégagé ne doit absolument pas être confondu avec une explication de texte ou un commentaire proprement dits. Il s'agissait uniquement de voir quelle matière on peut retirer d'un texte en respectant les directives apportées par l'étude théorique des moyens de compréhension et d'analyse.

iii. Nous suivons, dans la présentation des exercices, une progression par laquelle nous passons d'une étude globale de la nouvelle à l'étude approfondie d'un passage de cette nouvelle.

B. SECOND EXEMPLE

La technique utilisée ici sera sensiblement différente de celle qui a été proposée dans la méthode de recherche. Elle est celle du commentaire analytique dans lequel on considère successivement chacune des phrases en notant :

1. Caractéristiques du vecteur :
   - longueur de la phrase/nombre de propositions/place des propositions.
   - syntaxe de chaque phrase.
   - marqueurs phonétiques pertinents à l'étude de texte.
   - variété sémantique : choix des mots.

   o) Caractéristiques de l'objet introduites par chaque phrase :
      - idées
      - personnages
      - récit.

   p) Les réponses à chaque phrase portant à la fois sur le vecteur et sur l'objet.

NB: Il est souhaitable, même si l'on effectue un commentaire analytique, de découper le texte en petits paragraphes.

Le texte étudié est un passage de la nouvelle de Kipling allant de :

"The head was still..."

jusqu'à la fin de la nouvelle.

The head was still. Mary's hand dropped. She had been careful to keep her finger off the trigger for fear of accidents. Alter a moment's waiting, she returned to the destructor, where the flames were falling, and churned up Wynn's charring books with the poker. Again the head groaned for the doctor.
The paragraph introduces our passage and acts as a link with the rest of the text. It should, of course, be replaced within the context of situation. Briefly:

The head belongs to the German pilot. The choice of the word "head" deserves consideration as it results from a slow evolution in the way Mary refers to the pilot. This gives us an indication as to her state of mind and the degree of hatred. It started with "a bareheaded man" to become successively:

He/his  
this man  
the man  
this person  
the aviator  
he  
his horrible rolling head  
the eyes in the head  
the mouth  
one eye  
and now referred to as either "it" referring to "the head" or "the head" itself.

The evolution is fascinating for two reasons:

− It follows the probable change in what Mary sees of the pilot who progressively goes "dead" in his body.  
The head is the only thing alive in him.
− The pilot is progressively becoming an abstraction and has stopped being a human being. He becomes a mere instrument of the change taking place in Mary. This will culminate in the linguistic evolution from "He" to "It" (at the end of the text).

This is the author speaking: starting with very brief unemotional sentences with a lengthening of the sentences in the change of focus from the pilot to the fire. The change in the length of the sentences reflects a change in the immediacy of hatred when Mary goes back to her "work". The tone is matter-of-fact. The sequence of actions and events depends on the necessities of the moment ("the flames were falling"). We must also pay attention to the fact that "she had been careful to keep her finger off the trigger for fear of accidents" since this means she had no intention of killing the German pilot but only wanted him to die.

Then the focus changes again and the sentence is short as the head groans for the doctor. Notice the place of "again" in emphatic position to insist on the instant change of focus and, in all likelihood, on the return of Mary's irritation:

"Stop that!" said Mary, and stamped her foot. "Stop that, you bloody pagan!"

Mary's speech with the curt, repeated command and a rhythm emphasised by the stamping of the foot accompanying the command.

The "bloody pagans" bit has two essential functions: it acts as a reminder of the use made by Mary of the same phrase on her way back from the village after Edna
Gerritt's death -but with less violence at the time (reminds us of one of the incidents which triggered off her hatred); it also acts as a reminder of the way Mary used to see and "speak" the world through Wynn. It also shows that the evolution in her character is well under way since she now appears a long way from her old ladylike and companionable self.

*The words came smoothly and naturally.*

Mary is all worked up. This is author's intervention, Kipling standing, as it were, watching her. Mary is now definitely besides her old self or lack of self. She has become the avenger and her vengeance is part of her "natural", personality.

*They were Wynn's own words, and Wynn was a gentleman who for no consideration on earth would have torn little Edna into those vividly coloured strips and strings.*

Mary now comes back to Wynn, going from what he used to say to what he used to be. Here starts the process through which she works up her righteous indignation and justifies her actions under false pretences.

Wynn was a gentleman: becomes a leitmotiv. He apparently was, as far as joining the Flying Corps was the done thing for that type of person. He certainly was a product of the British Empire. But, from what we know of his behaviour to Mary and despite the affective links between them, we doubt whether he could really be called a true gentleman, unless we got the wrong impression of what a gentleman should be.

The working up of her self-righteous indignation is emphasised by:
- the use of worn clichés: "for no consideration on earth."
- the graphic description of what happened to Edna.

The picture is obviously forced in the choice of:
"little", harping on pity and emotion.
"torn"
"strips and strings" with the similitude of words (insistence)
the choice of adjectives: "vividly coloured" in a text that has conspicuously been free so far of such graphic descriptions.

The picture is all too true, of course, and anger is justified to a certain extent but we shall soon be far beyond anger, as is precisely made manifest in the first real linguistic shift to "the thing" standing for the German pilot.

*But this thing hunched under the oak-tree had done that thing.*

"under the oak-tree" marks the new shift back to the pilot. "hunched" because the man has a broken leg at least.
But, mainly, indignation and hatred in the recurrence of "This thing/that thing". (disgust)

*It was no question of reading horrors out of newspapers to Miss Fowler. Mary had seen it with her own eyes on the "Royal Oak" kitchen table.*

The character-author in her train of thoughts brings us back to the actuality of war (context). This implies the great shock Mary had or, rather, the two great shocks, in Wynn's death – though that was not "real" –, and in Edna's death that brought the atrocities of war to Mary. The war is no longer acceptable as it has come out of the newspapers. Notice that, whenever we get, so to speak, inside the character's thoughts, the sentences tend to become longer though they remain of a type with one sole verb.

The nearness of war is emphasised through: "with her own eyes" and mainly "Royal Oak kitchen table" with its everyday peaceful connotations. Here again, the brutality of war appears in the contrast between the peaceful village life and the horror of death.

In that last sentence, the author takes precedence over the character.

*She must not allow her mind to dwell upon it.*

This is a recurring trait of Mary's character and a most effective means of character-drawing: Mary's refusal to think and consider. It may also be read as a refusal to ponder on the horror and to harp on the sentimental chord, in this particular case. Yet, the latter remains undemonstrated. This would rather be a refusal to be led astray or to be diverted from her purpose. It would go towards showing that all is conducted without the least trace of emotion and that Mary considers her sacred duty as just another "work": getting rid of the pilot is strictly equivalent to getting rid of Wynn's things.

*Now Wynn was dead, and everything connected with him was lumping and rustling and tinkling under her busy poker into red black dust and grey leaves of ash.*

This moment is central to the passage – as it is to the whole story. Wynn has just died in Mary's heart and thoughts. The last time she referred to him was in the words "Wynn was a gentleman" not "Wynn had been a gentleman", which implied he was still alive to her. The longer sentence is author's description: precise, accurate but without any real emotional content or coloration. "Lumping", "rustling" and "thinking" refer to the different things that are burning. The description would be best defined as merely "accurate" even in "red black dust and grey leaves of ash."

The "busy" poker betrays Mary's deep exertion and method.

*The thing beneath the oak would die too.*
Shorter sentence again in coming back to the object of hatred. This has the ring of a death sentence. There is no change in the way the pilot is referred to. The juxtaposition of the two "deaths" (Wynn's and the pilot's) implies revenge and ineluctable fate ("too"). There is no doubt whatever in Mary's mind that the pilot, implicitly held responsible for Wynn's and Edna Gerritt's death, deserves death too.

Mary had seen death more than once. She came from a family that had a knack of dying under, she had told Miss Fowler, "most distressing circumstances".

Mary and death: she is not frightened. On the contrary, death belongs to her universe. (From what we know, death might well have been her sole universe). Violent death is just routine: "most distressing circumstances". Those "most distressing circumstances" are a re- minder of the old ladylike Mary's speech, in syntax and presumably in tone. The reference to Miss Fowler and the inclusion of the quotation are a way of bringing her position back to memory as well as enlivening the development of thought.

She would stay where she was until she was satisfied that It was dead – dead as her dear papa in the late eighties; aunt Mary in’ eighty-five; Lady McCausland's housemaid in 'ninety-nine; Lady McCausland's sister in nineteen hundred and one; Wynn buried five days ago; and Edna Gerritt still waiting for decent earth to hide her.

The enumeration of Mary's dear departed. But, most important is the first sentence in which we know that she has come to a resolution nothing can make her change. The pilot must die and she must stay there to witness the fulfilment of revenge ("satisfied" must not be taken to mean any kind of satisfaction but indicates certainty.) The shift to "It" for the pilot calls for a remark or a series or remarks. First, it is the sign of ever-growing disgust and hatred. Second, as a consequence, it acts as a landmark in the deepening other psychological complexity. Third, it introduces – through capitalisation – a remoteness in that the pilot ceases to be a physical entity to become something more akin to a symbol or an emblem.

The enumeration introduces a long sentence as all enumerations do. It also teaches us a few more things about Mary:

\- her methodical mind is still working: precision of dates.
\- her family includes the whole McCausland household and this is the sign of a constricted universe bounded by nothing but death.
\- time-notations remind her of the time elapsed since the last two deaths.
\- she shows no less indignation than before: Edna's death and the resulting state of her body are considered as an indecency and war becomes an indecency (decent earth to hide her). This should take us back to what has already been said of decency in the study of the story as a whole.
\- the progression in the enumeration of deaths is two-fold: it follows chronology and also follows a growing order of "distressing circumstances".
"dear papa" raises a question as to the existence of affections and feelings in Mary (apart from those for Wynn). We were led to believe, up to now, that she was cold-hearted. One possible explanation would be that the shock of two deaths has wakened her feelings up through the act of violent hatred. This is not unreasonable and would fit with later developments, in which case "dear papa" would pinpoint the blurring beginning of a "feeling emotional life" coming after her suppressed affection for Wynn who never actually responded to it.

As she thought – her underlip caught up by one faded canine, brows knit and nostrils wide – she wielded the poker with lunges that jarred the grating at the bottom and careful scrapes round the brick-work above.

This sentence deserves all our attention since it exemplifies Kipling's powers at their best.

It is author's direct intervention and enables us to point out that, all the time, the author is standing behind his character and looks at her, describing her and interspersing his description with passages coming straight from her mind. Here, the train of thought has been interrupted by the mounting intensity of the thought itself. The length of the passage is remarkable in that it shows, once more, that the rhythm slows down when Mary goes back to her work (longer sentences).

What we have here is the outer expression of the growing intensity of thought in the actions and movements. There is a progression in the violence of the actions if we compare "she wielded the poker with lunges" and the simply "busy poker" of a few lines up. Yet, it is obvious that some part of Mary's old self still keeps her under strict control: "careful scrapes" are the fact of methodical Mary. The fact that she can still scrape carefully under the new circumstances would rather indicate that she is still being "deadly methodical" and would make the expression very dark humour indeed.

As for the physical touches, they simply direct us back to her portrait, however sketchy. She is ugly and perhaps a little more so than usual in her grim determination: "faded canine"; "brows knit and nostrils wide."

She looked at her wrist-watch. It was getting on to half-past four and the rain was coming down in earnest. Tea would be at five. If it did not die before that time, she would be soaked and would have to change.

This introduces a very obvious disruption, both in the train of thought and in work. It would come as an obvious relief if it did not carry some striking overtones.

The rhythm of the sentences and the long-short opposition between sentences convey the impression of someone making a very quiet and casual reckoning of time. We are given one more time-notation and come to more down-to-earth considerations. Yet, there is one striking sentence: "If it did not die...". All she thinks about or worries about is having to change in case the man should hold on to life much longer. This exemplifies her matter-of-fact approach to the inevitability of the pilot's death. It also exemplifies callousness and the extremes of thought and deed to which hatred leads her. That sentence is perhaps the most horrifying one in the whole
text: all is considered so coolly, so naturally, that it makes us shiver. Yet, since we
are now at the "It" stage, we may alternatively consider that Mary is not waiting for
one death as such but for something just out of routine to take place.

The time-notation enables the reader to appreciate the length of the whole scene.
All that follows will take place between half-past four and five with enough time in
hand for Mary to take her "luxurious hot bath" before tea (at five).

Finally, let us notice that the rain acts as one of the characters in the story. Here,
the rain coming down made Mary look at her watch.

Meantime, and this occupied her, Wynn's things were burning well in spite of
the hissing wet, though now and again a bookback would be heaved up out of the
mass.

A new disruption: back to the destructor. Mary stops thinking and goes back to
her work, and the sentence accordingly lengthens. She need not think now, she is
"occupied" and also pleased at the way the things "burn well" (satisfaction of a well-
done job). There is one more description of what goes on in the destructor. As all
others, it is casual, normal at this stage, the agency of a mere witness.

The exercise of stoking had given her a glow which seemed to reach to the
marrow of her bones. She hummed- Mary never had a voice -to herself:

We now come back to the story proper with these sentences introducing a link
with the rest of the passage. Colour is introduced for the third time. Up to then, Mary
had been "colourless, grey" and, once, she had had "a colour". Now, we come to a
"glow". This marks the waking up of the body (the glow seemed to reach to the
"marrow of her bones") and the beginning of the transformation proper. The glow
induces the very first step towards physical pleasure or satisfaction. Mary's
contentment is further exemplified by her humming. The satisfaction appertains to
the completion of the job she had undertaken. Her humming and glow point to her
future discovery of a strong motivation or justification. She is on her way to her
reflexions on woman's place in the world and "work".

Let us also notice the author's relentlessness and precision in the description of
Mary in keeping with his rigorous writing: " Mary never had a voice –". This is again
a slight touch adding up to the composite picture of Mary.

She had never believed in those advanced views – though Miss Fowler had
leaned a little that way – of woman's work in the world,. but now she saw that there
was much to be said for them.

A very brief introduction to the duality man vs. woman and the historical
beginning of the clash. This in unimportant except for the fact that it enters the
economy of the story (witness Wynn's attitude to his "womenfolk"). The views are
advanced insofar as they are new and anything of the kind would most certainly seem
advanced to such a woman as Mary. There is a little anecdotal hint at Miss Fowler's
leanings and this again emphasises the fact that Mary was totally dependent on the household.

Woman's work in the world was historically important at the time the story was written in a society where woman was confined to the part of mother and wife. There will be further reference to this in the text. One could say that Mary now stands on the brink of Woman's liberation if her attitude weren't so definitely embryonic. She will be led to reconsider her role in society and, therefore, to appraise her whole life. This is her mental revelation of woman's potential importance and it directly precedes the physical revelation of the body.

This, for instance, was her work – work which no man, least of all Dr. Hennis, would ever have done. A man, at such a crisis, would be what Wynn called a "sportsman"; would leave everything to fetch help, and would certainly bring it into the house.

Man versus woman or, more exactly, woman versus man in her affirmation of her own value. Mary is no thinker and can't cope with abstractions. Everything is concerned with examples taken from her small universe: Mary opposed to Dr. Hennis; Mary opposed to Wynn.

There is pride in Mary at the thought that the "work" she is doing could have been completed by no man. This seems to imply that, at the moment, the fate of England lies in the hands of women since they are the only ones capable of carrying out duty, be that what it may. She considers man's attitude without daring, yet, to be too definite in her thoughts.

Paradoxically enough, the reason why a man would be no good is precisely the reason why Wynn was better than the Germans. What used to be a quality now becomes an unforgivable sin.

There is a horror-inspiring connotation in Mary's choice of "work" to term what she is doing. Yet, this is well in keeping with the general tone and atmosphere.

Now a woman's business was to make a happy home for -for a husband and children. Failing these – it was not a thing one could let one's mind dwell upon – but.

The sentences reflect thought in their rhythm; more especially the second one with its parenthesis and interrupted development. The choice of "now" as a link-word shows a passage to more colloquial English. The interruption of thought reveals Mary's uncertainty and her fear at what thoughts might come into her head. The old tag is still there "it was not a thing one should allow one's mind to dwell upon –" to show she is still in character. The word "but" could well be the most important word in the whole story as it is an indication of the new perspectives open to Mary.

As for the traditional view of woman, it does not even apply to Mary: she never fulfilled her business, was never married and her only possible "child" (Wynn) has been killed. In her society, she is less than a woman; she is not a woman since she does not fit the "definition". Yet, she dimly perceives some reason for hope, some way to be useful, some way to be a woman. She doesn't really feel strong enough but
her last qualms will vanish as soon as she comes back to the object of her hatred, as is made clear in the following sentences. This implies that she will become a woman through hatred.

"Stop it!" Mary cried once more across the shadows. "Nein, I tell you! Ich haben der todt kinder gesehen."

One more change of focus: the rekindling of hatred when she comes back to the pilot. There is anger in Mary's voice.

The "shadows" integrate the passage into the gradation of time (remember the shrubbery filling with twilight.)

But it was a fact. A woman who had missed all these things would still be useful – more useful than a man in certain respects.

Mary's methodical mind (remember the way she used to "consider", not think), comes back to the problem she was inquiring into before the interruption. This time, she seems more certain of a possibility to save her life, a hope not to have lived in vain. She can still be "useful"; she can consequently stop being a mere slave and really become a woman. Hers is perhaps a twofold revenge: a revenge on Wynn's and Edna's deaths through the pilot's paying for them, but also a revenge over men and perhaps over Wynn himself who would not have let the man die. This is why the pilot has to die: his living on would be equivalent to Mary's death or non-existence. The discovery will later be definite and complete.

She thumped like a paviour through the settling ashes at the secret thrill of it. The rain was damping the fire but she could feel – it was too dark to see – that her work was done. There was a dull red glow at the bot tom of the destructor, not enough to char the wooden lid if she slipped it half over against the driving wet.

The new Mary has started feeling. There has occurred a complete change. This time, hatred does not matter any more for she has probably sorted things out. Hatred has spent its usefulness: it acted as the catalyst and, now that the reaction in under way, it can be left out. Mary is alive and the change is hall marked through:
- a series of relatively long sentences corresponding with the relief of complete work.
- Mary exerting herself "like a paviour". Up to now her exercise had been directed by the necessities of the work. Now, she thumps as people do when they feel a sort of dizziness or dizzy happiness which they must exteriorise.
- the beginning of feeling and intuition: "she could feel". She formerly acted after "consideration".

The moment when feeling comes coincides with the moment when the work ends. This may be taken literally as a sign that Mary's transformation can only start or take place the moment when nothing (but a cap and belt) remains of Wynn. That is the moment when nothing remains of the one who most held her in slavery. Mary can now devote herself to the second type of "work", to her work as she said. As usual,
first things come first and, methodical as ever, Mary puts the lid on the destructor, signifying the second act can start.

This arranged, she leaned on the poker and waited, while an increasing rapture laid hold on her. She ceased to think. She gave herself up to feel. Her long pleasure was broken by a sound that she had waited for in agony several times in her life. She leaned forward and listened, smiling. There could be no mistake. She closed her eyes and drank it in. Once it ceased abruptly.

"Go on", she murmured, half aloud. "That isn't the end".

With the satisfaction of her first complete job, Mary turns to the second part. From now on, there is no more change of focus and the technique reflects Mary's concentration. Everything centres on the pilot and on Mary waiting for his death.

The present passage is characterised by a progression in language reflecting and expressing a progression in Mary's feelings. It is physical pleasure with its slow steps towards woman's fulfilment. Mary has entered another world of "feeling": "she gave herself up to feel"; she has become another person.

Mary is happy (smiling) and intent on her pleasure ("listened"). Our explanation (or interpretation) may appear a bit "risqué" but we can't help thinking that the lexical field here centres on the mounting of pleasure with its sexual overtones:

"an increasing rapture laid hold of her"
"gave herself up to feel"
"long pleasure"
"closed her eyes and drank it in"
"Go on... that isn't the end."

Mary would then have the revelation of her womanhood in the discovery of feelings and emotions and, later, in her discovery of her body.

NB: Death is different too. It used to be an "agony"; it has become a "rapture".

Then the end came very distinctly in a luli between two rain-gusts. Mary Postgate drew her breath short between her teeth and sht.vered from head to foot.

The dénouement has come. This is the resolution of the story, the resolution of Mary's tensions and of her life, the resolution of physical pleasure and the moment when the transformation has become complete.

The rain is still there. The weather acts in unison with the story itself.

There might also be some implication in the author's now calling her Mary Postgate but we must admit failure to see what it could be.

We may rightly interpret these sentences as the description of Mary's orgasm. But this interpretation is founded only on the choice of words and anyone is entitled to a different opinion.

"That's all right," said she contentedly, and went up to the house where she scandalised the whole routine by taking a luxurious hotbath before tea, and came down looking, as Miss Fowler said when she saw her lying all relaxed on the sofa
"quite handsome".

A very long sentence that marks the anticlimax or the actual resolution of the short story. Tension has disappeared ("relaxed").

It all starts with Mary's satisfaction ("that's all right") talking as if to one who had well behaved. The daily routine is on again, but with a difference.

The whole sentence marks the contrast between Mary-the-companion and Mary-the-new-woman:
"scandalised the whole routine"
"taking a luxurious hot bath"
"relaxed"
"looking 'quite handsome' "

Mary is apparently transfigured. There may be one last colour-notation implicit in the "luxurious hot bath" which certainly induced a glow but there is certainly an indication of physical well-being and of deep satisfaction.

We may at this stage wonder once more about the "moral" of the story and Kipling's attitude to his main character. We have already said much about it in the general study but a few more words are not out of place.

There is no doubt that Kipling never condemned Mary and never meant or intended to. Having looked more closely into this passage and concluded that Mary's revenge is twofold (over the Germans and over Wynn himself) we can say, after careful examination of the language used and the way the author represents the two shocks Mary underwent, that Kipling does not want us to judge Mary but to see that there is ample justification for what she did ( even if it leads to repulsion). We do not refer to the fact that the pilot would probably have died anyway but to the fact that her story gives her so many excuses:

- what we know of her life has been the life of a slave.
- she has always been a victim.
- she is a British woman, from a country at war with Germany.
- Wynn was her only affective tie and he died.
- Edna Gerritt was an innocent child, and she was killed.
- Mary was a non-woman, a mere servant, through her failure to marry at a time when marriage was the first and nearly the last thing for women.

Therefore, Mary's acts are easily justified, mainly in terms of hatred. Yet, even if we could bring ourselves to justifying them, one question would still have to be answered: Can anyone find justification to hatred and revenge? And even though Mary's behaviour is probably understandable, it is nonetheless reprehensible.

NB : Le second mode d'analyse illustré ici par le commentaire analytique présente l'inconvénient de ne pas regrouper les résultats et de ne pas permettre par conséquent de tirer des conclusions sur l'ensemble du texte. Il ne permet pas une
étude stylistique globale ou une étude globale de l'objet. Il regroupe un certain nombre de moments mélangeant à tout instant objet et vecteur.

C. TROISIÈME EXEMPLE

La troisième texte comporte une grande part de "faits de civilisation" tout en appartenant à la fiction littéraire. Différent d'un simple article de journal, il permet une plus grande richesse d'exploitation.

Now I believe, and my mam must have thought the same, that a wad of crisp blue-back fivers ain't a sight of good to a living soul unless they're flying out of your hand into some shopkeeper's till and the shopkeeper is passing you tip-top things in ex change over the counter, so as soon as she got the money, mam took me and my five brothers and sisters out to town and got us dolled-up in new clothes. Then she ordered a twenty-one inch telly, a new carpet because the old one was covered with blood from dad's dying and wouldn't wash out, and took a taxi home with bags of grub and a new fur coat. And do you know – you wain't believe me when I tell you – she'd still near three hundred left in her bulging handbag the next day, so how could any of us go to work after that? Poor old dad, he didn't get a look in, and he was the one who'd done the suffering and dying for such a lot of lolly.

Alan SILLITOE,
The Loneliness of the Long-Distance Runner, 1966.

FIRST STAGE : THE CONTEXT OF SITUATION.

1. STORY :

The Long-Distance Runner is a young Borstal boy. He, Smith, gives us the story of his being sent to Borstal for robbing a baker's shop with one of his friends. Having become a long-distance runner in Borstal, he trains every morning and we read his thoughts as he runs. This piece belongs to the explanation of the reasons why he eventually decided to rob the shop. (The whole story is a confession he made and which was supposed to be released in case he got caught.)

Smith's father, a factory-worker, died of cancer and the boy started rebelling at his condition. The father's death accounts for the money the family were given for their "bereavement". It is also referred to through the "carpet" covered in blood. This passage explains to what use they put the money.

2. SOCIAL CONTEXT :

It has already been hinted at in the story. Sillitoe always concentrates on the problems of a very restricted social group: the working-class rebels of the Nottingham area. All
elements of the social context will be introduced when we assess the story and try to establish whether it corresponds to any reality.

3. HISTORY OF LITERATURE

From a history of literature standpoint, Sillitoe is a throwback and has been called "an old-school realist". His main theme is the revolt of the individual working-class rebel against "corrupt" society being represented by work, cops, governors. Sillitoe goes against the trend set by his contemporaries in being himself a worker and not an "intellectual". He praises class-virtue, the virtuous class being no other than the working class and this explains his choice of themes as well as of language.

SECOND STAGE: THE COMPOSITION.

Very little to say as this is just one short paragraph.
Sketchily: there are two complements to one main theme.
- controlling idea: the incidence of so much money on the family,
- first complement: the things we bought,
  - followed by enumeration of things bought,
- second complement: so much left,
  - followed by the new attitude to work.
The link with what came before this excerpt is made through the “wad of... fivers”
The conclusion of the excerpt is a simple reference to "poor old dad".

THIRD STAGE: LINGUISTIC ANALYSIS.

1. PHONETICS:

The markers of phonetic variety are mainly potential. Yet, we are entitled to a few conclusions:

1. Stress on words:

It is doubtful whether there are any privileged stresses on words (except perhaps on all direct references to money and things) since the accentuation is most probably rendered unnecessary by the emphasis of vocabulary. The possible stresses would fall on:
- wad,
- ain't a sight of good,
- flying out,
- she'd still near three hundred,
- such a lot...
q) **Pitch:**

No indication.

r) **Volume:**

Probably important in places. But the volume certainly varies and falls on:

*and my mam must have thought the same.*

*Poor old dad. ...lot of lolly.*

*yu wain't believe me when I tell you.*

s) **Pauses:**

Extremely rare:

- only four full stops (if we include question mark),
- only seven commas with very short pauses if we consider the quick rhythm of the text,
- the only pause of any consequence comes before “— you wain't believe me...”

t) **Speed:**

Consequently very high: few pauses and long sentences made of short groups with a quantity of "and" or "so" links. Slows down on the last sentence.

u) **Intonation and rhythm:**

Very few indications as to intonation and rhythm. What we can say is that we have here a type of mainly rising intonation with one fall on *you wain't believe me*... and a slowing down of rhythm on the last sentence too.

v) **Tone:**

We don't know.

w) **Quality of the voice:**

No clue.

x) **Tension:**

Varies according to pitch and intonation and in the same conditions: there is mainly excitement – if suppressed.

y) **Configuration of sounds:**

Three certainties: *mam, ain't, wain't* with a closing and fronting of diphthongs.
2. SEMANTICS:

1. Sillitoe's choice of words as compared to normal usage.

<table>
<thead>
<tr>
<th>Sillitoe's</th>
<th>Normal familiar</th>
<th>Normal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mam</td>
<td>mum</td>
<td>mother</td>
</tr>
<tr>
<td>blue-back fvers</td>
<td>fivers</td>
<td>five-pound notes</td>
</tr>
<tr>
<td>ain't a sight of good</td>
<td>is no good</td>
<td>is no use</td>
</tr>
<tr>
<td>a living soul</td>
<td>anyone</td>
<td>anyone</td>
</tr>
<tr>
<td>tip-top things</td>
<td>the best (tip-top)</td>
<td>the best</td>
</tr>
<tr>
<td>dolled-up</td>
<td>made-up</td>
<td>dressed-up</td>
</tr>
<tr>
<td>grub</td>
<td>grub</td>
<td>food</td>
</tr>
<tr>
<td>telly</td>
<td>telly /television</td>
<td>television-set</td>
</tr>
<tr>
<td>wain't</td>
<td>won't</td>
<td>won't/will not</td>
</tr>
<tr>
<td>three hundred</td>
<td>three hundred quid</td>
<td>three hundred pounds</td>
</tr>
<tr>
<td>didn't get a look in</td>
<td>didn't have any of it</td>
<td>had no share of it</td>
</tr>
<tr>
<td>lolly</td>
<td>dough</td>
<td>money</td>
</tr>
</tbody>
</table>

There are, of course, many possibilities in between.
Sillitoe's choice of words introduces the "imagery" of slang or dialect (dolled-up, etc...).


- quantities: a wad/twenty-one inch (telly)/bags (of grub)/three hundred/bulging (handbag)/such a lot of.
- money: fivers/money/three hundred/lolly
- the power of money: in the enumeration of luxuries: new clothes/dolled-up/tip-top things/telly/carpet /grub/fur-coat.
- processes of exchange: shopkeeper/exchange/is passing you/till/counter/things.
- the immediate interest of consumption: progressive forms: flying out/passing you (which also reinforce the "spoken" aspect of the text) things.
- wonder: crisp/tip-top/dolled-up/all quantities/and do you know/you wain't believe me.../as soon as.
- suffering and death: blood/dying/suffering/poor old/dying.
- clichés: crisp blue-back fivers/living soul/tip-top/bags of/done the dying for/didn't get a look in.

3. SYNTAX:

Four sentences: 79 words + 39 words + 36 words + 26 words.
Predications

*First sentence:* relatively short predications (8 in number)

i. Link-word (now) /subject/verb.

ii. Link-word (and) /subject/verb + modal auxiliary/object (included predic.).

iii. Link-word (that) /subject/verb/object/object.

iv. Link-word (unless) /subject/verb/place/place.

v. Link-word (and) /subject/verb/object/object/manner/place.

vi. Link-word *(as soon as)* /subject/verb/object.

vii. Subject/verb/object/place (link-word = *so*).

viii. Link-word *(and)* /subject implied/verb/object/manner/manner.

*Second sentence:* 4 predications.

i. Link-word (then) subject/verb/object/object.

ii. Link-word (because) subject/verb/manner/manner (included predication).

iii. Link-word (and) verb/(included predication).

iv. Link-word (and) verb/object/place/manner.

*Third sentence:* 5 predications.

i. Link-sentence (speech) with question.

   Link-word *(and)/question *(do)*/subject/verb.

ii. Included predications.

   – subject/verb/object.

   – *(when)* subject/verb/object.

iii. Subject/verb/object/place/time.

iv. Link-word *(so)*

   Question *(How)* /verb/subject/verb/object/time.

*Fourth sentence:* 3 predications.

i. Link-word *(poor old dad)* /subject/verb/object.

ii. Link-word *(and)* /subject/verb/object.

iii. Link-word *(who)* verb/object/object/circumstance.

*Results:* sentences progressively shortening (with parallel evolution of rhythm).

Link-words: *6 x and; 2 X so; Now; that; unless; as soon as; then; because; when; how.*

Sequence of enumeration or chronology. Three mark time. One question. One condition. One explanation. Normal distribution of speech-links.

The subject is present in all but 3 out of 20 predications. The verb is present in all 20 predications.

The most frequent structure is the type: subject/verb/object (8 times); then: subject/verb: (3 times), circumstances: – place (5) – manner (5).

The distribution of speech again with the only precisions of place and manner.

The average construction has two complements to the verb. The order of words in all
propositions is the neutral, normal order of subject + verb + complements (except for two questions),

Verbs:
Present in all predications. Indicate process mainly.  
They often appear in contracted form: ain't/wain't/she'd/didn't/wouldn't/who'd/they're.  
Only one verb introduces a complex verbal cell:  
would have thought with modal auxiliary.  
We could add: wain't and could go with modal auxiliaries but these are nearer normal usage in this text.  
The most frequent verbs belong to the elementary type to be found in speech: be, get, take.

Nouns:
Generally, noun-groups consist of the sole noun with the exception of
– two possessive cases: dad's dying, shopkeeper's till.
– five nouns with noun-complement: a wad of..fivers; a sight of good; " bags of grub"; lot of lolly (all with insistence on quantity) and one more complicated construction blood from dad's dying.

Adjectives:
Relatively rare. They often appertain to cliché: living soul; tip-top things; or they are inevitable: new (clothes); twenty-one inch (telly); new (carpet); old (dad)/(carpet); bulging (handbag).

Only once do we find an adjective followed by a noun-complement: covered with blood.

Only once do we find a complete adjectival group before a noun: crisp blue-back fivers.

There is a complete lack of predeterminers in noun-groups.

One construction does not fit with common-core usage: she’d still near three hundred left in which still should normally come after had and near should be nearly.

FOURTH STAGE: THE OBJECT

First sentence: The attitude of consumption.

As soon as you get the money, you must spend it. Money is no criterion since it is impossible to trust in it. It must consequently be exchanged for more tangible criteria (i.e. goods) and you must of course buy none but the best. The attitude is shared by all members of the family (mam must have thought the same).

There also appears a striking order of priorities in the spending of the money. New clothes are a must in Sillitoe's world since they hide poverty. They corne before food.

We are also given clues as to the size of the family five brothers and sisters. Essentially, money is the means of exchange and must go at once.
Second sentence: The series of things bought is quite revealing.

Television (status-symbol + society's new face) comes first, right after clothes and a long way before food. (This is typical of the world of Sillitoe's novels where food is something to dispense with or to buy on tick). Notice the precision about the size of the set (the biggest one available): twenty-one inch telly. The new carpet is a way of getting rid of all the father meant since the old carpet with blood on it remained the last tangible sign of him. The father represented poverty. So did the old carpet. The new one means affluence. Bags of grub meant affluence too, to a starving family. As for the taxi, it is an unlimited luxury. The fur coat would inevitably appeal to the semi-prostitute mother.

Third sentence: The surprise.

Having bought all this, there is still money left. Here are the first consequences of sudden affluence. The family has now perceived the fact that there are more agreeable ways to get money than to go and sweat (and die) for it. Affluence has transformed their lives and corruption, as society sees it in the refusal to work, sets in through the agency of what society praises most, namely, money.

Fourth sentence: a fleeting thought for the dead father.

The boy loved him dearly but only feels sorry his father had no share of the money. He is also surprised and painfully reminded that money means suffering. But here is not the time to feel distressed since money makes you forget everything and the last sentence is not emotionally loaded.

There may also be a sad twist in the fact that the father who, through dying, brought in such a lot of money could never achieve that aim through a whole life of hard work.

FIFTH STAGE: THE ANSWERS AND JUDGEMENTS

1. ANSWERS TO LINGUISTIC ANALYSIS: STYLISTICS

1. Mode of discourse:

The whole text is "addressed" to the reader in a form of writing that is the one of dialogue. The text supposes a listener rather than a reader. (Direct address in "now I believe"/"and do you know"/"you wain't believe me...".)

It is spoken text in:
- rhythm of sentences slowly decreasing. Long sentences.
- short predications built on simplest patterns.
- normal, neutral order of words.
- choice of words (see comparisons with other possible choices).
- use of clichés.
- simplicity of word-groups.
- nature of all class-words (see noun/verb/adjective).
- first-person address.
- logical development of simple narration.
- nature of link-words.
- phonetic variety.

(All examples to illustrate this are to be found in the linguistic analysis.)

Yet, there remains a certain type of ambiguity in the fact that, though the text is dialect and spoken dialect, it still represents a transcription of speech as we shall have occasion to make clear.

aa) **Tone of discourse:**

The tone is that of exposition or explanation through narration. There may be a hint of emotional tension though the text remains relatively neutral throughout. There is no urgency to convince or justify but simply the need to recount. There is no ornament. The vocabulary belongs to the simplest of everyday things (the adjectives are notably neutral except when they belong to cliche).

The tone of the text may be defined as that of conversation made a little tense, perhaps, through a hint of wonder at the revelation of the power of money. The tone also introduces a type of language relating to exchange and consumption.

bb) **Lexical fields of reference:**

(See linguistic analysis.)

c) **Time:**

All linguistic markers introduce a contemporary stylistic variety. The wear of words is not manifest though this is generally perceptible in all texts introducing dialectal varieties (voir le sort de great, smashing, fabulous ces dernières années). The only expression that has slightly gone out of fashion is dolled-up that went out in Sillitoe's later works. (Incidentemment, la provenance temporelle est souvent difficile à situer car les évolutions lexicales et syntaxiques recouvrent des cycles très longs).

The present text can be considered as contemporary (choice of words and mainly of such as she'd still near three hundred).

dd) **Space, or geographical variety:**

Space is indicated clearly. Here we have a "dialectal" variety in phonetics, semantics and syntax.

As the context emphasizes, the variety comes from Nottinghamshire though our linguistic analysis only enables us to conclude it is a variety from the North of England.

(Il est souvent difficile d'attribuer à un texte une localisation précise parce que la phonétique demeure potentielle et que c'est presque uniquement la variété phonétique
who authorize to identify the provenance spatial. Les seuls critères sûrs sont ceux qui font référence à une variété dialectale d'aire géographique très étendue – écossais ou autre – bien que les choses ne soient pas si simples, même dans ces cas là.)

Social characteristics:

The social extraction is most clearly marked. In fact, everything in the text indicates social characteristics. Those social characteristics combine with the geographical variety to determine a working class variety in the broad sense of the word: working proletariat of Nottingham.

To exemplify this, everything we said about phonetics, semantics, or syntax could be used.

There remains to appraise the stylistic variety.

To us, the text seems perfect in its use of dialect as a medium. This particular Nottingham dialect perfectly suits the character. It also suits the object in the best possible way. Yet, we know that this could be said of any text that deserves publication. What is more important here is to assess the choice of dialect -spoken dialect -in a written text.

In fact, the text is an excerpt from a written "confession" made by Smith and there would be two reasons for Sillitoe's choice of a style more suited to speech. The first reason would be that Smith, an uneducated proletarian can hardly be expected to write without using a direct transcript of what he would say. The second reason would be that speech, even if it is "written speech" carries more weight and immediacy than writing. That immediacy of communication and the subsequent complicity would appear necessary if the reader is to accept Smith's story at its face value.

Therefore, the particular style adopted by Sillitoe can only be to his credit since it shows respect for the reality of Smith's social extraction while, at the same time, helping to get a relatively "tricky" object through to the reader.

2. ANSWERS TO THE STUDY OF THE OBJECT:

1. Objective answer:

The theme and treatment of the theme accords with what sociologists say about the British working-class in Nottingham. One example will suffice to show that Sillitoe really knows the type of reality he now de scribes or mythifies. Let us quote Michael Shanks when he writes about the working-class in Coventry or Nottingham:

"Twenty years have not been enough to accustom the British working-class that prosperity and full employment are here to stay... There is a natural tendency for workers to spend their money as fast as they earn it – partly because they have never done anything else, partly out of a desire to compensate for guilt and insecurity by acquiring more goods (especially status-symbol goods) than their neighbours, partly
because they are by upbringing more vulnerable to the blandishments of the "hidden persuaders" whose main quarry they are (7)."

The reasons why the money is spent are here well expressed. Let us insist on the truth of the remark about status-symbol goods illustrated in the text by the order of priorities (telly/fur coat). The most obvious reason why it was spent was that it was urgently needed. It is incidentally striking to see precisely how much the character of the boy will be modelled by the hidden persuaders later in the story and from the moment they got the television set.

We would also quote another socio-economist on the links between work and money to explain how quickly Smith came to the conclusion that no one was going back to work. The quotation also throws light on a deeper characteristic of the worker's world:

"For the great majority of... workers, the only meaning of the job is the pay-check, not in anything connected with the work or the product. Work appears as something unnatural, a disagreeable, meaning-less and stultifying condition of getting the pay-check,..." (8)

And, of course, since you have the money you no longer have to go to work. This is the lesson Smith is learning fast.

Sillitoe doesn't explicitly say what the sociologists say since his text is no pamphlet. Yet, he illustrates a similar psychological reality in the fact that (*) the money is spent immediately and mainly on status-symbol goods and (**) as soon as some money comes in, everyone gives up work. For the sociologist too, money has stopped being a value in its own right and has become the fugitive condition of exchange.

ff) Subjective answer and appraisal:

As far as the subjective answer is concerned, it can be one of two possible responses to the text. The reader is either sympathetic with Smith and understands his and his mother's reactions or, on the other hand, he is affected by such behaviour and condemns it as economically "irresponsible". The more neutral response probably lies in between: it is economic irresponsibility of a sort but such irresponsibility is easily understandable within the context of the society described by Sillitoe. That third opinion we shall share though we know it is possibly influenced by parts of Sillitoe's work outside this excerpt.

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CONCLUSIONS ET REMARQUES

La dernière étude de texte présentée se rapproche le plus du modèle de démarche proposé. Le texte se situe à la rencontre de deux types de textes : texte purement littéraire et texte de civilisation. Ce sera le cas de la plupart des articles de revues ou journaux qui ont un contenu littéraire. Notre but était en particulier de montrer que, bien que le texte soit court et simple, il appelle un matériel d'illustration ou un instrument de jugement que l'on trouve dans les ouvrages spécialisés des sciences humaines (politiciens; historiens, sociologues, économistes, et ainsi de suite). Ceci devient d'autant plus évident que le contenu de "civilisation" augmente dans le texte, auquel cas le contenu est jugé en référence presque exclusive aux sciences humaines. (Le texte littéraire fait souvent appel au psychologue seul.) Ceci signifie que, dans l'étude d'un article de journal ou de revue, on risque d'aboutir à une étude beaucoup plus approfondie qu'on ne pouvait l'imaginer au départ. Ceci signifie aussi que, pour bien comprendre et apprécier un texte, il faut une somme de connaissances étendue. Ce dernier point explique pourquoi les meilleures études de textes sont le fait des personnalités dont les connaissances sont, dans tous les domaines, vastes.

NB : La dernière analyse de texte n'est pas à proprement parler une étude de texte car elle n'en respecte pas les formes de présentation.

Le troisième exemple se rapproche le plus de la démarche-type. Le premier porte sur un texte trop vaste pour que l'étude puisse être profonde et minutieuse.

Le second présente la technique la plus facile mais aussi la plus "décousue" qui peut servir si l'on présente par la suite un "running commentary". C'est la troisième illustration qu'il faudra tenter d'imiter.
PHASE TROIS

EXPLICATION DE TEXTE ET COMMENTAIRE
L'usage des francisants établit une distinction entre l'explication de texte: présentation des résultats de l'analyse du texte par un exposé oral, et le commentaire de texte: présentation des résultats de l'analyse du texte par un exposé écrit.

La nature des deux exercices est sensiblement identique et, dans l'un et l'autre cas, il faut:
- une présentation du contexte (rapide).
- une présentation du contenu (objet et stylistique).
- une discussion du contenu avec jugement objectif et jugement subjectif.

La différence la plus notable entre explication de texte et commentaire provient du fait que l'explication de texte fait intervenir les jugements dans une mesure moindre. Ces jugements sont souvent réservés au commentaire et à l'exposé d'une question portant sur un texte.

Les fautes ou faiblesses de ces deux types d'exercices sont:
- la pauvreté du matériel présenté.
- le manque de rigueur dans la composition.
- la méconnaissance du langage propre à utiliser.

En ce qui concerne la pauvreté du matériel présenté, elle provient d'une analyse incomplète ou défectueuse. Pour ce qui est du manque de rigueur dans la composition ou de la méconnaissance d'un vocabulaire "spécialisé", nous nous proposons d'y apporter des remèdes en commençant par une préparation audio-orale du vocabulaire.
CHAPITRE V

LE VOCABULAIRE DE L'EXPLICATION ET DU COMMENTAIRE DE TEXTE

En matière d'explication ou commentaire de texte comme en matière d'exposés ou de discussions-débats s'appuyant sur l'analyse d'un ou plusieurs textes, il existe un blocage grave dont il faut tenir compte. Ce blocage naît de la méconnaissance d'une métalangue dont se servent tous les critiques (ou tous les enseignants) et il se greffe sur des difficultés d'expression. Les cellules audio-orales proposées ici visent à pallier les inconvénients de cette méconnaissance. Il est souhaitable qu'elles soient utilisées sous formes de cellules audio-orales en travail de laboratoire.

Une fois de plus, nous sommes conscients que ces cellules audio-orales risquent de mener à une utilisation artificielle d'un "système". Cependant, il semble que ce prix doive être payé si l'on souhaite que tout le monde soit capable d'exprimer les résultats de son analyse. Le vocabulaire spécialisé et les réflexes d'expression indispensables sont regroupés en cellules comportant le minimum sans lequel analyse ou restitution sont compromises. Il serait souhaitable que chacun constitue au fur et à mesure de ses lectures d'ouvrages critiques le recueil des expressions dont il se servira. Malheureusement, il nous faut répondre au besoin le plus urgent de la plupart des étudiants auxquels on impose ce type d'étude et d'exercice avant qu'ils ne soient suffisamment armés pour l'affronter. Nous espérons que, ayant acquis ces structures, chacun sera à même d'en faire une utilisation non artificielle en les adaptant au besoin au fur et à mesure de sa propre progression. Quiconque possède une bonne maîtrise de l'anglais peut se contenter de survoler l'ensemble de cette partie.

Les huit cellules concernent successivement : les questions et réponses de l'interrogation orale (14 séries) ; l'affirmation d'un fait (4 séries) ; la négation (2 séries) ; l'opposition et la restriction (5 séries) ; l'explication (5 séries) ; les conclusions (8 séries) ; la discussion (4 séries) ; le vocabulaire spécialisé (3 séries).

Chacune des séries introduit une valeur nouvelle et se subdivise en
a) exercices de fixation.
b) exercices de réutilisation.

ATTENTION : La plupart des expressions citées conviennent aussi bien à la pratique académique de l'écrit et à celle de l'oral. Celles qu'il faut impérativement réserver à l'oral sont marquées du signe ●. Celles qui conviennent à la fois à l'écrit et à l'oral ne sont marquées d'aucun signe.
A. CELLULE AUDIO-ORALE N°1 :

QUESTIONS

SÉRIE I : Repeat :
(Oral seul)

- What do you think about the author's style?
- What is your opinion on the subject?
- What can you say about racism?
- How could you define the word "romanticism"?
- What does romanticism mean to you?
- What are the main ingredients of romanticism?
- Where does classicism spring from?
- What are the origins of classicism?
- What lies at the root of classicism?
- What is the essence of classicism?
- Could you give any reasonable explanation for the choice of words?
- Could you account for such a choice of words?
- Could you account for the author's intentions?
- Are you in a position to judge what the aim was?
- Did you collect sufficient data to draw absolute conclusions?
- Are you entitled to criticize?
- Do you believe your conclusions to be unbiased?
- Can you avoid being prejudiced in your ultimate analysis?
- Has objectivity ever been anything but the impossible dream?

- Can we assess the degree of guilt in the characters' motivations?
- Would you mind reintroducing the context?
- Do you mind summing up the story first?
- Don't you think it necessary to draw up a quick sketch of the story before you proceed?
- What do you mean by "climax"?
- What are the functions of the climax in the present story?
- Would you agree that the sequence of events has no logic of its own?
- Could you point out all the elements leading to a heightening of pathos?
- Now that tension subsides, does violence stay in abeyance?
- Do you appreciate the author's kind of comedy?
- Are the characters actually true to life?
- Does fiction call for realism in character-drawing?
- Is characterisation weak or faultless?
Does the structure of the passage articulate round the incident of the dead dog?
Does the text hinge round the idea of death?
Isn't there more than one possible reading of the text?
Do you think what you just said is explanation or interpretation?
Which word would most aptly fit the story?
When you speak about style, shouldn't you define the word first?
When you come to style, had you not better give a clear definition?
If style is personality, isn't it also language?

SÉRIE N°2 : Repeat :
(Questions avec interruption de celui qui parle; oral seul)

Do you mind if I ask a question?
Would you mind now giving your opinion on drugs?
Would you mind if we asked you to find a different explanation?
Do you mind my asking a question?
Excuse me please, could I ask one more question?
Excuse me please, can I ask another question?
Excuse me please, but do you believe that literature can really be an end in itself?
Excuse me if I interrupt but do you think the author really meant to be funny?
Sorry to disagree but is that really so?
Excuse me please but could you be just a little more explicit?
Sorry but would you mind making the point again?
Could you be a little more explicit?
Do you really mean the characters are empty figures?
Do you expect us to believe that?
I'm sorry to sound dense but could you substantiate that?
Could I go back to what you were saying earlier?
Let's keep to the point, shall we?
Aren't we getting bogged down with trivial considerations (fam.)?
Could we try to be reasonable in our views?
Don't you think you have completely missed the point?
Don't you think that's beside the point? Haven't we already been all over this?
Where is the real question?
Where is the crux of the matter?
Could you give us the whole point in a few words?
Don't you get the impression that you are going round in circles?

avec concession :
- That may be so but doesn't the author show deeper insight into character than you seem to presume?
- That may be so but can racial prejudice be considered as childplay?
• Be that as it may, aren't you wandering from the point?
• Be that as it may, I still don't see what you're getting at.
• Be that as it may, I don't see what you mean.
• You may be right but aren't you oversimplifying the issue?
• You may be right but aren't you jumping to conclusions?

RÉPONSES :

SÉRIE N° 3 :
Réponse simple à la question :

"Can you give the gist of the story?"
• a) Well, it seems to be a story about love at first sight.
• b) Well, since the story is so confused, I would be hard put to answer that question.
• c) er – it would seem that the story deals almost exclusively with man's environment.
• d) hm – the story apparently tells us of man's predicament in the 'seventies.
• e) You see – this story tells the tale of modern civilisation run amuck.
• f) I don't really think it is possible to give the gist of the story.
• g) As a matter of fact, the story deals with modern civilisation.
• h) This story boils down to a single war episode.
• i) If we are not mistaken, the story is a story about children playing the game of getting married.

SÉRIE N°4 :
Première phrase de la réponse

Réponse à la question : "What is the function of the characters in the novel?"

a) That is a particularly important question as the characters appear central to the action and to comedy. They function as a catalyst.
b) The question of the characters' function inside the novel had to be raised since the characters are, in fact, the novel.
c) That question is particularly complex. ...
d) The answer to that question is far from simple. ...
e) This is a particularly vexed question we must now answer.

SÉRIE N°5 :
Réponse organisée selon séquence des idées :

Question : "What is the function of the characters inside the story?"

R1 : This is a particularly important question we must answer completely. It is
important for three reasons: first of all, the characters further the plot; second, they trigger off comedy; third, they voice the author's own opinions. We may therefore say that the characters are the story.

R2 : The question is particularly relevant as it entails discussion of the three major aspects of story-writing. Firstly, the characters further the plot; secondly, they trigger off comedy; thirdly, they voice the author's own opinions. We may accordingly say that the characters are the story.

R3 : The characters play the most important part in the story. In the first place, they are essential to the furtherance of plot. In the second place they introduce incongruity and humour. In the third place, they function as the main prop of irony and satire. As a result, they are central to the story.

R4 : The characters perform four main functions. First and foremost, they are the pretext to a minute psychological analysis. Then they illustrate man's eternal reactions. Besides, they function as the author's mouthpieces and, last but not least, they are used as guidelines for the plot.

(avec, si la matière le permet, équilibre dans la réponse)

R5 : The characters function not so much as characters as they do as initiators of comic incidents.

R6 : The characters in this story are not pure characters but rather plot-makers.

R7 : The characters in this story are neither pure characters nor plot-makers but initiators of comedy.

R8 : (avec opposition) The characters in the story are flesh and blood characters though they retain some of the artificiality of fiction.

The characters in the story are round characters. They are nevertheless steeped in the artificiality of fiction.

SÉRIE N°6 :
Réponse simple

Question : "What is style?"

As a matter of fact, style doesn't exist: it is an illusion.
Actually, style is a fallacy if considered as mere ornament.
In fact, style does not exist insofar as we assimilate it to ornament.
Generally speaking, style is the expression of personality.
Broadly speaking, style is the expression of personality.
As far as we know, style may be defined as a purely linguistic phenomenon.
As far as has been ascertained, style begins and ends with linguistics.
If the text we are now studying is any guide, style is the literary expression given to one man's personality.
If we had to define the present author’s style, we might say that it is the art of giving weight to trivia.
According to F.L. Lucas – who, incidentally, is an authority on the subject -style is, roughly speaking, the sum total of all means used by one personality to influence others. Well, if I could give a personal definition, I should say that style is the way one man's language differs from the norm of usage. In the last analysis, style, quantified by a contrastive study of texts, has to be qualified by our inner response.

SÉRIE N°7 :
Introduire en limitant.
Question : "Is the text really ironical?"
In approaching this problem of irony, we must be careful and start with a clear definition of the word. First of all, irony must be defined as an inversion of meaning. The problem of the ironical tone of this passage provides ample matter for discussion. When talking about irony, one's first thought must be to make it clear what one means by that word.
What comes immediately to mind when talking about irony is the elusiveness of the very term.
The most obvious feature of the text is, of course, irony. Yet, it would perhaps not be amiss to say which meaning we attach to the word.
The passage admits of several readings or interpretations. Yet, whatever the interpretation, all must agree it is ironical in tone.
In dealing with the problem of irony, we must be wary. A superficial glance at the text might make us miss the underlying irony. We must now go thoroughly into the question of the irony the passage is fraught with.
It is advisable to devote a large part of our efforts to defining the exact meaning of the "word" irony as it appears to us now.
In dealing with irony in this text, it is necessary to confine ourselves to general considerations.
The point in question when talking about irony is whether we can agree about a definition. Lest we be accused of dodging the issue, we must study the ironical undertones. Let us not disregard the ironical overtones. … We must above all take the ironical overtones into account.

SÉRIE N°8 :
Question non comprise, comment faire répéter :
• Would you mind repeating your question, please?
• I'm sorry, I didn't quite catch what you said.
• I beg your pardon but I missed what you were saying.
• I beg your pardon but I must have got it wrong.
I beg your pardon but could you please say it again?
I beg your pardon but would you mind repeating the question?
I'm sorry I didn't understand, could you say it again, please?
I'm sorry I couldn't get it, would you mind putting it a different way?
I'm sorry I didn't understand, could you put it a different way?

avec confirmation après répétition :

- Thank you!
- Thank you, I got it this time.
- Thank you, I got it right this time.
- Thank you, I think I can now answer properly.

SÉRIE N°9 :

Relance du sujet :

- But that still doesn't solve the riddle, does it?
- But that doesn't solve all problems, does it?
- But that falls short of answering the question, don't you think?
- But that cannot put our mind at ease, can it?
- In fact, that can't lead to a definite answer, can it?
- I still think your answer fails to clear the point.
- But don't you think you ought to look more closely into the question?

SÉRIE N°10 :

Dialogue n°1 :

- "Do you mind if I ask a question?"
  "Not at all"
  "What then do you think about drugs?"
  "Well, I'm afraid I have no opinion on the subject."
  "Never mind. Can I ask a further question?"
  "Well, there's no reason why you shouldn't, is there?"
  "No. Here is my question: what should doctors do about drugs?"
  "Well, as I was saying a moment ago, there is little they can do."
  "Are you sure?"
  "Yes, definitely!"
  "Well, I suppose that puts an end to the discussion."
  "Yes, I suppose so. Good-bye."

SÉRIE N°11 :

Dialogue n°2 :

"Excuse me please. May I put in a question?"
"Please do."
"Thank you. Don't you think that education may be a waste?"
"I'm afraid I would be out of my depth in attempting an answer."
"Would you like me to put the question a different way?"
"I'd be grateful if you would."
"Well – here it is: are you of opinion that Universities are of any use?"
"-er. You're joking, I hope."
"Not at all. I never felt so serious."
"Well, well, well. Would you mind explaining your position?"
"You see, there are basically three reasons why Universities are use- less?"
"Which are?"
"First and foremost, they are a waste of money."
"Well, that is no objection, is it?"
"Second, they are a waste of intelligence."
"Really? I should have thought they developed intelligence."
"And third, they have become a refuge for all tramps."
"Have they really?"
"They definitely have."
"That may be so, but I know one simple and good reason why they are useful."
"Do you?"
"Yes, I do. If they weren't, there would be no Universities any more."
"I can't take that as sufficient reason. There are so many institutions that are useless and going strong."
"Well, if you say so..."
"But I really mean it!"
"You are welcome but then, why shouldn't we gratefully keep one more – just one more – useless institution?"

SÉRIE N°12 :
Poser dix questions différentes sur chacun des sujets suivants :

a) Education in Great-Britain.
b) Learning English.
c) The characters in the novel.

SÉRIE N°13 :
Donner une réponse à chacune des questions ci-dessous. La réponse est considérée comme nulle si elle ne vient pas immédiatement.

Questions :
Where were you born?
How old are you?
Do you like fishing?
How long have you stayed in England?
Do you speak English well or just a little?
When you get your degree, what will you do?
Do you know the name of the present Minister of Technology?
Can you type?
You are learning English, aren 't you?
You are not allowed to play the fool, are you?
You should work hard, shouldn't you?
You may succeed, may you not?
What's your deepest feeling when watching a film?
Do you ever cry when watching a film?
Do you often watch television?
Did you watch a programme on wildfowl last night?
Would there be any objection on your part if I were rude?
Do you know the British Prime Minister? ...personally?
Would you call Ireland the Green Country?

SÉRIE N°14 :
Organiser une réponse en plusieurs points aux questions ci-dessous :
How many reasons could you find to your coming to University?
Would you mind telling me about your dreams?
Would you like to live in Britain? Why or why not?
What are your occupations when on holiday?
Is the American megalopolis a standard to imitate?
What do you think about the British Press?

SÉRIE N°15 :
Répondre aussi brièvement que possible aux questions ci-dessous :
Did you like John Braine's Room at the Top?
Could you sum up the novel?
What interested you most?
Which passages did you like best?
Which passages did you dislike?
State the reasons for your disliking some of the passages.
Could you define the novel briefly? What is style?
How would you define Braine's style?
Did you like the characters?
Which character did you like best?
Did you think the novel was funny?
Is there any moral or moralising intention in the novel?
B. CELLULE AUDIO-ORALE N°2 : AFFIRMATION

SÉRIE N°15 : Acquisition.
Repeat:
Il s'agit de réponses (à des questions explicites ou implicites) dans lesquelles l'informant vise à affirmer.

As a matter of fact, the problem has never been closely looked into.
England, in any case, is a good illustration of the case in point. Racism, as a matter of fact, is a heated question.
Naturally enough, we shall now consider the other implications.
We shall now, naturally enough, consider the other implications.
We should, of course, be careful in our interpretation of the text.
This text is truly one of the best ever written about women.
This text is indeed one of the best ever written about women.
Indeed, this text is one of the best ever written about women.
Indisputably, the characters fall short of perfection.
We can prove conclusively that the characters fall short of expectation.
The whole argument confirms that the characters are flat.

In fact, this is undoubted.
This, in fact, is undoubted.
This is undoubted in fact.

Actually, the case does not rest there.
The case doesn't actually rest there.
It is a fact that racism was born of political mismanagement.
It is a fact that the EEC suffered from the dollar crisis.
It is quite clear that what we just said explains it all.
It is quite plain that we could have found a different meaning to the text.
It stands to reason that no one could hope to understand the writer's original intentions.
It stands to reason that close scrutiny of the passage reveals two major blemishes: looseness of structure and weakness of expression.
It may be accepted as a fact that the author deliberately failed.
It has been ascertained that any two persons tend to disagree on any subject.
We have ascertained that the author simply made reference to Labour backbenchers.
Having ascertained the fact, we now proceed to question the author’s view.
Having established the absence of adjectives as a fact, we can say that the style lacks colour and vigour.
England is, beyond doubt, one of the great nations.
It is beyond doubt that England profits by joining the EEC.
There are, beyond question, two more means of salving the problem.
It is beyond question that the crisis did not affect Britain.
There's no doubt whatever that the crisis left Britain unharmed.
There's no doubt whatever that, however interesting that study may prove to be, it would lead us outside the scope of style.
However tempted we may be to inquire into the matter, we must notice it would lead us from our main preoccupations with style.
We can now say without any fear of contradiction that X is right in assuming man's supremacy over nature.
We can say without any fear of contradiction that the author last sight of reality.
We can, without any fear of contradiction, state that same politicians are much to blame in their handling of racist issues.
We can definitely insist that there is more to it than meets the eye.
We can definitely affirm that death came as a relief to the main character.
Such as the supremacy of Britain during the war remain undisputed. Such opinions as those put forward by the writer are and will ever be undisputed.
We may take it as a rule that pathos may be heightened by humorous touches.
It cannot be sufficiently stressed that comedy sometimes contributes to a heightening of pathos.
It is only right that, in this particular case, comedy should contribute to a heightening of pathos.
It is beyond argument that comedy and pathos are not incompatibles. (Incompatibles est ici un nom.)
There is every reason to believe that the author missed the point.

SÉRIE N°17:
Repeat both question and answer:

- Do you think what the author means is always voiced by the main character?
  - Well, as a matter of fact, I do. It stands to reason that the main character is the author's mouthpiece.

- What about his views on the social conditions of his time?
  - History and social history have long since established poverty as the conditioning or moulding factor of the period. Therefore we can say without fear of contradiction that, in his treatment of poverty he was simply being faithful to reality.

- Do you then brand him a "realist"?
  - He is, beyond question, a realist of the old school.

- But isn't there more than "realism" to what he writes.
  - Undoubtedly. There's no doubt whatever that even his realism is tempered by sentimentalism.
SÉRIE N°18 :
Donner une réponse affirmative (quelle que soit votre opinion) en utilisant les expressions ci-dessus :

Is Ian Fleming a good writer as far as thrillers are concerned?
Could you define his writings?
Did he only write thrillers?
Does his style fit his subject-matter?
Are his characters without substance?
Are they mere puppets?
Does he treat women as objects?
Have you seen any of the films made from the Bond thrillers?
Are they successful?
Does their success spring from excess in situations?
Is it justified?
Would you like to star in a James Bond film?
Can you say much about Bond?
Can you say much about the Bond films?

SÉRIE N°19 :
Donner un démenti aux phrases ci-dessous :

The weather is not nice today.
We cannot say that women are very polite.
It has been ascertained that women can't hold their tongues.
Women are objects.
Publicity is a waste of time and money.
Reading is a waste of life.
A thing of beauty is a joy for ever.
Penguin books are the dearest.
I don't like English.
Democracy is a mistake.
Man is a fool.
All men are unbalanced.
The schools are unpleasant around here.

C. CELLULE AUDIO-ORALE N°3 : NÉGATION

SÉRIE N°20 : Acquisition et fixation
Repeat:

*It would be wrong to infer that* the author condemns trade-unions.
*It would be wrong to believe that* war can be justified.
*It would be wrong to think that* the story lacks realism.
We are in no way entitled to believe that the author failed.
We are in no way entitled to draw hasty conclusions.
We are in no way entitled to generalize.

We should accept such conclusions on no account.
The conclusion unfortunately remains unconfirmed.
The conclusion remains undemonstrated and, as such, to be denied.
Such conclusions automatically invite denial.
Such hasty conclusions must remain open to qualification-

- I'm afraid we can accept it in no way.
- I'm afraid that is not at all what the author meant.
- I am afraid not.
- I think not.

There is nothing in the text that would justify such interpretations.
There is nothing in the text that would account for such a reading of the story.
Nothing the author writes could induce us to think he really means everything the character says.
We are no longer on solid ground and this would be pure interpretation.
We do know we are no longer on solid ground and give our interpretation with due warning.

- Your analysis seems to be wide off the mark.
  There must have been some misunderstanding.
  We have perhaps misstated the facts.
- You must be mistaken.
  I should think we misrepresented the author's intentions.
  We must have gone wrong somewhere.

On the contrary, the author depicts character.
Quite to the contrary, the author praises the comprehensive system of education.
Far from indulging in comedy, the present author induces pathos.
The question of the author's convictions is neither here nor there.
That the characters are flat is not the point I was making.
You must have got me wrong.
You must have misunderstood my intentions.

- No!
- Not at all!
- Not in the least.
- God forbid!

SÉRIE N°21 :
Répondre de manière négative aux questions ci-dessous :

Is John Braine a comic writer?
Are his characters flat characters?
Is the picture he gives us apposite?
Is man's predicament the idea that permeates the whole?
Can we infer that the characters have no function whatever?
Does the story stand out through its structure?
Are you ready?
Is our interpretation justified?
Are we entitled to think that the author is funny?
Can we accept that point of view?
Can we agree with the author's views?
Are the conclusions acceptable?
Did you confirm your conclusions?
How would you qualify such conclusions?
Can we accept that reading of the text? Is this what the author really meant?

D. CELLULE AUDIO-ORALE N°4 :
OPPOSITION-RESTRICTION

SÉRIE N 22 : Acquisition et fixation

Repeat :

England is still outlandish but less and less so.
The trade-unions support the Labour Party but sometimes disagree.
This text is comedy to a certain extent – it is also at times pathetic.

Despite the author's attitude, we may say that the book makes pleasant reading.
The book makes pleasant reading in spite of the author's attitude.
Notwithstanding a few blemishes, the present text stands out as one of the best examples of X's writings.

Although trade-unions support the Labour Party, they sometimes disagree with its policies.
Though trade-unions are strong, they sometimes lack unity.
Trade-unions are strong. They nevertheless lack unity.
We have so far said that the characters are true to life.
We must now add that they are elements of fiction.
The characters are finely portrayed. There are, however, a few blemishes in character-drawing.
The characters are finely depicted. Even so, they lack depth.
Even though the characters are minutely analysed, they remain unsatisfactory in the economy of the story.
Characterisation is well supported by a fine sense of character-drawing. Yet, the characters are one-sided.
SÉRIE N°23 :
Repeat :
You may be right, but what about the economic aspects?
We may have been right in assuming that the character functioned as the author's mouthpiece but we shouldn't forget he is deflated time and time again by irony. Granted that the style is terse, there is still some lack of maturity in the choice and use of adjectives.
We may have erred in our interpretation but can't have gone too far wrong. We may have erred in our interpretation but it is so tempting to see in the text more than a mere tale of revenge.

SÉRIE N°24 : Restriction.
Repeat :
This text looks much looser than we first thought.
The present passage is an exception to the rule according to which irony and seriousness of purpose are antagonistic.
This passage is, in a restricted sense, didactic.
This text is, in a limited way, didactic.
The present passage seems, in a qualified sense, to be melodrama.
This text is, in the very limited sense of the word, satirical.
With the reservation we have made, this text is mere fantasy.
The fact remains, nevertheless, that science-fiction brings sharpness to the demonstration.
Leaving aside all questions of definition, we can conclusively say that the passage is pervaded with humour.

SÉRIE N°25 :
Réponses à une question du type de :
"Don't you think that the whole passage hinges round the moment when the author brings up memories of the past?"

- a) (familier) That's all very well, but it's far too simple.
  That's all very well, but it is oversimplifying.
- b) Granted that that particular moment is the climax, it isn't the sole essential occurrence.
- c) There is no denying that, though there are at least three articulations in the passage, it hinges mainly round that precise moment.
- d) No one could say the contrary. but don't you think that Eric's coming back is at least as important?
- e) No one could ever pretend to the contrary.
- f) Undoubtedly. And yet, it may also be assumed that the passage also hinges round the incident of the horse but only at a second remove.
• g) That being so, it still remains possible to divide the passage into three or four main parts.
• h) That being so, it still remains possible to assume that there is a three-fold progression in the ascending movement of the passage.
• i) Yes, of course. But couldn't we find more than one articulation.
• j) Supposing though that the memories of the past were purely extraneous, couldn't we then confine our study to that of a logical sequence of events?
• k) Yes. But the fact remains nevertheless that three or four moments stand out equally.
• l) It would be impossible not to accept that, but here we are faced with a further problem, namely, that of the number of articulations.

SÉRIE N°26 :
Répondre à une série de questions. La réponse doit être positive mais introduit une opposition ou restriction dans sa seconde partie.

Sujet : "woman and woman's position".

Do you think a woman's job is easy?
Is woman's job usually easier than man's?
Should woman be confined to the home?
Is woman insufficiently liberated?
Does woman deserve more freedom?
Is woman's freedom to be achieved through crusades?
Are women's liberation campaigns boring or irritating?
Should mothers stay at home?
Do mothers find sufficient solace in children?
Are children women's reward?
Are you of opinion that woman is no longer a slave?

+ Reprendre les affirmations ci-dessous en les restreignant ou en les contredisant par la suite.

Exemple : Universities are the temple of culture. Yet, they tend to be superseded by other institutions.

Universities are the temple of culture. …
Universities are sometimes a battleground. …
Universities shield students against the outside world. …
Universities are the domain of intellectuals. …
The education given in Universities is often said to be unsuited to the students' real needs. …
Students are often left to their own devices. …
Universities should be transformed. …
The student's laziness often comes from a sense of loneliness. …
E. CELLULE AUDIO-ORALE N°5 : EXPLICATION

SÉRIE N° 27 :
Repeat :
Introduire un sujet que l'on va expliquer (complément aux réponses)
In view of your explanation, this problem would seem unimportant.
This is a special case in that it entails consideration of the whole story.
This is an interesting case in that it will ultimately lead us to reassess the author's intentions.
The discussion of this problem would be incomplete without a reference to style.
This argument is reminiscent of what we have already said about humour.
This is a telling argument we must now assess.
Though the question is of minor interest, it deserves consideration.

SÉRIE N° 28 : Explication par allusion.
Repeat :
I shouldn't be surprised if the author really meant it.
Incidentally, the TUC is a body regrouping all trade-unions.
By the way, the TUC is a body regrouping all trade-unions.
Mind you, we must be careful to insist on this forcible picture.
The TUC – a body regrouping all trade-unions -voted against it.

SÉRIE N° 29 :
Explication par l'exemple.
The author, to quote but one example, said he did not believe in comedy.
The author, to quote but one instance, says wars are not a scourge.
The author, to quote but one significant example, makes the character of Eric act as a fool.
One of the characters, for example, always acts in an irresponsible way.
Unions, for example -the author says -support the Labour Party.
Wars, the author writes, are all religious wars.
Housing policies, the writer pretends, stand in need of more grants. This last point can be illustrated through the example chosen by the present writer, namely housing policies.
This last point is admirably brought home through the example of housing policies.
This last conclusion can better be illustrated by the example of Mrs. Orlando's behaviour at the fête.
Housing policies stand in need of more grants and -here I quote our author: "the Government must soon realise that housing represents one of the most acute problems this nation ever faced."
The mother was – I quote – : "deaf, dumb and blind but otherwise in good health."
Mary was, in the author's own words: "the prettiest gal this side of the Thames."
ÉDITION DE TEXTE ET COMMENTAIRE

SÉRIE N°30 :
Voir réponse organisée en plusieurs points. Il serait bon de la revoir à ce stade.

SÉRIE N°31 :
Réponses à une question avec explication.

l'information que l'on veut donner est :
"One of the characters in the story is mad" Refer to him in five different sentences.
Exemple : The character's madness can't be better illustrated than by the incident where he rushes out naked.

RÉPONSE 1
Réponse 2
Réponse 3
Réponse 4
Réponse 5

Autre information: the author writes: "England is on the brink of disaster." Refer to that sentence as an example in five ways.
Exemple : England stands in danger and is, in the author's own words, "on the brink of disaster".

RÉPONSE 1
Réponse 2
Réponse 3
Réponse 4
Réponse 5

F. CELLULE AUDIO-ORALE N°6 : CONCLUSIONS

SÉRIE N°32 :
Déductions.

By analogy we can say that this text is much like any text written on similar subjects. If the writer means what the character says it becomes obvious that irony remains largely unintentional. If the writer means what the character says, it is self-evident that irony is largely unintentional. It follows that historical considerations are no help. We may infer from this that historical considerations aren't any help. In all likelihood, the story was not meant to be ironical. On the basis of our close study of characters we may safely assume that this is a circumstance familiar to the writer. Every conclusion we draw would indicate that the story is an abortive novel. All we have said tends to demonstrate the writer's mastery of style.
Everything *points to the fact that* the narrative contains too many elements of disruption.

SÉRIE N°33:

Repeat.

_In that case_, the author failed in what we presume must have been his aim.  
If _that is so_, the story just falls short of perfection.  
_That being so_, the text nevertheless reveals all details about such organisations.  
If _that is the case_, this text did not fulfil our legitimate expectations.

The story is, _alter aïl_, a story of greed and cupidity.  
_AU things considered_, the story could have gained in brevity.  
_We can only_, with due consideration to the points we made, _come to the conclusion that_ the novel suffers from didactic overtones.  
Well, _on second thoughts_, the writer may have meant to show the vanity of human aspirations.

_We feel it necessary to_ try and reassess our conclusions.  
_We feel it necessary to_ make a tentative appraisal of the writer's intentions.  
_We feel it necessary to_ reappraise the writer's intentions.  
(Affecté) _We feel it incumbent upon us to_ proceed with a revaluation of the author's style.

AVEC RÉSUMÉ OU "ROUND-UP"

_To sum up_, we may say that the chapter presents a fine blend of far-fetched psychology and down-to-earth reactions to familiar incidents. _As a conclusion_ we might very briefly praise the writer's skill in his handling of ideas and characters.  
_To put it in a nutshell_, our ultimate reaction would be to praise the author's skill.  
_To cut a long story short_, let us merely say that what we have here is the seamy side of life.  
(familiar) _In short_, pathos is enhanced by the writer's unobtrusive simplicity. _Briefly_, a fine sense of structure gives this passage both shapeliness in the parts and unit y in the whole.  
(familiar) _What it all boils down to_ is a story of greed and cupidity.

SÉRIE N°34:

Avec opinion personnelle.

- The overall effect is, _to my mind_, an impression of sadness.  
- The conclusion is, _methinks_, inescapable: this story is marred with an inescapable sense of doom.  
_We must come to the conclusion that_ the appearance of Peter's wife introduces an element of disruption.  
_We are inclined to believe that_ the structure is far too loose.

- The author's craft leads, _to the best of my belief_, to the influencing of other people.
In my opinion, all words or remarks are apposite.

I mean to say that the writer didn't go far enough in his study of man.

I should think that the author intends us to take the phrase at its face value.

We can reasonably assume that the writer indicts the megalopolis.

As far as I am concerned, no clear conclusion may be drawn or even inferred yet.

As far as can be ascertained from the idea that permeates the whole, the author stands in defiance of society.

If the tone used by the writer is any guide, we can say he uses the weapon of satire to deflate his characters.

As far as can be guessed from the text, football is here to stay.

As far as I know, dramatic interest soon subsides.

If you want my honest opinion, I think the writer should have avoided the pitfall of angry denunciations. (familiar)

I am of opinion that the writer should perhaps have paid attention to the polemics born of his conclusions. (A l'écrit : remplacer "I" par "we".)

SÉRIE N°35 :

Avec marque de prudence.

It might be said that anger and literature are strange bedfellows.

If we are not mistaken, the text's intentions remain veiled.

Unless we got wrong somewhere in our interpretation, there seems to have been some confusion in the writer's mind.

Unless we failed to perceive the writer's intentions he showed remarkable singleness of purpose.

We would feel inclined to praise a deep sense of reality on the writer's part.

If we may humbly put forward a personal opinion we would like to say that all tentative appraisals are doomed to failure.

If we be so bold as to vent criticism, we disagree on the author's right to disrupt his story. (Affecté)

If we may make so bold, we'll say that the writer's essay remains inconclusive.

SÉRIE N°36 :

Repeat.

Avec marque de regret.

I regret to say that the story induces boredom.

We regret to say that the characters sound artificial.

I am sorry to say that I don't see eye to eye with the author.

We are sorry to say that it is impossible to accept of such ideas.

It is sad to consider that the author avoided the problem.

It sounds a pity to come to the conclusion that the whole text is a failure.

I am extremely sorry but I personally think it is untrue.

We would rather not take a definite stand and we therefore leave the question open.
• I haven't the faintest idea of what the author may have meant.
I haven't the remotest idea about what he tried to demonstrate.

SÉRIE N°37 :
REPEAT
Avec marque du doute.

The time has come to doubt the current belief that inflation exists.
We feel impelled to doubt the latter findings.
We feel impelled to question the authority of critics.
A study of style raises questions as to the validity of criticism.
It is doubtful whether we can come to a definite conclusion.
It remains to be seen whether our conclusion would bear closer scrutiny.
The problem is, in the final analysis, not so simple as it appears.
This vexed question still invites caution.
The problem has already baffled many journalists and may have led us astray.
We should now assess whether the author's views are not biased.
We should now try and trace out prejudice.
The arguments are telling but do not preclude caution.

SÉRIE N°38 :
REPEAT.

Avec réévaluation :

Having cleared the point we may now safely conclude.
Having inquired once more into the matter, we may now conclude.
Having taken a closer look at the problem, we may therefore maintain our former position.
Having cleared the point, I hold the conviction that realism fails.
Having cleared the point, I am of opinion that realism is a blemish.
Having cleared the point I am satisfied (faux-amis) that the author failed.
Having cleared the point, I rest assured that realism is no subterfuge.
Having cleared the point, I dare say the author really meant us to laugh at his creations.
On second thoughts, I should say we were wrong in our inferences.
All things considered, we may now conclude.
All things taken into account, we may now conclude by saying that literature and politics are closely mixed. (A l'écrit: remplacer "l" par "we")

SÉRIE N°39 :
RÉUTILISATION SUR INFORMATION : "THE STORY IS TOO LONG AND CONFUSED." ANSWER THE QUESTIONS :

How can you qualify the story?
Could you briefly sum up the story?
What would your conclusion be?
What does the story boil down to?
Could the story have been shortened?
What can you infer from the story?

Réutilisation sur information : "From our study we can assume that the psychological notations are oversimple."
Answer the questions: considering a personal opinion.

What can you say about the psychological notations?
Give as many answers as possible :
answer 1
answer 2
answer 3
answer 4
answer 5

Réutilisation sur information : "the author may be indicting society."
Answer the questions : avec marque de prudence.
What is the author's aim?
Give as many answers as possible.
answer 1
answer 2
answer 3
answer 4
answer 5

Réutilisation sur information : "the characters do not stand up to our expectation."
Answer the question : avec marque de regret.
Do the characters stand up to our expectations?
Give as many answers as possible :
answer 1
answer 2
answer 3
answer 4
answer 5

Réutilisation avec information : "It is doubtful whether the text proves conclusive."
Answer the question : avec marque du doute.
Does the text prove conclusive?
Give as many answers as possible :
answer 1
answer 2
answer 3
answer 4
answer 5
Give five different expressions to the sentence:
Having cleared the point, we conclude that the mistake is only apparent.

G. CELLULE AUDIO-ORALE N°7 : DISCUSSION

Cette cellule est complémentaire des précédentes. Elle introduit simplement des expressions plus familières à ne pas employer dans un exposé quoiqu'elles soient fort utiles à la discussion. Elles sont présentées ici car elles risquent de surprendre si elles sont employées par un correcteur éventuel au moment d'une explication de texte ou d'un exposé-commentaire.

SÉRIE N°40 :
Introducing a point of view:
• The way I see it is this:
• How about discussing style first?
• Could you try and see it from another standpoint?
• Mind you, there would be some justification in thinking that it was a mistake on the writer's part.
• What we have to discuss is in fact whether politics and literature agree with each other.
• Look, I'll tell you what. You give us the gist of the story to start with and then you come to the characters.
• I don't think you've considered that aspect of the question yet.
• What are the alternatives?
• To be frank, I don't really agree.

SÉRIE N°41 :
Discouraging remarks:
• I'm afraid I can't accept that.
• I'm afraid that is not an answer.
• What you just said is not justified.
• That rather depends on what you mean by racism, doesn't it? .
• Oh, come on, now you're not suggesting that the author is a fraud, are you?

SÉRIE N°42 :
Agreement.
• I couldn't agree more.
• I couldn't put it better.
• That's also the way I see it.
That's how I see it too.
That's exactly what I meant.
There's no argument.
That's a good idea.
That's not a bad idea.
That seems to be OK.
That sounds OK.
Now you're talking!
That's worth knowing.
Now you're on the right track.

SÉRIE N°43 :
Bringing the discussion back to a subject:

Could I go back to what you were saying earlier?
Let's keep to the point, shall we?
I think we're wandering from the track.
I think you're leading us from the point.
You've missed the point.
Let's try to come back to the point.
We're not getting anywhere along those lines are we?
We've been all over this before.
Look, let's not waste any more time on that subject.

H. CELLULE AUDIO-ORALE N°8 :
VOCABULAIRE SPÉCIALISÉ

Les exemples choisis ont constamment pour souci d'introduire le vocabulaire d'une certaine critique. Ce vocabulaire est à utiliser avec discernement, nous proposons ici quelques compléments.

Characters :
The characters are true to life, flesh-and-blood characters. They have depth. They show the deep complexity of real human beings. They act in situation. They remain consistent. Their logic is the lack of logic of life.
The characters are flat characters. They are one-sided and inflated. They lack depth. They act out of situation. Their behaviour is inconsistent.
The characters have to grapple with the facts of life.
The author shows us how people fend for themselves in unconventional situations.
The author shows deep insight into characters. The author is a master of characterization.
The writer masters his art in character-drawing.
What we most notice is the author's closeness of grip on character. The author gives us a minute psychological analysis.
**Story:**

The story develops step by step. The fine gradation of events and occurrences takes the reader to a breathtaking climax. There is a threefold progression in the descending movement of the passage. The anticlimax comes as a shock. There is a logical sequence of events. Tension mounts, then lessens or subsides. There is a heightening of tension. The story ascends, gains impetus. Tension and comic are intensified. The story is woven round the leitmotiv of the song. The story combines *incorporates/intertwines/amalgamates/merges/ fuses/weds* many different elements.

**Style:**

Fine colour notations are interspersed throughout the passage. The story is instinct with the spirit of satire. The story is fraught with pathos. The author shows unobtrusive simplicity. He is a master of his craft. He gives us a searching picture of the poor which is quite forcible. The phrase is felicitous. The expression is lucky. The style is precise, terse, racy, accurate. Sometimes it is elaborate and polished. Descriptions are graphic, never glowing. The imagery is arresting.

**ATTENTION:** Expressions à utiliser avec discernement. Ne doivent pas devenir un moule immuable. Elles sont fournies ici parce que, si elles sont utilisées par les critiques, il est bon de les connaître afin de ne pas se sentir dépayssé quand on aborde ce genre d'ouvrage. Elles débouchent bien vite sur le caricature.
CHAPITRE VI

LA RÉALISATION DE L'EXPLICATION DE TEXTE ET DU COMMENTAIRE

A. LA CONSTRUCTION

Une explication orale ou un commentaire écrit nécessitent une composition rigoureuse. En ce qui concerne l'explication, il faut faire en sorte que l'auditeur puisse aisément suivre le déroulement des idées. En ce qui concerne le commentaire, il est de tradition d'y respecter l'esprit cartésien.

1. LE PARAGRAPH D'INTRODUCTION

Le paragraphe d'introduction constitue le cadre de l'ensemble : il pose, sur toute l'information qui suivra, un cadre duquel il devient impératif de ne pas sortir. Par conséquent, il doit contenir :

a) une très brève présentation du contexte s'il y a lieu – notamment, si le texte commenté ou expliqué est extrait d'un ensemble plus vaste ;

b) une présentation du plan qui fonctionne comme phrase-sujet en donnant ce qui sera le cadre de chacun des paragraphes suivants.

Exemple : Commentaire du passage de Mary Postgate

Introduction : Son libellé sera tributaire de la nature de l'information que l'on pense introduire. Supposons un plan en trois parties reflétant l'organisation traditionnelle et mécanique en a) dramatic interest b) psychological interest c) stylistic interest. L'introduction pourrait être :

1. Contexte

The excerpt from Mary Postgate we have to study comes at the end of a short story. Mary Postgate, a lady's companion who has long been Wynn Fowler's butt and slave is, at the moment, burning everything that belonged to Wynn who is now dead, having fallen from his aeroplane. Having gone down to the village for paraffin, she witnessed the death of Edna Gerritt, a child killed by a German bomb. Rack to the destructor in the garden, she finds a wounded German pilot who presumably dropped the bomb. When our passage begins, Mary has already decided not to fetch help.
gg) Cadre

This passage de serves close scrutiny, not only because, coming at the end of the story, it naturally brings the dénouement. Dramatic interest never fails but is, on the contrary, heightened by an arresting psychological analysis and both come into sharp relief through the agency of Kipling’s controlled brand of stylistics.

2. LE PLAN

La nature du plan dépend évidemment de la nature et de la quantité de l’information que l’on souhaite présenter. Nous proposerons quelques types de plans.

1. 'Running commentary" : Le commentaire analytique

Parfois utilisé à l’écrit par manque de temps, il correspond en gros à l’étude que nous avons faite du dernier passage de la nouvelle de Kipling. Il est recommandé de ne jamais employer une technique comparable pour l’explication de texte et d’éviter de l’employer dans le commentaire.

Il n’existe, dans le commentaire analytique, d’autre forme de plan que celle, très lâche, qui reflète la marche du texte lui-même.

Il présente en effet objet et vecteur par fractions, à mesure qu’ils apparaissent dans le texte étudié. Deux procédés sont néanmoins applicables :
- analyser et discuter chaque phrase ;
- analyser et discuter chaque groupe de phrases ou chaque paragraphe concernant une même idée. Le plan du commentaire reflète ainsi les articulations du texte étudié.

hh) Commentaire et explication synthétique organisés selon la dualité Fond/Forme

Il s’agit du type le plus élémentaire organisant les résultats de l’analyse du texte selon les deux axes de l’infrastructure (fond) et de la superstructure (forme).

Trois possibilités de plan existent en pareil cas.

Premier Plan

1. Le fond
   - plot (présentation + discussion) ;
   - characters and characterisation (présentation + discussion);
   - ideas and comments (présentation + discussion).

2. La forme
   - story and composition (présentation + discussion) ;
   - character-drawing (présentation et discussion) ;
   - language (présentation et discussion).
Second Plan

1. **Le fond**
   - plot (présentation),
   - characters and characterisation (présentation);
   - ideas and comments (présentation);
   - discussion et jugement sur le fond.

2. **La forme**
   - story (présentation) and composition;
   - character-drawing (présentation);
   - language (présentation);
   - discussion et jugement sur la forme.

troisième plan

1. **Le fond** (présentation).
2. **La forme** (présentation).
3. **Jugement global.**

D'autres variantes sont possibles mais ces trois suffisent. La troisième variante est préférable car elle permet de mieux juger les qualités d'analyse et de synthèse.

**ii) Commentaire et explication organisés selon les rubriques traditionnelles de l'intérêt dramatique, psychologique et stylistique**

1. **Dramatic interest:**
   - story and plot;
   - composition;
   - appraisal.

2. **Psychological interest:**
   - characterisation: major/minor characters;
   - character-drawing (dans la mesure où il entre dans cette rubrique);
   - appraisal.

3. **Stylistic interest:**
   - language;
   - style;
   - appraisal.

Une variante de ce dernier type présente le contenu des trois grandes parties en réservant la discussion et le jugement à une quatrième partie où les aspects dramatique, psychologique et stylistique sont jugés simultanément.
j) Commentaire et explication organisés selon les quatre facteurs du texte

1. L'objet :
   - plot ;
   - characters ;
   - ideas.

2. Le vecteur :
   - story and composition ;
   - character-drawing ;
   - language.

3. L'émetteur :
   - l'auteur (attitudes et opinions présumées) ;
   - correctifs apportés par l'auteur.

4. Le récepteur :
   - jugement objectif ;
   - jugement subjectif.

kk) Commentaire et explication "polémiques"

Dans ce cas précis, l'auteur de l'explication ou du commentaire organise les résultats de son analyse selon ses réactions personnelles. L'exercice comporte par conséquent un jugement constant. Très simplement; il peut être considéré comme un essai 'polémique' organisé selon le principe des "likes and dislikes". Il présente l'avantage d'opérer un tri mais les dangers sont grands :
   - il n'est pas reconnu par nombre de correcteurs.
   - il faut des arguments solides quand on aborde la chapitre des "dislikes" si l'on souhaite ne pas froisser un correcteur éventuel.

Il) Commentaire et explication "libres"

Par commentaire et explication "libres", nous entendons toute forme de présentation qui, loin de s'intégrer à un moule préétabli, tient uniquement compte des résultats de l'analyse du texte étudié. Ce type de présentation est possible quant on présente une réaction très forte au texte. Il choisit les éléments marquants du texte et doit être réservé à ceux qui sont capables d'organiser logiquement une présentation des faits. Le commentaire et l'explication de texte, tels que les pratiquent les Anglais, sont "libres".

Les plans proposés sont des cadres relativement figés que l'on pose sur le texte. Ils sont dangereux s'ils demeurent utilisés de manière artificielle mais rendront secours à tous ceux dont l'analyse, pourtant fine, perd toute valeur par manque de qualités de synthèse. Ce qui compte par-dessus tout; c'est la richesse et la justesse de l'analyse mais le bénéfice en sera perdu si la présentation manque de logique car la
hiérarchie des idées est nécessaire à l'auditeur ou au lecteur de l'explication ou du commentaire.
NB. : Les plans proposés sont des plans bruts et il est évident qu'ils doivent être masqués dans le corps du développement.

3. CONSTRUCTION DE CHAQUE PARAGRAPHE DU PLAN

La construction de chaque paragraphe doit être rigoureuse car il ne faut jamais oublier les difficultés que peut avoir l'auditeur ou le lecteur à suivre le déroulement d'une argumentation ou d'une exposition. Un développement serré et méthodique est nécessaire.

1. La phrase-sujet du paragraphe

Elle introduit le cadre du paragraphe en indiquant quel sera le thème du paragraphe. Dans bien des cas, elle pourra aussi présenter la plan du paragraphe, c'est-à-dire, les éventails selon lesquels se groupent les étoffements de l'idée-cadre.

Exemple : paragraphe sur le portrait moral de Mary Postgate dans le texte étudié.

"The moral portrait of Mary Postgate (idée-cadre) culminates here with the description of a woman who, conspicuously colourless and unthinking so far (rappel du contexte), becomes ambiguously alive (deux éventails: i-alive qui implique la révélation et ii-ambiguously qui introduit le jugement porté sur le personnage).

mm) Les étoffements de la phrase-sujet

Ils doivent être reliés à la phrase-sujet et reliés entre eux par une architecture de charnières extrêmement serrée afin que l'auditeur ou le lecteur n'ait aucun mal à suivre le fil du développement. (voir cellules audio-orales de préparation).

Un exemple typique d'architecture de charnières dans la présentation d'un personnage serait par exemple :

The passage helps us complete both the physical and the moral portrait of the main protagonist.
  Portrait physique: utilisation des signes de ponctuation dans l'énumération.
  Portrait moral (le plus important) : utilisation de charnières renforçant la construction :
    First of all. ..Secondly. ..Thirdly. ..Besides. ..Last but not least. ...

Les étoffements de la phrase-sujet sont de deux sortes :
  i) les étoffements directs : expliquent et développent directement la phrase-sujet. 
     Exemple : Mary alive.
  ii) les étoffements indirects : étoffé directement par : revelation of her mind.

revelation of her body.
ii) les étoffements indirects : justifient le contenu de l'étoffement direct. En matière d'explication ou commentaire de texte, ce sont des exemples d'illustration pris dans le texte et accompagnés de citations. Les étoffements indirects sont indispensables, surtout au stade de la discussion, car aucune opinion ne peut être acceptée si elle ne s'appuie sur le texte lui-même.

Les étoffements indirects peuvent aussi être des opinions émises par des critiques et que l'on cite à l'appui des idées exposées.

Les techniques permettant d'introduire les étoffements indirectes ou citations sont fournies dans les cellules audio-orales. Bien d'autres possibilités seront offertes par la lecture d'ouvrages critiques. Notons que l'allusion à un point précis du texte permet aussi de rompre une certaine monotonie qui risque de naître d'une trop longue énumération d'exemples d'illustration. Nous citerons deux exemples dans lesquels l'auteur introduit successivement étoffement direct et étoffement indirect, puis un troisième exemple où la citation est brièvement discutée.

- Exemple n° 1 :

  To control the emotional fluctuations of childhood, from vivid anger to vacant depression and despair, is a necessary condition of Jane (Austen)'s progress to maturity. That she does mature in such a way is suggested by her thoughts on her return to Gateshead just before Mrs Reed's death:

  "I still felt as a wanderer on the face of the earth " but I experienced a firmer trust in myself and my own powers, and less withering dread of oppression. The gaping wound of my wrongs, too, was now quite healed .. and the flame of resentment extinguished."


- Exemple n°2 :

  Jane Eyre is remarkable for the way it asserts a moral code as rigorous and demanding as anything in the Old Testament in a universe that is not theocentric but centred on the individual consciousness. Explicit references to the orthodox idea of hell-fire are few in Jane Eyre, and generally irrelevant. Consider for example Mr Brocklehurst's catechism of the young Jane:

  "Do you know where the wicked go after their death?"
  "They go to Bell," was my ready and orthodox answer.
  "And what is Bell? Can you tell me that?"
  "A pit full of fire."
  "And should you like to fall into that pit, and to be burning there for ever?"
  "No, sir."
  "What must you do to avoid it?"
I deliberately waited for a moment; my answer, when it did come, was objectionable: "I must keep in good health, and not die."

Id. p.134.

• Exemple n° 3 :

Jane uses a remarkable volcanic image to express her changing emotional response to Rochester from fear to desire, made all the keener at this point in the story by envy of Miss Ingram; whom she believes to be Rochester's intended.

"And as for the vague something – was it a sinister or a sorrowful, a designing or a desponding expression? -that opened upon a careful observer, now and then, in his eye, and closed again before one could fathom the depth partially disclosed; that something which used to make me fear and shrink; as if I had been wandering among volcanic-looking hills, and had suddenly felt the ground guive, and seen it gape: that something, I, at intervals, beheld still; and with throbbing heart, but not with palsied nerves. Instead of wishing to shun, I longed only to dare – to divine it; and I thought Miss Ingram happy, because one day she might look into the abyss at her leisure, explore its secrets and analyse their nature!"

The volcanic image is extraordinarily effective in conveying the awe that colours Jane’s relationship with Rochester even after fear has been overcome by love: the sense of danger as well as the exhilaration of exploring hidden, perhaps forbidden demoniac, subterranean depths of the life of passion...

Id. p.133.

La conclusion de chaque paragraphe

La conclusion de chaque paragraphe a deux fonctions :
– résumer l'information contenue dans le paragraphe ;
– servir de transition (à moins que l'on ne compose une transition complète.)

Les transitions

Les transitions sont absolument nécessaires entre les paragraphes comme entre les grandes parties de l'explication ou du commentaire.

Trois techniques sont possibles :

i. faire de la conclusion d'un paragraphe une phrase qui sert en même temps de transition avec le paragraphe suivant ;

ii. construire une phrase de transition pure ;

iii. faire de la première phrase d'un paragraphe une phrase qui, en même temps que de phrase-sujet du paragraphe en question, sert de transition avec le paragraphe qui précède.
i. est presque général dans la pratique française.
ii. souvent utilisé mais risque de rendre le déroulement moins souple.
iii. a la faveur des Anglais, comme le prouve un exemple :

The above example by no means exhausts the wealth of literal references to fire in Jane Eyre, but it does, I hope, establish the importance of fire as the core of a cluster of emotions and values in the novel. I now turn to the figurative references to fire. Figuratively, fire is generally associated with the inner life of passion and sensibility, and this, though highly valued, is seen as morally ambivalent...

_Id._ p.133.

avec : transition et idée-sujet du paragraphe.

4. **LE PARAGRAPHE DE CONCLUSION**

Le paragraphe amenant la conclusion globale de l'explication ou du commentaire est, lui aussi, indispensable. Il doit permettre d'établir une dernière synthèse de tout ce qui a été dit. Il comporte généralement :

a) une brève revue des points les plus importants ;
b) un rappel de l'essentiel du jugement porté ;
c) (éventuellement), une modification de l'angle d'attaque, soit par question posée et non résolue (question rhétorique), soit par un rattachement du passage étudié à un ensemble plus vaste dont le texte serait tiré.

5. **VARIATIONS**

Un certain nombre de variations sont possibles. Leur nature dépend de la nature du texte étudié. Ces variations ne doivent pas devenir autant de maniérismes. Nous citerons les plus fréquentes ayant trait à l'introduction (en ce qui concerne le plan, elles ont été évoquées).

Ces variations sont surtout utilisables dans l'explication orale où une certaine "fantaisie" est permise. Cette fantaisie se réduit à une originalité de l'angle d'attaque.

1. **Équilibres d'introduction sur contraste**

_Exemple :

The present passage is _not so much_ a page from a novel _as_ a kind of moral catechism.

The passage we now deal with appeals _not only_ to the mind _but also_ to the heart.
pp) La rupture du cliché
Le cliché est, dans ce cas, l'opinion généralement admise sur le texte ou son auteur : opinion de critique notamment.

qq) La formule-résumé plaçant le commentaire dans une perspective originale.

Exemple :

The last two pages of Mary Postgate tell us the story of how Mary finally let her mind dwell on those things. (avec allusion à l'un des leitmotivs de la nouvelle.)

rr) L'anecdote tirée du passage à étudier et qui illustre l'essentiel de ce que l'on va dire. L'anecdote peut se réduire à une citation.

Exemple :

"She gave herself up to feel". Thus does Mary Postgate...

6. COMMENTAIRE OU EXPLICATION DE L'ARTICLE DE JOURNAL

Ce type d'exercice, tout en respectant les principes de construction imposés par la bonne compréhension, présente un plan-type presque immuable.

a) Présentation du thème ou des idées exposés.

b) Correctifs et jugement :

1. coloration apportée par la rhétorique personnelle du lecteur ou par une rhétorique du journal ;
2. orientation de l'article établie par comparaison avec d'autres articles traitant la même information dans d'autres journaux ;
3. les développements ultérieurs de la question traitée. Ceci devient possible si l'on étudie le texte avec le recul de quelques jours écoutés depuis sa parution ;
4. confrontation des idées de l'auteur avec celles du lecteur: jugement subjectif.

7. LE CONTEXTE

Un commentaire ou une explication ne seront complets qu'à la lueur du contexte ou ensemble dont un extrait est tiré (reste du roman ou de la nouvelle pour la fiction; contenu de civilisation pour le journal ou la revue).

L'introduction de ce contexte est souvent nécessaire car il éclaire ce qui est dit ou écrit. Mais, dans cette présentation, un choix s'impose, qui est précisément fonction du contenu du commentaire ou de l'explication. Ce choix est une sélection impitoyable. Les éléments du contexte que l'on choisit de présenter seront choisis uniquement quand le reste du travail aura pris fin. C'est seulement une fois que l'on a défini ce qui sera dit ou écrit dans l'explication ou le commentaire que l'on sélectionnera les éléments du contexte présentés. Il existe alors une triple possibilité dans le choix de la technique de présentation du contexte.
a) Présentation du contexte au début de l'exercice. Soit dans l'introduction si le contexte est relativement peu important, soit dans la première partie de l'exercice (fiction littéraire).

b) Présentation de chaque élément du contexte à mesure que cet élément devient nécessaire à l'illustration ou à l'explication. (Cette technique risque du nuire à la rigueur de la construction).

c) Dans le cas d'un contexte de "civilisation", notamment en ce qui concerne l'article de journal, le contexte sera introduit au moment où interviennent les jugements.

B. EXEMPLE D'ILLUSTRATION

Commentaire de texte.
Texte choisi : le dernier passage de *Mary Postgate*.

1. INTRODUCTION

Nous reprendrons ici l'introduction proposée comme exemple dans l'étude du paragraphe d'illustration et qui introduit rapidement le contexte avant de proposer un plan.

2. LE PLAN

Annoncé dans l'introduction, le plan s'organise en trois grandes partie :
I. La composition et l'intérêt dramatique.
II. L'évolution psychologique de Mary Postgate.
III. Les composantes stylistiques et leurs fonctions.

Pour chacun des paragraphes, les étoffements directs seront :

1. The nature of composition and dramatic interest

1. Two moments:

   a) the pilot + Mary + the things burning,
   b) the pilot + Mary (linear).

2. Formal composition: Two main parts but subdivided into four:

   a) mounting of tension,

   b) the blowing-up of tension,
   with
   i) resolution taken,
   ii) WOMAN IN THE WORLD,
   iii) BLOWING-UP,
   iv) resolution of the story.

3. Tension in colour and the weather.

4. Tension in time and place.
5. *Tension in psychological evolution:*
   a) physical and emotional tension,
   b) physical and emotional pleasure from hatred and anger to quiet through a crisis.


   **Judgement:**
   a) objective: masterly composition,
   b) subjective: fascinates the reader and never loosens its grip.

   **Transition:**
   Fascinates because it perfectly presents Mary's Psychological evolution.

ss) **Mary's Psychological evolution:**

1. *Rappel du contexte psychologique.*
   Mettant en valeur la dominante du portrait.

2. *Physical changes:*
   a) ugly (more than ever),
   b) colour,
   c) physical crisis,
   d) relaxation and well-being.

   **Transition:**
   Emblematic of moral changes.

3. *Psychological evolution proper:*
   a) method,
   b) scheming,
   c) hatred,
   d) indignation,
   e) disgust,
   f) refusal to ponder,
   g) no trace of emotion,
   h) feeling on "dear papa" but lack of emotion on pilot
   i) affirmation of self,
   j) happiness and pleasure.

   **Appraisal:**
   a) objective: Mary psychologically "true",
   b) subjective: disgust and shock:
      i. unnatural behaviour,
      ii. an "obscene" reaction,
      iii. author's backing.

   **Transition:**
   Disgust, yet, praise for the way Kipling handles his character. More praise when we turn to his particular brand of stylistics.
tt) **Stylistics:**

1. *The stylistic variety.*
2. *The functions of style, Kipling's three styles.*
3. *Appraisal of style.*

**General conclusion:**

Round-up and last impression.

C'est un plan très simple que nous proposons avant de donner un commentaire rédigé du texte.

*Commentaire rédigé :*

The excerpt from *Mary Postgate* which we now study comes at the very end of the short story. Mary Postgate, a lady's companion, who has long been Wynn Fowler's butt and slave is, at the moment, burning everything that belonged to Wynn who is now dead, having fallen from his aeroplane. Having gone down to the village for paraffin, she witnessed the death of little Edna Gerritt, a child killed by a German bomb. Rack to the destructor at the bottom of the garden, she finds a wounded German pilot. When our passage starts, Mary has already decided not to go and fetch help. This passage de serves close scrutiny not only because, coming at the end of the story, it brings the dénouement. Dramatic interest never fails but is, on the contrary, heightened by composition and an arresting psychological analysis of Mary's evolution and both dramatic and psychological interests come into sharp relief through the agency of Kipling's controlled brand of stylistics.

★★★★

Dramatic interest and control of composition usually go hand in hand and our passage presents a fine example of their close complementarity.

The nature of composition presents two faces corresponding to two successive moments. The first moment sees Mary going successively to the object of her hatred, namely, the German pilot, and to the work she is carrying out at the moment. It naturally introduces frequent disruptions since any moment when Mary turns to the pilot disrupts the thoughts she has when attending to the fire. Yet, the two streams merge perfectly. The second moment, on the contrary, respects a simple chronological sequence. We must also make note of the acceleration in rhythm in the passage from the first relatively slow moment to the tense second stage. We could say that the passage embodies a play in two acts with each of the acts corresponding to each of the two moments.

Formal composition of the passage therefore distinguishes two main parts but subdivides these into four articulations. Though all such divisions are necessarily arbitrary, we would give a sketch of composition in which the first part of the passage would go down to the end of Act I: "...against the driving wet." would mark the limit of that part. There would be two articulations in that part, the first one
coming after "...would die too" when Mary has taken her firm resolution, and the second one coming at the end when Mary has considered "woman's part in the world". As for the second part of the text, it would include all the rest of it and hinge around the last sentence which introduces the anti-climax though that anti-climax is hardly formally marked. The anti-climax follows the blowing-up of feeling.

Quite obviously, it would be possible to make a graph of composition of and of the subsequent heightening of dramatic interest. The first part of a graph would represent the plateau of Mary's thoughts with sudden bursts of anger and hatred every time she turns to the pilot (Act I). Then would come the relentless and slow curving up of tension towards the climax of the physical and emotional crisis, followed by the sudden, abrupt drop of the anti-climax and the expected plateau of quiet and comfort:

![Graph of composition and dramatic interest]

In that graph, moment 1 corresponds to "Stop that!", moment 2 to "this thing...", moment 3 to "the thing... would die too", moment 4 to "Stop it!", moment five to "once it ceased abruptly", moment 6 to "then the end came...", and moment 7 to the anticlimax. The graph enables us to get a picture of the development of dramatic interest.

Dramatic interest is heightened by the intervention of colour and the weather. Let us simply say that Mary's colour becomes a deeper red as the action progresses towards resolution and that the weather, acting in perfect unison with the story is there to provide the dull grey colour and rain fitting to the drama and to hold the rain at the very moment when everything cracks up in the story.

Time and place also provide tension. Place does so at a second remove if we picture the paltry place of death as the dirty bottom of the muddy garden by the destructor. As for time, it aptly underlines the movement of tension with a clear-cut division between the quite slow narration with the development of Mary's thoughts and the sudden, abrupt crisis.

On the other hand, there is tension in Mary's psychological evolution too, as this follows the graph of dramatic interest as well as the passage from slow to accelerated time. Dramatic interest springs from the passage from "neutral" anger and hatred – if we may be so bold as to use the phrase – to nearly unbearable physical and emotional tension and crisis. Then comes the quiet of resolution which, from the point of view
of dramatic interest, plays an important role in providing a welcome backlighting of tension.

Finally, our study of the passage would remain incomplete if we did not mention the importance of language as such in the way syntax and the choice of words contribute to a heightening of tension. This becomes obvious if we consider any of the fields of reference in which the words are organised or if we study the rhythm and length of sentences as the story develops. Since we plan to inquire more closely into the use of language, let it suffice to say that language is perhaps the main agent of tension and drama before turning to a tentative appraisal of the handling of dramatic techniques of composition.

Any objective reader of Kipling's text must praise his handling of technique and, more especially, the nearly disrupted gradation he uses in bringing his story to a close. Besides, seldom has any writer of short stories so brilliantly used to profit the conventions of the genre making it necessary to solve the plot by the event of as striking a climax as possible. And, when it comes to a subjective answer, the reader can only confess that Kipling's technique is perfect in that he never loses his grip on his reader who must read on, facinated – fascinated by the drama and fascinated by the character of Mary too.

The first obvious conclusion to be drawn from the passage under consideration is that it curiously backlights the character of the main protagonist. It is therefore no wonder that, to understand the nature and degree of psychological evolution, we should feel it incumbent upon us to consider briefly what we already know about Mary.

Mary Postgate so far appeared grey, ugly, colourless, conscientious, tidy, companionable and ladylike, methodical, self-effacing, and apparently stupid. Kipling made her the unthinking animal whose main characteristic seemed to be decency. Yet, there were also hints of some deeper complexity in her. Such complexity stemmed from her "love" for Wynn, her reaction to Edna Gerritt's death and her anger at the Germans. To put it in a nutshell, Mary was mainly "decent" and "self-effacing". She was.

What we now learn about Mary concerns her appearance. Perhaps more ugly than before, she has acquired colour through the exercise needed by her work. Going through the physical crisis of what may be considered as an orgasm, she ends up in relaxation and wellbeing. It might be rightly argued that her physical changes are no concern of ours and yet, those changes are emblematic of deeper psychological changes and therefore relevant.

The changes in Mary's character are introduced gradually, following the normal order of chronology. We shall therefore refer to them as they appear in the text. First of all, Mary appears capable of scheming in the implication that she hid from Miss Fowler on her way to fetching the pistol. In all things, she still shows method. Then comes indignation following hatred. But Mary's indignation is of the self-righteous type as she is working herself into a state of self-justified hatred, more especially in her appraisal of Wynn who "was a gentleman who, for no consideration on earth,
would have torn little Edna into those vividly coloured strips and strings." Disgust then expresses itself through her references to the pilot: "the thing"/"that thing". And, all the time, Mary keeps blinding herself to all considerations outside her hatred in her refusal to ponder. One must not, as she says, "let one's mind dwell on those things." No wonder she does not show the least trace of emotion or concern for the dying man and considers her horrible act as her "work". Yet, it is not easy to suppress thought when it directly concerns her. Accordingly, Mary comes to the first stage of an affirmation of self. This starts through an assertion of her selfishness in a comparison between man and woman putting woman on top. It will develop through an assertion of the body and feeling. The body gets exertion and relief after tension. The feelings are free to develop as soon as Mary can devote herself to herself when her job is done. Then comes the physical and emotional orgasm because, for once, all her attentions were centred on herself and not on others in her self-effacing old way. And we end up with a Mary that is actually happy: "relaxed" and "quite handsome".

Mary's evolution may be considered, in capsule-form, as one woman's liberation through what would appear as a deliberate crime. Considered in that particular light, it calls for qualification. First of all, Mary's character appears psychologically "true to life". Indeed, the nature and violence of her act can be explained through the impact of war on her, the successive shocks she underwent and the consequent force of hatred driving her to revenge. Her revenge stands in the tradition of the underdog's revenge or the revenge of people who are eternally victimized. As for the strength of her reaction, expressed in the nature of her "crime", it could also be explained if we consider that, the longer feelings are suppressed, the more violently they explode. Yet, all things considered, it is increasingly difficult not to feel any qualms about the main protagonist and her evolution. In the first place, Mary's is an unnatural behaviour and goes contrary to normal human behaviour which would have been to fetch help. In the second place, the nature of her final reaction can be termed obscene if we accept a reading of the text for which there is ample linguistic justification and according to which the pilot's death induces and creates an orgasmic resolution in Mary. Last, but not least, our qualms grow worse when we consider that the author does not act as a judge: he leaves us with a Happy Mary and does not even hint at condemnation. We are therefore led to infer that, in his opinion, what she did was right. If that be the case, we feel impelled to criticise his position while praising him for the way he handles his description of Mary's psychological changes and his clever use of language.

* * *

If we try to establish the characteristics of the stylistic variety used by Kipling, we are soon confronted with disappointing results. We do not mean to say that the variety lacks richness, on the contrary. Yet, it is difficult to ascribe it to any definite mode, tone, time and space or other social extraction. In fact, it denies classification. Yet, if we make a close stylistic analysis, we soon come to the conclusion that Kipling uses three styles, each with its specific characteristics and functions.
The first "style" that comes under consideration is that of speech used — so rarely — by Mary Postgate. Speech consists of three brief utterances, the first two being curt orders with, in one case, the explosion of an insult, the last one being an order too or, rather, a prayer: "Stop that... you bloody pagan" then "Stop it", then "Go on... This isn't the end." That particular style reflects hatred in the extreme brevity of the imperatives, the explosion of the words chosen and the extreme tension of a presumably high-pitched voice except in the final prayer when everything quiets down already with a longer sentence and a lower pitch in the murmur. Above all, the use of speech acts very effectively in underlining the movements of the passage and the graph of tension and composition. The speech sentences are the landmarks in the progression of the narrative.

Narration and description call, in this story, for a very clearly characterised style. That "style" may be called narrative description with very occasional bends towards pure description or pure narrative. We shall not insist on the distribution of words as that remains subservient to the necessities of the object. Yet, we shall nevertheless quote five main fields of reference, namely, everything concerned with the fire ("flames; burning, charring, destructor, etc..."); the references to physical exercise ("stamped; stoking; lunges; thump"); the references to death; the references to gentlemanly behaviour and sportsmanship and, finally, the whole last passage with the physical crisis. In description and narration, those words chosen by Kipling play the plainest of parts except for the last field of reference which, concerned with physical reactions, is used to transcribe moral and psychological notations. But, to emphasise the apparent neutrality of the choice of words, let us stress the absence of imagery of any kind, the only use of what might be termed imagery being a straightforward comparison in "she thumped like a paviour". The nature and function of the words chosen give a first idea of Kipling's narrative-descriptive style as plain. This is confirmed by an analysis of all other characteristics. The only variation appears in the length of sentences, made to suit every moment: shorter sentences in pure narration; longer sentences in description; the average being three propositions or predications to each sentence. That variation is paralleled by the shift from relatively frequent progressive forms to plain preterite in the last part when everything accelerates. Yet, apart from that inevitable variety, style retains a quality of neutrality. It conforms to the dominant conventions of straightforward narration and description. There is no special stylistic effect: the order of words inside any predication is the normal subject/verb/object/circumstances order; the only predications that could be in a privileged position all express time-notations; the sequences are mainly introduced through links marking time, relative pronouns, and occasionally "if" and "but". The number of words introducing precisions of time, manner, or restriction is high in this text but normal for description and narration (34 in all descriptive and narrative passages in the present text). Similarly, description and narration only call for twenty-five adjectives and the number of noun-groups introducing time and place as noun-complements stands at nine in our passage. When we have noted the low incidence of included sentences through which the author gives precisions in his own name — only two in number —, we have sufficient data to conclude that Kipling did not mean to force his picture and this could be the most
The best way to come to conclusions about the style used when the author takes us, as it were, inside Mary's head, is to compare the results of the two linguistic analyses concerning this and the previous styles. It will enable us to enumerate the dominant aspects of 'thought' in the passage. This time, the average number of predications is also three to each sentence. Yet, there are marked differences. In thought, we come across very short sentences of one predication or very long sentences of four to six (long) predications. This makes for a kind of rhythm that faithfully reflects that of meandering thought, more especially so if we consider that we find six included sentences betraying Mary's hesitations and wavering. Those wavering are further illustrated through the nature of the link-words making up this third variety: they mainly connote restriction, hesitation, opposition. Let us simply quote the high incidence of "but" and "though". As for the other links, they are time-sequences, one of them aptly suited to thought: "Now,...". The other main aspect of this particular "style" would be the way it expresses Mary's character in what might be termed lack of colour: the adjectives thought by Mary are conspicuously rare; there is only one adverb and no more than four noun-complements introduce precision. As for the choice of words, it also stresses Mary's preoccupations centring mainly on death, and woman's business.

When it comes to judging Kipling's style, we feel inclined to unrestricted praise. Once we have noticed the qualities of each of the three different "styles" he uses, we must acknowledge their use is perfect. Kipling bends linguistic techniques to each purpose he has in mind. His command of style culminates in unobtrusive simplicity. Never does he aim at stylistic effects that would appear gratuitous in this context. His would be the plainest of brilliant styles in the fact that plainness can, as it does here, produce gems.

★★★★

If we finally make abstraction of what we consider as justified restrictions about Mary's character, it becomes easier to give Kipling due credit for his story and, above all, for the passage under scrutiny. Everything from the art of composition and character-drawing to the richness and truth of Mary's psychological changes works up to a fascinating and breathtaking climax. We might say that, just as Mary Postgate never loses sight of the aim she has, Kipling is intent on never losing his grip on language. The demonstration reads as a master's lesson on what control may achieve. It could nearly alleviate the sour aftertaste of the master's personality.

NB. : Dans bien des cas, les étoffements indirects ou exemples d'illustration ont été volontairement omis. Il est souhaitable que chacun reprenne ce texte en les y ajoutant. Cet exercice permettra de mettre en pratique la cellule audio-oraile touchant à l'introduction d'exemples. Il obligera aussi à justifier les désaccords éventuels et à effectuer une analyse linguistique précise du texte – comparable à celle qui portait sur le texte de Sillitoe.
NB. : Ce commentaire opère une sélection dans le matériau dégagé par l'analyse. Cette sélection est rendue obligatoire par le plan [synthétique]. Ainsi le commentaire synthétique est-il plus facile à suivre parce qu'il est mieux composé, mais moins riche que le commentaire analytique. [Comparer analyse pp.105 sq. et commentaire ci-dessus].

C. APPENDICE : LES PARAGRAPHES DE L'EXPLICATION DE TEXTE ET DU COMMENTAIRE

A ceux que la pratique du plan de paragraphe rebute ou qui craignent d'omettre un point important de l'étude, un certain nombre de plans-type rendra sans aucun doute service. Ces plans-type n'ont d'autre prétention que d'être des plans mécaniques. Développés, ils peuvent aussi servir à la pratique de l'exposé ou de la dissertation.

premier plan : paragraphe traitant d'un personnage central
Exemple : the character of X in Y.

Introduction

1. Présentation :
   a) the character: physical portrait ;
   b) the character: moral portrait;
   c) dominante ou dominantes (avec expressions, exemples d'illustration);
   d) character-drawing: moyens de présentation du personnage seulement si la nature de l'exercice le requiert).

2. Fonctions et explication du personnage :
   a) sanction que reçoit le personnage (attitude de l'auteur) ;
   b) fonctions du personnage ;
   c) sources du personnage (éventuellement) et explication.

3. Jugements :
   a) objectif : limites du personnage/problèmes non résolus par auteur/ valeur du personnage ;
   b) le personnage et sa présentation : conformité vecteur/objet. Originalité du personnage et richesse. Confronter le personnage à la réalité psychologique ;
   c) subjectif.
      a) et b) sont généralement regroupés en une seule rubrique.

Conclusion
SECOND PLAN : PARAGRAPHE TRAÎTANT DE L'ENSEMBLE DES PERSONNAGES MIS EN SCÈNE DANS UNE TEXTE

Introduction

1. Présentation :
   a) sortes de personnages (minor/major) ;
   b) mécanismes et incidences des personnages : leur présentation par l'auteur (direct/indirect character-drawing), les effets du personnage ;
   c) fonctions des personnages (sanction finale/attitude de l'auteur, etc.), sources et explications.

2. Discussion et jugement :
   a) objectif : limitations/valeur/conformité/originalité (confronter à réalité psychologique) ;
   b) subjectif.

Conclusion
NB. : Si la quantité d'information contenue dans la première partie est, comme ce sera souvent le cas, trop importante, cette partie peut se scinder en deux parties : la première contenant a) et la seconde contenant b) et c).

TROISIEME PLAN : CONCERNE L'OBJET D'UN TEXTE : TRAITEMENT PAR L'AUTEUR D'UN THEME DONNE DANS UN TEXTE COURT

Introduction : ne pas oublier de définir le mot central au thème.

1. Présentation du thème :
   a) nature du thème dans le texte ;
   b) sortes d'expressions du thème :
      - en surface,
      - en profondeur ;
   c) incidences du thème et sanction reçue ;
   d) fonctions du thème avec sources et explication de ces sources.

   CETTE PREMIERE PARTIE PEUT SE DIVISER EN A) + B) = UN PARAGRAPHE,
   c) + d) = un paragraphe.

2. Discussion et jugement :
   a) objectif :
      - première impression citant critiques ;
      - valeur du thème ;
      - traitement et originalité du thème ;
– conformité objet/vecteur ;
– thème confronté avec réalités des sciences humaines,
b) subjectif.

Conclusion

QUATRIEME PLAN : CONCERNE LA PEINTURE DES PERSONNAGES DANS LA MESURE OU CELLE-CI EST PARTICULIÈREMENT INTERESSANTE ET JUSTIFIE UN COMMENTAIRE

Introduction

1. Rappel de ce que sont les personnages (très bref) :
   a) présentation des personnages ;
   b) sortes de personnages/leur incidence/leur rétribution/leurs fonctions essentielles.

2. Le vecteur et l'auteur dans la peinture des personnages :
   a) moyens de la peinture : répertoire ;
   b) incidence de ces moyens :
      – effets et sanction de la peinture (déflation, etc.) ;
      – fonctions de cette peinture ;
      – sources et explication.

3. Discussion et jugement :
   a) objectif: avec opinions de critiques en support :
      – limitations ;
      – problèmes non résolus ;
      – efficacité/originalité ;
      – complexité et profondeur ;
      – rapports entre personnages et auteur ;
   b) subjectif.

Conclusion

CINQUIEME PLAN : TECHNIQUE DRAMATIQUE ET TECHNIQUE NARRATIVE

Introduction

1. Histoire (et intrigue) :
   a) présentation: nature (linéaire, circulaire, symphonique, etc.), expressions dans la composition : climax, anticlimax, flash-back, time and place ;
   b) mécanismes et incidence de la technique, expressions du langage.
2. **Le vecteur :**
   a) surface du langage ;
      **EXPRESSIONS DU LANGAGE ;**
   b) incidences du langage,
      explications et sources.

3. **Discussion et jugement :**
   a) objectif (avec référence éventuelle aux critiques) ;
      - limitations (si tel est le cas),
      - fonctions et valeur de la technique ;
      - interaction entre les deux aspects considérés ;
      - originalité et efficacité ;
   b) subjectif.

**Conclusion**

SIXIEME PLAN : ETUDES STYLISTIQUES

**Introduction**

1. **Caractéristiques essentielles du style :**
   a) ton ;
   b) mode ;
   c) champs lexicaux,
   d) marqueurs de temps, d'espace ou de milieu, déterminent une variété stylistique propre à l'auteur.

2. **Fonctions du style :**
   a) explications et sources ;
   b) incidences du style.

3. **Discussion et jugement :**
   a) objectif : avec opinions de critiques éventuellement :
      - limitations si elles existent ;
      - efficacité et originalité ;
      - le style est-il conforme à l'objet et au vecteur ?
   b) subjectif.

**Conclusion**

*Remarque :* Dans bien des cas, le texte présente plus d'un style ou d'une variété stylistique. Dans des cas semblables, chacun des styles utilisés est étudié à son tour mais il ne faut pas omettre de voir comment ils se comportent en présence l'un de l'autre.
Les plans proposés sont stéréotypés. Ils peuvent servir avant que ne commence véritablement l'exercice afin de s'assurer que l'on n'a omis de considérer aucune rubrique importante. Tous ces plans sont susceptibles d'aménagement en fonction du texte étudié. Quiconque se montre absolument ritif à la composition d'un plan peut néanmoins s'en servir sous leur aspect brut. Il importe de préciser encore que ces plans, présentés comme des plans de paragraphes deviennent le plan de parties entières de commentaire ou d'explication de texte et que, dans ce cas, chaque rubrique est un paragraphe à part entière. Rappelons en dernier lieu que le meilleur plan est celui qui ne tente pas à toute force de coller sur un texte un moule préétabli.
PHASE QUATRE
EXERCICES
D'APPLICATION
Les exercices proposés à ce stade constituent uniquement une indication du genre d'exercices qui peuvent se greffer sur les techniques envisagées au cours de notre étude. Ils représentent un complément aux exercices introduits dans le corps du développement à titre d'illustrations.
SÉRIE A

LE JOURNAL

Les deux textes ci-dessous servent de prétexte à une présentation des problèmes posés. Si l'on choisit d'autres textes, il suffit de répondre aux mêmes questions.

PREMIER TEXTE

NOT A MIRACULOUS HAUL

Mr Rippon's fisheries agreement is not a sellout to the Six. It is the best compromise he could get – no more and no less than that. Whether the twelve-mile limit should have been extended further round the British coast is open to argument. What is not open to argument is whether Mr Rippon could have got far better terms at Brussels at the weekend. Having told Parliament that he hoped to sign the Treaty of Accession before Christmas he had given himself a deadline. The Six knew that Britain, unlike Norway, was in a hurry to come to terms.

The terms themselves are a great deal better than those that the Six cooked up among themselves on the eve of Britain's formal application to join. For coastal fishermen in most of the areas where fishing is vital to communities the twelve-mile limit is to stay for ten years in any case and longer if the Government of the day can negotiate a prolongation. The open question for St Yves, Stornoway and Whitby is whether ten years from now, Britain will be able if necessary to veto any change in the agreement reached on Saturday night in Brussels; or whether another country like France will be able to veto the agreement’s extension. The agreement is vague about this. A degree of vagueness was, no doubt, the best that Mr Rippon could get.

What there can be no doubt about is that Britain's case on the fisheries is strong, and that Mr Rippon or his successor will have to say more about it not just in ten years' time but as soon as he has a full voice in Europe’s councils. There are two points to be made, and carried. The first is that British fishing policy, like Norway's and Ireland's, is a regional policy within the meaning of the Treaty of Rome. Its purpose is to help remote communities to make a dignified living. The Six cannot honestly or logically condemn the Western Isles and Galway to go it alone while allowing Italy's Mezzogiorno and France's Languedoc to receive massive state aid.

The second point that Mr Rippon should be making as soon as he can is that good husbandry matters to every fisherman in Europe. There is no free-for-all for British fishermen within British fishing limits. The reason that British inshore fishermen have prospered, relatively speaking, since the introduction of the twelve-
mile limit is not so much that they have been able to call the twelve miles their own, but that they have not been eating their seed-corn and nobody else has been eating it either. Conservation – through quotas and restrictions on mesh sizes – is important to all fishermen working the NE Atlantic. Most of them know it, but not all of them practise what they know to be self-interested self-restraint.

From now on Britain, Norway, the Republic of Ireland should seek to convince the Six that conservation is not just a continental matter but an oceanic one. If the Europeans are to farm the seas rationally they must not simply draw a line round waters that they want to call their own. They must come to terms about husbandry, not only with each other but with other fishing countries too – Iceland, Russia, Poland, Spain, East Germany, and Portugal. For whatever the officials may think in Brussels the fish do not know or care whether the waters in which they breed belong to the EEC or not.


EXPLOITATION:

a) analyse de la composition et compréhension-signal ;
b) analyse du contenu: compréhension-signe ;
c) compression: retirer du texte les seuls éléments qui serviraient à illustrer un dossier sur la pêche ;
d) compression: retirer du texte les seuls éléments qui serviraient à illustrer un dossier sur la Grande-Bretagne et le Marché Commun ;
e) faire l'explication orale du texte ou son commentaire écrit ;
f) donner un jugement sur le texte en lui appliquant des correctifs.

SECOND TEXTE

FAULKNER READY FOR CATHOLIC DEAL.

Mr Faulkner, Prime Minister of Northern Ireland, has a detailed plan ready which would bring Catholics into the Stormont Senate (the Upper House) and allow them to take junior ministerial jobs in what is now an exclusively Protestant government.

At the same time, an enlargement of the Stormont House of Commons, perhaps by proportional representation, would increase Catholic numbers there, too. Mr Faulkner may well deploy the plan at his meeting with Mr Heath and Mr Lynch, Prime Minister of the Republic of Ireland.

Although there is more diplomatic activity to come, that meeting now seems certain to take place – probably just before the special Westminster session arranged for Wednesday and Thursday week.

Oddly enough, officials in Dublin have been working on a similar Stormont Senate scheme. But the Lynch Government wants civil servants from all three capitals to follow up the three-man meeting by sifting all available ideas for political
restructuring of the North, including the suggestion from Mr Wilson, leader of the 
Opposition, for a Parliamentary Commission which would limit Stormont's present 
powers. Mr Faulkner hopes to prevent any talk of limitations.

If this and other difficulties can be removed Mr Lynch is ready to make what is 
by the standards of Irish politics, a big concession. He is prepared to say that, given 
further political change in the North, the Republic will renounce its reunification 
aims for the foreseeable future. Since this would soothe certain Protestant fears, it is 
in part the answer to the repeated Protestant question: "What have talks about the 
North got to do with Lynch, anyway?" And Dublin sees another answer, too. If 
change in the North could be presented as partly Mr Lynch's work, opinion in the 
South would allow him to move more strongly against the IRA than at present. 
Members of the public would be prepared to give more information against terrorists 
and juries would be ready to convict them.

But the Lynch government is not disposed to venture on either step – 
renunciation or stiffer measures -without some prospect of improved political 
conditions in the North in return.

Extremists on both sides there are unimpressed. Each faction of the IRA and 
other terrorists claim that they alone understand and represent Northern Catholics, 
and they all intend to fight on – partly to make good that claim, against their rivals. 
Against this, the hard-line Protestants believe further change is pointless in 
countering the IRA, and, therefore, to be resisted. Only military measures count. Mr 
Faulkner hopes to reconcile them to the three-man talks by increasing the flexibility 
and scope of the locally-raised Ulster Defence Regiment.

But this would involve improving recruitment to the Regiment and loyalist 
Protestants do not want to join it in its present form. They wanted it freed from 

The major point of doubt in the province now is how far these Protestant 
frustrations will affect the situation. There is less confidence in Belfast than in 
London or Dublin that Protestant loyalists are in the end amenable to reason and the 
law. The army in Belfast has thought it wise to prepare plans both for a preemptive 
strike against certain Protestant leaders should their restiveness become more 
marked, and for the containment of mass Protestant attacks.


EXPLOITATION :

a) analyse de la composition et compréhension-signal ;
b) compréhension-signe (éclucider le sens des mots) ;
c) compression : retirer de ce texte les seuls éléments retenus pour l'illustration d'un 
dossier sur la crise d'Irlande du Nord.
d) connaissances historiques nécessaires à la compréhension du texte ;
e) faire l'explication orale ou le commentaire écrit du texte ;
f) correctifs : remettre en perspective à la lueur des événements ultérieurs.
EXERCICES D’APPLICATION

DEBATS :
Le débat sera à nouveau considéré en relation avec les textes de "civilisation" dont le journal est une variante. Les débats possibles ici traiteraient :
sur le premier texte : Great-Britain and the EEC,
   The problem of fishing rights.
sur le second texte : Northern Ireland :
   – Is a political solution available ?
   – Extremist behaviour.
   – Etc...
SÉRIE B

LE TEXTE DE "CIVILISATION"

Progression de l'exercice :

a) compréhension-signal ;
b) compréhension-signe ;
c) compression : dégager éléments centraux ;
d) analyse linguistique ;
e) organiser et présenter un commentaire-explication ;
f) retenir les éléments servant à l'illustration d'un mémoire ou document traitant le point de civilisation auquel se rapporte le texte ;
g) rechercher dans les journaux et périodiques des illustrations à ce document.

PREMIER TEXTE

The unattached in Norhtown were particularly affected by the overcrowded conditions in which they were living" This is not to suggest that bad housing was in itself a major cause of anti-social behaviour. The Seagate youths, who often lived in relatively large houses where they had a room of their own in which they could entertain friends, would immediately refute this. Nevertheless, in Norhtown, the lack of privacy, the frictions and the irritations caused by overcrowding seem to have added tensions to families which already suffered more than enough, nor is it surprising that adolescents living under these conditions were only too eager to get out of the houses and into the streets. It is hardly surprising either that the parents were glad to see them go. What then are the housing needs of adolescents? Would it be unreasonable to suggest that an adolescent needs a bed-sitting room of his own in which he can follow his pursuits and where he can invite one or two friends? In view of current housing costs, rents, and shortages, this may be unrealistic, but overcrowding in the statutory sense is not the only important consideration. The problem of overcrowding as it affects adolescents and their families would appear to warrant further research. In the meantime more community recreation facilities must be built to help offset the lack of adequate amenities at home. Both at the beginning and at the end of the project at Lympport the most attractive alternatives to overcrowded homes for many young people were still the streets and the pub. Far from new facilities being provided, a coffee bar and a cinema were closed down. The desperate inadequacy in some areas of social amenities, commercial as well as
public, will be referred to again later.  

Mary MORSE, The Unattached, 1966.

SECOND TEXTE :
And what are they like, the teenagers? What do they think and want? how much will they alter when they become wives and husbands? Here the anthropologists have a lot of work to do (very much neglected, it seems to me). Meanwhile, I offer these inexpert impressions.

1. They are much more classless than any of the older groups are, or were. In the days when I was a teenager, it was impossible to step outside your class unless you joined the army, or went to jail; but now, the kids seem to do this quite effortlessly. An analysis of a jazz club membership would, I am sure, reveal the most varied social origins; and the point is, the kids just ignore this topic – they seem genuinely uninterested in it. In contrast with the earlier generation (say, now aged 23-25) that was emancipated by the Welfare state and who, in spite of economic gains, still seem almost ferociously obsessed by class, the kids don’t seem to care about it at all.

2. They are not so much hostile to, as blithely indifferent to, the Establishment. In the two copies of Fling, the teenage weekly put out by the Mirror group and, most unfortunately, suppressed, an extremely detailed poll was taken among the kids about Altrincham-and-all-that; and their answers suggested that the boys and girls just weren’t concerned by all that nonsense. In the same way, I have the impression that a play like Look Rack in Anger, with its cry of protest that so shook the old and staid, would seem quite meaningless to 112 them. What is all this about outside lavatories and having to open sweet shops when you’ve got plenty of “spending money”? What are the difficulties of meeting those who read "posh" Sunday papers when you can dance with as many of them as you like at the local jazz club (with that splendid natural democrat, and old Estonian, Humphrey Littleton, presiding)? John Osborne’s play exists within the context of the old order, and only takes on its meaning by being, in a sense, a part of it. To a teenager it would seem thoroughly old fashioned.

3. They are not "Americanized"! I say this despite all the evidence I’ve adduced to the contrary. The paradox is that the bearded skiffle singers with their Yankee ballads, and Tommy Steele with his "rock"-style songs seem so resoundingly, so irreversibly, English. I don’t at all deny an influence (which, incidentally, has been going on ever since ragtime hit this country before World War I). But the kids have transformed this influence into something of their own; in a way that suggests, subtly, that they are amused by what has influenced them. Put an English teenager beside an American, and you’ll see the difference: our version is less streamlined, less pattern-perfect, and more knobbly, homely, self-possessed. The last word on this was said by Tommy Steele himself. When asked, by an interviewer, if he was going to the States, he said (in characteristically transatlantic idiom): "I don’t dig America". And whatever they may take from there, I think that goes for his admirers, too.
4. I think they are more internationally-minded than we were; and not, as we were, self-consciously ("youth for Spain" and so on), but intuitively. They are as much at ease at the Moscow congress as at the jazz festival at the local Trocadero Teenage songs, and even styles of clothing, are carried across Europe, it would seem, by a sort of international adolescent maquis; and it may be that this post-Hiroshima generation has realized, instinctively and surely, how idiotic are the lethal posturings and deadly infantile bluster of their elders, as they wave bombs and rockets and satellites at one another.

5. In their private lives, they don't like to be told. Because of their economic power, and perhaps because those born in the war years were forced towards independence at an early age, they're undoubtedly more mature than youngsters used to be. How profound, psychologically, this maturity can be, I do not know; but on the surface, at any rate, they face the adult world with an almost alarming aplomb, and a touch-me-if-you-dare look on their impassive faces.

They're undoubtedly cleaner than kids once were: and in them the English people, which loves to sneer at Continental filth but is actually the dirtiest race in Europe, has at last had a collective wash-and-brush-up. And the improvement is not only on their persons. Dry cleaners, rare twenty years ago except in bourgeois quarters, now abound. The bright, coloured jeans and sweaters worn by both sexes invite the laundry, and lend themselves more readily to it than the drab "men's wear" and "frocks" of yesterday. With their hair, they take immense pains – the boys as well as the girls; and though this excites the scorn and envy of prudes and sergeant-majors, I find it attractive – perhaps, of all the idiotic parallels that have been found between our own age and that of the first Elizabethans, the only real one.

They don't drink; and have thus created yet another industry, that of the non-alcoholic beverage.

As for their sex-life, it's mysterious, their gregarious sociability, their ease with one another, their interchange of clothing and the frank sensuality of their music and their dancing, suggest promiscuity without pain. But whether this is so or not, is hard to determine. My own guess is that while their social life is very uncomplicated as between boy and girl, it's not particularly "immoral".

In general, they're gayer than English people seem to have been for fifty years at least. Contemporary England is peculiar for being the most highly organized country, in the social sense, for ensuring the moral and material welfare of everybody – pullulating with decent laws, with high-minded committees, with societies for preventing or encouraging this or that – and yet it has produced, in consequence, the dullest society in western Europe: a society blighted by blankets of negative respectability, and of dogmatic domesticity. The teenagers don't seem to care for this, and have organized their underground of joy.


TROISIEME TEXTE :

In the last few years the surveillance of students and the invasion of the privacy of
their thoughts, anxieties, opinions, and home life have in some areas reached
disturbing proportions. The events have raised perplexing questions about where
lines should reasonably be drawn. At issue are questions of privacy invasion that
affect not only college students but high-school and junior-school students as well.
Consider as a rather flagrant example a disclosure involving students at a high-
school in California.
The authorities at this school were troubled by students smoking in the toilets
and by vandalism. In constructing a new school facility they took steps to eliminate
the problems. They installed one-way viewing mirrors in both the boys’ and girls’
toilets.
A local newspaper exposed this as a seemingly unreasonable invasion of
privacy. But the report didn’t create much of a public stir. The people of California,
as we’ve seen, are used to being watched. Youngsters are getting the message from
such episodes that it is okay for authorities, including the police, to practice
surveillance. And if you want to smoke or commit vandalism you just figure out a new
way to go about it. This philosophy is impelling the forces of order in schools and
elsewhere to engage in more spying and checking and thus adding to the erosion of
privacy.
Unfortunately school authorities fall into some of the same surveillance patterns
that (sic) are practised in business and in government as they try to cope with the
increasing numbers of students placed in their charge. And this applies to higher
institutions of learning.
During the Christmas holiday two years ago the security police of Miami
University in Ohio searched all residence rooms for pilfered goods, according to a
report in the Miami Student. Apparently the police came upon a great deal of
material that they presumed to have been illicitly obtained, including street signs.
The student newspaper observed editorially that quite a few students didn’t seem to
have "the vaguest conception of what honesty is."
But the larger issue was the ethics, at least, of such a dragnet search of rooms
by "security" police? Granted, the buildings are owned by the university. And where
you have private residential groupings of people, you commonly have rules and
inspections to see that rules are enforced. Miami had such a regulation authorizing
inspection of student rooms. But on most campuses this is assumed to mean that
inspection may be made, to see that there are no infractions of house rules. Most of
the students were paying room rent. If a student pays rent for the exclusive right to a
room (or half a room) , is not that space his castle – subject to published rules – just
as much as a rented apartment would be? And isn't he entitled – under the Fourth
Amendment to the Constitution – to expect that he will be presented with a properly
drawn search warrant before his pad is subjected to a thorough search and perhaps
seizure of possessions? The editor felt that "no one should have the right to search
desk drawers, closets, bureau drawers or personal luggage which contains the
private property of the student" without a search warrant or unless the student is
present? He was a little uncertain about whether the police had a legal right to barge
into the room itself, but he felt the police certainly had infringed "on the right of
every person at Miami to maintain his privacy"...
QUATRIÈME TEXTE :

A feature of the years immediately following the Second World War was a remarkable attack on the notion of expanding and improving public services. During the depression years such services had been elaborated and improved partly in order to fill some small part of the vacuum left by the shrinkage of private production. During the war years the role of government was vastly expanded. After that came the reaction. Much of it, unquestionably, was motivated by a desire to rehabilitate the prestige of private production and therewith of producers. No doubt some who joined the attack hoped, at least tacitly, that it might be possible to sidestep the truce on taxation vis-à-vis equality by having less taxation of all kinds. For a time the notion that our public services had somehow become inflated and excessive was all but axiomatic. Even liberal politicians did not seriously protest. They found it necessary to aver that they were in favour of public economy too.

In this discussion a certain mystique was attributed to the satisfaction of privately supplied wants. A community decision to have a new school means that the individual surrenders the necessary amount, willy-nilly, in his taxes. But if he is left with that income, he is a free man. He can decide between a better car or a television set. This was advanced with some solemnity as an argument for the TV set. The difficulty is that this argument leaves the community with no way of preferring the school. All private wants, where the individual can choose, are inherently superior to all public desires which must be paid for by taxation and with an inevitable component of compulsion.

The cost of public services was also held to be a desolating burden on private production, although this was at the time when private production was burgeoning. Urgent warnings were issued of the unfavorable effects of taxation on investment – "I don't know of a surer way of killing off the incentive to invest than by imposing taxes which are regarded by people as punitive." (1) This was at a time when the inflationary effect of a very high level of investment was causing concern. The same individuals who were warning about the inimical effects of taxes were strongly advocating a monetary policy designed to reduce investment. However, an understanding of our economic discourse requires an appreciation of one of its basic rules; men of high position are allowed, by a special act of grace, to accommodate their reasoning to the answer they need. Logic is only required in those of lesser rank.

Finally it was argued, with no little vigour, that expanding government posed a grave threat to individual liberties. "Where distinction and rank is achieved almost exclusively by becoming a civil servant of the state...it is too much to expect that many will long prefer freedom to security." (2)

With time this attack on public services has somewhat subsided. The disorder associated with social imbalance has become visible even if the need for balance between private and public services is still imperfectly appreciated.
Freedom also seemed to be surviving. Perhaps it was realized that all organized activity requires concessions by the individual to the group. This is true of the policeman who joins the police force, the teacher who gets a job at the high school, and the executive who makes his way up the hierarchy of Du Pont. If there are differences between public and private organization, they are of kind rather than of degree. As this is written the pendulum has in fact swung back. Our liberties are now menaced by the conformity exacted by the large corporation and its impulse to create, for its own purpose, the organization man. This danger we may also survive.

None the less, the post-war onslaught on the public services left a lasting imprint. To suggest that we canvass our public wants to see where happiness can be improved by more and better services has a sharply radical tone. Even public services to avoid disorder must be defended. By contrast the man who devises a nostrum for a non-existent need and then successfully promotes both remains one of nature's noblemen.


CINQUIÈME TEXTE :

It is not difficult to recognize the widespread longing for the state of complete laziness and passivity. Our advertising appeals to it even more than to sex. There are, of course, many useful and labor saving gadgets. But this usefulness often serves only as a rationalization for the appeal to complete passivity and receptivity. A package of breakfast cereal is being advertised as' NBW-EASIER TO EAT.' An electric toaster is advertised with these words: "...the most distinctly different toaster in the world! Everything is done for you with this new toaster. You need not even bother to lower the bread. Power-action, through a unique electric motor, gently takes the bread right out of your fingers!" How many courses in language or other subjects, are announced with the slogan: "effortless learning, no more of the old drudgery." Everybody knows the picture of the elderly couple in the advertisement of a life-insurance company, who have retired at the age of sixty and spend their life in the complete bliss of having nothing to do except just travel.

Radio and television exhibit another element of this yearning for laziness: the idea of "push-button power"; by pushing a but ton, or turning a knob of my machine, I have the power to produce music, speeches, ball games, and on the television set, to command events of the world to appear before my eyes. The pleasure of driving cars certainly rests partly upon this same satisfaction of the wish for push-button power. By the effortless pushing of a but ton, a powerful machine is set in motion; little skill and effort is needed to make the driver feel that he is the ruler of space.


SIXIÈME TEXTE :

Perhaps the most vicious of all arguments used by the anti-immigrant propagandists holds that immigration is responsible in some way for the housing short age. The
Milner Holland Report on London housing is quite specific on this point. Though it found terrible housing conditions among immigrants, and although twenty-seven per cent of landlords interviewed admitted to imposing a colour-bar, the report declared that immigrants in London were economically inevitable, and that they were in no way responsible for the housing shortage.

Housing conditions in Britain are, and always have been, a social disgrace. The Milner Holland Report found a million people in London alone living in sub-standard housing conditions. There are a number of reasons for this situation, not least of which is the bad or haphazard distribution of resources, both within and outside the building industry, and an unplanned industrial location policy which packs people from all over Britain into already congested industrially favored areas.

Almost all of the immigrants are working, almost all of them are contributing taxes and rates towards the general fund from which council houses are built. Many of them are working in the building industry, actually constructing the houses for whose shortage they are blamed. The others are filling crucial labour gaps, which, if left alone, could damage the general economic effort, and so, inevitably, the housing one. To suggest that the immigrants CAUSE the housing shortage is patent nonsense. Some of the worst housing in Britain is in the city of Glasgow, which has LOST population over the last decade. If the leaders of the anti-immigrant lobby want to check their theories against reality they should take a walk through the streets of Bridgeton, Anderston and Townhead in Glasgow. They will not find more than a handful of coloured immigrants, but housing conditions among the worst of industrial Europe.

More people have left Britain since the war than have arrived to settle in the country. In 1964 emigration, indeed, increased by twenty-five per cent on the previous year. And these emigrants are leaving houses behind them. Of course many are middle class and the immigrants pushed into the lowest echelons of the working class cannot afford their houses. This is the consequence of the class system which the leading opponents of emigration have themselves fought hard to sustain.

The available economic evidence suggests that population growth increases not only the overall national income, but also income per head. Such evidence can easily be found in the comparative experiences of Germany, Japan, the United States and particularly of Britain, where shortage of labour has accentuated the stop-go economic cycle since the end of the war. Those who seek to show that large-scale immigration is an economic burden should bear in mind not only this, but also other facts which show that the immigrants enjoy less than their proportionate share of the extra wealth which they make possible.


Pour tous les textes de cette rubrique, la démarche d'exploitation est celle indiquée en tête de la rubrique.
SÉRIE C

LA FICTION

Le choix des textes étudiés par chacun est libre (choisir dans une anthologie de la littérature anglaise ou au gré des lectures personnelles.)

L'exploitation du texte doit se faire dans l'ordre suivant :

a) compréhension-signal ;
b) compréhension-signe ;
c) analyse complète de l'objet et du vecteur (linguistique) ;
d) faire l'explication orale du texte,
   faire le commentaire écrit du texte.

Certains exercices préparatoires peuvent être suggérés :
Les modalités en sont :
1. Choix d'une nouvelle courte (pas plus de dix pages) ;
2. Analyse du passage le plus marquant ;
3. Présentation du contexte du passage choisi ;
4. Commentaire écrit ou explication orale du texte choisi.

Rédactions de brefs paragraphes à partir des textes étudiés :

1. The character of Mary Postgate ;
2. Pattern and rhythm in Mary Postgate ;
3. Secondary characters in Mary Postgate ;
4. Space and time in Mary Postgate ;
5. Linguistic varieties in Mary Postgate.

Présentation orale des thèmes suivants :

1. Characterisation in Mary Postgate ;
2. Character-drawing in Mary Postgate ;
3. The ethics of Mary Postgate ;
4. The author's interventions in Mary Postgate.

Commentaire rédigé du texte de Sillitoe que nous avons étudié.

Dans le but d'insister sur la valeur et l'utilité de l'analyse linguistique précédant les considérations stylistiques, il est recommandé de choisir des ensembles de textes de
niveau ou variété linguistiques nettement marqués. Le choix d'auteurs proposé ici vise à sensibiliser au problème de la recherche linguistique.

**Première série d'auteurs :**
Comparer les niveaux rhétoriques d'auteurs contemporains (Lire aussi des auteurs américains.), aucun passage ou aucune oeuvre particuliers ne sont imposés.

John Braine
John Wain
Iris Murdoch
Angus Wilson
Anthony Burgess
Colin MacInnes
Brigid Brophy
Muriel Spark
 são Sillitoe
Kingsley Amis
J.D. Salinger
James Baldwin
Saul Bellow
Erskine Caldwell
Irwin Shaw

**Seconde série :**
Comparer les rhétoriques de :

Sir Walter Scott
Oliver Goldsmith
Samuel Butler
Ralph Waldo Emerson
James Joyce
Charles Dickens
Jane Austen
Aldous Huxley
Daniel Defoe
Richardson
Fielding
Hemingway
Cooper
Faulkner

**Troisième série :**
Comparer les systèmes linguistiques du roman, de la nouvelle, de la poésie et du théâtre.

NB : le choix des auteurs est fonction de l'intérêt présenté par une étude contrastive de leurs formes et moyens d'écriture.
EXERCICES COMPLÉMENTAIRES

SÉRIE D : L'ESSAI

Le sujet de l'essay s'appuie en ce cas sur les textes étudiés.

- Exemples :
  a) Juvenile delinquency.
  b) Do you think you belong to a social group with exclusive characteristics?
  c) The students and the police.
  d) Are public services "unproductive"?
  e) What are the main props of advertising?
  f) Is it possible to be unprejudiced when speaking of immigrants?

Chacun des sujets se réfère à l'un des textes cités à la rubrique des textes de "civilisation" (Seconde série ci-dessus).

SÉRIE E :
EXERCICES COMPLÉMENTAIRE
D'EXPRESSION ORALE

Les débats et discussions gagnent à s'appuyer sur une étude préalable d'un ou plusieurs textes portant sur le sujet choisi. Cette étude permet en effet d'acquérir le vocabulaire propre au thème traité ainsi que de mettre au point un certain nombre d'idées qui seront confrontées par la suite.

Les techniques de débats sont, au sens large du terme, très variées. Elles vont de l'exposé à la suite duquel l'auteur de l'exposé répond à des questions, jusqu'à la véritable joute en passant par le débat de type britannique de "debating society". Notre objectif est de suggérer les modalités les plus efficaces.

La pratique des discussions et débats commence avec un sérieux entraînement audio-oral visant à un maniement automatique des techniques de la parole. Le matériel de cet entraînement est fourni au titre de la préparation à l'explication et au commentaire. Il est à pratiquer assidûment en laboratoire. Les autres modalités sont les suivantes.
1. Dans un groupe de quatre étudiants (nombre à ne pas dépasser), l'un des étudiants entreprend l'exposé d'une question ou commente et explique un texte. Une fois l'exposé terminé, les autres membres du groupe lui posent des questions sur son exposé, lui demandent des précisions ou émettent leurs propres opinions avant d'en discuter.

2. Dans un groupe de quatre étudiants (nombre à ne pas dépasser) l'un des membres de ce groupe "plancher" dans une interrogation du type de la conférence de presse. Il peut jouer le rôle de l'auteur d'un texte qui a été commenté ou tout autre rôle selon la nature de la question traitée. La nature du rôle est facile à définir : politicien de telle tendance sur un sujet politique ; défenseur ou procureur quand il s'agit de la jeunesse ; et ainsi de suite. Le principe du jeu – car c'est, somme toute, un jeu – est de mettre l'intéressé en difficulté et, si possible, de le "coller", un candidat étant collé s'il n'a pas répondu à une question dans les quinze secondes. Chacun occupe la place du conférencier à tour de rôle.

3. Dans un groupe de quatre étudiants (maximum à ne pas dépasser), animer un débat selon une technique propre aux face à face. Cet exercice nécessite souvent une part importante de préparation. Il suffira par la suite de scinder le groupe en deux clans dont l'un soutiendra systématiquement le "pour" tandis que l'autre présentera les seuls arguments du "contre". Cette distinction arbitraire n'est généralement pas indispensable car, dans chaque groupe formé, des divergences d'opinion se font naturellement jour.

Sujets de débats ou discussion appuyés sur des textes cités :
- The "unattached" : who they are. Why they are "unattached".
- Débat : does our society lead to "unattachment"?
- The teenagers: Do you agree with Colin MacInnes's picture?
- Has the picture changed since the text was written?
- Débat : Should there be a special status for students?
- Débat : private services versus public services?
- Exposé : Laziness and passivity in the modern world.
- Conférence de presse : a magnate of the advertising industry.
- Débat : advertising: a good or a bad thing?
- Débat : state the case for and against immigration.

Il est néanmoins souhaitable que chaque groupe choisisse ses propres sujets de discussion. Ceci pourra se faire en fonction des lectures personnelles comme des programmes imposés en civilisation par exemple.

Il n'est peut-être pas inutile de préciser le pourquoi du genre de travail préconisé et, en particulier, les raisons militant en faveur du travail de groupe.

L'expression orale doit, en principe, se faire sous la direction d'un animateur compétent. Cependant, quiconque se penche sur le problème doit s'avouer vaincu pour des raisons souvent matérielles. La taille des groupes de travaux pratiques, dans la majorité des écoles et universités, est de l'ordre de 20 à 30 étudiants. Dans ces
groupes, la pratique orale privilégie toujours ceux qui sont déjà les plus favorisés et qui, connaissant bien l'anglais, prennent aisément la parole. Dans ces conditions, seuls 20% des étudiants au plus parlent aisément. D'autre part, dès qu'un animateur est présent, il existe une tendance très nette à le laisser parler ou à attendre qu'il parle. Si l'on a la responsabilité de 30 étudiants pendant une heure, seuls six d'entre eux risquent de parler. Et, dans les conditions idéales où tout le monde parle, chacun ne dispose au mieux que de deux minutes. Si l'on adopte le principe de petits groupes de trois ou quatre travaillant de manière autonome, on multiplie le temps de parole optimum de chacun par dix. Ce simple calcul suffirait à justifier la formation de petits groupes autonomes. Malheureusement, les champions de la pureté des accents et des intonations risquent de s'élever contre de telles pratiques car, le groupe devenant autonome à l'intérieur du groupe de travaux pratiques, il est difficile de le suivre car l'animateur supervise alors six à dix groupes. L'objection ne semble pas devoir être retenue car, s'il est souhaitable que chacun prononce correctement, il semblerait infiniment plus souhaitable que chacun commence par avoir quelque chose à prononcer, c'est-à-dire, qu'il commence à s'exprimer. L'expression correcte viendra plus tard mais, avant d'être correcte, il faut qu'elle soit expression. Le travail par petits groupes a précisément pour but de supprimer les premiers blocages d'expression dans un ensemble restreint et non intimidant (animateur distant). Et qu'importe si l'absence de l'animateur tend à déterminer une certaine "déconcentration" puisque c'est là le but recherché. A tous ceux qui demeurent farouchement partisans d'une correction immédiate de la moindre erreur ou imprécision de prononciation il faut dire que la seule technique qui leur soit utilisable – travail en groupe complet – réduit le temps de parole et risque de rendre bon nombre des intéressés psychologiquement muets. La correction phonétique est affaire de laboratoire et rien n'empêche, en un dernier stade de lancer un débat en réunissant tous les petits groupes qui ont eu le temps de réfléchir à la question et où chacun risque de montrer plus d'empressement à parler puisque ses idées et sa prononciation ont déjà été acceptées une fois. A ce moment-là on pourra corriger les fautes de prononciation.
LISTE D'OUVRAGES A CONSULTER

1. JOURNAUX ET REVUES :

(Historique; Contenus; Tendances; Problèmes actuels; Perspectives d'avenir.)
(Anthologie avec introduction et bref commentaire).
Pour obtenir des documents sur la presse (Livres Blancs, etc.) :  
Her Majesty's Stationery Office, York House, Kingsway, London W.C.2

*The British Press*: publication annuelle par :
The Central Office of Information
P.O. Box 56
London S.E.I

2. ANALYSE LINGUISTIQUE :

(modèle grammatical d'analyse)  
(pour un aperçu de l'analyse transformationnelle.)
(pour un aperçu de la théorie sémantique et de quelques champs lexicaux importants.)

3. STYLISTIQUE; LINGUISTIQUE ET STYLISTIQUE :

LISTE D’OUVRAGES A CONSULTER

(méthode complète d'analyse avec illustrations tirées de la langue parlée)

4. COMPOSITION: PREPARATION A L'ESSAI OU DISSERTATION :


5. DEBATS ET DISCUSSIONS :


6. RECUEILS DE TEXTES :


ou toute anthologie.