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2016 - 2015 :

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2016 - 2015 :

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5 -1	
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7	:
9	- 1
11	- 2
13	- 3
15	- 4
16	- 5
18	- 6
21	:
21	- 1
31	- 2
35	:

36	- 1
38	- 2
42	- 3
	:
48	:
49	- 1
54	- 2
57	- 3
63	- 4
64	- 5
70	:
70	- 1
73	- 1 .1
76	- 2 .1
78	- 3 .1
79	- 2
81	- 1 .2
82	- 2 .2
83	- 3 .2

83	- 4 .2
84	- 3
87	- 1 .3
88	-
88	-
88	-
90	- 2 .3
90	() :
91	() :
93	() :
95	- 3 .3
97	:
97	- 1
100	- 2
101	- 1 .2
105	- 2 .2
109	- 3
113	- 4
	:

119	:
121	- 1
129	- 2
130	-
132	() -
135	-
138	-
143	-
148	- 3
150	-
151	-
152	-
157	- 4
161	- 1 .4
164	() - 2 .4
168	- 3 .4
182	- 5
187	() :
188	- 1

198	- 1 - 1
192	-
193	-
194	-
194	-
195	- 2 - 1
201	- 2
206	- 3
213	- 4
213	- 1 .4
216	- 2 .4
219	- 3 .4
221	- 5
225	- 6
234	- 7
241	- 8
246	- 9
249	- 10
258	- 11

264	- 12
271	- 13
278	- 14
281	:
283	- 1
284	- 2
294	- 3
297	- 4
311	- 5
320	- 6
334	:
334	- 1
335	- 2
343	- 3
	:
367	:
372	- 1
372	- 1 .1
376	- 1 .1 .1

378	- 2 .1 .1
379	- 3 .1 .1
380	- 4 .1 .1
381	- 1 .4 .1 .1
386	- 2 .4 .1 .1
406	- 2
407	- 3
415	:
421	- 1
421	- 2
422	- 3
424	- 4
425	- 5
426	- 6
429	:
429	- 1
429	-
430	-
442	- 2

443	- 3
444	- 1 .3
453	- 2 .3
454	- 3 .3
457	- 4 .3
461	:
462	- 1
463	- 2
466	- 3
473	- 4
488	- 5
491	- 6
502	:
503	- 1
511	- 2
514	- 3
515	- 1 .3
519	- 2 .3
524	- 4

545	
553	

: _____

78	.....	01
89	.....	02
128	.....	03
171	.....	04
172	.....	05
172	.....	06
173	.....	07
353	.....	08
468	.....	09
490	.....	10

9	.....	1
63	.....	2
69	.....	3
72	.....	4
85	.....	5
85	.....	6
139	.....	7
147	.....	8
153	.....	9
158	.....	10
167	.....	11
168	.....	12
169	.....	13
169	.....	14
173	.....	15
181	.....	16
220	.....	17
222	.....	18
223	.....	19
223	.....	20
243	.....	21
255	.....	22
256	.....	23

339	.....	24
350		25
371		26
391		27
408		28
414		29
417		30
418	 ()	31
423		32
445		33
454		34
460		35
477		36

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" "

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(Lucien Goldman)

" " " "

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مدخل

في السردية العربية القديمة

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- " " -

()

"

: 2" ":() 1"

3

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:

" "

4

:

.353 13 7
.761 1080 2006 2 1

- 1
- 2
- 3
- 4
.2
.11

$$1, \dots$$

"

" " " " "

2. .

•

•

3.

" :

(shlomith rimmon kanan) "

"

”

4.

.367 14 7

1

.366 - 2

- 3

.117 2009 1

- 4

.11 1995 1



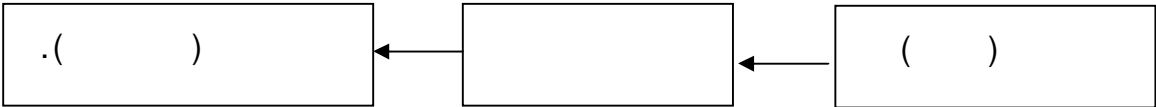
"

.«(narrataire) (narrateur)

"

1"

:



:1

(narrataire) (narrateur)

.²

.

: - 1





" 1

:

2"

.

:

"

3"

.

:

4

"

()



.19 - 1

.291 - 2

.203 1973 1 - 3

.21 1999 3 - 4

" "

1 "

" "

" :

2.

•

: - 2

"

□

□

3. ()

	.68	1976	1	
.18	1968	1	3	
	.263	1972	2	

- 1

2

- 3

" " " " " " " " " "

1"
" ()

" "

: (373)

"

" 2"

"

"
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3"
.

" :

_____ .50 - 1

.2 1984 2 - 2

.56 2004 - 3

1"

"

. 2

:

.

: - 3

"

:

. 3"

()

:

4

.260	- 1
	- 2
	- 3
.19	1998
	- 4

.44 5

.61 1987 1

"

1"

)

:

(

2

(142)

"

"

"

"

(jean de la fontaine)

(les fables)

(1695)

" :

3"

.

.180 1970

.91- 90 1986 2

.182

- 1

- 2

- 3



" "

2" ... " 1" ... " :
3" ... "
: - 4

:

" 4

" "

5" .

Victor) ()

.128 2003

.129 - 2

.262 - 3

.5 - 4

.207 2007 1 13 07 - 5

" : (1885)(Hugo

. 1"

.

:

. 2

: - 5

" : " "

. 3"

.19 - 1

.103 - 2

29/28 2004 1 1 - 3



" :

. 1"

"

" :

"

"

"

"

. "

"

. 2"

"

"

. 3"

.25

1984 3

- 1

- 2

.50

- 3

.51

" "

1"

.

: - 6

"

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" :

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2"

"

3"

4"

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" :

.

5"

.

.52 - 1

.120 - 2

.42 1945 1 - 3

.19 1982 - 4

.21 2008 2 - 5

" "

.

1" "

" "

:

. 2

—

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"

.200

.178 1993 1

- 1
- 2

1"

2"

"

" :

3"

:

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-

-

-

-

.141 2006 2

.16

.200 2

- 1

- 2

- 3

:

.(427)

"

"-

.(151)

"()

"-

.(282)

"

"

-

:

:

:

:

- 1

(178)

(216)

(154)

.

(232)

.

:

:

- 1.1

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"

"

"

(. 8500)

.¹(. 1800)

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:

:¹ (138) (137)

2

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3

: : :

.

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4

:

5

.171 2003 3

.161/160

.64

.138/137	- 1
.76	- 2
	- 3
	- 4
	- 5



"

- -

. 1"

() ()

2

"

3"

" " (449)

" "

.32

.25 2

.33

- 1
- 2
- 3



(581) " " (426)

.

: - 2 .1

"

" " " (142)" "

"

"

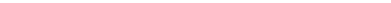
1"

.

" "

.

: - 3.1





"

1"

"

"

"

"

: - 4. 1

"

"

":

()

2"

: - 5 .1



.32 - 1

- 2

.

"

-

-

. 1"

"

"

"

"

"

"

"

. 2"

"

"

"

"

"

"

"

.16

.66

- 1

- 2

"

"

1.

"

2.

"

3.

4,,

" (260)

" :

.76	- 1
.532	- 2
.533	- 3
	- 4

.76

.532

.533

- 1
- 2
- 3
- 4

2

3

4



1 "

-

-

2 "

" :

"

3 "

:

-

-

.75	1	- 1
	.76	- 2
		- 3

.170 1983 2

· :
" " " -

1"
· -

· -

" : 2

3" ...

" :

· 4"

1

- 1

.154

.30

- 2

.52

2

- 3

.53

- 4

-

"

1."

.

:

-

.

"

-

2

"

.

."

"

:

- 2

:

:

- 1 .2

.

.31

- 1

.32

- 2

" "

" "

.

: - 2.2

" " " " "

" "

(110) "

.¹

(310)

" "

" "

(505)

" " "



1"

"

2"
.

: - 3.2

"

"

" :

"

"

3"

."

"

"

"

.181

- 1

.181

- 2

.25/24

- 3

: - 4.2

" "

" :

.1"

"

.2

() " :

: ()

:

.1

: - 5.2

()

.

" "

"

" " "

.2"

:

▪

.

: : - 1

: - 1.1

1"

"

2"

3

.

: - 2.1

" "

4"

"

.

- 1

.213 1970

- 2

.13 2004

- 3

.123

- 4

1

1987 1

.14

: - 3.1

"

" "

" "

"

"

.1" "

" "

: - 4.1

- "

.2"

-

"

3"

" "

.

: - 5.1

"

4"

.88 1990 4

.127

.127

.14

- 1

- 2

- 3

- 4



" :

. 2" ... " 1" ...

" " (275) " " (414)

(852) " " (502)

" "

.

. - 2

: - 1.2

.

.171	- 1
.170	- 2



1"

: - 2.2

2"

"

" :

"

...

3"

"

4"

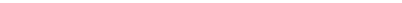
" :

"

"

"

"



.49 - 1

.107 2007 1 13 07 - 2

.78 2004 4 - 3

.48 - 4



.1"

: - 3.2

" "

" :

.2"

"

" :

:

()

-

.3

-

.65 1993 3 12

.48 - 47 1986 2



	- 1
.328 5	- 2
	- 3

.

:

- 3

:

:

- 1.3

":

1" ...

- -

":

- -

2" ...

.62

.15/14

- 1

- 2

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"

. 1"

"

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. 2

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- 2.3

1989 1

- 1

.55

- 2

.181

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. 1"

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. 2"

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" :

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()

1" ...

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2"

: - 3.3

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" "

"

1999 1

.188 - 1

- 2

.108

1"

"

2"

"

3"

" :

4"

1

.115 2004 1

.49

.52

- 1

.101

- 2

- 3

- 4

الفصل الأول

القص ووظائفه في "البخلاء"

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"

.1"

: "

()

1" ...

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- 1

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: " "

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"

: " 2"

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. 3"

: -

:

.11 1980
.930 1989 2

-	1
-	2
-	3

.932

: -

" :

1" ...

"

2"

: -

"

: 3"

4

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" :

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- 1

.400 /399 2005 1

.400 - 2

2005 1

- 3

.94

1

- 4

.254 1992

1"

:

-

"

"

2"

"

3"

:

4"

"

.264

- 1

- 2

.71 1986 3

- 3

.96

.117 2004 5

- 4

:

1

:

2

.

"

3"

.

"

4"

.56 1996 3
.122 1994 1 1
.50 1979 1
2002 1

-	1
-	2
-	3
-	4
	.40

1"

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"

. 2"

" :

. 3"

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4

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.84 1981 2

.57

.40	- 1
.40	- 2
	- 3
	- 4

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()

" :

1"

"

2"

.133 1

- 1

2005 1

- 2

.73

"

1"
.

" :

...

2"
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"

.73

- 1

1968 1 3

- 2

.155



1"

"

"

2"
...

3" "

" " " "

(Todorov)

" :

1956 3

.76

- 1

- 2

.07

- 3

.8/7

1"

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: - 3

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" :

()

. 2"

4"

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3"

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- 1

.43 2005 1

.188 - 2

- 3

.220 1958

- 4

1

.96 1993

"

1"

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2" ...

"

3" ...

" "

.110

.111

.165/164 2008 1

- 1
- 2
- 3

" "

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" :

1" ...

" "

"

2" ...

1965 1 2

- 1

.94/93

.39 - 2



"

1" ...

" :

2"

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:" " -

"

3"

.170/169 2008 2

.366 3 3

.189 1964

- 1
- 2
- 3

" :

. 1"

" :

2" ...

"

3"

4" ...

" :

" :

. 5"

.98	- 1
.199	- 2
.612	- 3
.201	- 4
.201	- 5



"

.1"

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-

"

.2"

"

.3"

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.206

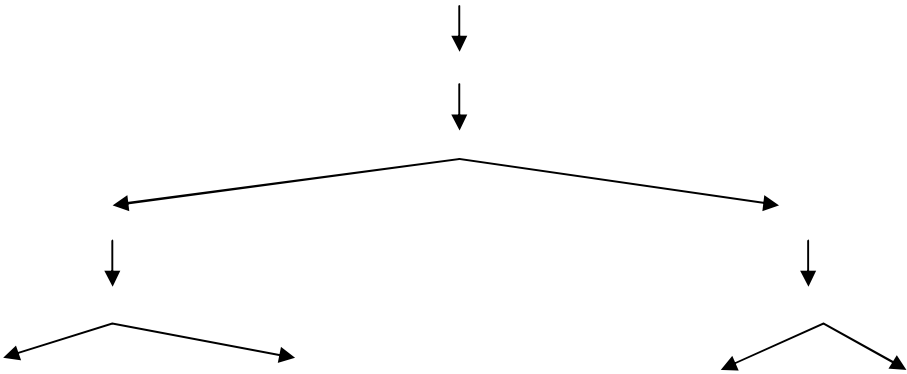
.214

.110 2005 1

- 1
- 2
- 3



. : - 1
.() : - 2
: - 3
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:2

-

-

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: - 4

" :

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1

"

"

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- 5

"

1"

" :

. 2"

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-

"

.37

.48/47

1

- 1

- 2



1"

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"

2"

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"





1"

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" :

2"

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"

" :



.61

- 1

.39

3

- 2

"

"

1"

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"

2"

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"

"

(Roman Jakobson) "

3"

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"

.38

- 1

2

- 2

.73 2007

- 3

.109 2006 5



. 1"

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2

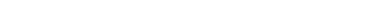
" :

. 3"

.74

.39/21

1989 2



- 1

: - 2

- 3

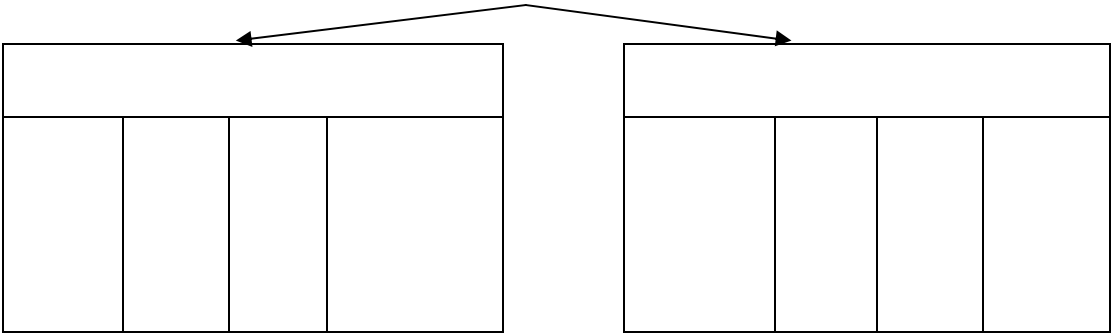
.65



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-

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:3

1_n ...

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-





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:

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:

: - 1

"

. 1"

"

. 2"

.25

- 1

- 2

.3

"

"

"

1"

2"

"

"

3"

.

.9/8

- 1

.108 1990 4

- 2

.37 2000

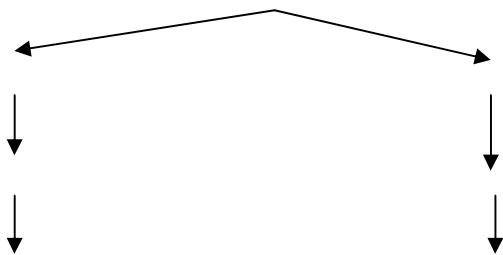
- 3

" "

1"

"

:



:4

" ²(F.Dessausure)

.43

- ¹

: - ²

.89/88/87/86 1958



1"

.

:

:

-

" : (Gerrard Genette) "

"

(Narration)

²"(Description)

" :

3

.

.50	-	1	
	-	2	
.78	2000	3	
	-	3	
	.66	2011	

"

"

-

-

:

"

()

. 1"

"

. 2"

.63/62

- 1

.50

- 2

"

)

() () (

. 1" ...

" " "

" : 2" ...

3" ...

.115/114	- 1
.176	- 2
.86	- 3

: -

"

. 1"

:

. -

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: -

"

"

"

2"

3" ... "

.120 2006 1

- 1

.55/38 : - 2

.47/39/38 : - 3

() " :

1"

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: -

2" "

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" : "

3"

" :

()

.197

.89 2010 1

.116

- 1
- 2
- 3

()

1" ...

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:1

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" " "

2"

.117

- 1
- 2

.111 1987 1



"

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.¹"

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- 2

"

"

(Vladimir Propp)



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1"

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2"

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" :

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. 1"

()

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" " " "

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" "

. 1" ...

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2" "

() " :

1

- 1
.132 2000
- 2
.187/186

1"

: -

)

2(

" "

:

3" "

"

4" (Identification)

: -

5

.188	- 1
.142	- 2
	- 3
.54	1979
	- 4
.42	- 5

.12 1977 1



"

1"
.

:

2"
...

: - 3

: " (Récit)

.

:

3"

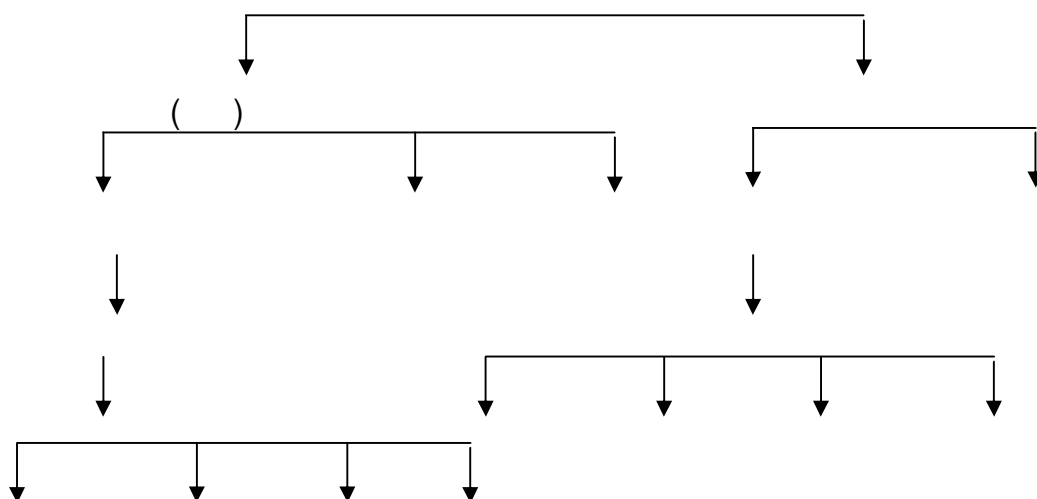
:

" (Todorov)

.169/168	- 1
.17	- 2
	- 3
.45	2000 3

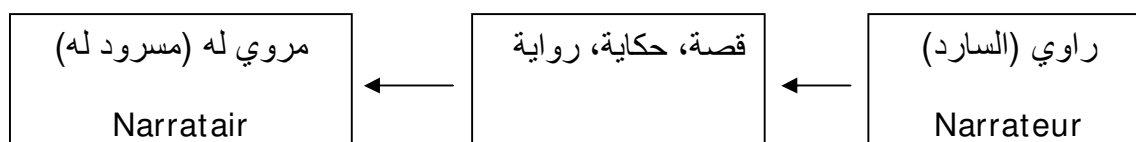
1 "

□



:5

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:6

" :

"

1"

2"

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" ()

3"

.

"

:

4"

1

.36

- 1

- 2

.64

2010

.44

- 3

.72

- 4

:(Vocalisation)

- 1.3

Wayne)

"

(c.Booth

1"

. 2

(point de vue)

(J.Pouillon)

"

"

(W.G.Booth)

(Tzvetan Todorov)

(Vision) "

"

(Focalisation) " "

(G. Genette)

3"

"

" :

. 4" ...

(Wayne cabot)

(J. Pouillon)

(G.Genette)

:

(T. Todorov)

(W.c. Booth)

¹ - Booth Wayne Claude distance et point de vue poétique du récit, le seuil coll. point paris 1977, p87.

- 2

.40 1992 1

³ - Todorov Tzvetan, Littérature et Signification, Larousse, Paris 1967, p79/80.

- 4

:(Focalisation Zero) -

(Vision par derrière)

. <

:(Focalisation Interne) : -

"

(Vision avec) 1

. =

:(Focalisation Externe) -

"

"

"

2"

>

)

: (

.47 - 1

.297 - 2

:2

	(Pouillon) (Todorov)	< vision par) (derrière
	(Pouillon) (Todorov)	(vision avec) =
	(Pouillon) (Todorov)	>

"

1"

"

2"

.

.297

- 1

.104

- 2

: - 2.3

:() : -

." "

: "

: ()

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1,,



" :

"

"()

"

()

"

."

.

:

(Vision avec)

:

-

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"

"

"

"

"

:

.

1" ...

(- -)

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"

) "...

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: (Vision de Dehors) :

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(Todorov)

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(Alain robb Grillait)

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.(Narrateur hétérodiégétique) " "

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.(Narrateur homodiégetique)

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(Vladimir Propp)

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(Genette) " "

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(F. Narrative)

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(Todorov)

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(DE BONGRANDE)

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(Barth)

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(Todorov)

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(Formalistes)

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(Récit)

(Lettres De Mon Moulin)"

(Alphonse Daudet)

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(Diachronie)

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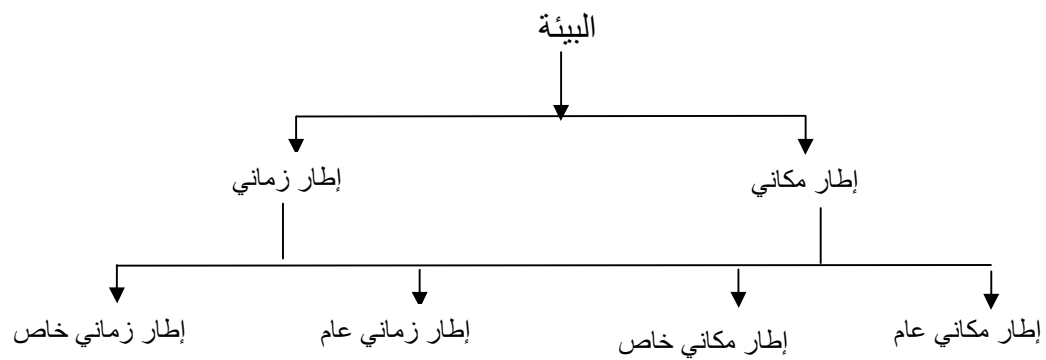
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تغير الأحداث

سير الأحداث

نهاية الأحداث

الحدث (البداية)

تغير الأحداث

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(Diachronique)

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" : (G.Genette)

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(Narration)

³"(Description)

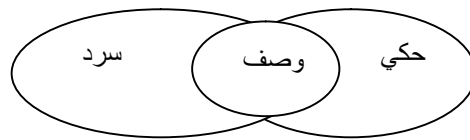
.164

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.176

- ²³-G. Genette, figures II , seuil 1976 ,p56.

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(Pause)

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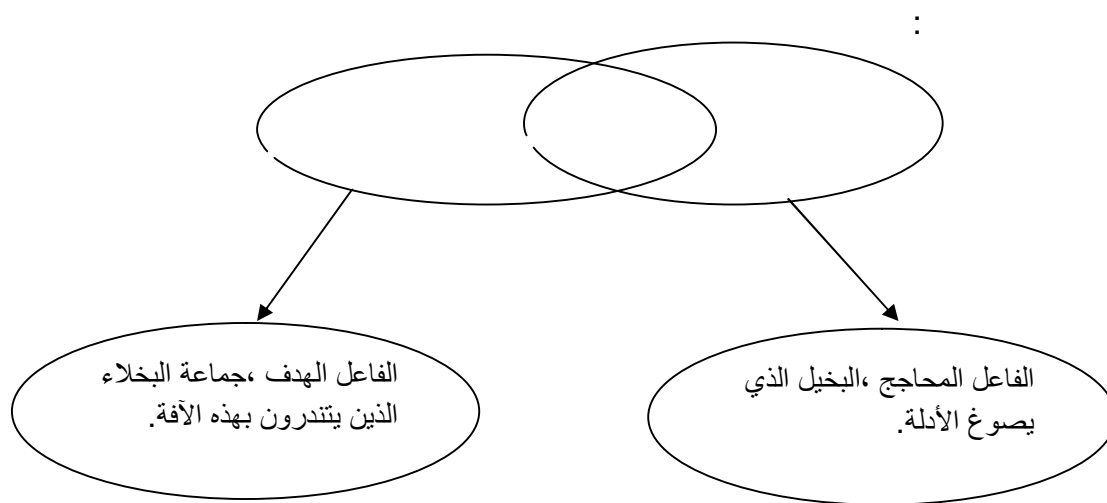
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(Roland Barth) "

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(Gérard Genette)

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(Narration) "

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³- Gerrard. Genette, figures II, p72.

(Roland Barth)

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(Vladimir Propp)

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² - Vladimir Propp, morphologie du conte, traduction, marguerite déride, édition du seuil, paris, 1970, p291.

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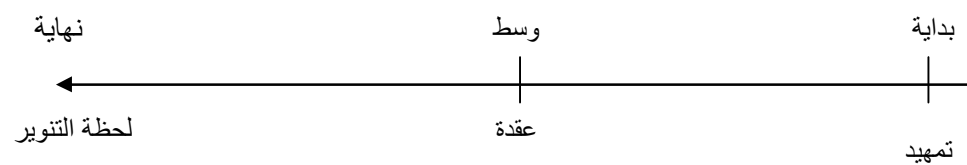
.38

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": (Wolfgang Kayser)

2."

: (Claude Brimont)

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(Chlofesky)

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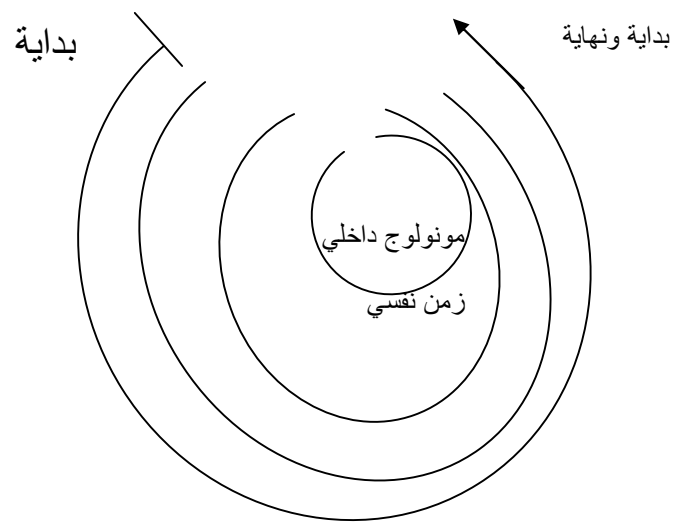
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:(Empulier)

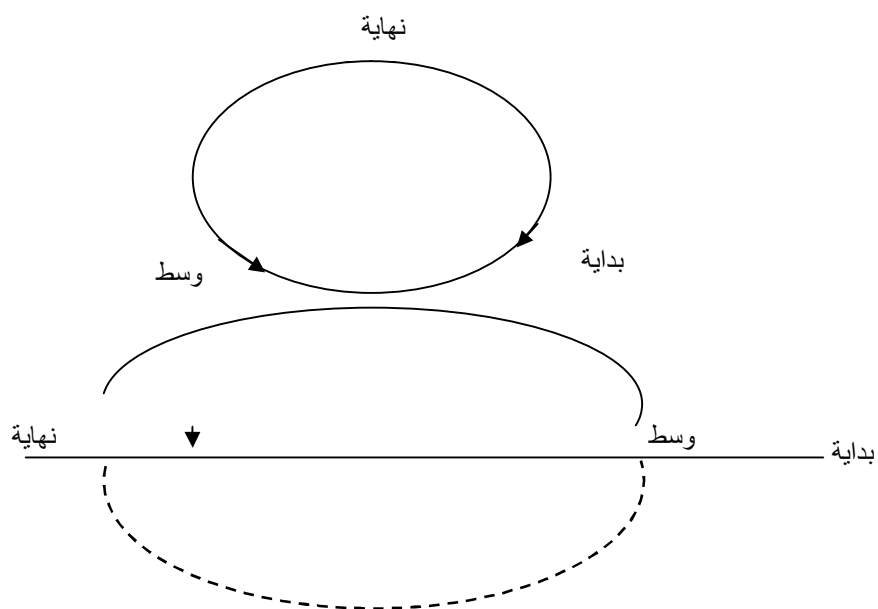
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:(En Boucle)

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" (Enchomement)

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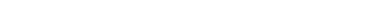
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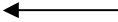
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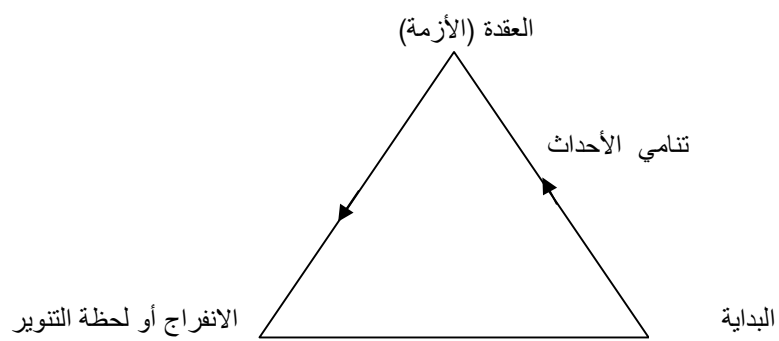
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Propp

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:(Objet) -

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¹ - Gerrard. Genette, structuralisme et critique littéraire, figures I , paris, édition du seuil ,1966,p154.

.154 - ²

.45 - ³

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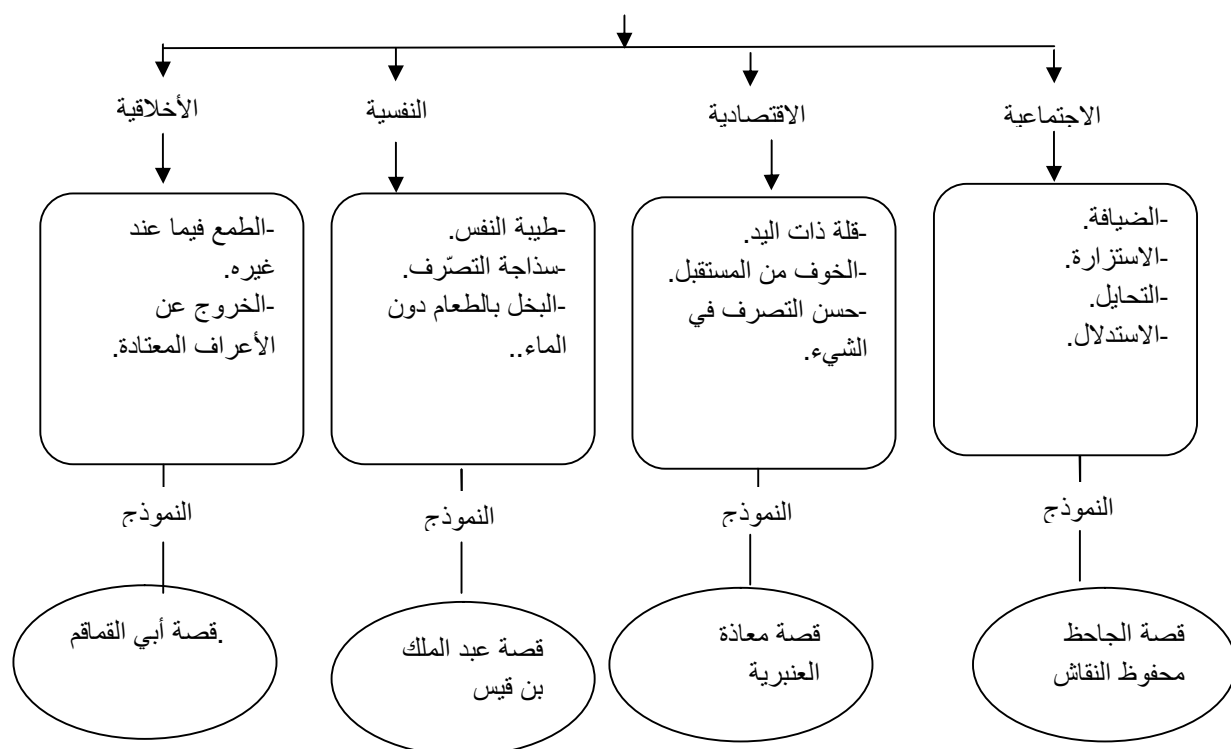
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(Programme Narratif)

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(Brense)

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¹ - Prince introduction to STUDY OF Narrative «in Tompkins (ed)» Reder, Réponse
criticism, P7.

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(Théorie " "

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Réception)

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(Todorov)

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³ - TODOROV ,tzvetan, introduction à la littérature fantastique, édition du seuil, paris, 1970,p62.

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(Formalistes)

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"¹(Tomachevski)

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(Todorov)

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(Lubomir Domezel)

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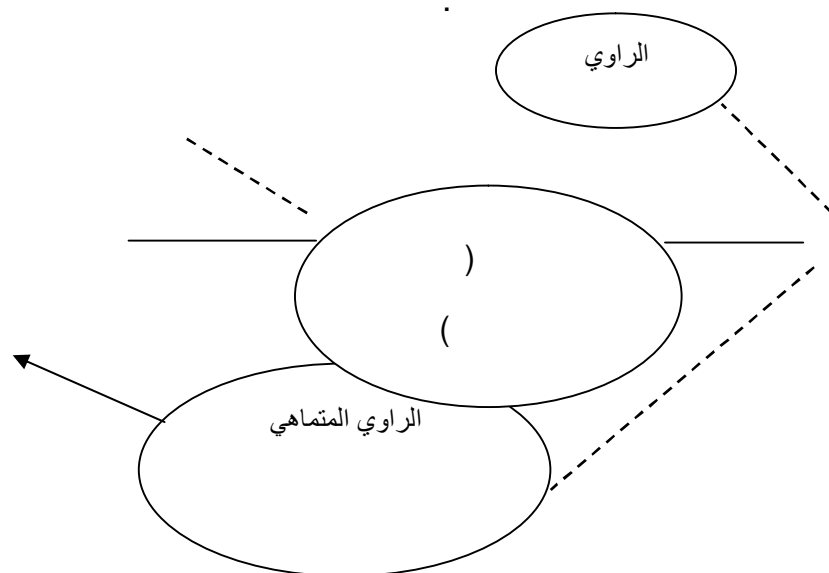
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1 - .163

2 - .163

(performance)

(communication)

.¹

(sociolinguistique)

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(l'énoncé)

(langue orale)

(théorie de la langue moderne)

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.153

- ¹

.76 1

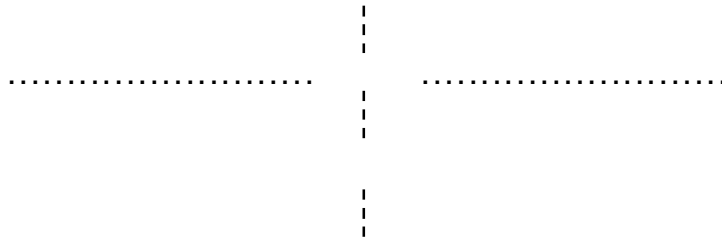
- ²

.156

- ³

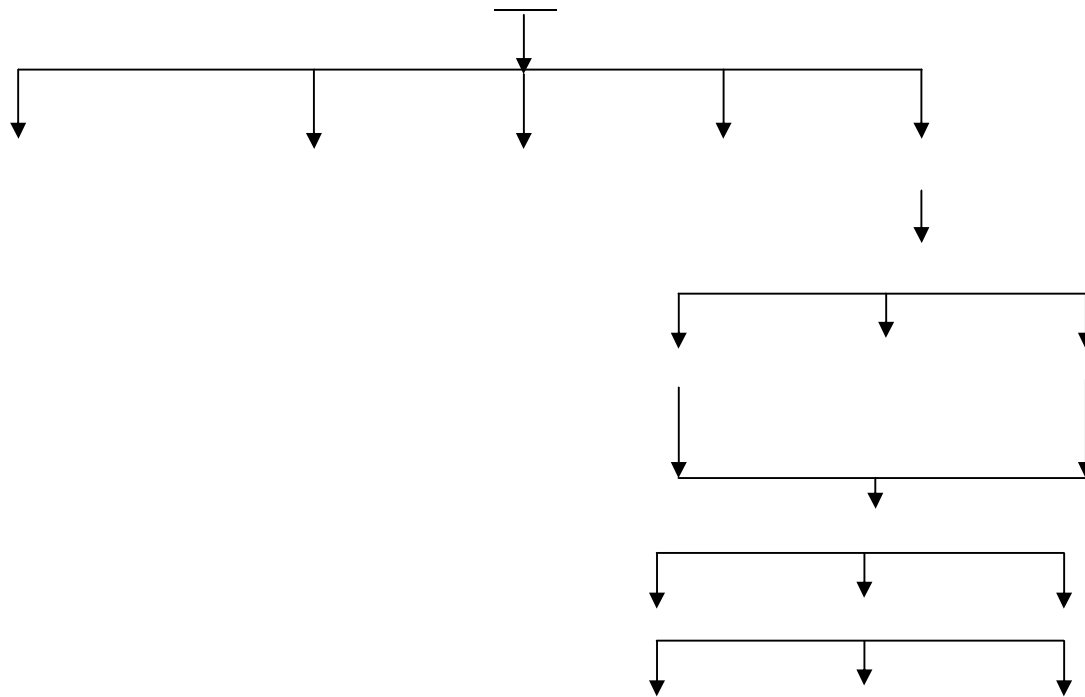
(R.JAKOBSON)

1.
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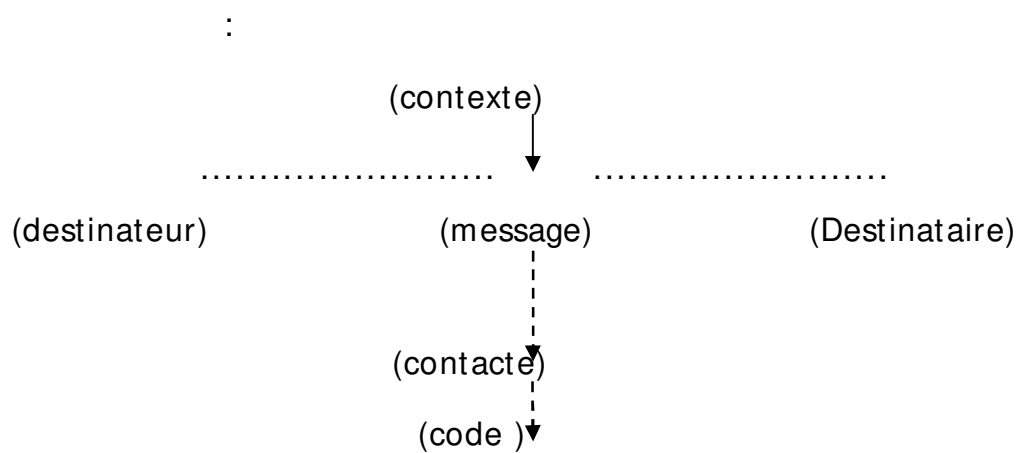


:18

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:19

¹ (R.jakobson)

:20

¹- R. Jakobson, *Essais de linguistique générale*, paris, édition de minuit ,1970,p213.

:

.(Fonction expressive) -

.(F. Con active -

.(F. Référentielle) -

.(F. Phatique) -

.(F. De glose) -

¹(F. Métalinguistique).

»

²«

.

.123 - ¹

.56 - ²

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- 6

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"

. 1"

" :

2" ...

"

"

"

"

"

3

4"

" :

5"

.

.43

- 1

.17

- 2

.18

- 3

.32

- 4

.238

- 5

"

"

:

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-

-

":

2"

":

1"...

"

3"

:

-

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-

-

":

.37

- 1

.170

- 2

.102 1986

- 3

-

. 1

"

. 2"

. :

3

: "

:

:

. 4"

2009 1

.17 - 1

- 2

.53/52

.165 - 3

.176 - 4

. :

1

" ." "

... " ...

2

: " "

: "

... :

. 3"

: -

: " :

.166	- 1
.144	- 2
.145/144	- 3

1"

" :

2"

3"

" :

.

.(F. Idéologique) : -

"

(Didactique)

4"

.

" "

.50	- 1
.22	- 2
.32	- 3
	- 4
.110	

"

"

"

"

"

"

"

"

"

"

"

"

"

" "

"

"

1"

"

":

2"

.

.(F. Narrative) :

-

"

3"

.45/40/39/37/33/31/30

- 1

.30

- 2

.520

- 3

1"

" :

"

. 2"

"

3

.

:(F. Conative)

-

" :

"

"

4"

:

"

"

5"

.43

- 1

.61

- 2

.95

- 3

.110

- 4

.277

- 5

1"

"

:

2"

.

:(F. Testimoniale)

-

"

3"

.175

- 1

.90

- 2

³- Gerrard Genette, discours du récit , p262.

"

(F. Attestation)

(G. Genette)

.1"

:

:

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:

" _ "

" _ "

" _ "

" _ "

"

"

"

"

" "

"

"

."

" "

" "

" "

" .

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-

" :

" : ' "

i2

.56

- 1

.36

- 2

: "1

. 2"

"

:

"

. 3"

-

-

.

:

- 7

4

.51	- 1
.62	- 2
.136	- 3
.157	- 4

"

"

:

":

(Gérald Prince)

:

1"

.

:

-

2"

-

-

:

"

"

:

"

3" ...

.158

- 1

.170

- 2

.38

- 3

1" ...

"

2" .

:

-

"

3" .

" :

.67 2001 30 1

.161 - 1

- 2

.170 - 3

"

"

:

1"

"

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2"

—

"

3"

"

"

:

—

4

.

"

":

.30

- 1

.102

- 2

.87

- 3

.170

- 4

"

"

:

":

"

-

":-

1"

-

-

.

:

-

"

"

"

2"

.40

- 1

.266

- 2

"

1"

:

: " :

" :

2"

" :

3"

4"

5

" :

.168

- 1

.43

- 2

.45

- 3

.47

- 4

- 5



1"

2"

.

" :

3"

107/106



.243 - 1

- 2

.123/119 1998

.167 - 3

"

1"

:

:

-

"

2"

"

"

":

:

:

.37

.58

- 1

- 2

1" ... :

" :

"...

2" ...

" "

3" "

:

4"

:

: ...

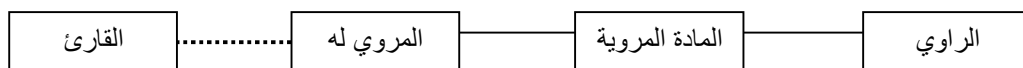
.48	- 1
.50	- 2
.51	- 3
.59	- 4

: " : 1 "...

:

2 "...

:



:21

"

1 - .143/142

2 - .147

"

"

:

1"

:

(G. Brens)

"

2"

:

-

"

3"

"

:

"

"

:

4"

.387

- 1

.59

- 2

.68

- 3

.31

- 4

:

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. 1"

:

:

-

" "

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.

"

1"

"

2"

."

"

:

- 9

(Benveniste)

"

(Instances du Discours)

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.355 2004 64

.21

- 1

- 2

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1"

" "

" "

" :

2"

"(Genette) "

3"

" "

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" "

" " " :

" "

"

"

"

" "

¹ - Benveniste, Problème de linguistique générale, édition, tel. Gallimard" .1966. p251, 252

²- jean Dubois et autres, Dictionnaire de linguistique, Larousse, 1973, p20.

³- G. Genette; Discours du Récit, Figures III, Seuil 1972, p226

"

. 1"

"

. 2"

"

3"

.383

.384

- 1

- 2

- 3

.162

.

.

- 10

()

()

:

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-

.

-

:

-

:

:

-

.

(Genette)



" :

. 1"

"

...

(Booth)

...

. 2"

"

3"

:



.193

- 1

.314

- 2

.209

- 3

"

"

:

:

-

"

"

"

1"

"(Genette) "

":

2"

:

-

"

(Booth)

(Booth)

(Smith)

- 1

.88

- 2

.94

(Smith)

. 1"

" :

. 2"

"

(Finn gans Wake) " "

. 3"

- 1

.88

² - G. Genette, Nouveau Discours du Récit, p96.

- 3

.163



"

1"
.

(Esthétique)

"

2"
.

"

3"
.

.160	- 1
.161	- 2
.163	- 3

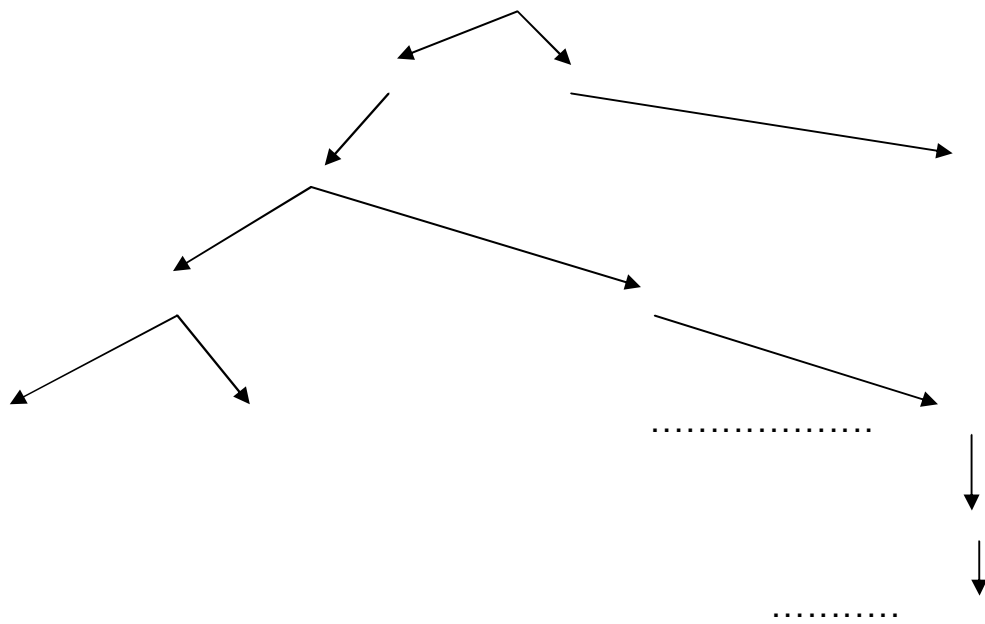
.

"

.1"

" " " " :

:



:22

1.

□

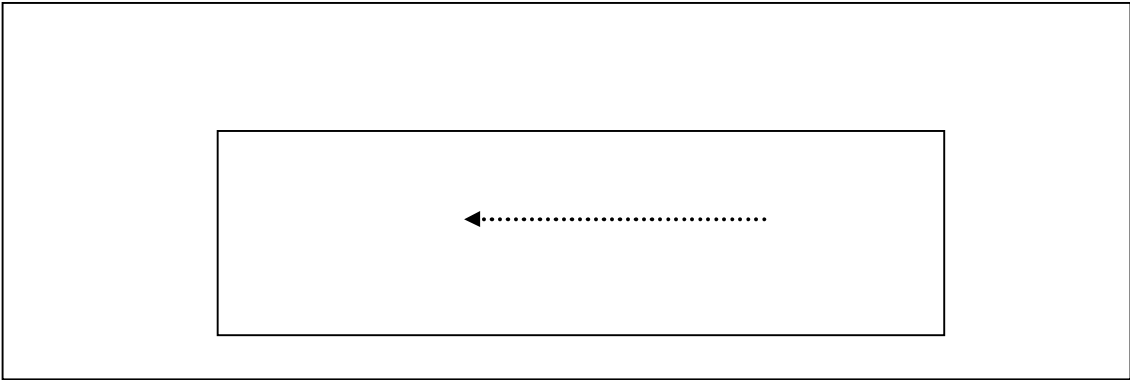
(L. Concret) (Auteur Concret) -

(L. Abstrait) (Auteur Abstrait) -

(Narrataire Fictif) (N. Fictif) -



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:23

"

(Concrétisation)

(Schmidt)

.¹



- 1

"

"

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-

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1

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(Lecture)

²"(poétique)

"

3"

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.34

- 1

.02

- 2

.02 2011 1

- 3

- 11

"

1"

"

"

":

2"
...

.145

.58

- 1

- 2

.

"

1"

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"

"

" 1" " :

. 2" :

"

. 3" ...



.58 - 1

- 2

.64/63

- 3

"

...

. 1"

2

"

3"

 .108

- 1

.261

- 2

.163

- 3

"

1"

(Wolfgang Iser)

"

2"

.

-

...

:

":

3"

-

...

:

"

4"

.164 - 1

² - Wolfgang Isère, pierre Mardaga , Bruxelles 1997, p246.

.117 - 3

.42 - 4

"

. 1"

"

. 2"

.108

.159

- 1

- 2

:

- 12

"(Locuteur)

. 1"

(Sujet Parlant)

":

. 2"

(Enonciateur)

" " " "

"

(Oswald Ducrot)

...

(Bakhtine)

¹ - René Révèra la langue du récit, introduction à la narratologie énonciative
L'harmattan, paris, p63.

² - Oswald Ducrot, le dire et le dit, les édition de minuit, paris 1984, p209.

(Sujet

(Ducrot)

parlant)

(Locuteur)

(Enonciateur)

" " .¹"

:

(sujet parlant) :

.

(énonciateur) :

.

.

:

.

:

"

. ²"

:

"

-

1"

.

"

-

(Rupture énonciative)

(Rénie Révéra)

(Narrateur autobiographique)

(Narrateur) (anonyme)

2"

.

-

"

3"

.

¹ - Renie Rivera, la langue du récit, introduction à la narratologie énonciative, Paris, l'harmattan, 2004,p58.

"

"

:

"

-

. 1"

-

. 2"

:

" "

"

. 3"

.30

- 1

.80

- 2

.99

- 3

"

. ¹"

(Genette)

:

."

":

- 1

:

"

:

. ²"

"

":

- 2

:

"

:

!

. ³"

¹ - Oswald Ducrot, le dire et le dit, les éditions de minuit, paris, 1984, p209.

.66 - ²

.66 - ³

...

1"

.

"

"

"

"! "

"

!

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:

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-

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-

.

-

2

:

.27

.76

- 1

- 2

.

" :(François Ric anti)

(Anne Marie Diller)

. 1"

"

. 2"

1986

- 1

.08

: - 2

.53 2009 1

:

- 13

"

. 1"

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2"

"

...

.89

- 1

.214

- 2

"

"

:

1"

2"

"

3"

.

:

-

"

4"

"

5"

.

" : (G. Genette)

- 1

.210

- 2

.141

- 3

.12

- 4

.15

- 5

.

"

"

:

1"

"

2"

:

-

"

3"

"

4"

"

.138/128

- 1

.214

- 2

.215

- 3

.17

- 4

1"

:

"... " " ... "

.

3

2"

" :

4

- 1

.65 50

.40 - 2

.42 - 3

.47 - 4

" "

. 1" ... " :

" " " " "

2"

(Catherine Orecchioni)

"

. 3"

"

.186 - 1

.36 - 2

³ - Catherine Kerbrat, Orecchioni, L'enonciation de la subjectivité dans le langage, 4 edition, 2006, A. Colin, Paris, p189.

(Métalepses)

. 1"

"

2"

"

-

"....

-

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"

.73

- 1

.38/37

- 2

1"

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-

-

." "

"

:

:

"

:

:

2"

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" .

3"

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.19

- ¹

.172/171

- ²

³ - Communication Narrative, Seuil , Paris, 1969, p18/19.

"

. ¹"

:

- 14

:

.(Non dit)

-

(implicite)

-

.(indicible)

-

. ²(ineffable)

-

.

. ³

" "

¹ - Mariel Tenne, poésie et silence chez quelque poètes contemporaries, these de doctor at, université de la Sorbonne, Paris, III, 1994,p09/ 14.

²- Annette de la mott, Au-de loi du mot ,une "écriture de silence" de la littérature Française au vingtième siècle, lit verlag ,Manster,p14/ 15,2004.

":

1"

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":

2"

.112

.176

- 1

- 2

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"

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"

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1" ...

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(chakhat)

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1.

- " "

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2

" "

3.

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"

4" ...

2 1

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.416 1980

.416 2 -²

.437 2 -³

3 1979

-⁴

.105

.220 1989 2

: - 1

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"

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1."
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2."
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3

"

- 1

.30/29 1406 2

.220 3 105 3 - 2

.24 1989 1 - 3

1"

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- 2

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" : -

1"

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1

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2 .

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"

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3"

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.27/26

.49	- 1
	- 2
.46	- 3

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.1."
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2"

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1.
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2"

"
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3.
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1

- 1

.16 1997

126. - 2

.16 - 3

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" " " "

" " "

" "

1" " "

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[illegible]



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-2

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-3

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-4

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-5

1.

-6

2,,

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1" ...

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"

2" ...

3" ...

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.22 1986 2

	- 1
.22	- 2
.25	- 3

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. 1"

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2"

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.31

.63

- 1

- 2

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" "

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1"

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2"
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"...

3 "
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2 1993 2

- 1

.11

- 2

.6 1962

.63

- 3

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1"

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2"
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1"

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2"

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3"

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.386

1

.231/230

1998

.69 1970 1

- 1

- 2

- 3

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	4"		
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	".		
5"			
		"	
.437	1990 1 1		- 1
		.6	- 2
		.176	- 3
		.45/ 4	- 4
.437	1		- 5

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1" ...

2 " .

" .

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- 4

.1346	2942 :	1	- ¹
.340	4		- ²

1"

..."

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2"

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1"

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3"

.139 2000

.18

.76 1995 345

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- 2

- 3

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1"

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- (956)

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905

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1" ...

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2"

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.103

- 1

.363 1971

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1"

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.239 1987

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1"

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.217

- 1

- 2

.12

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-1

-2

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"-3

1 "

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2 "

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" "

.12

.10

1979

1

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1" ...

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2"

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3"

.09 2014

.14

.398 1985 11 2

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- 3

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1"

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2"

3"
...".
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3

.65

- 1

- 2

.124

.175

- 3

1"

" "

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2"

" "

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.217/216

.217

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1 "

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1"

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2"

"

¹ - G.GENETTE, frontière du récit in communication, n8, 1966, paris, 2, p49.



1"

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- 5

"

2"

".
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- 1

.35 2005 412

268

- 2

.9/8 1986

1"

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2"

.287	1	- 1
.198		- 2

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1" ...

2"

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3"

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.65 1 - 1

.45 1 - 2

- 3

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4"
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.557	11	- 1
.149	1	- 2
.234	1	- 3
.103	1	- 4

1"

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3"...

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2"

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.103 1

- ¹

33 6

- ²



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1"

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2"

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3"

.280 1991 1

.40	6	- 1
.43	6	- 2
		- 3

" " "

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2"

3"

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.147	2	- 1
.150	2	- 2
.55	1	- 3

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1

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2"

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1

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.68

2

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" " " "

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" "

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1"

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2"

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1"

" "

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.2."
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3"

"

¹ - BROWN G and GEORGE YULE, discourse analysis, C.U, LONDON, 1983, p27.

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.43 1952 1

- 3

.98 1934 1 1

"
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1"

"

(l'axe syntagmatique)

2"

"

3"

.109

.98

1

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17

- 3

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1"

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2" ...

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3"

- 1

.445 1987 3

.58 - 2

- 3

1992 1

.25/24

" ...

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1" ...

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2"

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4"

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.47

- 1

.217 1

- 2

.88 2003

- 3

.22 1993

- 4

.65 1994 54

- 5

"

1"

"
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2"

"
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3"

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.23 1979 1

	-	1
.112 1	-	2
.30	-	3

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"

(François Riconti)"

" (Anne Marie deiller) "

1"

"

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2"
...

"

"

"

3"

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1986

- 1

.08

.47

- 2

.45

- 3

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" :

1. "

"

2. "

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3" ...

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.86	- 1
.43	- 2
.19	- 3

":

"

1"

" :

2 "

.86

- 1

.85

- 2

" 1" ...

" ...

".

2" ...

"

3"

"

"

4"

5" ...

...

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.35

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.163

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.23

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".

1" ...

" :

3" ...

".

2" ...

"

4 "

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".

6" ...

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.54

.20	- 1
.15	- 2
.163.	- 3
	- 4
.47	- 5
.47	- 6

"

1"

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: "

2"
...

.182 - 1

.11 - 2

" " " "

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1
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2"
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.77	-	1
	-	2
.45	-	3

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1"

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- 2

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2"
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3"
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4"
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"

.138

- 1

.67

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.171

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.170

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1" ...

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2" ...

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3" ...

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4" ...

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5" ...

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6" ...

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7" ...

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8" ...

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.30	- 1
.47	- 2
.38	- 3
.32	- 4
.30	- 5
.32	- 6
.58	- 7
.58	- 8

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1"

"

1"

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"

2"

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"

3

4"

.171

- 1

.44

- 2

- 3

.161

.350/223

- 4

-

(effet du réel)

(R.Barth)

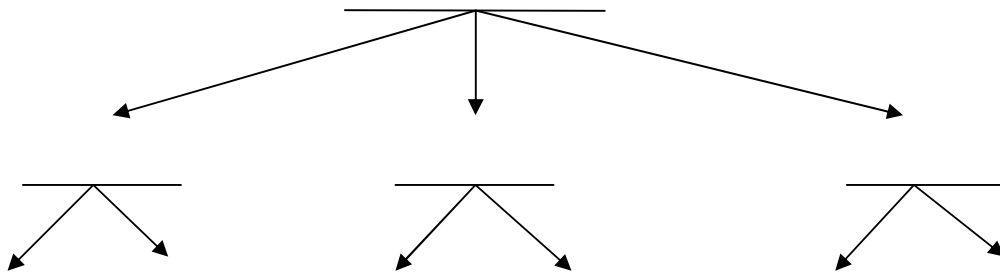
1"...

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+

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:24

"
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...

1"

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2

"

3 "
.

.162 2006 1

2

- 1
- 2 .62/36
- 3
- 241 2002

-

1"

" "

" :

"

2"

"

3 "

" : (Nitch)

.47/ 63 - 1

- 2

.92 2003

.75 - 3

1" ...

-

"

2" .

2001

1

- 1

.242

.185

- 2

1."

"

-

—

.

.

- 3

:

:

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"

":

"

2"

-

"...

"

3"...

":

-

:

"

"

.48

- 1

.14 1971

- 2

.48

- 3

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" "

" "

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:

" " " "

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" "

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" " "

"

1"

"

2"

" " " "

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" "

.288	3	- 1
.286	1	- 2

"

"

"

1 "

" "

-

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"

"

2"

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"

"

...

".

.222

2009

1

.85

- 1

- 2

1" ...

" "

+

" " " "

" "

" "

"

2"

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.192

.225

- 1

- 2

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1"

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1"

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"

2"

.140

- 1

.97

- 2

"

1"

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" "

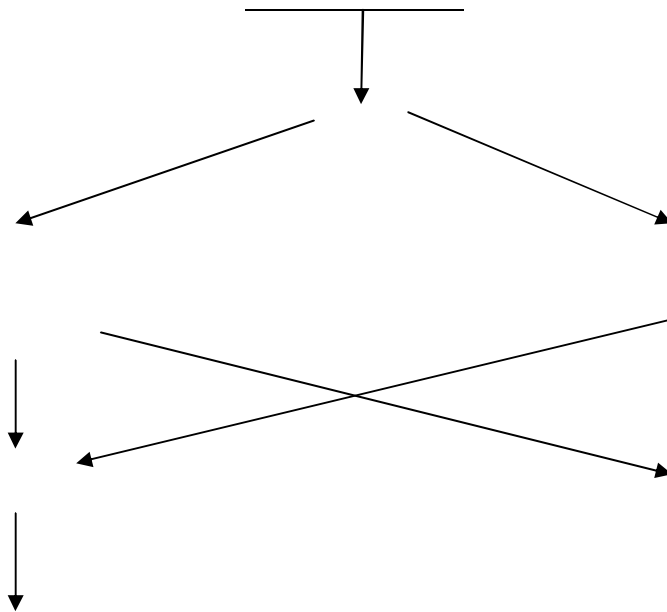
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1"

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:8



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(hyper textualité)

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(hypertexte)

(hypotexte)

1"

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" "

"...

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"

¹ (anachronies narratives)"

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2"

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4"

3"

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.74

- 1

.74

- 2

.66

- 3

.173

- 4

1"

2

" :"

"

3"

4" ...

" :

" "

" "

" " "

5"

.140

- 1

. :

- 2

.188

- 3

.186

- 4

.86

- 5

"

"

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1"

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"

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1"...

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"

2"

.49

- 1

.148

- 2

" " (Molière)

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1"

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"

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2"

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.142

- 1

.54

- 2

"

"

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"

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"

1"

"

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"

2"

.30

.52 1987

- 1

- 2

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1"

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2"

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.18	- 1
.18	- 2

1"

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أ- :

ب- :

ج- :

د- :

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2"

" "

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" "

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.49

1 -

.6 3

2 -

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1"

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2"
...".
.3"
...

- 1

.31 2009 1

.49 - 2

.49 - 3

"

1"

"

2"

"

()

"

"

3"

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72

- 1

.214

- 2

.73

- 3

الفصل الثالث:

عناصر البنية السردية في البخلاء



■ :

Récit)

.(Récit comme discours)

(comme histoire

1
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"

2"
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"

3"
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_____ 1
_

.25 . . 1

.74 _ 2

.29 2007 1 _ 3

"

1.

2.

■

"

3.

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"

4.

1

1

.146 2009

.147 - 2

.50 - 3

.148 2010 1

4

"

)

(

. 1"

"

(narration)

. 2"(discours)

"

"

"

"

. 3"

.83

.71

.363

- 1
- 2
- 3

"

"

"

1"
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" . "

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- "

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"
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" "

" "

2"
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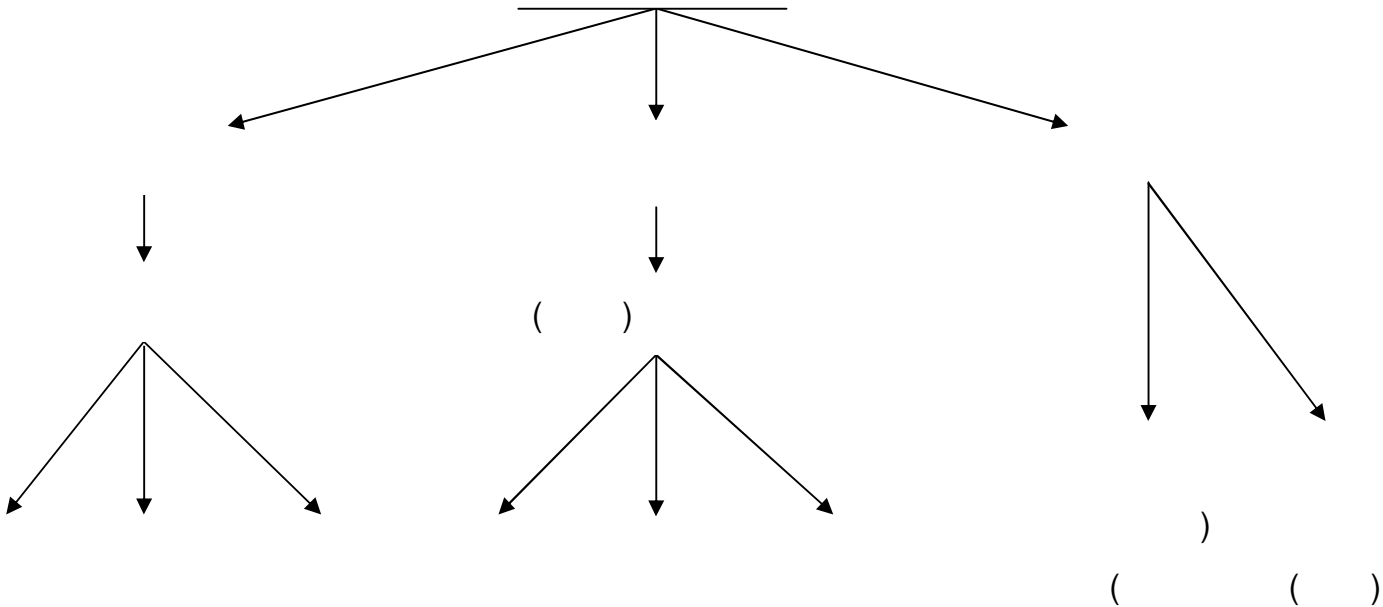
:

.52

- 1

53

- 2



:26

"

2"

"

1"

(poétique)

"

"

3"

.134

	1
-	2
.	3
.130	

1"

.

: - 1

:

أ- (l' énoncé)

ب- (mode)

"

2"

.

: - 1.1

" "

.17	- 1
	- 2

"

. ¹"(l' énonciateur). ²"

Enoncé)

" (Greimas)

(Narratif

" "

(...)

)

(...

)

²- Dominique Maingueneau, « analyses les textes de communication » Nathan. Paris. 200.p5.

(...

1"

— " "

(Propp) " " (fonction) -

" "

(L.Tanière) " " "

2"

" :

.(...2 1) =

(fonction)

: 3" (actant)

أ- .(énoncé d'état)

ب- .(énoncé de faire)

421 - 1

²- Petitot Jeau-, morphogenèse du sens, presses universitaires de France, 1985, p145.

- 3

"

(conjonctif)

"

(disjonctif)

"

"

”

1.

"

2.

(transformation)

"

"

”.

"

"

"

"

"

3.

.420

1

.152

2

³- Dominique Maigneau : les termes clés de l'analyse du discours, Essais, édition Seuil, Paris 1996/2009, p55.



"

1"

:

:() - 1 .1 .1

"..."

"

"

"

"

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" : " "

1"

" "

" "... - - - - :

" " " "... ()

2" "... "

" "... " "

" " " "

3" " "

()

" :

- 1
108/93 2001 3
172/171 - 2
172 - 3



1"

: - 2 .1 .1

)

(...) (...) (...
(énoncé modèle) (...)

:

! :

2" ... !

"





"

.¹"

: - 3 .1 .1

() "

.²"()

: " "

-

:

. ← " " -

. ← " " -

. ← " " -

.

.44/43 - ¹

2010 1

- ²

.63

"

"

"

"

"

-

"

.

"

1,"
.

:(

)

- 4 .1 .1

Anscombe)" (Ducrot Oswald) " "

2
.

(Claude

1

1

.288 2001

, Anscombe JC-, Ducrot , l'argumentation dans la langue, bruveles, Mardaga, - 2
3em edition, 1997.

"

.¹"

:

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-

.

-

:

- 1 .4 .1 .1

"

/ :

.²" (interlocuteur/ interlocutaire)

."

"

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:

-

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-

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-

.

!

:

-

.48

- 1

.76

- 2

."

: -

1"

: -

.²

:

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-

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-

-

.

.

"

.172 - ¹

.133/87 - ²

1..

"

2.

"

11

3.

•

"

"

4..

•

"

"

"

5

"

"

"

2004

- 1

.174 1

.174 - 2

.141 - 3

.33 - 4

.141 - 5

1"

.

"

"

"

2"

.

"

"

"

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3"

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"

"

"

4"

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.172 - 1

.73 - 2

.171 - 3

.113 1990 4 - 4



"

. 1"

"

"

".

"...

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"

"

(monologue)

"

"

"

:

()

. 2"

.160

- 1

:

- 2

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"

. 1"

: - 2 .4 .1 .1

.

"

. 2"

1

.92 2007 1



- 1

.25 2004

- 2

" "

.1"

" (Flaubert)

(M.Riffaterre) "

"

.2"

":

"

.3"

.(l' écart)

(le choix)

: -

(rapports paradigmatic)

(l' axe de sélection)

.82

.73 2002 1

.87

- 1

- 2

- 3

(rapport syntagmatique)

(l'axe de distribution)

()

.

(compétence)

"

...

. 1"

"

".

2"

:

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-

3

.

.54/53	- 1
.65	- 2
.54/53	- 3



".

"()

"... "

.

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1"

"

2"

.104	1	- 1
.109		- 2

: -

1" "

:

:(paradigmatique) -

2" "

"

3 "
.

4" " "

"
.

" 5" "

"

.29 2002 3 - 1

.84 - 2

.47 - 3

.175 - 4

.149 2005 - 5

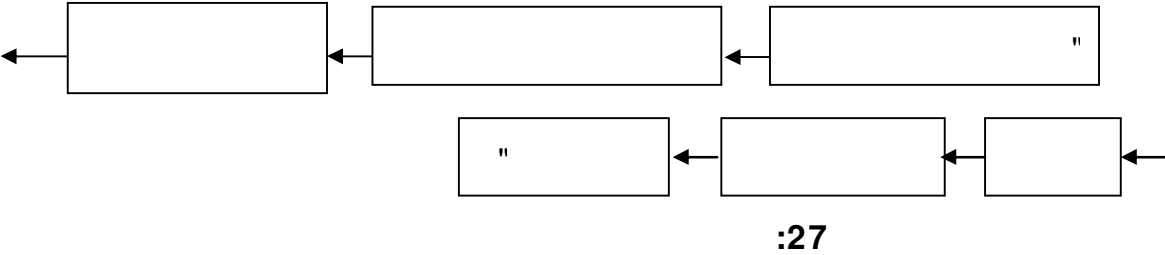


()

" : " "

1 " .

:



"

)" " " "

2" (



.182/181 - 1

1 2007 1

- 2

.64

"

1"

".

2"

".

(Marouzeau) " "

3"

":(M.Riffaterre)" "

.201 1987 1

	-	1
.69 1	-	2
.29	-	3



1"

" :

2 "

" :

3"



.73 - 1

.61 - 2

.60 1 1 - 3



:(syntagmatique)

-i

1

2

"

3"

:

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-

"

"

.87

1

.91

- 1

- 2

.310

- 3

"

:

1"

"

(Charles Bally) "

"

2 "

:

-

"

"

...

"

:

-

"

...

...

...

:

-

.171

- 1

.31

- 2

" (Cristal)

"

"

"

"

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"

1"

.

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-

"...

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"

"...

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"

"...

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-

"

"

-

-

"

2"

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:

-

"

.101

- 1

2004

- 2

.2000

1.

(diachronie)

(synchronie)

2

$$\begin{array}{c} \bullet \\ \bullet \end{array}$$

:(synchronique)

□

□

•

□

—

:

...

■ ■ ■

“ ” ”

□
□

" " " "

..

:(diachronique)

—

" " " "

1

2. ()

": ()

3.

4

5" ".

.

"

6.

" "

.122 1999 1

- 1

.22 - 2

.176 2540 : 2 - 3

.72 1988 - 4

.100 1964 3 - 5

.47 - 6

.

"
.

1"

.

:(déviation) (l' écart) -

" "

2"

3

" (Riffaterre)

1

- 1

.55 2006

- 2

.92 2005 1

.101 - 3

11

"

2.

□

□

□ □

"

□

—

"

"

"

"

•

•

"

"

4.

3.

"

□

□

" "

"

"

.103

.90

.99/98

.18 1985 2

1

2

3

- 4



1"

"

2"

:

-

"

"

"

"

"

"

"

3"

.

.304

.76

.125

- 1
- 2
- 3

(tomachevski) " " : - 2

".

...

1"

"

2"

...

"

3"

.

.

		- 1
.180	1982	
	.180	- 2
.31		- 3



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- 3

:

:() -ġ

1₀

:

: -

".

2₀

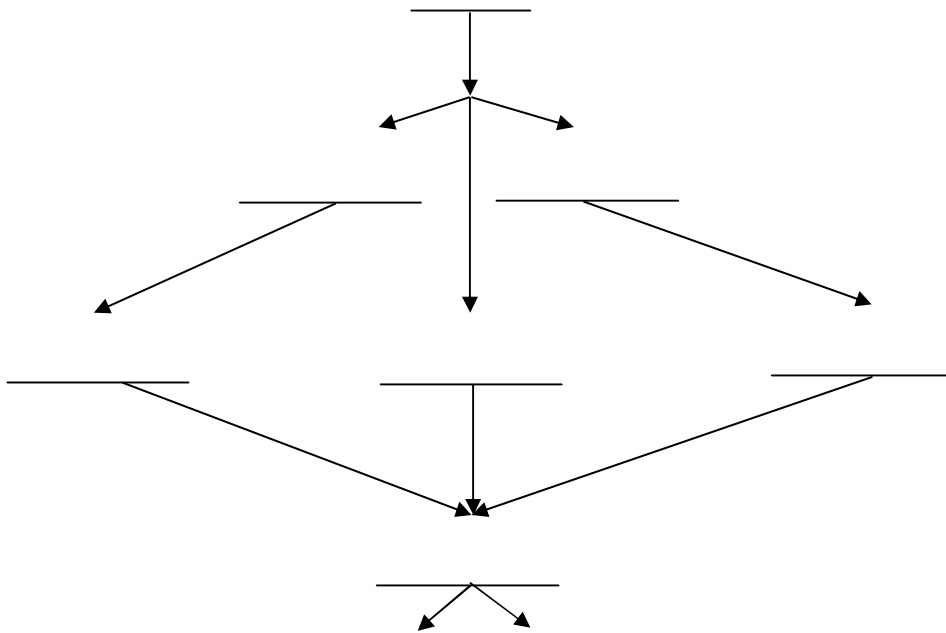
:

.44/43

- 1

.17

- 2



:28

1"

"

:

-

2"

3

4"

"

"

5"

.52	-	1
.17	-	2
.43 1	-	3
.178 1	-	4
.61	-	5

.

:

-

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-

1"

-

.

:

-

" "

" (Sigmund Freud)

- 1



1"

"

2"

(psycholinguistique)

(Sociolinguistique)

:

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"

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.41 2007 1

- 1

- 2

.221 1970

1"

"

2"

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" .

...

3"

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-

-

-

.62

- 1

.105

- 2

.90

- 3

: " :

() : :

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. 1"

: -

"

2"

"

. 3"

.160 - 1

.138 - 2

.64 1998 1 - 3



"

"

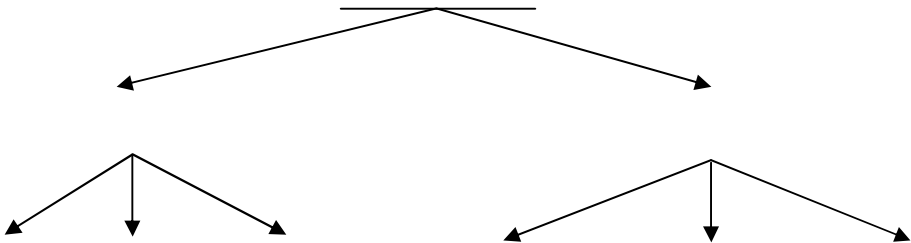
"

"

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:29

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"

.1"

"

1"

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▪

"

2"

"

"

(narration)

(récit)

- 1

.42 1988 1

.246

- 2

:

- . : (histoire) -
- . :(récit) -
- ¹. :(narration) -

"

2"

(récit) " "

: "

.1 2 -

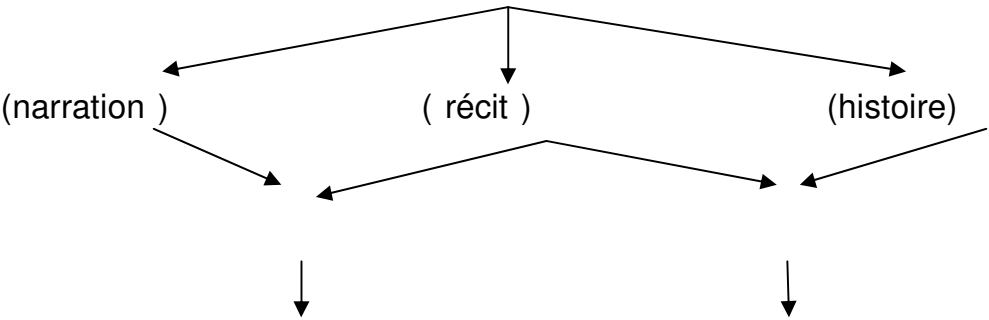
.³"3 2 -

: " "

.40 - 1

.74 - 2

.52 - 3



:30

" "

"

1"

" " "

" "

"

2"

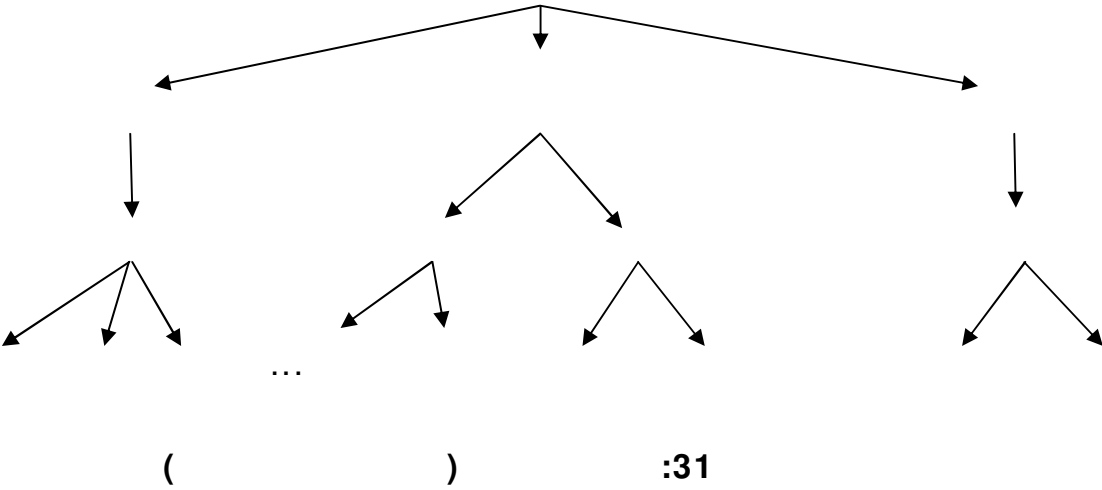
.38

.54/53

- 1

- 2

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" "

" " " .

" "

1"

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"

2"

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()

()

"

3 "

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.194	- 1
.196	- 2
	- 3

.103

:

:

-1

"

1"
.

2"

"

3"
.

"

"

"

"

.

:

-2

"

.54

.24

.197

- 1
- 2
- 3

(transposé)" "

. 1"

" :

()

. 2" ...

"

. 3"

:

-3

(narration)

(représentation)

.

	.197	- 1
	.59/58	- 2
.109		- 3

"

. 1"

"

"

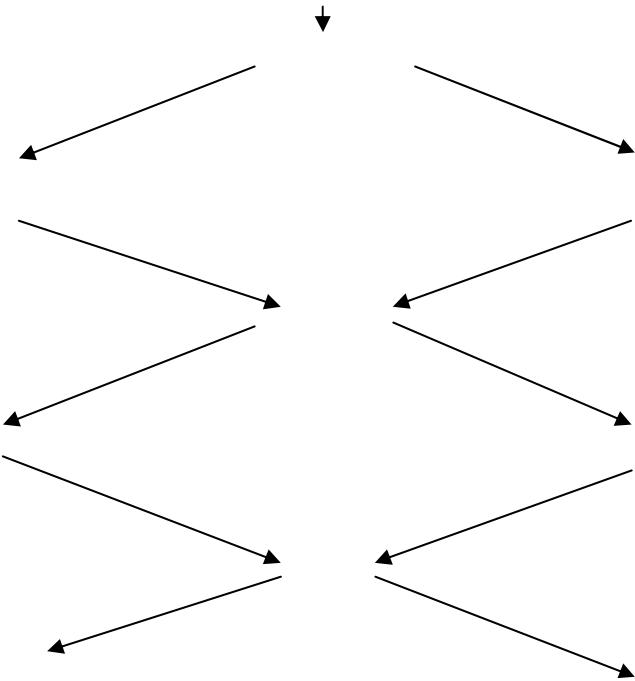
récit de)

(récit D'évènement)

()

(paroles

:



:32



:

: - 4

"

1"

" "

"

" ... :

"

2" ...

" "

" " (monologue)

" "

.52 - 1

.49/48 - 2

" :

1"
.

(discours immédiat)

2"

"

.

:

- 5

"

3"

"

(transposé) " "

4"
.

"

"

"

:

"

"

.61/60/59	- 1
.186	- 2
.52	- 3
.118	- 4

¹ " ... ()

" "

" "

.

: - 6

(Dorrit Cohn) "

(verbalisation)

²" " "

" "

.171 - ¹
.432 - ²

":

. 1"

" " " " " " " :

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"

"

"

. 2"

" " "

3" ()

"

	.176	- 1
.101		- 2
	.16	- 3

1"

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.()

() ()

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2"

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.203	- 1
.12	- 2

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. 1"

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. 2"

جـ :

1" "

2" "

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- 1

.207 .1982

- 2

.63 1985 1

" "

1

" "

" "

"

2"

" "

"

...

3"

- 1

.37 2001 1

- 2

.34 1986 1

.34 - 3

“ ”
“ ”

1”

“ ”

“ ”

(Greimas)

“ ”

“ ” “ ”

“ ” “ ”

“ ”

“ ”

" " " " "

(Etienne Souriau)

. 1"

" " " "

" " "

. 2"

" "

(l'actant)

" "

" "

. 3"

" "

.271	- 1
.270	- 2
.309	- 3

" (Hamon) " "

) -

(personnalité

. 1"

" "

. 2"

" "

" "

effet) " "

" (personnagé

" "

. 3"

	.90	- 1
.185		- 2
.271		- 3

" "

" " " "

" "

(Emile Benveniste) " " "

. 1 "

" "

".

. 2 "

" "

" "

" " " "

² - ph . Hamon pour un statut sémiologique du personnage un poétique du récit. paris
 .seuil celle . pions . p124/126

"

. ¹". ²

"

(personne)

. ³(personnage)

"

"

":

¹ - Oswald Ducrot et tzevetan todorov . Dictionnaire encyclopectique des sciences du langage .éditions du seuil . paris . 1972 .p286

1 " ...

"

"

2 "

"

"

"

3 "

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"

" "

" "

4 "

"

	110	- 1
309		- 2
	119	- 3
64		- 4



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1"
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2"
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1"

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2"

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"

(Rimon Shlomit)

3"

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.14

- 1

.87

- 2

- 3

.95 1995 1

- 4

.53 2012



1"

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2"

2007 1

.10 1



- 1

.90

- 2



1"

" : " "

2"

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3"

" " "

4"

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.11	- 1
.183	- 2
.39	- 3
	- 4

. -2

-

"

1."
.

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"

() ()

2."
.

3"

"

)

.183		
	-	1
	.40	- 2
	.40	- 3



.(.....

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-3

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.() -

.() -

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"

1"

" "

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"

1"

:

-() : - 1. 3

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"

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3" 2
. ...

" "

." "

...

1990

- 1

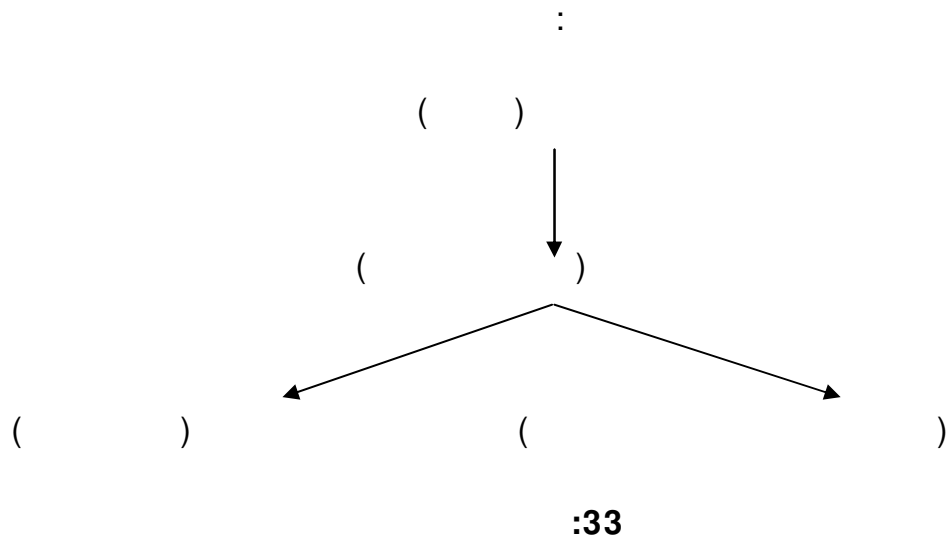
.37

- 2

:

- 3

.59/58



"

. 1"

:

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-



"

1"

"

"

"

2"
... ..

"

"

"

3"
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"

4"
.

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"

"

"

:

-

:

.102

.87

.172

.173

-
- 1
 - 2
 - 3
 - 4

:

:

:

:

1".....

" "

"

"

" :

2".....

:

.

"

1"

"

2"

. " "

3" "

4 " "

" "

.

" " : -

" "

" "

132

- 1

² - Hamon Philippe, le personnel du roman, librairie Droz ;paris, 1983, p 223

25

- 3

.61

- 4

"

1"

"

"

" :

"."

"

2"

3" ...

"

4"

.177

-	1
-	2
-	3
-	4

.103

.124

.61 2009 1

: -

1

: -

" "

" " "

: " "

()

2



1"

.

"

"

"

"

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"

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"...

"

"..."

"..."

"..."

"

"..."

"

2"

.

.171/170

- 1

.181

- 2

:

-

1 " "

2" " ";

3

4

5"

"

.	:	-	1
.	:	-	2
.	:	-	3
	:	-	4
.179	-	-	5



1"

" " : - 2.3

"... "

... " : " ... " :

2 "

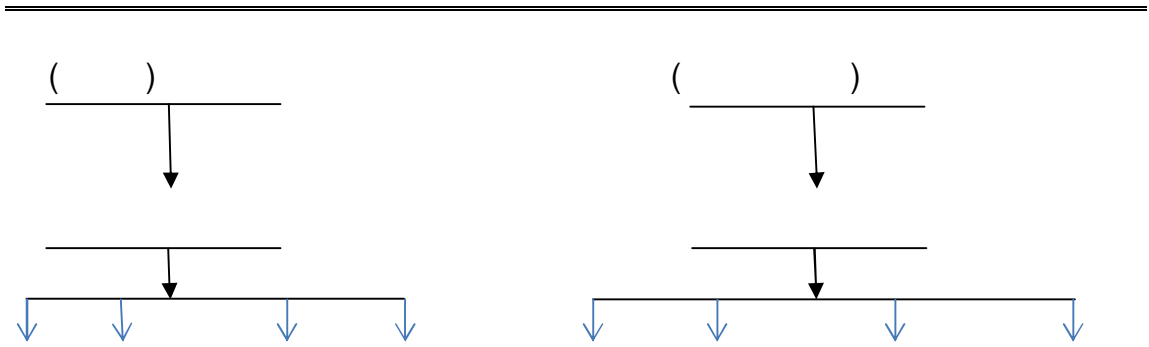
" " " "

" "

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.

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:34

: - 3.3

(GeorgeLukas)

"

1 "

" "

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1.

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2 " "

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3.

4.

"

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" :

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.48

2

.48

3

.49

4

.48

5

.49

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1.

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2

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4

7. . . .

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" .
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8.

.48

1

2

3

4

5

6

7

8

.50

.50

"

1"

:(les actants) - 4.3

"

" " 2"

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.67 2003 - 1
.271 - 2

" "

" "

1
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.(désire)	=	+	-
.(Communication)	=	+	-
.(Lutte)	=	+	-

.
"



1 "

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" "

2" "

- " "

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. : -
 . : -
 . : -
 : -
 .

.177 - 1
 .59/58 - 2

. () :

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:35

"

.1"

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"

.2"

.

.193

- 1

.127

- 2

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" " "

" :

1 "

...

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...

...

2"

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" :

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.1687

.1687

- 1

- 2



. 1"

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- 1

"

. 2"

.242 1979

1972



- 1

- 2

.12



"

. 1"

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- 2

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. 2"

"

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"

. 3"



- 1

.247 2014 04

- 2

.176

- 3

.142 2000

-

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-

" ()

1"

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"

2"

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- 3

"

(Non dit)

3"

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.44	- 1
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.47	- 2
-----	-----

.158	- 3
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"

1"

"

2"

3"

"

.177

.180

- 1
- 2
- 3

...

.150 1997 3

- -

. 1"

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:

- 3

. 2"

(Thoma Chefeski)

"

"

3"

. 4"

"

"

" " " " " " " :

.150	- 1
	- 2
.180	- 3
.180	- 4

.175

" "

()

1"

" "

" " "

2"

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" "

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3"

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4"

" :

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5"

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.48

- 1

.73 - 2

.74 - 3

.74 - 4

.49 - 5

" "

"

" " " 1"

2"

" " " "

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:9

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" " "

.08 1988 1

.227 1983 1

_____ 1

_____ 2



1"

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2"

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3"

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4"

.20/19

.43

.24

.81

- 1
- 2
- 3
- 4

" "

" :

2"

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1"

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" "

3"

()

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4"

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)

()

(

5"

" "

.155

- 1

- 2

.46 1997 2

.68

- 3

.30

- 4

.30

- 5



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1"

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2"

" "

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3"

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" "

4"

" "

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- 1

.248 2014 04

- 2

.150 1992

.31

- 3

- 4

.143 1998

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: - 4

"

. 1"

. 2"

"

3"

.36

.76	- 1
	- 2
.73	- 3

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"

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1" ...

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" :

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2" ...

"

3"

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" :

.59/58

- 1

.134/133

- 2

.145

- 3



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. 1" ...

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" :

"

"

. 2"

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"

. 3"

.134/133 - 1

.145 .. - 2

- 3

"

1"

"

2"

- -

3"

"

.35

- 1

.19 1979 1

- 2

.96

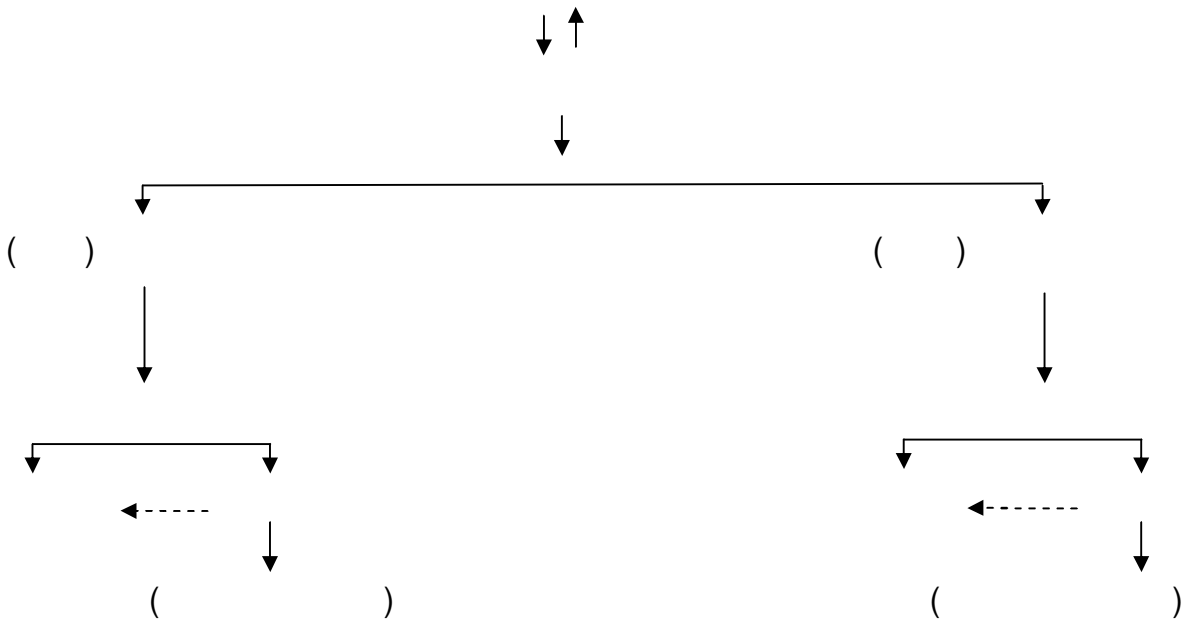
- 3



"

1."

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:36

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:-

()

1" " :

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" " -

2" " " -

3" ...

4" " " " " " -

.211	- 1
.53	- 2
.144	- 3
.60	- 4

" " " " " -

1"

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" " " " " -

" :

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2"

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" " " " " "

" "

"

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"

3"

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.175 - 1

.181 " - 2

.96 - 3

"

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1"

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"...

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2"

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"..."

"..."

"..."

"..."

3"

"..."

1

.119 1998

.59

2

.172

3

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- " "

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" " "

1" ...

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" " " " "

2"

" " " "

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" " " " "

3" ...

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.87	- 1
60	- 2
163	- 3

" "

" "

" :

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"

.1"

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"

. 1"

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"

. 2"

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"

"

"

. 3"

.97

.98

.147 1998

- 1
- 2
- 3

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"

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1"

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2"

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" :

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3"

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.176

- 1

.99

- 2

.60

- 3

"

"

11

1.

"

"

"

2.

"

3.

.175/163

1

.33

2

.56

- 3

"

. 1"

"

"

2"

" :

" "

" :

3"

" : " "

. 4"

"

.68

.23

.13

.89

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- 1
 - 2
 - 3
 - 4

1"

" "

" "

: - 5

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"

" :

2"

3"

4

-

"

5"

.31

.73

.241

73

30

.100

-
- 1
 - 2
 - 3
 - 4
 - 5

" ()

.¹"

()

"

.²"

"

"

3"

4"

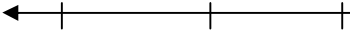
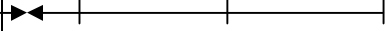
:

.08 1996 316

" "

	- 1
.73	- 2
.74	- 3
.74	- 4

:10

1	2	3	3	2	1
					

" " (Anachronies Narratives)

()

1" " " "

" : " "

2"

"

3"

.49/47 - 1

.51 - 2

.421 1980 2 - 3



· - 6
" " " :(L'ordre) -
" 1"
2"
:
3 : -

"

"

"

.154

.91

.46	- 1
	- 2
	- 3

"

:

"

"

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" "

:(Rétrospection) -

1"

"

2"

"

3"

"

"

"

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"

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"

"

.51	- 1
.48	- 2
.155	- 3

" (analeptique récit)

. "

" " :(prolepse) -

1"

2"

(anticipation)

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" "

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. 3 "

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156	-	1
156	-	2
176	-	3

" : (la durée) – ♣

" "

...

¹ " ...

()

()

" "

" "

(La Durée) "

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"

"

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- (L' ellipse) – (Pause) – (Sommaire)

.¹" (Scène)

" "

:

" : -

.²"

" : -

.³"

: :

:(Sommaire):

"

.⁴"

.76	- 1
.93	- 2
.94	- 3
.109	- 4



$\geq$:

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"

... "

1"

2" ...

" "

" "

" "

" "

" "

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. : - ¹
.175 - ²

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" " : -

" :

. 1"

"

" "

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2 " "

. 3 " " " .. "

. = 0=

. =

"

: " "

4

. 5" :

.77	- 1
94	- 2
. 117	- 3
.	- 4
.176/177	- 5

" "

" "

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1. :

.

: -

2.

"

3. (récit scénique)

"

4. "

1990 1

	- 1
	.165
.158	- 2
.95	- 3
.78	- 4

" "

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. 1 "

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3

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" "

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6

5

4

. 7" ...

158

.80

.77

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.79

- 1
- 2
- 3
- 4
- 5
- 6
- 7

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. 1"

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2"

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.231	- 1
.102	- 2

1"

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2"

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3"

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.68

.74

.80

- 1

- 2

- 3

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1"

(H.Mitterrand)

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. 2"

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- 1

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...

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3"

- 1

.11

² - H. Mitterrand de discours du roman p.u.f 1980 p.193

.235/ 234 1987

- 1

1"

" :

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2"

"

3"

4"

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"

"

"

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"

.306

- 1

1987 08

- 2

.69

2

- 3

.95 1991

1994 1

- 4

.26

1..

2.

"

"

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"

3.

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4.

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.30

- 1

- 2

.168 1983

- 3

.192

4

1978 05 1

.188

1"

2"

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3"

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4"

"

(Gaston Bachelard)"

"

5"

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.244

.96

.258

.306

.306

- 1
- 2
- 3
- 4
- 5

"

"

"

. 1"

(Chronotope)

" " "

. 2"

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. 3"

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" :

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4"

- 1

.05 1990

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.80

- 3

.06/05

- 4

.240

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1"

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2"

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3"

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"

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4"

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"

"

.240

- 1

.64

- 2

.63

- 3

.21

- 4

(espace- Space)

"

...

1

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...

"

2"

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"

"

"

3"

"

"

"

"

"

"

" "

"

.185

- 1

- 2

.245

.186

- 3

...

1"
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" "

"

2"
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"

3"
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" "

" "

"

	.186	- 1
.248		- 2
	.276	- 3



1"

" "

: - 2

" "

"

2"

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:

: -

3

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.63 - 1

.241 - 2

.27 - 3

" : -

1"

" : -

2"

:

:(L'espace geographique) -

3" "

" :(L'espace texctuel) -

4

"

- -

5"

.100	- 1
.100	- 2
.54	- 3
.55	- 4
.56	- 5

" : (L' espace signifiant)

-

1 "

2
.

"

"

" : (L' espace comme vision)

-

3 "
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" -

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4 "
... .

²- G.Genette, Figures II, seuil, 1976, p 46/47.

" " : (L'espace connoté)

-

"

...

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"

¹ " ...

² "

" "

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- 3

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¹ - G.Genette, figures II, p103/104.

: - 1.3

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. 1 "

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.() - () - . -

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- 1

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" "

" " "

1" ...

" " " " -

" :

2"

() -

" :

:

3"

.175	- 1
.59	- 2
.183	- 3

"

...

1"

: -

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. -

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" :

2

.

.418	- 1
.30	- 2

:

. -
.
.
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(Roland Berneuf) "

.¹ "

: - 2.3

()

"

" (J.kristeva) "

" (Idéologème) "

1"

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" " 1" ... " :

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2"

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³ (Spatialisation Spatialization)

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.58 - 1

.68 - 2

.191 - 3



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. 1"

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. 2"

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3" ...

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"

L' espace Textuel)

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.206	4	- 1
.169		- 2
.59		- 3

(Du Roman

.1" (Les Actants) "

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.2"

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.61

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.101

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1"

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2" "

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3"

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.90

- 1

.30

- 2

.41

- 3

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" " " "

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1"



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. 1"

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. 2"

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319

- 1

.29

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.248

.309

- 1

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.55 - 1

.12 - 2

.100 - 3

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1" ...

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2007 2

- 1

.36

- 2

.49

- 3

.30

- 4

.311

(...)

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. 1"

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.35	- 1
.06	- 2
	- 3

.6/5



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3"

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5"

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.69

.64

.191

.69

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- 2
- 3
- 4
- 5

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2"

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.37

- 1

.38

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1."

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2"

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" " "

3"

	.61	- 1
	.113	- 2
.91		- 3



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. 1"

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3" ..

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- 1

.19/18

.35

- 2

.242

- 3



1"

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3"

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.103	- 1
.58	- 2
.101	- 3

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. 1"

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(Gaston Bachelard)" "

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3"

.141 1981 3



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31	- 2
47	- 3

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1 "

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2 " "

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3 "

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.31	- 2
.310/309	- 3

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107	- 1
.79	- 2

1"

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3"

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.125

.310

.59

1421

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(Michael Riffaterre) "

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(temps de fiction)

.(temps de narration)

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قائمة المصادر

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.2004 1		
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.2008 1		
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.1971		.5
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.1934 1 1	
.2007 1 1 1	.12
	.13
.1986	
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.1997 1	
	.15
.1962	
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.1973 3	
. 1985 2	.17
..1986 2	.18
.1984 2	.19
. 2	.20
.1989 2	.21
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.1971	
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.1980 4	.26
. 2	.27
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.1990 1 1	.29
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	.1987
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	.32
	.2005 1
.2011 1	.33
.1974 2 1	.34
.1981 3	.35
	.36
	.1983

.1979	1	.37
.1987	2	.38
		.39
.2009	1	.40
		.41
		.42
		.43
		.44
		.45
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	.48
.2005 1	
.1981 2	.49
.	.50
.1980	.51
3	.52
	.1968 1
.1991 1	.53
.1955	.54
.1964	.55
2	.56
	.1965 1
	.57
.1982 110	
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.1977 1	.59
	.60
.1986 3	

.61

.1983

.62

.2006 1

.63

.1990 1

.2002 1

.64**.65**

.1998

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.2002 1

.1986

.67**.68**

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.69

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. 1421	
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.	.73
.1985 11 2	.74
1 1	.75
	.1994
	.76
.2009 1	
	.77
.2004 1	
2	.78
	.2005
.1986 2	.79
1	.80
	.1985
.2003 3	.81
.1993 1	.82

.1996 3	.83
.2004 5	.84
.1987 1	.85
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1	.87
	.2007
.2007 1 13 07	.88
	.89
.1998	
.2002 3	.90
316 " "	.91
	.1996
.1964 3	.92
.	.93
.2003 1	.94
	.95
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	.2009	
.2006	1	.97
1		.98
	.2006	
		.99
	.1997 1	
		.100
	.2005 4	
		.101
	.1997 1	
		.102
	. 1	
		.103
	. . . 1	
		.104
.1998		.105
.1990 4		.106

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		.108
	.1994 1	
		.109
	.1979	
.1987		.110
.1979 1		.111
		.112
		.2004
.1974 4	1	.113
		.114
	.2003 1	
		.115
		.1977
1		.116
		.2000 1
.2006 2 1		.117

3		.118
		.1999
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	.2007 1	.120
2		.121
		.1980
		.122
	.2005 1	
		.123
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	.	.124
	. 5	.125
		.126
		.1986
		.127
	.1989 1	
		.128
	.2007 2	

.1960 .	.129
	.130
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Résumé :

le sujet de cette thèse représente une étape de la recherche dans le domaine de l'analyse du discours narratif qui abonde avec de l'ancien récit arabe ,nul doute que ce patrimoine narratif qui manque encore des études analytiques et des approches critiques modernes qui étudie les textes narratifs, et parmi ces approches ,les approches structurelles qui ont accepté comme méthode appropriée pour l'analyse d'un œuvre qui représente un ancien récit dans la littérature arabe, et contenait des récits racontés par « al djahith » ; dans son livre célèbre comme sous le nom « alboukhala » .

A partir de ce point de vue et de cette perspective, l'idée a commencée à prendre le processus de recherche du point de la théorie et de l'application, en débutant par cette problématique suivante :

Quelle est la construction de mécanismes narratifs et ses éléments a travers les histoires écrites par « al djahith » ? Et où apparait l'approche structurelle dans le discours narratif ?

Peut-être ce que nous faisons l'étude de cette recherche qui explique la validité de cet argument, et elle trouvera pour cette problématique qui se pose des réponses convaincantes, nous pouvons les connaître les sections et les chapitres de cette thèse.

L'importance de ce sujet est due à l'étude du côté narratif chez « al djahith » à travers de son œuvre littéraire qui mérite une étude descriptive analytique de ses histoires uniques en son genre, grâce à ses éléments techniques et son style qui démontre la signification des phrases en moins de mots et de mettre les mots en conformité avec les significations.

L'importance de cette recherche réside dans la façon de traiter avec les faits des récits existants dans les histoires narratives contenus dans le livre de « alboukhala », du point de vue moderne en particulier dans les récits, qui apparait dans l'étude structurale analytique. Puisque le sujet dépend du programme structurel, il est préférable de se fonder sur la méthode approche descriptive de recherche.

Nous avons également misé sur l'approche structurelle parce que ses fondations sont devenues stables fixe en particulier dans le domaine de l'analyse du discours narratif, surtout chez « Gérard Genette » et d'autres structuralistes.

Enfin, nous espérons que cette recherche sera combinée conformément aux études qui sont concernée par l'analyse du discours narratif d'après les approches modernes de la critique littéraire, et être en faveur dans le domaine de la recherche narrative, et d'obtenir l'acceptation de chaque lecteur typique, et chaque chercheur spécialisé.