

## RECEPTION OF LITERARY TEXTS AT THE FRENCH LANGUAGE CLASS STATE, KAZAKHSTAN

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### ABSTRACT

Investigating this problem we discovered that literary text could be a source of knowledge or a mean of motivation and it executed different functions. We collected data after holding classes using literary texts at three levels of French language learners. Teachers of test groups offered practical solutions of the problem. We tried to analyze importance and effectiveness of the use of literary texts at the French language class.

The research showed that study of literary texts could help to motivate the curiosity of students and discover the pleasure of reading.

**KEYWORDS:** Literature, Literary Text, Problems of Teaching, Reception of the Text, Teaching Literature

### INTRODUCTION

The origin of the theory of reception is closely connected with the names of famous H. R. Jauss, Wolfgang Iser, Umberto Eco, Robert Escarpit and Michel Picard. It is important to underline that the problem of reading in many works is considered from three perspectives: the literary approach, reported by the theories of reception and semiotics; the sociological approach devoted to surveys of cultural practices; and the cognitive approach where attention is rested on the skills and abilities of reading.

These different perspectives are based on the principle of the reader-text interaction that admits a variety of readings and interpretations. All theories of reception consider the active role of the reader in the adaptation of texts. H. R. Jauss wrote that the literary work is "made, as a partition, in order to awaken each reader and give new resonance which pulls the text to the materiality of the words and actualizes its existence". [1]. In this approach, reading has a "status of a practical creative and inventive, producer".

The literary work is read, only through mental habits, cultural traditions, and different language practices, nobody is the first reader of a text, even its author. The whole text is already read by the social "tribe". Conditions of reception of a text are created partly. [2]. The reception exchanges the place of text and the reader. Reception gives an active role to the reader who produces significance depending on his personal, social and cultural values. The reception

makes to think about closer analysis of reading as individual or collective reaction to the literary text. That is what literary text means from the point of view of didactics of the theory of the "reception of literary texts".

The status of the literary text in the didactics of languages has three important periods that can be summed up in three words: development, decadence and renewal. The literary text developed with the communicative approach. "Learning of languages must also become a way of transmitting values, exchange of values and allow men to get to know the self, to understand, to move forward together respecting each other. Literature is the privileged place where you can find these values. Literature is the world of a reader that can be shared. Therefore without making it sacred, it is necessary to give the literature again a place that must be its within training." [3].

The common European Standard frame of languages encourages aesthetic use of poetics of the language in class: «The use of the language for dream or for pleasure is important in educational plan but also as it is itself. Aesthetic activities can raise production, reception, correlation or mediation and can be oral or written [...]. They include such activities as: [...] - production, reception and representation of literary texts such as reading and writing texts (news, novels, poems, etc.). » [4].

Christian Puren recalls the role of the literary text in the education of languages and considers the rebirth which is ongoing: "the balance between three fundamental objectives (educational, cultural and linguistic) that improves the use of the literary supporting material, which is given in the school conception of literature, the model at the same time forms language from cultural documents and it is a mean of training; and both recent evolutions can be interpreted as a readjustment of the whole device at the expense of the only linguistic objective which was favored, therefore, it was possible to think before that the rebound of interest to literature in the French training of languages is not a temporary professional phenomenon, but a heavy evolution which will continue in further coming years." [5].

Our experience motivated us to approach this subject from the point of view of didactics at Abai Kazakh National Pedagogical University of teaching languages. The Institute of Philology and Multilingual Education within the University is training future teachers of two foreign languages. French is the second foreign language. The students of the English department choose the French language as the second foreign language. English speakers begin learning French from the second semester of the first academic year. They learn French for three years and attain level B2.

The literary text is distant and aside from practices and it is replaced with articles, interviews, dialogues, recordings, pictures, video in classes of FFL. Its use problematic and unclear in course of learning the language. This problem pushed us at the idea of rehabilitating literary texts in FFL class. Based on it, we decided to lead a research study on this subject.

Objective is a reflection around questions which we could formulate as the following:

What is the real use of the literary text in FFL class? How do the students understand and interpret the literary texts? What difficulties do they face in understanding and of interpretation of literary texts? And on which criteria does the professor select to choose the literary texts? Which stakes do the literary texts introduce to the class of French as foreign language? First of all, we would like to introduce the installation of steps, analysis and interpretation of research results. Then we will study stakes of the reception of the literary texts in FFL class within university. Finally we will make conclusion and perspectives of the problem at FFL class.

We will begin with the presentation of steps on which this research was based.

## METHODS

An inquiry was held with the FFL teachers of the university with the intention to know what they think about and how they use the literary text at language class.

The investigation was led by means of a questionnaire with 20 teachers of French at the Institute of Philology and Multilingual Education of Abai Kazakh National Pedagogical University. The questionnaire is composed of three open questions. These questions were worked out with the aim of making inquiries about the attitudes of the teacher's concerning the problems of integration of the literary texts in FFL class. During the experiment Research-teachers recorded the inquiry and the opinions of the teachers and the trainees have worked with the extracts of the literary texts in FFL class. Each of 20 teachers of French gave their consent to answer questions.

Unfortunately, only 10 teachers out of 20 demonstrated their motivation to work with extracts of literary texts in of FLE class. They had to attend the lessons of their colleagues in order to make comments.

The first step was to question the teachers and to know their opinions concerning the use of literature at FFL class. To reach the aim, three open questions were presented to the teachers.

- Do you use the literary text at FFL class?
- What purpose do you use the literary text for?
- Why isn't the literary text introduced at FFL class?

The second step had a purpose to exploit the literary texts with activities offered at the FFL class. The teachers of French had to work with the literary texts taking into account objectives established before the lesson. The extracts of the literary texts of different types for different level of students absorbing (A1-B2) counts the choice of criteria of the literary text were: The fable of Fountain "The Cicada and The Ant" (A1), Fairy tales (A2), "Rights of reader" of Daniel Pennac (B2), and "Algerian's flowers" of Margaret Duras (B1). (See literature texts: 1-2-3-4, Appendix).

Activities were offered at language class in the form of workshops; written and oral are introduced here:

- **Workshop of Writing:** Write a letter of request on behalf of the cicada to the ant. The Cicada asks the ant to help and to share the food with.
- **Workshop of Oral Production:** Organize a round table having worked with "Rights of reader" of Daniel Pennac. Discuss question: what should we read it for? And question to you: Which type of reader are you?
- **Workshop of Writing:** Re-write story (in group of 3 students) on behalf of: 1. Algérie. 2. Policemen. 3. One of the ladies.
- **Workshop of Writing:** Write a fairy tale of XXI-st century in groups of 3 students.

The teachers had to participate in the lessons of his colleagues as observer to make comment of lessons and to analyze results. The third step was to determine stakes which the literary text introduces for FFL class.

## **ANALYSIS OF RESULTS: DO THE LITERARY TEXTS STILL ATTRACT TEACHERS?**

### **Question 1: Do You Use the Literary Text in FLL Class?**

70 % teachers didn't hint of the literary texts. They prefer using press, the Internet, TV programmers and radio broadcasts texts. 20% of teachers use very seldom the literary text if they find them in the textbooks of French. 10% of teacher love French literature and they often use literary texts (See figure 1)

### **Question 2: What Purpose Do the Literary Texts Have to be Used in the Education for?**

50% of teacher also think that the literary text is a mean of improving the vocabulary. 35 % teachers insist on the fact that the literary text is the privileged place where it is possible to find all grammatical rules. 10 % use LT for rules of orthography, of conjugation to refine the training of the language. 5% of teachers find no utility in the use of a literary text in FFL class by arguing that this type of text allows no communication and the students will not use them more.

### **Question 3: Why isn't the Literary Text Introduced in FL Class?**

The answers of all teachers are similar. In the course of conducting a questionnaire there appeared three different obstacles of introducing the literary text in FFL class: topics are distant from the lesson program, the difficulties in choosing literary texts adapted to his public, deficient linguistic capacities of students (the distance of language). They think that these texts are difficult for the students of level A1-B1, that they can be more coincide to the students of advanced levels. The teachers say that the students are blocked if they do not understand one word and they are afraid of speaking and expressing their opinions in French. That is why the teachers and the students are not accustomed to the reading of the literary text in French. They have an impression that the literary text is too difficult for them and that they will not understand it.

## **INTERPRETATION OF RESULTS**

Firstly, we begin with the interpretation of the results of the questionnaire and then comments of lessons with the use of extracts of the literary texts in FL class. This questionnaire was aimed at revealing the various visions of the teachers concerning use age with utility and the use of the literary texts in FLC class. So, according to above mention we got answers, they can note some general tendencies of a person relating to the literary text in FFL class. The aesthetic aspect of the literary text, the development of competences of oral examination / writing and reading were excluded in their answers.

The teachers found it difficult to choose literary texts which correspond in time to the age, taste, competences of trainees. They think that the literary language is too much high. The teachers are also not often ready to exploit the literary texts in class. Literary texts are considered difficult to access and too moved away from a real language practice of the teachers, see only the possibility of improving the vocabulary and discovering the culture of other one.

They say that problem is the weak level of the students which therefore does not allow using the literary text in language class. The teachers find that the principal way in the training of a foreign language is mainly made by grammar.

But the second part of experiment was well organized. The first attempt for the literary text is to find the legitimate place among other authentic texts used in language class which has given its first favorable results. It can be said that in spite of obstacles this experiment installation produced positive effects at our colleagues and a wakened lively interest to literary texts. Having seen two recording we can point out that the attitudes of teachers and students changed

very positively. Students demonstrated their motivation and they liked this type of work. They understood and interpreted texts as receivers. But problem is the fact that the teachers cannot choose the text well.

The answers of the interviewed students after having worked with the literary texts:

- **Student:** I loved this lesson. We read the literary text. And I discovered Margaret Duras. I heard about her but I did not read her works. And about French-Algerian history. I do not like supporting war there is lot of war. I want peace to be all over the world.
- **Student:** Yes, I'd like to write a modern fairy tale. It was very interesting for me, and I felt myself as a writer. And I loved working in group.
- **Student:** Yes, we read aloud I heard the beauty of the French language. It is very tuneful. I love reading fables very much for example the Ant and the Cicada in Kazakh language. It is necessary to work as an Ant, to be hard-working to succeed in life. We recited and compared Kazakh and Russian version.

It is principally necessary to be able to choose passages adequate to level of interests of students and the level of knowledge when we deal with literary texts. Short extracts are offered, contents of which allow the text to be easy to read so that students could understand, interpret and discover the sense of the text as the receiver. The considered topics were actual and significant for students.

In addition, this research allowed us to draw from concrete and pertinent conclusions to determine stakes and perspectives of the reception of the literary texts in FFL class at Abai Kazakh National Pedagogical University.

### **What are the Stakes of the French Foreign Language Class?**

#### **Read to Analyze, to Understand, to Interpret**

Reading is considered to be a mean of research and discovery of the literary text. It is important for a student to have a contact with the literary text so that to discover the sense of training.

During reading the learner can manipulate the literary text in an autonomous way and the text becomes native to him. Umberto Eco says "The space of work becomes for a reader free to interpret the text of different possible senses". [6].

So, learning autonomously is considered as the subject which becomes a social actor that participates in its own training. Annie Rouxel in her book "To teach literary reading" explains that «they are made to provoke the pupils to questioning of why texts, about reality and imagination to which they return. The questions which they answer already represent a way of their use to implicate in this particular communication that literature works give and it contributes partly to construct their reception». [7].

The method of semiotics is the most registered in the classes of foreign language and allows the student to play indirectly with structure and language of the text. Furthermore it allows to understand better the literary text and to study the specifics of the language of the text. To achieve the aim the teacher must avoid giving his own interpretation of the text and allows students to interpret the text freely without any interference. In that way, student learns to interpret and to speak freely. Roland Barthes in his work "The pleasure of the text underlines that literature must be synonymous with pleasure". [8]. To reach the aim, the author explains that the reader must abolish his own textual, linguistic rules, social and political in order to open himself the text and to convert it into pleasure, but he also has to make it a vector of knowledge.

The teacher must invent new strategies of literary reading. We shouldn't only understand the text as the linguistic and cultural tool, but also allocate its pedagogical role, aiming at change it into the practices of reading of learners. The objective is to find some pleasure in the discovery of the actions of the characters to which the reader can more or less become identified. Reading of the literary texts for the pleasure of the language develops an aesthetic taste of the language.

How to transport the learner this idea of pleasure which is linked to reading? Answer to this difficult question we have found in the book of Daniel Pennac "As a novel": "Reading is the disaster of childhood and almost only occupation which we can give him. A child is not very much curious to improve the instrument with which he is spoiled; but we should try to make this instrument to be useful for pleasure and soon he will apply to it without you" [9].

### **The Literary Text as a Mean of Access to the Culture of Other One**

First of all, literature is made by human. It is a privileged tool of the training humanist and human values that allows to develop and to enrich the personality of the readers.

«Literature is a privileged value of creating humanist since it opens all dimensions of the human being (history, culture, imagination, etc.) in that way, literature allows to develop and to enrich the personality of the readers. The necessity of literary transmission as a place of memo and language domiciles due to the fact that it is also a place to master the cultural knowledge and emotion. » [10].

Approach of the cultural aspect of training puts the emphasis on the intercultural communication to make easier the integration of the reader in the text. «The intercultural communication is a prerequisite because it relates to the text it is in its intercultural essence, accounting an obligatory of the course of culture "multiplicity" characteristic to crossings of the present time civilization» [11].

The training of language in FLT is inseparable of the teaching of culture, culture of other one from another side across other culture. Cultural competence is one of conditions of access to the text to share cultural competences as those of the text, across the text it can be a mean of access to another culture and the culture of the reader.

«The literary text is considered to be one expression, a fragmentary look carried on a cultural model. It is in the sense that we envisage the training of a foreign language. Since to learn a foreign language it is not only to study the language, it is necessary to establish a parallel between the discovery of a culture and the training of language. All in all, highlight this shared culture. Therefore the training of the foreign language implicates the discovery of new cultural practices and new values». [10].

“The literary text is the place, moment and occasion advantageous for learner he could enter in language culture of other and reconfigure his own identity, through correlations around this text.” [12].

The contact with the text puts learner in contact with other cultures. While the reading the text student-learner compares the text which he reads with other texts, his own language with the language of other one, and his own culture with the culture of the text. According to Mark Lits opinion: «It is not possible, for students, to perceive what constitutes their own cultural environment without comparison. Afterwards we bare the culture of other that I can perceive forms which melt my cultural peculiarities» [13]. These discoveries and training will be possible and accomplishable across the analysis of literary text.

### **The Literary Text as “Language Laboratory”**

The literary texts in a language class allow the students to improve their competences of the oral communication and of writing. Literature is a “language laboratory”. It is an advantageous place of observation and progressive thinking of the techniques of writing and rewriting; a place of a speech meta-linguistic said Jean Verrier: “There are they (the literary texts) which make the language alive”.

This rebirth of the literary texts registers the continuity of communicative approach in European educational context that reflects the importance granted to literature creativity by the European common standard for languages, among which the best vector is the workshop of writing. Work with the literary text in language class gives taste and pleasure of reading for better writing. So, the use of the literary text can help to develop different categories of knowledge: Linguistic, socio-historical, cultural, and stylistic and rhetoric, discursive etc. As Artunedo and Boudart point out, “one of the first interests of this genre of text domiciles in fact that it allows developing [...] competences of simultaneous reading and writing”. [14].

Reading literary texts can help to appropriate the characteristics of different genre of texts (novels, poems, news, commixes, tales, photo novels etc.), to discover the new ways of self-expressing in writing. Indeed, literature recuperates a manifold typology of texts: retelling description, narrative, poetic. The narrative text allows learner to acquire technology ordering their ideas, of telling by using the logic-temporal connector to put ideas in report from, to structure what is written, to take into consideration difference of language etc. and if they consider that “the acquisition of a narrative competence is not easily made”. Narration allows the reader and the author at the same time to manifest several subjective reader and the lecturer “to put himself to the place” of characters, to adopt their point of view, to include their intentions and their stocks. [15].

The teacher can offer the trainees to make activities at the oral examination with the poetic text. At phonetic level, it is possible to work with intonation of French rhythm by reciting the poem aloud. The dramatic text, according to Albert and Souchon [15] can improve the speech of learner as theatrical game teaches to conduct a dialogue, prosody of the language, small play performances help the students to learn to overcome inhibition and fright of public speaking and develop expressive creativity of the oral speech. As Jean-Pierre Cuq in his Dictionary of Foreign Speech considers: Didactics of French Language effect and the Second impact theatrical practice could have educational training of foreign languages: «The theatre in the FLE class gives classical advantages of the theatre in the mother tongue: training and memorization of a text, job of speech elocution, diction, pronunciation, expression of feelings or states of the body and by the game of relation, experience of the stage and public speech experience of the group and listening of the partners, of problems approach: actor/character, being / appearance, mask/ role». [16].

### **The Literary Text is Considered as a Mean of Appropriating the Language**

The literary text is the best support which the teacher gives to learner to adapt, to master foreign language. The teacher must give impulse to learner to master the language and use it for linguistic aims and expectations. In literature first of all the text is exploited to transmit literary knowledge, but in FLE class it should not be the only purpose, it must be exploited to accomplish several pedagogical aims of linguistics; to teach any text means to teach indirectly the language taking into consideration this text, aesthetic aims which concern training of stylistics, and rhetoric and, finally, socio-historical and cultural objectives because firstly, any text is the society and culture to which it relates. From didactic

point of view the teacher must take into account all conscience of these dimensions of the literary text education and not only the aspect to enlarge the field of literature investigation of the text and make it more flexible in numerous manners to allow the learner to master it appropriately in various ways. The literary text must be exploited with linguistic aims. The literary text must be the place of pleasure of language and give taste to the training of language to motivate students.

### **Teacher as “Ambassador” of Knowledge**

As regards the role of the professor, first of all he is animator. He must transmit efficient and pertinent knowledge so that to train a student to find a sense in this training. The role of the teacher is not to be the intermediary between the text and learner because his role will be rather to show the tools which learner can possibly use to grab well the sense of the text. The teacher owes to avoid giving his interpretation but he is a guide who puts questions to a learner to orientate his interpretation and give him freedom to express. On the other hand, it will be appropriate if he points out ways to be followed to understand his ideas and interpretation of the text. When everything is said and done, “the role of professor is to support the correlation of the text and the reader” [15]. And learner must possibly understand, interpret, analyze the literary text, react to what he reads and express his ideas in foreign language.

### **How to Choose? What is the Criterion of Choice?**

The choice of the literary texts is a very complicated thing for the teacher. He must take into account the criteria given below:

- The age of learner
- Taste, interests of learner
- The level of training: length and degree of difficulty of texts
- Importance of training intercultural communication
- Take into consideration different genres: drama, poem, epic literature, comic strip, songs, radio plays etc.
- The aims and objectives of lesson

First of all, it is the choice of the literary texts for being taught. The first objective of the teacher as a social actor is to know his student well as the receiver of the text, to choose accessible text, which is adequate to the level of the students, their centers of interests, but they should also correspond to linguistic and communicative expectations defined in the didactic contract established beforehand. It is necessary for teachers to know the authors and literary texts to be used at language class. On the other hand, as regards the taste of students, it is very hard to satisfy the taste of all students. On the other hand the professor can discuss with them and come to a pertinent solution in class. This interrelation can be very interesting because the student gives a sense of responsibility to his training and becomes a true social actor of the training. He speaks with one person and simultaneously acts with another one. As for pedagogic approach to be adopted, first of all the teacher must love and make literature alive. The professor must create activities to motivate the curiosity of the students, in accompanying little by little towards discovery and pleasure of literature, with the intention to avoid grammar- translation and reading-translation. It is a problem of managing learners to the reading of literary texts that will allow them to open another world, to open the self to different cultures, and also to develop their critical attitude as well as their creativity. For example, workshop of writing is the possibility of improving their competence of written production,

thanks to a stake of communication, in correlation, read- write. A. Rabatel writes that she allows “to pass the criticism of admiration to one’s sacred admiration”, to exceed “traditional cleavages of literary reading” and to improve the production of learners [17].

In summary, the work with literary text at FFL class must be attractive, accessible for all. It is necessary to observe it in an action perspective. The learner acts the text; he does not content himself to notice it, he understands and interpreters. It must be multifunctional because the literary text has linguistic cultural, aesthetic contents and pragmatic trace.

## CONCLUSIONS AND PERSPECTIVES

To be concluded, we can state that the literary text can interest and reappear at FFL class keeping its literary image. The literary image text full fills different functions. It could be a source of knowledge or a mean of motivation. It is a tool of access to reference, which gives power to understand the world, to get your own place in the world to develop the personal identity and creativity of learner. And namely the professor of FFL has to think about writers, about texts and about types of tasks to be worked out taking into account criteria of choice of the teachers of FFL to use the literary text in class. We wish that our thoughts and analyses will encourage them to consider much greater pedagogic potential of literary texts and to include them more often into the practice of education of FFL. Although this research is not complete, we would like to mark that this job gave us more tasks, tendencies on which we would like to work and develop this subject around the following problems: “The literature field themes of theatrical perspectives and action in FFL class in Kazakhstan” we will be able to open the field to new passionate researches in perspective.

## ACKNOWLEDGEMENTS

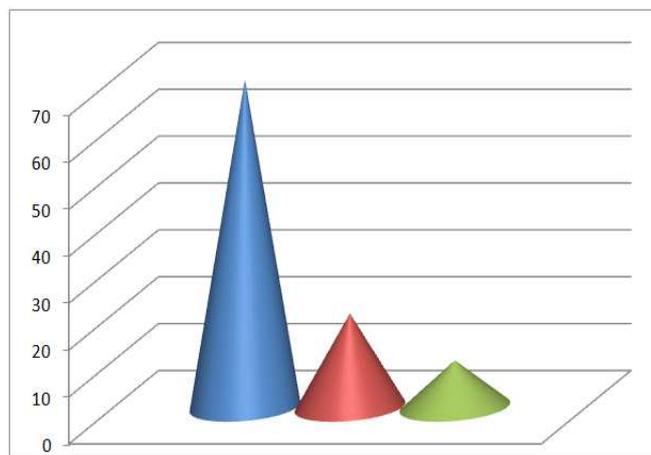
The authors express their gratitude for support to implement the experiment to the director of the Institute of philology and multilingual education.

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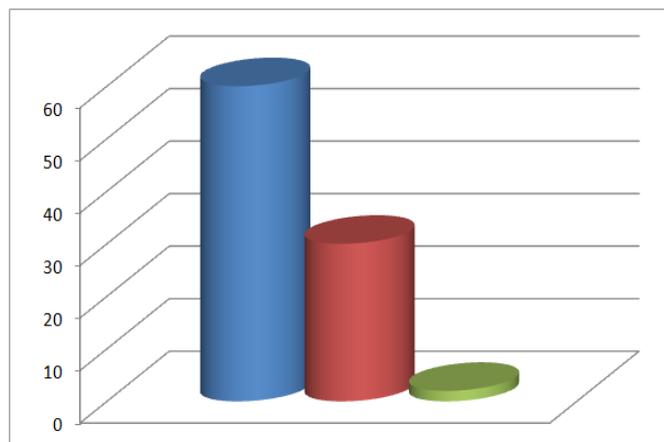
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## APPENDICES



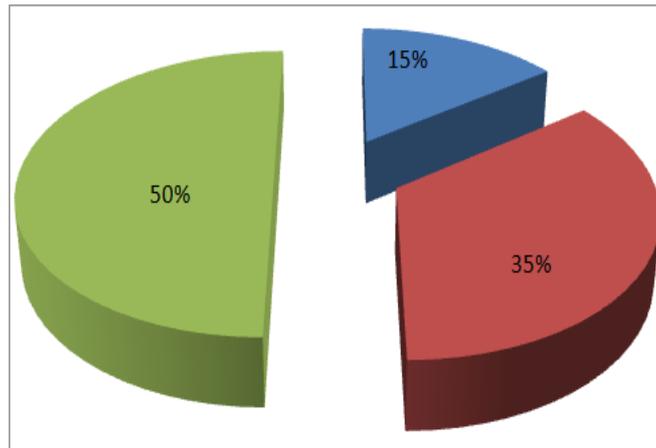
Never use LT-70%  
Seldom use LT- 20%  
Often LT-10%

**Figure 1: Attitude to the Use of LT (Literary Texts)**



Fear of speaking on the theme of LT (literary texts)- 60%  
Fear of complicated lexicon in LT (literary texts)- 30%  
Fear of expressing opinion about LT (literary texts)- 10%

**Figure 2: Why Isn't Student Accustomed to Read Literary Texts?**



For new lexicon-50%  
 For grammar- 35%  
 For orthography- 15%

**Figure 3: Why Do They Use LT at (Literary FLL)?**

## TEXT 1

### LA CIGALE ET LA FOURMI

La Cigale, ayant chanté  
 Tout l'été,  
 Se trouva fort dépourvue  
 Quand la bise fut venue :  
 Pas un seul petit morceau  
 De mouche ou de vermisseau.  
 Elle alla crier famine  
 Chez la Fourmi sa voisine,  
 La priant de lui prêter  
 Quelque grain pour subsister  
 Jusqu'à la saison nouvelle.  
 "Je vous paierai, lui dit-elle,  
 Avant l'Oût, foi d'animal,  
 Intérêt et principal. "  
 La Fourmi n'est pas prêteuse :  
 C'est là son moindre défaut.  
 Que faisiez-vous au temps chaud ?

Dit-elle à cette emprunteuse.

- Nuit et jour à tout venant

Je chantais, ne vous déplaie.

- Vous chantiez ? j'en suis fort aise.

Eh bien! dansez maintenant.

## TEXT 2



Charles Perrault, (1628-1703), est, encore aujourd'hui, l'un des plus célèbres conteurs français. Il a mis par écrit des contes issus du folklore populaire auxquels il a apporté des modifications tel que l'addition de moralités. Ainsi, son conte **Les Fées** (1695), reprend l'histoire de deux sœurs de caractère et de destinée différents.

### Les Fées

Il était une fois une veuve qui avait deux filles : l'aînée lui ressemblait si fort d'humeur et de visage, que, qui la voyait, voyait la mère. Elles étaient toutes deux si désagréables et si orgueilleuses, qu'on ne pouvait vivre avec elles. La cadette, qui était le vrai portrait de son père pour la douceur et l'honnêteté, était avec cela une des plus belles filles qu'on eût su voir. Comme on aime naturellement son semblable, cette mère était folle de sa fille aînée, et, en même temps avait une aversion effroyable pour la cadette. Elle la faisait manger à la cuisine et travailler sans cesse.

Il fallait, entre autres choses, que cette pauvre enfant allât, deux fois le jour, puiser de l'eau à une grande demi lieue du logis, et qu'elle rapportât plein une grande cruche. Un jour qu'elle était à cette fontaine, il vint à elle une pauvre femme qui lui pria de lui donner à boire.

"Oui, ma bonne mère," dit cette belle fille. Et, rinçant aussitôt sa cruche, elle puisa de l'eau au plus bel endroit de la fontaine et la lui présenta, soutenant toujours la cruche, afin qu'elle bût plus aisément. La bonne femme, ayant bu, lui dit: "Vous êtes si belle, si bonne et si honnête, que je ne puis m'empêcher de vous faire un don. Car c'était une fée qui avait pris la forme d'une pauvre femme de village, pour voir jusqu'où irait l'honnêteté de cette jeune fille. Je vous donne pour don, poursuivit la fée, qu'à chaque parole que vous direz, il vous sortira de la bouche ou une fleur, ou une pierre précieuse."

Lorsque cette belle fille arriva au logis, sa mère la gronda de revenir si tard de la fontaine. "Je vous demande pardon, ma mère, dit cette pauvre fille, d'avoir tardé si longtemps"; et, en disant ces mots, il lui sortit de la bouche deux roses, deux perles et deux gros diamants. "Que vois-je là ! dit sa mère toute étonnée ; je crois qu'il lui sort de la bouche des perles et des diamants. D'où vient cela, ma fille ? (Ce fut là la première fois qu'elle l'appela sa fille.) La pauvre enfant lui raconta naïvement tout ce qui lui était arrivé, non sans jeter une infinité de diamants." Vraiment, dit la mère, il faut que j'y envoie ma fille. Tenez, Fanchon, voyez ce qui sort de la bouche de votre sœur quand elle parle ; ne seriez-vous pas bien aise d'avoir le même don ? Vous n'avez qu'à aller puiser de l'eau à la fontaine, et, quand une pauvre femme vous demandera à boire, lui en donner bien honnêtement. - Il me ferait beau voir, répondit la brutale, aller à la fontaine ! - Je veux que vous y alliez, reprit la mère, et tout à l'heure.

Elle y alla, mais toujours en grondant. Elle prit le plus beau flacon d'argent qui fut au logis. Elle ne fut pas plus tôt arrivée à la fontaine, qu'elle vit sortir du bois une dame magnifiquement vêtue, qui vint lui demander à boire. C'était la même fée qui avait apparu à sa sœur, mais qui avait pris l'air et les habits d'une princesse, pour voir jusqu'où irait la malhonnêteté de cette fille. "Est-ce que je suis ici venue, lui dit cette brutale orgueilleuse, pour vous donner à boire ? Justement j'ai apporté un flacon d'argent tout exprès pour donner à boire à Madame ! J'en suis d'avis : buvez à même si vous voulez. - Vous n'êtes guère honnête, reprit la fée, sans se mettre en colère. Eh bien ! puisque vous êtes si peu obligeante, je vous donne pour don qu'à chaque parole que vous direz, il vous sortira de la bouche ou un serpent, ou un crapaud.

D'abord que sa mère l'aperçut, elle lui cria : " Eh bien ! ma fille ! - Eh bien ! ma mère ! lui répondit la brutale, en jetant deux vipères et deux crapauds. - O ciel, s'écria la mère, que vois-je là ? C'est sa sœur qui est en cause : elle me le paiera " ; et aussitôt elle courut pour la battre. La pauvre enfant s'enfuit et alla se sauver dans la forêt prochaine. Le fils du roi, qui revenait de la chasse, al rencontra et, la voyant si belle, lui demanda ce qu'elle faisait là toute seule et ce qu'elle avait à pleurer ! " Hélas, Monsieur, c'est ma mère qui m'a chassée du logis. " Le fils du roi, qui vit sortir de sa bouche cinq ou six perles et autant de diamants, lui pria de lui dire d'où cela lui venait. Elle lui conta toute son aventure. Le fils du roi en devint amoureux ; et, considérant qu'un tel don valait mieux que tout ce qu'on pouvait donner en mariage à une autre, l'emmena au palais du roi son père, où il l'épousa.

Pour sa sœur, elle se fit tant haïr, que sa propre mère la chassa de chez elle ; et la malheureuse, après avoir bien couru sans trouver personne qui voulut la recevoir, alla mourir au coin d'un bois.

*Charles Perrault - Contes (1695)*

### TEXT 3

#### LES FLEURS DE L'ALGERIEN

**Marguerite Duras**

«C'est dimanche matin, dix heures, au carrefour des rues Jacob et Bonaparte, dans le quartier Saint-Germain des Près. Un jeune homme qui vient du marché de Buci avance vers ce carrefour. Il a vingt ans, il est très misérablement habillé, il pousse une charrette à bras pleine de fleurs: c'est un jeune algérien qui vend à la sauvette, comme il vit, des fleurs. Il avance vers le carrefour Jacob-Bonaparte, moins surveillé que le marché et s'y arrête, dans l'anxiété, bien sûr.

Il a raison. Il n'y a pas dix minutes qu'il est là – il n'a pas encore eu le temps de vendre un seul bouquet – lorsque deux messieurs «en civil» s'avancent vers lui. Ceux-là débouchent de la rue Bonaparte. Ils chassent. Nez au vent, flairant l'air de ce beau dimanche ensoleillé, prometteur d'irrégularités. Comme d'autres espèces, ils vont droit vers leur proie.

«Papiers?». Il n'a pas de papiers lui permettant de se livrer au commerce des fleurs.

Donc, un des deux messieurs s'approche de la charrette à bras, glisse son poing fermé dessous et d'un seul coup de poing, il en renverse tout le contenu. Le carrefour s'inonde des premières fleurs du printemps.

Eisenstein (qui filma le landau dévalant l'escalier dans la scène la plus célèbre du film le Cuirassé Potemkine lors du massacre de la foule par les soldats sur les marches de l'escalier monumental d'Odessa), Eisenstein n'est pas là, ni aucun autre, pour relever l'image de ces fleurs par terre, regardées par ce jeune homme algérien de vingt ans encadré de part et d'autre par les représentants de l'ordre français.

Les premières autos qui passent, et cela on ne peut l'empêcher, évitent de saccager les fleurs, les contournent instinctivement. On n'écrase pas des fleurs... Personne dans la rue ne réagit, sauf si, une dame, une seule:

«Bravo! Messieurs cria-t-elle. Voyez-vous, si on faisait ça chaque fois, on en serait vite débarrassé de «. Bravo!»...

#### TEXT 4

##### Les Droits Du Lecteurs Selon Daniel Pennac



Figure 4