Complexity of the teaching-learning process of youth French-language literature

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Abstract. This article first of all aims to better understand the notion of youth French-language literature. It then addresses some reflections on the place of literature in the education. The article is finally devoted to the disclosure of the particularities of the teaching of the French language in a multicultural context on the basis of the different ways of reading and the intercultural approach that ensures the study of the language with immersion in a different culture. We emphasize also the role of youth French-language literature in learning of French as a foreign language. Speaking about youth literature, we awake its challenges, particularities, advantages and ambitions. The cultural and intercultural values of youth literature in the French as a foreign language class and the construction of a sense of literary work in an intercultural context take a very important place in a reading methodology.

Keywords: youth literature, interculturality, French as a foreign language, teaching, reading methodology.

1. Introduction

Youth literature today finds itself in a multiple position in editorial, critical and academic terms. At the educational level, youth literature assumes sometimes contradictory roles. As part of the corpus to study French as a first language in class, its educational function is to educate young people by transmitting knowledge (morals, values and culture), by forming their literary competence.

This concern of the author to facilitate the adolescent's understanding of the novel does not prevent him, according to Delbrassine [10], from resorting to different complex literary processes. That simplicity is not a characteristic of the youth novel. According to her and other foreign theorists he cites in his work, the author of youth is obliged to respect a limit of simplicity: on the one hand, he must not go beyond a certain degree of complexity. On the other hand, it cannot simplify too much, nor lower itself to the level of the adolescent. This limit between two features of the story: simplicity and complexity, creates a relationship of tension between the author and his reader around the book as an object of communication. The complexity of works intended for adolescents has increased over the years. At the same time, the author's concern to help the young reader understand the work. However, the writer does not seek to simplify or trivialize the novel to reinforce motivation to read.

Youth literature changes its role once it has entered French as a foreign or second language class. The different authors highlight its cultural component in the context of intercultural exchanges. In the field of language teaching linked to the context of interculturality, we wonder how the role of the teacher of French as a foreign language changes if literary works become more than places for locating syntactic, morphological or grammatical, as it used to be and how the teacher can help his learners to become good foreign language readers.

2. The challenges of youth literature

Since the entry of youth literature into teaching, novels for adolescents are more and more often chosen by teachers to be studied in French class both in France, in Belgium and in other European countries. The stake of this integration is important because it pushes more to estimate the youth literature at its fair value.

Firstly, this amounts to overturning received ideas on classical literature comprising "heritage works" and on children's literature generating more recent

works. For a long time and to this day, society has offered to study in class, in particular classical authors like Flaubert, Balzac and others, because their works lead students to build the notion of historical-literary and cultural movement (authors, works, contexts), which allows them to better contextualize the works they read. But children's literature also offers its readers visions of the world where all the young people of the class will meet. It is their literature, that which is being made here and now, which integrates in particular into the problematic of the universe represented the difficulties experienced and the questions.

Secondly, it is to broaden the scope of possible readings for adolescents. Youth publishers play a considerable role in this, but they still adopt ambiguous strategies today. On the one hand, they aspire to enter the school fully to ensure large draws. On the other hand, they fear a schooling of their catalogs and a loss of spontaneous interest on the part of the reader because school reading is often perceived as boring and compulsory. According to Delbrassine [10], this negative perception of reading activity in the classroom is due to a gap between the reading competence of the learners and the know-how necessary to approach classics of the program. The pupils encounter obstacles: complexity of the text, abundance of literary and cultural implicit, difficulties in terms of language and style. These difficulties impose on all French teachers objectives which can be perceived as contradictory: to make known the pleasure of reading to young people who cannot read.

3. The seduction of the reader

The other author's concern is the appeal of the reader. Delbrassine [10] describes the reader as indulgent and patient with regard to the novels he reads. The strategies of seduction of the reader, which include the use of tension and proximity, have been adopted by the writer. They aim to capture and retain his interest and attention and thus immerse him in the heart of the matter. The first strategy, that of tension, is based on a preferential use of speech or comments. Delbrassine (2006) insists on two characteristics of the latter. In this case, it is almost always the present tale told by a first-person narrator ("I"). This text is also characterized by the intensive use of the present participle. The author plays on a "direct" or "immediacy" effect. It's about instantly placing the reader in the story as it unfolds as the story tells. Everything seems to happen in a permanent present where the past does not exist and the future does not yet exist. The reader has the impression of experiencing the events "live". This strategy is also used in the novel for children, where the construction of the linear narrative prevails. The novel written for teenagers perfectly integrates this narrative process in order to create an effect of tension.

A thriller of a psychological nature is specific to novels in the form of a diary or those of the epistolary genre. The "direct" effect is always present in this type of novel, but the psychological aspects and personal questioning appear to be preponderant. The author turns to elaborate means to convey the feelings of the hero-adolescent, to lead the reader to the most distant corners of his inner thoughts. In this respect, the abundance of dialogues in certain youth novels brings them closer to the television series where everything happens in the permanent present. Delbrassine [10] also speaks of the predominance of focus on the hero as the best way to reach the reader. The reader's sense of personal experience through the hero of his age is due in large part to this immediacy of the "direct" effect.

The proximity strategy is based on the character, "contemporary Western adolescent", which becomes the anchor of reading and its major interest. Delbrassine [10] develops this idea of kinship between the reader-adolescent and the hero-adolescent. According to her, the former perceives the character as a living person and creates relationships of affinity with him. Sometimes the narrator-hero sees or talks to the reader by giving him advice (*Homeless* by Swyndells) or by sharing a secret with him (*I envy those who are in your heart* by Marie Desplechin). The hero bares and reveals his secret garden. This psychological proximity plays a major element in seducing the reader. The proximity strategy, pushed to its limits, can lead to the identification of the reader with the character. The latter are able to build three

types of relationships: "reading" when the reader identifies with the hero, "reading" when he projects himself into the situation experienced by the character and "reading" when he keeps its distances from the text. The young reader tends to favor the first two regimes to the detriment of a distant reading. By developing his literary reading skills, he is able to achieve a balance between these three movements which will allow the intertwining of the imaginary, the real and the symbolic [10].

The narrator creates the illusion of an oral communication which is exaggerated, even enlarged, in the contemporary youth novel. The interpretation of these traces of orality is found in the history of children's literature, and more specifically in the oral tradition, when works for young people were told by adults. Today, it is rather a process that aims to create contact and maintain a relationship between the narrator-hero and the reader-adolescent to arouse the desire of the reader to truly meet the hero. Creation This type of relationship is possible if the narrative space is reduced to the familiar universe for the two participants (for example: school, city district) and if the time of the action is well defined (for example: year school or vacation period). Compressed time and limited space were characteristic of the contemporary novel for young people.

Another way to seduce the reader is to put the hero in front of his own image by showing him his faults and qualities. This effect is reflected in "mirror scenes", mainly in stories that offer solutions to a problem affecting the inner life of a young person. The mirror, as "symbolic object of this quest for identity" [10], confronts the character as well as the real adolescent with conflicts, difficulties and existential questions that are relevant to both. Thanks to the novel-mirror, the reader can perceive "the romantic character as an alter ego, similar but different and, therefore, [...] better know who he is himself- same".

We also find [2] that young people like to find themselves in what they read. These realistic texts propose identifying models. The teenage characters try to show the reader that other people experience joys and sufferings close to their own, that they are not alone in going through hardships and that there is a solution to every problem.

4. The ambitions of youth literature

Works intended for adolescents present an instrument capable of reconciling two goals: increasing the pleasure of reading and developing literacy.

First, pedagogy attributes a significant value to youth literature: helping young people to understand and participate in the world through the books produced for them and seeking direct contact with the literary work. Two main strategies are being implemented either literature adapts and transmits knowledge to young people, or this knowledge is integrated into fiction. In the first case, the mythological episodes offer a good example of the appropriation of knowledge by youth literature to transmit it. In the second one, the didactic content constitutes only the background of the narration. These stories contain a number of general knowledge information, scholarly references. In this case, the reader is "placed in the position of spectator of knowledge that he sees circulating between the different characters. However, it should be noted, that when it is intended to be educational, youth literature is only really loved as recreational. The diversity of themes, subjects and literary forms of children's literature makes it possible to offer readings corresponding to all the tastes and desires of young people, explicit or implicit.

In addition, the study of youth literature in the classroom does not stop at making young people aware of their personal development and informing them, it also aims to train the literary competence of the reader. The development of this literary skill includes the ability to perceive the poetic function of a text and to appropriate it.

This appropriation includes different aspects. First, the ability to clearly distinguish essential narrative elements and merely descriptive details in the text. This ability is gradually being developed among the students and is refined during their school career. Second, there is the ability to glimpse the issue of the text, which

allows us to perceive the author's intention to transmit the message and not only to generate pleasure (which is nevertheless very important). Thirdly, it is about being able to establish a link between the narrative and the real, that is to say, to create a cultural, geographic, historical frame of reference, etc. The fourth ability developed through reading is the ability to identify writing processes, to identify certain aspects of literary creation. The young reader is not obliged to resort to a deep literary analysis, but this task will give him the possibility of perceiving the diversity of the language, the rhythm, the sounds, the images. Finally, the ability to take a position in relation to the text, to situate it in relation to one's own experience by giving a well-motivated opinion [2].

Delbrassine [10] shows in his thesis that youth literature reconciles two advantages, providing pleasure and creating know-how, through reading perceived as a game. So, reading is a game in its two English meanings - playing and game. Reading-playing implies the pleasure that the naive reader receives by identifying with the characters of the book read. The reading game is specific to the qualified "scholar" reader who takes pleasure in the distant analysis of the romantic plot. Delbrassine [10] compares the first type of player to a player who enjoys playing in the field and the second to a chess player facing a chessboard for which critical thinking is a necessity. The reader experiences these two different pleasures almost simultaneously when he is in the reading activity: sometimes one, sometimes the other; it's hard to know exactly what's going on in his head when he reads. Youth literature is, however, better placed than other forms of literature to inspire the experience of playing and to initiate the discovery of the game.

5. The advantages of youth literature in French as a foreign language

We have sought to identify the aspirations of youth literature to try to improve the reading process and its advantages, when it is introduced into French first language classes. In this section we will try to show that her role changes considerably once she has entered the French as a foreign or second language class. The cultural component of youth literature is intensified in the context of intercultural exchanges specific to the French as a foreign or second language audience. The difference in cultural point of view between the two target audiences on which our research was based seems essential here [3].

According to Papo [17], it is necessary to include literature in the teaching of French as a foreign or second language to show students that French-language literature bridges foreign cultures and allows intercultural exchanges. It is obvious however that the understanding of this literature is strongly dependent on the knowledge of this language, which poses a problem: finding authentic texts whose reception by the pupils will be controlled.

Delbrassine [10], from a didactic point of view, evokes the interest of the characteristics of youth literature for the French as a foreign or second language class. With a view to offering youth literature to learners who are still linguistically, cognitively and referentially limited, this literature has many advantages. First of all, it offers linguistic advantages because it makes use of a current, correct language, close to the age of adolescents and often rid of unnecessary difficulties for foreigners. Its language is authentic and this literature is addressed to young native readers by a native author, which plays an important role in the development of interculturality. There is also a significant educational advantage: these texts, being intended for a young audience, suggest a probable interest in the literary work of youth in itself beyond its simple status of text for grammar and lexicon. That teaching as it was practiced until recently was based on a large literary corpus which was often the source of exercises in vocabulary, grammar and syntax. Berré [5] mentions this "grammar-translation" method as dominant during the second part of the 19th and the beginning of the 20th century. The evolution of the situation of literature in education leads to recognize it as an object of study and to abandon this purely grammatical method. Literary texts become more than places for locating syntactic, morphological or grammatical forms, as was the case in the past. They now allow you

to analyze language effects, to take into account text values. Learning to read in a foreign language becomes the objective of reading literary works in school. From the point of view of its content, reading draws its resources from psychology, linguistics, sociology and aesthetics. The current teaching of literature puts forward its cultural role and the "message with cultural load" [21, p. 73] which it conveys.

Berré [5] insists that reading becomes literary only when a relationship between the reader and the text is created. This is the moment of the perception of a "textual enigma". To reach this goal, this author proposes to select the texts according to the effect produced on the reader (fear, laughter, compassion ...) by encouraging the reader to express his emotions, which will be beneficial for learning the language in situations close to reality.

6. The cultural and intercultural values of youth literature in the French as a foreign language class

French-language youth literature is seen as a cultural phenomenon and is therefore linked to cultural and intercultural values. Séoud [19] says in this connection that literature considered as a cultural phenomenon implies a constant confrontation with the other cultural elements of foreign literatures. Thus, the study of texts in original version and translated into other languages promotes cultural training and motivation of learners in both French as a foreign or second language and French first language.

Séoud [19] puts forward the global approach to reading. This approach allows the interpretation of the text and the formulation of reading hypotheses based on the identification of clues. He summarizes the global approach as follows: "It is the identification: of the form of the text, of the relevant indices and the reconstruction of the network formed by these indices" [19, p. 83].

The form of the text or "the image of the text" [19, p. 83] reveals its material presentation and provides indications on the textual organization. It therefore makes it possible at first sight to distinguish a novel from a press article.

As for the "relevant indices", they appear in the form of "words with a civilization charge" [21, p. 170] or "words with a cultural charge" [12], also called "culturemes" by Collès [7]. Signs, figurative expressions and idiomatic or stereotypical expressions are part of "culturemes". These indices refer to social and cultural connotations, to historical, literary and political references, as well as to events and songs with the aim of creating cultural associations. In short, these are all terms that implicitly evoke a cultural reality.

Séoud [19] distinguishes three levels of indices that help textual comprehension and bring about a cultural component.

The organizational level includes the following articulators: rhetorical (first of all, also, etc.), logical (therefore, consequently, etc.), anaphoric (lexical repeats ensured by names, synonyms), spatio-temporal (from that, here, first). These are the linguistic elements which "ensure the text's cohesion, beyond the sentence, from sentence to sentence and from paragraph to paragraph" [19, p. 84].

The thematic level concerns lexical or semantic fields comprising all of the words which relate to the same reality. The words which form a lexical field can have in common to be synonyms or to belong to the same family, to the same domain, to the same notion. The construction of the dominant lexical fields is an important step in the global entry of the text. It ensures the lexical cohesion of the work and identifies the theme or important themes.

The enunciative level is attached to the author's presence marks. These are speech acts, positions taken by the author, appreciative or pragmatic modalities involving the relationship between the writer and his reader. This identification aims to "infer indications on the conditions of production of the text" [19, p. 84].

The reader, having identified these clues, goes on to "reconstructing the networks" [19] formed by them: he compares them, opposes them, juxtaposes them in order to create an interpretative hypothesis.

That constructions of reading in a foreign or second language will not be the

same as in mother language. They are more intuitive and imprecise. They will only become clear through the global approach.

Thus, the constructive dimension of reading interests us more in the methodology of the global approach. If we take care to talk about it, it is because the objective of our project is to lead the learner to resolve these inaccuracies by reading (or re-reading) either a paragraph, or a few paragraphs, either of the whole text.

As we have seen, the construction of the meaning of the literary text requires from the reader the implementation of a complex mechanism of intellectual operations. Among the difficulties specific to readers of literary reading in a foreign or second language, Cornaire [9] distinguishes three types of obstacles.

Firstly, it evokes the level of linguistic competence linked to word recognition and their classification in relation to the acquired. It is about recognizing graphemes, composing them in words and connecting them in short-term memory. It may happen that, due to a lack of linguistic resources, one of these steps is not carried out correctly, and reading and text comprehension, therefore, remain slow and fragmentary.

Secondly, Cornaire [9] underlines the difficulty linked to the limited or inadequate strategy repertoire. The reader with language barriers when reading does not know how to implement strategies that could help them overcome them. Cornaire [9] insists that even a good mother language reader does not automatically transfer his reading strategies to a foreign or second language, but he spontaneously resorts to deciphering and translating to check his understanding. Foreign language reading strategies should therefore be taught more.

Thirdly, recent works [4] in this field evoke the need to take into account the affective variables which are often obstacles for the readers. These variables consist in the lack of self-confidence and in the concern with the text in a foreign language. As soon as these readers encounter an unknown first word, they can no longer advance in reading because of the anxiety that paralyzes them.

The reasons for this difficulty are attributed to limited linguistic competence and a lack of knowledge of strategies of anticipation, dodging, setting aside the unknown and coming back to it later.

At the end of this overview of the types of obstacles that may be involved in reading a story from another culture, we emphasize that the understanding of a work in a foreign or second language will be based on appropriation meaning by the reader passing through interpretative, individual and not always predictable hypotheses. They will be influenced by the difficulties experienced and by the strategies that the reader is able to put in place to achieve understanding. Textual interpretation will only take shape when the different lexical units incorporated in the text revealing cultural knowledge are explained.

7. The construction of a sense of literary work in an intercultural context

Papo [17] as Collès [8] consider the literary text as a "language laboratory" through which the language reveals and deploys with great precision its main functions: denotative, expressive, conative, poetic. These functions of the literary work allow its reader to make a value judgment that reflects the values adopted by society.

To be able to convey aesthetic values, literature must be perceived as one of the major sources of the language. Through this approach, literature is discovered, first, as a pleasure and then as one of the means of learning the language. Literature is thus presented as a model of good linguistic use which one "must first love and then imitate"[6] .

However, this approach neglects the text, that is to say ignoring the text itself as a polysemic structure by proposing a single and good interpretation of the work. By rejecting this point of view, Papo [17] recommends associating the learning of French as a foreign language / second with a semiotic analysis which aims to make the multiple meanings of the text visible. This analysis will be particularly effective in the language class, where the various aesthetic conceptions of the learners promote

cultural exchange and give a large choice of possible readings. According to this approach, it is the polysemy of literature, in general, and the reading of a literary work, in particular, which opens up a large space conducive to intercultural expression.

Collès and Dufays [8] confirm this opinion by noting that both French-speaking students and non-French-speaking students must carry out two operations in order to develop the meaning of the work: decoding the indices written in the text and the reconstruction of the context through allusions to other images as constructions of the conception of a world, to other eras and cultures. This last operation depends on the "cultural memory" [8, p. 60] of each reader and makes it possible to identify and interpret these cultural codes. One of the remarkable representations of cultural codes is the allusion which can take the form of quotation, parody, scenario. The appearance, for example, of a mythological character or a historical event brings up in the memory of some readers memories of other texts. Only the cultural memory of each reader allows these codes to be seen and interpreted. As a result, learners' literary perceptions can be extremely diverse depending on their own culture. Maingueneau [16] and Collès [7] see in this divergence a possibility of cultural exchanges. However, the gap which depends on the cultural memory of individuals can be considerable.

To help grasp the subtleties of the literary text, the teacher must guide his students in textual comprehension by offering them techniques to discover as many clues as possible. Explicit forms of intertextuality (citation, for example) are easier for learners to spot. They are first detected by readers in the text. Perception of parody or allusion, on the other hand, requires careful and deep reading from the students. These implicit forms of intertextuality are therefore discovered in the second place, and often with the help of the teacher. The teacher's role [4] in this case is to familiarize the learners with the most frequent allusive and parodic forms. It must also make them perceive that these phenomena are often the source of their difficulties in textual comprehension.

Following the empowerment approach recommended by Collès [7], students resort to collective research which is even more productive in a multicultural classroom. They take advantage of the maternal culture of their colleagues for whom the allusion or the parody given evokes, perhaps, a historical phase or a religious formulation. The teacher remains the last resort for learners so as not to give in to the temptation of ease. Upon request, students can use the encyclopedic dictionary. The latter makes it possible to understand the allusions made in the form of mentions (reference to international news, universally widespread products, world famous personalities).

The identified and understood intertexts arouse pleasure in the reader-students, who were born with a wink grasped by the author. Young readers also feel a pleasure to find in their memory the trace of a literary work whose perception is changed by its inclusion in another text.

We add here [4] that the public of learners (whatever it is, French-speaking or non-French-speaking) influences the professor. It is up to him to adopt the integration of literature in language lessons because the parameter of the mother language and culture of his students comes into play. In the case of school studies in the first language, the cognitive development of the individual takes place in parallel with other learning. On the other hand, studies in a foreign language can cause a lack of interest in the learner because he is in a foreign environment where his linguistic and cultural skills are lower than those, he has in his first language. In addition, to manage learning situations well, the teacher must take into account the fact that "one sees the world only through oneself, that one perceives the Other or the culture of the Other only through one's own and that one sees oneself only through the Other" [19, p. 146]. Thus, Séoud [19] highlights the question of interculturality which inevitably evokes confrontation with "the Other". The comparison of one's own culture with that of the Other must take its place in the learning of literature. This parallel therefore makes it possible to better understand the literary culture of the learners. The

identification but not the complete assimilation of foreign culture, on the one hand, and self-understanding and self-reflection through others, on the other hand, become the goal of this learning [4].

Concretely, a learner follows a progressive approach, according to Collès [7]. He first makes his own judgment on the proposed text based on his values; he reacts in relation to his cultural practices. His reaction manifests itself through answers to questions like "What are you familiar with?" Did this text remind you of others that you have read, heard? At this level, interculturality presents itself as a "mirror effect" [13, p. 191]. Tolerance and acceptance of other cultures requires awareness of your own cultural identity, your own cultural markers, your questions and your answers. The aim of teaching literature is not only to acquire cultural competence but above all to allow learners to deepen their knowledge of their cultural identity. After issuing his judgment, the reader will qualify his opinion by confronting it with other texts or other points of view in class. This multitude of opinions will then allow him to return to his first assessment in order to modify it according to intercultural comparisons.

Thus, the reader realizes the affinities he has with his own culture. He compares it to that of others to realize what there is in common and to perceive the differences. At this level, interculturality presents itself as "a network of relationships between individuals with a personal identity" [13, p. 192]. The development of the personality is strongly marked by cultural exchanges with others. This approach makes it possible to pool the affinities and differences of the interlocutors and to reflect on the interaction. The creation of a parallel between the discovery of a foreign culture and the learning of a target language becomes an objective of teaching literature in French as a foreign language.

Following Collès [7], we will say that the cultural knowledge, the concept of which is already conceived in the learner, becomes more precise and deepens during the verification of his judgment and the hypotheses established through the analysis of other public opinions, testimonies from critics, newspaper and media articles on the subject tackled in the work studied. In this case, interculturality is presented as "knowledge which is part of a semiopragmatic system" [13, p. 193], because the media play a significant role in conditioning and shaping individuals. This is explained by the fact that each person integrates socio-cultural practices in his own way and absorbs all cultural products: personal behavior, ways of thinking, feeling, wanting, etc. Thus, this process of cultural progress vis-à-vis the literary text makes it possible to highlight the links between language and culture.

The reader's socio-cultural expectation horizon corresponds to the horizon of his interests, needs and experiences determined by the society around him. The reader concretizes a current meaning of the read work by inserting his understanding of the world and of life within the framework of literary references fixed by the text.

We adopt this point of view [2] which will be useful for us to classify the different modes of reading explored by our study. In fact, the aesthetic norms specific to each literary audience can be sociologically subdivided according to the expectations of different groups, strata or classes, and related to the interests and needs of the historical situation and which determines them. There are correlations between the horizons of expectation of the readers and the heterogeneity of their cultural, linguistic and social origins.

In any reading there is a fusion of the two horizons on the literary and social levels. This fusion can be spontaneous in adhering to the additional experience provided by the work or take a reflexive form. However, it is up to the reader to accept or refuse the assimilation of the literary expectation horizon to that of his personal experience.

The distinction between the two horizons of expectation coincides with that proposed by Dufays [8]: "Reading always has two dimensions: one, collective and constrained, which consists in integrating the text in a context of reception (to make it a social object), the other more subject to individual variations.

Reading is a two-dimensional activity: "the distinction between free reading and forced reading is that between" interpretative cooperation ", which is the" faithful

"perception of effects and the "use" of the text, defined as the construction of "free" and "malicious" meanings "[8].

Based on these conclusions, we can distinguish reading as "playing" (free play) and reading as "game" (game subject to norms and rules). This author insists on the fact that only the synthesis of "playing" and "game" allows readers to give reading its full fruitfulness.

Thus, it is clear that reading as a literary act mobilizes contemporary social, political, economic and cultural knowledge.

8. Two ways of reading

The distancing described by Dufays [8] is characterized by a critical look at the scenario of the work, where stereotypes are perceived as devalued signs. The reader resorts to distancing when pragmatic reading no longer satisfies him, because it is not capable of filling the "semantic vacuum" [8, p. 185] felt. The reader distances himself from the story he is reading. His attention is focused on the connotations, the hidden meaning and on everything that the text conceals as unconscious. The reader who distances himself from the text clearly sees stereotypes in it and thus undertakes textual interpretations. The reader undoubtedly derives from both the Ego Ideal and the Superego, brings them into play for the sake of secondarity, attention, reflection, critical implementation of knowledge. He begins to identify "places of certainty" and textual referents with a critical eye in order to submit to reading - game and its "rules of the game". This dimension of the reader is doubled by a bodily component called reader. The reader is part of the real world when his eyes follow, jump the lines or go back, when he hears the noise of the pages, weighs the book, touches a blanket. The reader is thus situated in a factual environment called the frame effect.

Pragmatic reading is more mobilized in the face of fiction and the reading of "distancing" in the face of poetry. By the fact that the adventure, love or suspense novel encourages the reader to immerse themselves in reading without first thinking about the way in which the text was written. On the contrary, poetic reading requires focusing on content, deciphering stereotypes and the implicit. The experienced reader will embark on a medium path between "passionate" reading and rational reading. This position of duplication raises the question of the balance between illusion and reality: the reader-player can both believe and not believe "in the paradoxical reality of illusion". Thus, during reading, the reader creates a link, a back-and-forth between participation (the authority of referents) and distancing (reflection on their aesthetic and ideological effects) [8], between playing and game. This coming and going becomes a source of literary value. Reading as a game determines the literary fact. This author explains this by the fact that, if the writings exist without readers, literature cannot be imagined without reading. The most important thing in the literature is that all aesthetics go through reading: this may be the judgment of the public or that of the author who presents himself as a writer and reader at the same time. Literature is a reading effect which depends on the attitude one adopts towards the text. Writing becomes literary only after having received a literary dimension from each reader and each generation of readers [8].

9. Reading methodology

In the area of language teaching linked to the context of interculturality, we wonder how the role of the teacher of French as a foreign language changes if literary works become more than places for locating syntactic, morphological or grammatical, as it used to be and how the teacher can help his learners to become good foreign language readers. Literary works in themselves currently allow us to analyze the effects of language, to take into account textual values. Learning to read in a foreign language becomes the objective of reading literary works in the French as a foreign language class. From the point of view of its content, reading draws its resources from psychology, linguistics, sociology and aesthetics. The current teaching of literature puts forward its cultural role and the "message with cultural load" [21, p. 73] which it conveys.

To underline these remarks, let us quote Le Moigne, who rebels against the desire to divide the didactics of languages-cultures into two independent specialties: "mastery of a language without mastery of its culture and mastery of a culture without mastery of its language are only ruin of the soul! [15, p. 422]. For him, it is impossible to separate pragmatics, epistemics and ethics. The methodology alone explains "how to do it" but it does not allow us to "question the legitimacy of this methodological knowledge or the effectiveness of the actions and behaviors that they offer". Consequently, this researcher insists on teaching "in terms of ends" and not only "in terms of method" [15, p. 422]. Thus, the interaction between these three phenomenas (pragmatic, epistemic, ethical) leaves the teacher free to ask himself: "Why? ":" Why is the learning-teaching process done this way? The diagram by Le Moigne [15, p. 242] which we present below (Fig.1) illustrates these remarks very well.

Fig. 1. The three concepts of Le Moigne

Let's take a closer look at what is meant under each of these concepts [3].

The teleology used in this context is a "critical science of the study of finalization processes" according to Simon and Le Moigne [15, p. 26]. Each individual has this property in him to work out the ends to conceive his actions, his attitude, his conduct, his experiences. This finalization process makes our behaviors and their shortcomings intelligible to us.

Questioning "why" in our context leads us to reflect on the question "why teach youth literature in French as a foreign language class?" "

Youth literature in French as a foreign language class creates the basis for intercultural exchanges and thus demonstrates differences from a cultural point of view. It also has linguistic advantages by offering texts written in a common, correct language and at the same time rid of unnecessary difficulties for foreigners. Its didactic advantage is manifested by the fact that it offers texts evoking the interest in the work in itself beyond its simple status as a text for lexico-grammatical exercises.

The complexity, the back-and-forth relationship between ethics, pragmatics and epistemics can be illustrated by the progressive approach developed by Collès to explain the process of acquisition of cultural knowledge by the reader-learner . The latter initially has knowledge accumulated in "collective memory"[8, p. 60]. When he

reads, he makes his judgment based on his own values. Then, the reader can compare his opinion with other texts or other points of view brought up in class. In this interaction, he realizes the affinities in relation to his own culture, then perceives differences and therefore learns through his interlocutors. Thus, the reader, having already conceived cultural knowledge, has deepened and clarified it to acquire new cultural knowledge. This example shows that the progressive approach to interculturality is nonexistent without the complexity of the three phenomena which are ethics, pragmatics and epistemics.

By clarifying the problematic of our study, we emphasize the complexity of the teaching-learning process of literature. Following Le Moigne [15], we specify once again that the way of reasoning must be reflected in the way of teaching. The teacher is at the heart of complexity, at the center of this back and forth between pragmatics and epistemics (see Figure 1 above). Its purpose is to give meaning, to maintain its evolutionary dynamic, to produce ethical awareness - the engine of intelligence to face the complexity of life. The teacher must keep "this double relation of knowledge and action; from thought to practice and from practice to thought" [15, p. 433] which is formed in science and science is in life.

10. Conclusion

By way of conclusion, we would like to say that the understanding of the literary work by the reader is very important. The choice of language and the implementation of means in the narrative areas to ensure the comprehension of readers become essential for the writer who aspires to attract his audience. For the teenager to like the book, he has to speak like him, in a familiar style. In this case, it is up to the author himself to set the limits of this familiarity in his work so that it is both attractive to young people and tolerated by parents and teachers. He is constantly anxious to write books in a language supposed to appeal to adolescents, books capable of answering their essential concerns and corresponding to their centers of interest. Regarding the narrative techniques implemented by the writer in order to strengthen the motivation to read among young readers

We would also like to emphasize once again that the teaching of the languages and cultures which are the subject of our study is closely linked to the question of interculturality in the teaching of literature. By this study we wanted to demonstrate that the French teacher armed with mediation instruments teaches students more effectively to become autonomous in the face of the text. In addition, learners are given good tools to become attentive readers able of understanding that literary works transmit culture and build a bridge between foreign cultures.

We based this research on the theory of multicultural education (E.R. Khakimov [14]), on the concept of culture dialogue [11],[18],[20] and on the theory of culture teaching [1].

We recognize that the main goal of students is to learn to communicate in a foreign language, but it is impossible to deny that culture has its place in the foreign language classes. Being a teacher, we pinpoint one of the main tasks - to participate in the personal cultural enrichment of our students through reading the youth literature. This axiom is correct and independent of the teaching subject, but it is especially confirmed when a person studies in a foreign language class where he is directly connected to another culture, different from his own. This connexion also passes by reading.

Indeed, the foreign language studying is also associated with the discovery of a new culture, different ways of life and ways of thinking. Thus, the integration of the cultural dimension with the language dimension allows learners to open up to other cultures and thereby contribute to more objective, more tolerant and more respectful perception of the realities. Consequently, students can challenge stereotypes and common features of the studied culture, guided by learned cultural elements (for example, lifestyle, habits, behavior) [4]. The reader can find all these elements in the youth literature works.

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