# Interletral

**Cited bibliography and some pointers for further reflection [1]**

## 1.3 Discursive Typologies

### 1.3.1 Major Types of discourse

- Maingueneau, Dominique, *L'Analyse du discours* (1991)*,* Paris, Hachette Université.

    Dominique Maingueneau offers a concise introduction to the main concepts and methods of discourse analysis, bringing together linguistics, enunciation, and sociohistorical context. He shows that discourse cannot be understood independently of its conditions of production, the institutions, and the ideological frameworks that make it possible. The work thus emphasizes that meaning is constructed at the intersection of the text, the speaking subject, and social formations.

### 1.3.2 Los géneros discursivos

- Bakhtin, Mikhail, "The problem of Speech Genres", *Speech Genres and Other Late Essays*, texts written at different moments in Bakhtin's life (1895–1975), Austin, University of Texas Press, 1986.

    Mikhail Bakhtin examines how different types of discourse—narrative, epistolary, scientific, journalistic, etc.—are structured according to specific social and cultural conventions. The linguist introduces the notion of *discursive genre* to show that each type of discourse possesses internal rules that guide both the form and the content of utterances. Bakhtin insists on the inscription of every discourse within an interaction with other past, present, or future discourses (the dialogic dimension of language). This approach highlights that meaning is not limited to words or syntax, but rather emerges from the social and contextual use of language.

- Adam**,** Jean-Michel, *Les textes : types et prototypes* (2005), París, Armand Colin.

    In 2005, Adam proposes a typology of texts based on their communicative functions and formal characteristics. He distinguishes texts according to "prototypes" that serve as ideal models for analysis, while emphasizing that real texts often combine several categories. Adam shows how structure, vocabulary, style, and communicative intentions interact to produce meaning and fulfill a specific function in a given context. This work provides methodological tools for studying and comparing texts—narrative, argumentative, descriptive, explanatory, or dialogic—through analysis of their pragmatic and functional dimensions.

### 1.3.3 Literary Genres and Subgenres

- Genette, Gérard, *The Architext: An Introduction* (1979), Berkeley, Los Angeles, Oxford, University of California Press, 1992.

    Genette starts from the notion of the *architext*, that is, the set of general or transcendent categories—types of discourse, modes of enunciation, literary genres, etc.—to which each individual text belongs. This notion appears in the devices and

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[1] The title of a work in French indicates that no complete translation into English has been published and that it is necessary to consult the work in French.

indications that frame and classify a text, such as titles, subtitles, prefaces, or generic labels. Genette shows that these elements guide reading and play a role in reception, structuring the reader's experience and establishing a link between the text, its author, and its editorial context.

- Northrop Frye, *Anatomy of Criticism*: Four Essays, Princeton, Princeton University Press, 1957.
  The four essays writen by the Canadian literary critic Northrop Frye break with the practice of close reading of individual texts and seek to identify modes, symbols, myths, and genres, corresponding respectively to what he sees as the historical, archetypal, and rhetorical dimensions of that situate literary expression. This book became one of the most influential critical works of the mid-20th century.

- Fowler, Alastair, *Kinds of Literature: An Introduction to the Theory of Genres and Modes* (1982), Cambridge, Harvard University Press.
  In his review of this book, Harry Levin presents Fowler's work as "an engaging, well-ordered, and most welcome book, richly illustrated with apt quotations and timely examples [...], mainly focused on English literature", but including secondary studies to fill out the perspectives of comparative literature.