

“Un voyageur attend le bus, il remarque un jeune homme au long cou qui porte un chapeau bizarre, entouré d'un galon tressé. Le jeune homme se dispute avec un passager qui lui reproche de lui marcher sur les pieds chaque fois que quelqu'un monte ou descend. Puis il va s'asseoir sur un siège inoccupé. Un quart d'heure plus tard le voyageur revoit le jeune homme devant la gare Saint-Lazare. Il discute avec un ami à propos d'un bouton de pardessus”.



Raymond Queneau (1903 - 1976)
est un romancier, poète, dramaturge
français, cofondateur du groupe
littéraire Oulipo.
Exercices de style est l'un des ouvrages
les plus célèbres de l'écrivain
français Raymond Queneau.

Paru en 1947, Le livre singulier raconte 99 fois la même
histoire, de 99 façons différentes. Exercices de style est un
brillant exemple d'une contrainte. La présence d'une
deuxième contrainte (chaque version de l'histoire doit
illustrer un genre stylistique bien particulier) apparaît à la
lecture des titres des 99 versions de l'histoire.

Un jour, je me trouvais sur la plate-forme d'un autobus violet. Il y avait là un jeune homme assez ridicule : cou indigo, cordelière au chapeau. Tout d'un coup, il proteste contre un monsieur bleu. Il lui reproche notamment, d'une voix verte, de le bousculer chaque fois qu'il descend des gens. Ceci dit, il se précipite, vers une place jaune, pour s'y asseoir. Deux heures plus tard, je le rencontre devant une gare orangée. Il est avec un ami qui lui conseille de faire ajouter un bouton à son pardessus rouge.

Il me semblait que tout fût brumeux et nacré autour de moi, avec des présences multiples et indistinctes, parmi lesquelles cependant se dessinait assez nettement la seule figure d'un homme jeune dont le cou trop long semblait annoncer déjà par lui-même le caractère à la fois lâche et rouspéteur du personnage. Le ruban de son chapeau était remplacé par une ficelle tressée. Il se disputait ensuite avec un individu que je ne voyais pas, puis, comme pris de peur, il se jetait dans l'ombre d'un couloir. Une autre partie du rêve me le montre marchant en plein soleil devant la gare Saint-Lazare. Il est avec un compagnon qui lui dit : « Tu devrais faire ajouter un bouton à ton pardessus. » Là-dessus, je m'éveillai.

Dans cet S méridien il y avait en dehors de l'odeur habituelle, odeur d'abbés, de décédés, d'œufs, de gais, de haches, de cigars, de cas, d'ailes, d'aine haine au pet de cul, d'airs détestés, de nus vers, de doubles vés cés, de hies que scient aides grecs, il y avait une certaine senteur de long cou juvénile, une certaine perspiration de galon tressé, une certaine âcreté de rogne, une certaine puanteur lâche et constipée tellement marquées que lorsque deux heures plus tard je passai devant la gare Saint-Lazare je les reconnus et les identifiai dans le parfum cosmétique, fashionable et tailloresque qui émanait d'un bouton mal placé.

C'était un peu plus dmidi quand j'ai pu monter dans l'essé. J'monte donc, j'paye ma place comme de bien entendu et voilàtipas qu'alors jremarque un zoco l'air pied, avec un cou qu'on aurait dit un télescope et une sorte de ficelle autour du galurin. Je lregarde pasque j'ai trouve l'air pied quand le voilàtipas qu'ismet à interpellier son voisin. Dites-donc, qu'il lui fait, vous pourriez pas faire attention, qu'il ajoute, on dirait, qu'il pleunniche, qu'vous l'faites espérais, qu'i bafouille, deummarcher toutlitemps sullé panards, qu'i dit. Là- dsus, tout fier de lui, i va s'asseoir. Comme un pied. Jrepasse plus tard Cour de Rome et j'laperçois qui discute le bout de gras avec autré zoco de son espèce. Dis-donc, qu'i lui faisait l'autre, tu dvrais, qu'i lui disait, mettre un ottbouton, qu'il ajoutait, à ton pandingue, qu'i concluait.

Fiche De Lecture Exercices De Style De Raymond Queneau Complegravete

Raymond Queneau



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