

Sous la direction de
Philippe Postel

SEGALEN : LE RYTHME ET LE SOUFFLE



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Segalen Le Rythme Et Le Souffle

Laurent Guido



Segalen Le Rythme Et Le Souffle:

Segalen, le rythme et le souffle Philippe Postel, Association Victor Segalen, Université de Nantes. Centre de recherches "Textes, langages, imaginaires.", 2002 □□□□ Victor Segalen, 2007-06-04 First English critical edition of a bilingual masterpiece with facsimile and facing page translation **The Art of the Project** Johnnie Gratton, Michael Sheringham, 2005-10-01 The idea of the project crosses generic disciplinary and cultural frontiers At a time when writers and artists are increasingly describing their practices as projects remarkably little critical attention has been paid to the actual idea of the project This collection of essays responds to an urgent need by suggesting a framework for evaluating the notion of the project in the light of various modernist and postmodernist cultural practices drawn mainly but not exclusively from the French speaking domain The overview offered by this volume promises to make an original and thought provoking contribution to contemporary literary artistic and cultural criticism **Towards a Typology of Poetic Forms** Jean-Louis Aroui, Andy Arleo, 2009 Metrics is often defined as a discipline that concerns itself with the study of meters In this volume the term is used in a broader sense that more or less coincides with the traditional notion of versification Understood this way metrics is an eminently complex object that displays variation over time and in space that concerns forms of a great variety and with different statuses meters rhymes stanzas prescribed forms syllabification rules nursery rhymes slogans musical textsetting ablaut reduplication etc and that as a cultural manifestation is performed in a variety of ways sung chanted spoken read that can have direct consequences on how it is structured This profusion of forms is thought to correspond at the level of perception to a limited number of cognitive mechanisms that allow us to perceive and to represent regularly iterating forms This volume proposes a relatively coherent overall vision by distinguishing four main families of metrical forms each clearly independent of the others and amenable to separate typologies Re-Reading Zola and Worldwide Naturalism Marie-Sophie Armstrong, Riikka Rossi, Carolyn Snipes-Hoyt, 2013-07-26 Re Reading Zola and Worldwide Naturalism continues the discussion of mile Zola and French naturalism with examinations of unexplored areas of the founding father s project and legacy In addition to offering essays on Zola s lesser known naturalist contemporaries the volume extends the investigation of the naturalist literary current to include areas of Europe outside France as well as the Americas and Asia tracking its persistence in various forms through the twentieth century and into the twenty first The authors pay particular attention to the ways naturalism was conceived and then received including in other channels undergoing transformations in new social conditions and creating other versions of the basic precepts This work features multidisciplinary and comparative approaches to the study of naturalism paying tribute to Anna Gural Migdal a Professor of French Literature and Film Studies at the University of Alberta in Canada who specializes in the visual aspect of Zola s Rougon Macquart novels and the transfer of these strategies to naturalist film She has been a leader in the field of Zola and naturalism in her role as president of the AIZEN for almost fifteen of its twenty years of existence **Vers une approche**

géopoétique Rachel Bouvet, 2015-05-06T00:00:00-04:00 Toute perspective de lecture est liée à un ancrage géographique. Chaque lecteur est habitué par des paysages. Pour Rachel Bouvet, ce paysage est celui de l'océan tel qu'on peut l'observer le long des côtes bretonnes. Sensible à cet ancrage breton qu'elle partage avec les auteurs qu'elle étudie, Kenneth White, Victor Segalen et J. M. G. Le Clezio, elle montre que la géopoétique peut donner lieu à une approche singulière des textes littéraires.

L'Orient du signe Elodie Laügt, 2008 L'auteur étudie la manière avec laquelle Segalen, Michaux et Cioran s'approprient l'écriture idéographique chinoise et les éléments constitutifs des pensées orientales ainsi que les rapports entretenus entre l'écriture comme langage verbal et les langages non verbaux que sont la peinture et la musique. *French XX Bibliography* William H. Thompson, William J. Thompson, 2005-09 Provides the most complete listing available of books, articles and book reviews concerned with French literature since 1885. The bibliography is divided into three major divisions: general studies, author subjects arranged alphabetically and cinema. This book is for the study of French literature and culture. Segalen et Claudel Bei Huang, 2007 黄贝 Haiying Qin, 2003 Parmi les multiples rapports que Segalen entretient avec la Chine, ce livre choisit d'étudier le seul rapport qui engage directement son travail d'écrivain. À partir d'une analyse précise des textes chinois de Segalen, Stéphanie Peintures Equipée Odes, il veut montrer de quelle manière l'écrivain héritier de la modernité française exploite la dimension scripturale de la culture chinoise pour renouveler sans cesse son propre art poétique. **Poétiques du roman d'aventures** Université de Nantes. Centre de recherches "Textes, langages, imaginaires.", 2004 Ouvrage collectif sur le statut du roman d'aventures aujourd'hui. Les auteurs analysent la place de ce courant littéraire. Ils montrent également la nécessité d'étudier ce champ littéraire en mettant en perspective la littérature générale et comparée. L'ouvrage est divisé en cinq parties. Aux origines de l'aventure du roman arthurien au roman de cape et d'épée. Quelques variants du roman d'aventures. Le western, le roman-épique, l'Afrique, terre privilégiée de l'aventure. Poétiques du roman d'aventures. **Pour une poétique de Thibet de Victor Segalen** Dominique Gournay, 2004 Consacrer l'œuvre poétique inachevée de Victor Segalen, cette étude porte sur la genèse du poème, ses rimes, ses métaphores, sa prosodie et ses références culturelles. La sémiotique visuelle : nouveaux paradigmes, 2010-10-01 La sémiotique visuelle intéresse tous ceux qui réfléchissent sur le cinéma, la télévision, les arts plastiques, devant la publicité, la photo, la bande dessinée, mais aussi le vêtement, les spectacles naturels. Mais la dimension forte, présente y compris institutionnelle de la discipline ne saurait masquer une profonde hétérogénéité dans les fondements théoriques, dans la variété des corpus, comme dans les affiliations institutionnelles de la recherche ou de l'enseignement. **Regard, espaces, signes - Victor Segalen** Pierre Emmanuel, Jean Roudaut, Henry Bouillier, 2020-01-02 Actes du colloque organisé sous la direction de Liane Formentelli en 1978 pour le centenaire de la naissance du poète Victor Segalen. A PROPOS DES AUTEURS Pierre Emmanuel pseudonyme de Noël Mathieu né le 3 mai 1916 à Gan Pyrénées Atlantiques et mort le 22 septembre 1984. Paris est un poète français d'inspiration chrétienne élu Académie française le 25 avril 1968. Gérard Mac est un poète, essayiste, critique, traducteur et photographe français né à Paris le 4 décembre 1946. Jean Roudaut est né

Morlaix le 1er juin 1929 Agrégé de lettres modernes il enseigne comme lecteur de français à l'Université de Salonique 1956 puis
Pise 1963 avant d'être nommé professeur ordinaire de littérature française moderne et contemporaine à l'Université de Fribourg
1974 1991 Depuis 1991 il vit entre Paris et la Bretagne Auteur d'un des premiers livres sur Michel Butor Michel Butor ou le
livre futur 1964 Jean Roudaut s'est imposé comme un spécialiste des rapports entre littérature et peinture Une ombre au
tableau 1988 Le Bien des aveugles 1992 Il a également publié des ouvrages de référence sur les villes imaginaires dans la litté-
rature française Les douze portes 1990 et sur Louis Ren des Forêts 1995 Henry Bouillier né le 8 janvier 1924 Boulogne
Billancourt et mort le 20 avril 2014 est un universitaire français et un bibliophile il rédige une thèse sur le poète alors peu
connu Victor Segalen Très admiratif de son univers de poésie Henry Bouillier estime que Victor Segalen peint le paradis
mythique de sa poésie Le travail exigeant et passionné d'Henry Bouillier participe à faire découvrir l'auteur Henry Bouillier ne
cesse de rendre hommage à sa collaboration avec Annie Joly Segalen la fille du poète ce prodigieux amour filial d'outre tombe
qui publie des manuscrits inédits des éditions de textes choisis ou la correspondance rassemblée de son père Vadime Elisseeff né
le 4 mai 1918 Saint-Petersbourg et mort le 29 janvier 2002 est un historien et un historien de l'art français spécialiste de l'Extrême
Orient Français Cheng-n Cheng Chi-hsien le 30 août 1929 Nanchang dans la province du Jiangxi est uncrivain poète et
calligraphe chinois naturalisé français en 1971 Giorgio Agamben né le 22 avril 1942 Rome est un philosophe italien spécialiste
de la pensée de Walter Benjamin de Heidegger de Carl Schmitt et d'Aby Warburg il est particulièrement tourné vers l'histoire
des concepts surtout en philosophie médiévale et dans l'étude générale de la logique des catégories du droit et de la théologie La notion
de biopolitique empruntée à Foucault est au cœur de nombre de ses ouvrages Henri Lavond s 1926 1998 a été professeur à
l'université Paris X Nanterre au département d'ethnologie et de sociologie spécialiste de l'Océanie et de Madagascar Daniel
Bougnoux né en 1943 Clermont-Ferrand est un philosophe et médiologue français Ancien élève de l'école normale supérieure
promotion 1965 Lettres Daniel Bougnoux est professeur maître de l'Université Stendhal de Grenoble Il est spécialiste de Louis
Aragon auquel il a consacré de nombreux travaux Kenneth White est un poètecrivain et essayiste écossais né le 28 avril 1936
Glasgow Il a également été professeur d'université animant notamment un séminaire Orient et Occident et il donne régulièrement
des conférences Il est aussi l'auteur de plus d'une centaine de livres d'artistes Il a créé l'Institut international de géopoétique
en 1989 Diane de Margerie née le 24 décembre 1927 est une femme de lettres française et une traductrice de l'anglais
Romancière critique littéraire nouvelliste biographe traductrice Diane de Margerie est l'auteur d'une œuvre diverse L'âge
du rythme Laurent Guido, 2007 Au tournant du XX siècle l'émergence du cinéma suscite des discours passionnés visant lui
assurer une légitimité artistique et sociale Ces débats intenses culminent dans la France des années 1910 1930 où de nombreux
cinéastes critiques et théoriciens Abel Gance Jean Epstein Germaine Dulac Louis Delluc Ricciotto Canudo Lion Moussinac Elie
Faure envisagent le film comme le médium emblématique du monde contemporain D'une part il renvoie par sa nature
scientifique et mécanique aux nouvelles techniques issues de l'industrialisation d'autre part il accomplit un ancien fantasme

esthétique en confrontant aux arts plastiques la dimension du mouvement Le cinéma se situe d'emblée la croisée de réflexions artistiques générales qui touchent également l'art pictural et la musique ainsi qu'à la culture du corps qui marque en profondeur l'entre-deux guerres danse éducation physique sport Dans ces différents domaines la notion de rythme s'avère alors essentielle dans le sens où elle sous-entend une structuration particulière du temps également capable de définir l'organisation de l'espace La laboration des principes esthétiques de ce nouvel art du mouvement accorde fructueusement un rôle déterminant au modèle de la composition musicale prolongeant des idées développées dans les arts plastiques par Wassily Kandinsky et Frantisek Kupka Acte d'une première tendance qui utilise dans un sens métaphorique certaines notions empruntées à la musique un courant plus radical voit les fondements du cinéma mise en scène cadrage montage régis par des structures analogiques celles de l'art musical Exprimer les différentes facettes de la vie moderne notamment la vitesse associée aux nouveaux moyens de communication internationaux le cinéma est enfin perçu comme l'accomplissement du Gesamtkunstwerk prôné par Wagner actualisant ainsi le rêve d'une resurgence au cœur de la modernité des fonctions sociales et morales de la tragédie antique Issu pour une large part des expérimentations physiologiques du mouvement humain Muybridge Marey le film rencontre ainsi les préoccupations des innovateurs de la danse et des arts mimiques de la Rythmique d'Émile Jaques Dalcroze Isadora Duncan ou Loe Fuller pour forger les bases d'un médium audiovisuel fondé sur le synchronisme rythmique de tous ses éléments fondamentaux C'est dans ce contexte qu'il merge le grand spectacle cinématographique accompagné de musique

Ce que le poème dit du poème Anne-Elisabeth Halpern, 2005 **Paul Claudel et l'empire du milieu** Yvan Daniel, 2003

L'expression de l'inoubliable dans les mémoires d'Ancien Régime Jean Garapon, Université de Nantes. Centre de recherches "Textes, langages, imaginaires.", 2005 À l'cart de la littérature savante ou officielle rarement publiés du vivant de leurs auteurs les mémoires d'Ancien Régime en France représentent à partir du XVI^e siècle un immense gisement de textes dont les chefs d'œuvre de Retz et de Saint Simon en attendant Chateaubriand sont les accomplissements les plus fameux

Confidentielle dans ses conditions de rédaction et donc libre face au pouvoir royal entrant en concurrence avec l'histoire officielle cette écriture revêt pour nous une richesse inégalable celle de restituer un rapport direct à l'existence et au passé sous la plume de grands personnages hommes et femmes qui s'essayaient en amateurs à l'écriture et nous restituent la saveur du temps vécu Une série d'études est ici regroupée portant sur des textes allant de la Renaissance à l'aube du XIX^e siècle et abordant l'expérience universelle de l'inoubliable comment ces hommes et ces femmes mémorialistes ont-ils dans leurs récits mis particulièrement en valeur certains souvenirs clés de leur existence et comment témoignent-ils de la foudroyante irrégularité de leur mémoire personnelle préparant les voies de l'autobiographie moderne Acte de mémorialistes à couvrir ou recouvrir Monluc L'Estoile Nicolas Goulas Mlle de Montpensier Mme de La Guette Huet Justine Guillery etc ce recueil aborde aussi les textes des plus grands mémorialistes Retz Saint Simon Chateaubriand

L'art de la préface Philippe Forest (enseignant-chercheur en lettres.), Université de Nantes. Centre de recherches "Textes, langages, imaginaires.", 2006 Jorge

Luis Borges d'inscrit la poésie comme une forme latérale de la critique. Ce volume regroupe une douzaine d'études qui couvrent le champ allant de la littérature chinoise classique à la paralittérature contemporaine et s'arrête notamment sur le théâtre espagnol et anglais et le grand roman français du XIXe siècle.

Théorie des marges littéraires Philippe Forest, Michelle Szkilnik, Université de Nantes. Centre de recherches "Textes, langages, imaginaires.", 2005. Ces contributions d'une journée d'études organisée en octobre 2004 à Nantes interrogent la littérature à partir de ses marges en questionnant les différents discours qu'elle rejette le plus souvent sur sa périphérie ou les disciplines étrangères avec lesquelles elle dialogue. Il est évident qu'aucun art ne trouve jamais en lui-même seulement le principe de son changement et qu'il n'existe pas d'histoire autonome de l'art. La littérature elle-même se renouvelle le plus souvent par ses marges par des apports étrangers ce qui participe de son être même dans les discours connexes qui sont souvent au plus près d'elle qui volent avec elle et qui sont parfois ce qui permet une parole autre de surgir. Elle ne se transforme souvent qu'en intégrant des genres de signes comme bas par les théoriciens classiques elle s'inscrit de toute façon avec ou contre ces discours ces textes voisins le plus souvent en rapport direct avec eux dans une situation de tension dialectique qui permet de nouvelles critiques d'advenir et de s'imposer. Elle ne peut même que s'ouvrir sans cesse des variations d'elle-même qu'elle semble d'abord refuser ou qui paraissent la contredire. Pour être elle doit toujours être exposée au risque de se quitter de se délaisser et aller à la rencontre d'autres champs de connaissance d'autres disciplines d'autres moyens d'expression.

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