

Marguerite
Yourcenar



Conte
bleu

Le premier soir
Maléfice

*Préface de
Joyane Savignieu*

Conte Bleu Le Premier Soir

Joyce M. Janca-Aji



Conte Bleu Le Premier Soir:

Conte bleu. Le premier soir Marguerite Yourcenar, 1993 **Conte bleu / Le Premier soir / Maléfice** Marguerite Yourcenar, 2015-05-31T00:00:00+02:00 C est un conte bref tr s habilement compos pour donner un effet de reproduction d une ancestrale tradition venue de la litt rature orale R cit peu surprenant car tr s respectueux des sch mas simples le d sir de richesse la cr duit des hommes face au leurre de l argent la difficile conqu te de l objet cens apporter la richesse ici des saphirs et structur par toutes les tapes oblig es de la d possession accidents naufrages attaques de corsaires morts errances pauvret plus grande qu avant l acquisition de la suppos e fortune d nuement d finitif quoi s ajoutent des rituels plus particuliers Yourcenar comme l automutilation Plus encore que l anecdote c est l atmosph re de ce conte qui pr figure les Nouvelles orientales Josyane Savigneau *Marguerite Yourcenar* Jeanine S. Alesch, 2007 *Marguerite Yourcenar and the USA* Bérengère Deprez, 2009 This is a very welcome contribution to the debate on the real effect of the United States on Yourcenar slife and thought a good read on a fascinating subject which critics have often treated dismissively Future scholarship will be obliged to weigh Berengere Deprez s arguments and evidence seriously and thank her for her clearheaded thoroughness Prof Brian Gill University of Calgary Canada Yourcenar Dramaturge Martine J. Kincaid, 2005 Theatre of ideas the theatre of Marguerite Yourcenar lets us foresee the philosophical fabric which implies its writing a vision of the world with lucid tragic and revolutionary time Order and measurement characterize the style of Yourcenar This s

The Troubling Play of Gender Maria Stadter Fox, 2001 Although these three modernist writers were not primarily playwrights as expatriates they were interested in the Euripidean theme of women in exile each independently chose to rewrite Euripides Hippolytus a play in which the protagonist is a woman in exile whose speech writing and passion are deeply problematic Each author approaches the Euripidean material in a different way Tsvetaeva focuses on gender in language Yourcenar explores the gendering of a self and H D performs the undoing of gendered oppositions BOOK JACKET

Baroque Fictions Margaret Elizabeth Colvin, 2005 This volume is the first in depth study of the French novelist Marguerite Yourcenar s fiction to contend that the author s texts exhibit in unexpected ways numerous characteristics of the neobaroque This subversive postmodern aesthetic privileges extravagant artistic play flux and heterogeneity In demonstrating the affinity of Yourcenar s texts with the neobaroque the author of this study casts doubt on their presumed transparency and stability qualities associated with the French neoclassical tradition of the past century where the Yourcenarian oeuvre is most often placed Yourcenar s election to the prestigious tradition bound French Academy in 1981 as its first female immortal cemented her already well established niche in the twentieth century French literary pantheon A self taught classicist historian and modern day French moralist Yourcenar has been praised for her polished classical style and analyzed for her use of myth and universal themes While those factors at first seem to justify amply the neoclassical label by which Yourcenar is most widely recognized this study s close reading of four of her fictions reveals instead the texts opacity

and subversive resistance to closure their rejection of stable interpretations and their deconstruction of postmodern Grand Narratives Theirs is a neobaroque logic which stresses the absence of theoretical assurances and the limitations of reason The coincidence of the new millennium which in so many ways reflects Yourcenar's disquieting vision and her centenary in 2003 affords not so much an excuse to reject the author's neoclassical label but rather the obligation to reassess it in light of contemporary discourses This study will be of interest to students of twentieth century French fiction and comparative literature especially that of the latter half of the twentieth century

Marguerite Yourcenar en poésie Achmy Halley, 2005-01-01 Marguerite Yourcenar en poésie est la première étude critique consacrée aux rapports complexes et féconds entretenus par une figure singulière de la littérature française du XXe siècle avec la poésie Lectrice fervente dont la bibliothèque témoigne de la diversité de ses passions poétiques traductrice et critique de plusieurs grandes figures de la poésie universelle mais aussi poète fidèle à la tradition française héritière de Hugo et de Baudelaire Yourcenar n'a cessé de questionner le fait poétique véritable source souterraine qui irrigue l'ensemble de son œuvre De sa découverte de la poésie ses choix esthétiques contre-courant des avant-gardes qui ont marqué son époque du décryptage de ses propres poèmes sa pratique de la traduction comme critique complice de ses relations avec les poètes de son temps l'analyse de son activité de critique pour la première fois l'auteur retrace l'itinéraire intime de Marguerite Yourcenar la fois au cœur et en marge de la grande poésie du XXe siècle Nourri de nombreux textes et témoignages inédits et explorant des domaines encore en friche comme l'analyse génétique de la bibliothèque de Marguerite Yourcenar l'essai d'Achmy Halley relève le voile sur un pan non négligeable de l'œuvre de l'auteur de *Mmoires d'Hadrien* laissés jusqu'alors dans l'ombre En proposant selon la belle formule de Michel Foucault une archéologie du silence qui entoure la relation de Yourcenar avec la poésie l'auteur redonne l'acte poétique la place qui lui revient au cœur du processus d'écriture de celle qui se considérait avant tout comme poète

Yourcenar, ou, Le féminin insoutenable Pascale Doré, 1999 Comment s'labore le processus de l'écriture et quelle place y joue le féminin Cette lecture de Marguerite Yourcenar invite à suivre au fil des textes les traces d'un d ni maternel et les paradoxes d'une écriture construite avec les matériaux qu'elle a charge de nier

L'autobiographie dans le labyrinthe du monde de Marguerite Yourcenar Simone Proust, 1997-01-01 Voici pour la première fois une étude d'ensemble sur les trois tomes de l'autobiographie de Marguerite Yourcenar *Le labyrinthe du Monde* D'une lecture facile et agréable s'appuyant sur une analyse conceptuelle rigoureuse elle nous fait percevoir l'influence de la méditation bouddhique sur l'auteur l'écriture apparaît alors comme une véritable démarche ascétique un exercice spirituel qui claire d'un jour nouveau cette autobiographie

World Literature Today, 1994 A Blue Tale and Other Stories Marguerite Yourcenar, 1995-10-16 Three short stories by a Belgian writer 1903-1987 written in her youth The title story is on Greek treasure hunters who kidnap a deaf-mute girl to lead them to a cave of sapphires and are punished for it while *An Evil Spell* is on sorcery in an Italian village

To the Other Shore Joyce M. Janca-Aji, 2004 *Marguerite Yourcenar* Nigel Saint, 2000 By subverting some of Marguerite Yourcenar's own accounts of her work and engaging with

developments in the fields of art history and critical theory this book offers different directions in literary studies and visual culture studies It constructs an interdisciplinary theory for the analysis of visual experience as inflected by writing

Réception de l'œuvre de Marguerite Yourcenar Françoise Bonali-Fiquet,1994 **Anne-Yvonne Julien commente**

Nouvelles orientales de Marguerite Yourcenar Anne-Yvonne Julien,2006 Propose une étude approfondie et critique de l'œuvre et de ses multiples facettes ainsi qu'un dossier **La nouvelle de langue française depuis 1900** Bruno

Curatolo,Yvon Houssais,Michel Jacques Viegnes,Natalie Hervieux,2017 De nombreux romanciers du XXe siècle se sont adonnés à l'art exigeant de la nouvelle Certains en ont même fait leur mode d'expression privilégié Toutefois elle demeure étrangement absente de l'histoire littéraire Depuis la fin du Symbolisme jusqu'à la seconde moitié du siècle le présent volume rend compte du double mouvement innovation et continuité qui caractérise cette période Y sont décrites les formes narratives les singularités stylistiques et les catégories esthétiques du genre puisées au sein des œuvres de Paul Morand Jean Paul Sartre

Georges Simenon Marguerite Yourcenar Marcel Arland Marc Bernard Henri Calet Pierre Hamp Francis de Miomandre et de nombreux autres auteurs Page 4 of cover tome 1 Dire sans nommer Anne-Marie Prévot,2002 Dire sans nommer telle est

la réalité centrale des œuvres narratives de Marguerite Yourcenar en prise avec l'indicible Une tension naît entre la nécessité de dire et l'impossibilité de nommer le langage est trop socialisé trop policé pour saisir la substance des choses C'est pourquoi elle crée un langage du retour et de l'entour des choses Par toutes les ressources stylistiques de la périphrase elle dit l'infus et l'imprononçable en des formes d'écritures qui suggèrent une vision du monde très subversive **Bulletin** ,2005 **Marguerite**

Yourcenar Marthe Peyroux,2006 Henri Maximilien Ligre personnage de L'œuvre au noir ayant entendu un sergent boiteux raconter les hauts faits qu'il avait accomplis en Italie sous le règne de Charles VIII se convainc qu'il n'a le temps de terminer la rondeur du monde Marguerite Yourcenar fut dès l'enfance entraînée à suivre cette consigne et son naturel spontanément attiré par l'errance l'a lancée sur les routes de l'univers Elle occupa une partie de sa vie à voyager les yeux ouverts sur le ciel la mer les paysages la faune la flore les pierres les villes leurs vestiges ou leur développement vertigineux De la multitude des images incrustées dans sa mémoire elle retint que la nature était belle et avait un caractère sacré c'est-à-dire qu'on devait la contempler avec un respect absolu d'où sa tristesse et son inquiétude lorsqu'elle voyait les hommes porter atteinte à sa splendeur ou dilapider ses trésors Ce livre permet de parcourir le monde tel que Marguerite Yourcenar l'a observé et de découvrir ce qu'elle aimait ce qui la navrait ce qu'elle aurait voulu En outre il rend compte du rôle que la nature a tenu dans l'imaginaire de ses rêves de la part d'esthétique qu'elle accordait aux pierres de l'attrait que les paysages exercent sur les peintres et de l'écoulement animisme qui régit la vie de la faune voire de la flore Il s'intéresse aussi aux empreintes laissées sur le monde par les hommes occupés à construire des villes ou à détruire selon les aléas de l'histoire Enfin il rappelle que l'Académicienne entreprit de lutter par ses écrits et sa parole en faveur du respect de la nature Elle rendit sensible aux hommes l'obligation de sauver la planète et de laisser derrière soi un monde aussi pur et aussi beau qu'il leur fut donné

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