

La répétition comme fond ou figure une étude de cas

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- 1 La répétition et la tensivité**
 - Le premier style
 - Le deuxième style
 - Climax

- 2 La pertinence des répétitions**
 - La pertinence de la répétition

- 3 Fond et Figure**
 - Fond et Figure
 - Submarino

Structure

La répétition a une fonction propre, qui est de rendre manifeste la structure du mythe.

(Lévi Strauss, 1958 : 254)

Chaîne répétitive

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- différence de position dans la chaîne
 - premier élément : information nouvelle
 - second élément : information donnée

Dissémination sémantique

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- premier terme : avènement du nouveau x second terme :
réitération — expansion d'un même sens

Miss Otis regrets

Miss Otis regrets she's unable to lunch today
 Madam, Miss Otis regrets she's unable to lunch today
 She is sorry to be delayed
 But last evening down in Lover's Lane she strayed
 Madam, Miss Otis regrets she's unable to lunch today
 When she woke up and found that her dream of love was gone
 Madam, she ran to the man who had led her so far astray
 And from under her velvet gown
 She drew a gun and shot her lover down
 Madam, Miss Otis regrets she's unable to lunch today
 When the mob came and got her and dragged her from the jail
 Madam, they strung her upon the old willow across the way
 And the moment before she died
 She lifted up her lovely head and cried
 Madam, Miss Otis regrets she's unable to lunch today

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Premier style tensif

Style décadent

L'insistance

- Perte de direction
- Du familier au trop-plein

Flottement de styles

Style décadent

- opposition nouveau x connu
- règle à saisir
- confort de l'attendu

Style ascendant

- bornes minimales du style décadent
- nature complexe et oppositive du langage
- désir de changement
- redoublement de tension dans l'attente d'un changement

The Hollow Men

This is the way the world ends

This is the way the world ends

This is the way the world ends

The Hollow Men

This is the way the world ends
This is the way the world ends
This is the way the world ends
Not with a bang but a whimper.

La direction après la rétension

- la fermeture et la concentration
- la rétension de la progression temporelle
- la montée de la tension expectante du changement
- la suite d'une ouverture vers la transformation — le climax

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Les éléments répétitifs

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- des sons
- des traits graphiques ou plastiques
- des cellules rythmiques
- des mots
- des syntagmes
- des traits figuratifs
- des motifs
- des dispositifs syntaxiques

Répétition pertinente – The Raven

Once upon a midnight dreary, while I pondered, weak and weary,
 Over many a quaint and curious volume of forgotten lore —
 While I nodded, nearly napping, suddenly there came a tapping,
 As of some one gently rapping, rapping at my chamber door.
 ‘Tis some visitor,” I muttered, “tapping at my chamber door —
 Only this and nothing more.”

Ah, distinctly I remember it was in the bleak December;
 And each separate dying ember wrought its ghost upon the floor.
 Eagerly I wished the morrow; – vainly I had sought to borrow
 From my books surcease of sorrow – sorrow for the lost Lenore —
 For the rare and radiant maiden whom the angels name Lenore —
 Nameless here for evermore.

[...]

And the Raven, never flitting, still is sitting, still is sitting
 On the pallid bust of Pallas just above my chamber door;
 And his eyes have all the seeming of a demon's that is dreaming,
 And the lamp-light o'er him streaming throws his shadow on the floor;
 And my soul from out that shadow that lies floating on the floor

Shall be lifted – nevermore!

Répétition non pertinente – My mistress' eyes...

My mistress' eyes are nothing like the sun ;
 Coral is far more red than her lips' red ;
 If snow be white, why then her breasts are dun ;
 If hair be wires, black wires grow on her head.
 I have seen roses damasked, red and white,
 But no such roses see I in her cheeks ;
 And in some perfumes is there more delight
 Than in the breath that from my mistress reeks.
 I love to hear her speak, yet well I know
 That music hath a far more pleasing sound ;
 I grant I never saw a goddess go ;
 My mistress when she walks treads on the ground.
 And yet, by heaven, I think my love as rare
 As any she belied with false compare.

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Relations spacio-topologiques

Figure x Fond

- plus saillant x moins saillant
- plus homogène x plus hétérogène
- résistant à la variation x plus variable
- plus récent dans la scène x plus familier ou attendu

Traits répétitifs

- organisation syntagmatique
- graphismes / traits plastiques
- paradigme : traits en commun

Saillances et la question du passage

Qu'est-ce qui configure fond et figure ?

Effet de la répétition

- un exemplaire fait passer le message
- plusieurs créent la tension

Orange



(a) Ours



(b) Lapins

Figure: Orange

La linéarité

- Linéarité et l'enchaînement nécessaire
- Plusieurs parcours de lecture possible

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