



Agencement rhétorique et processus poétique de la langue rabelaisienne à travers le théâtre contemporain

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Abstract: The language of Rabelais, who plays with words, genres and techniques, is an incredible language. The characteristics are found in V. Novarina, D. Danis and G. Bourdet. The theatrical scene becomes the site of a subversion of language whose dimension of social criticism is often implicit. This "poetic" theater is based on a desacralizing approach. Improbability underpins the works' approach and they are deeply rooted in a Rabelaisian vein.

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