



Discordes et concordances dans la partition simonienne du *Sacre du printemps*

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Collective work: [Les Premiers Livres de Claude Simon \(1945-1954\)](#)

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Abstract: The article assesses the obvious attention that Claude Simon pays, beginning with *Le Sacre du printemps*, to the irreducible distance between beings (as close as they are) as he also does to the impossible coincidence between words and things—and words and thoughts. The antagonism between different figures is expressed through the discordance of voices and inspires a poetics of diffraction. This poetics bears witness to the unprecedented evocative power of a novelistic language with which the dissonant material in this text is imbued.

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