

**Véronique Le Ru: The complete *Encyclopedia* or how, with the example of astonishment, text and plates can be connected**

**ABSTRACT:** It is a fact: *Encyclopedia's* text (in 17 volumes) is read without considering the plates (in 11 volumes), but it could be useful and relevant to take an example of a strong interaction between text and plates. The example that is choiced is a passion: astonishment. To compare its presentation in text and plates, three particular plates from DESSIN are studied and all the articles about the passion of astonishment and surprise are examined.

**Keywords:** text, plates, dessin, astonishment, surprise

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**Nadège Langbour: Hypopicture of Greuze and its narrative palimpsests in the 18th century**

**ABSTRACT:** In the 18th century, the paintings of Greuze had much success. The literature took against these paintings. It transposed them in narrative texts. Diderot and Aubert, described paintings of Greuze by using the literary kind of the moral tale. Thus, they respected moral spirit of the painting of Greuze. But when paintings of Greuze were transposed in the novels, this moral spirit had been perverted : the novels respected stating of Greuze, but they used it to produce a different statement.

**Keywords:** paintings of Greuze, writings on art of Diderot, moral tale, literary transposition

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**Justine Christen: Balzac versus Delacroix: the challenge of depicting the inside of a harem**

**ABSTRACT:** In spring 1834, when he started writing *The Girl with the Golden Eyes*, Honoré de Balzac was imbued with by Eugène Delacroix's work and figure. Both shared an attraction towards the Orient which betrayed their tendency to romanticism. In 1834, the exhibition of the painting *The women of Algiers in their Apartment* encouraged a new impetus of the novelist's oriental genius.

From 1830, Balzac started to fulfill a dream: competing with Delacroix's art by portraying the inside of a harem in the short story *The Girl with the Golden Eyes*, which he dedicated to the romantic painter. The hero, Henri de Marsay, conquers Paquita Valdès who is locked up in a luxurious Parisian hotel by her protector and lover, the Marquise of San Real. Paquita Valdès's fatal passion for the Count unfolds against the backdrop of an oriental-like boudoir where Delacroix's cherished colours prevail: yellow and red.

This duo of colours, which sustains the unity of the twofold short story, prompted the following comment by Albert Béguin, a literary critic: "Balzac took up the challenge of competing with visual arts and expressing through linguistic means what painters usually say through the play with colours."

Hence the problematic question which motivates our study: How does Honoré de Balzac reproduce the romantic painter's shape and colour language?

We will first examine how the inordinate ambition to see everything and to have everything seen is expressed through Balzac's art of composition, which he borrowed from Delacroix.

The consecutive analyses of open and enclosed spaces will highlight Balzac's treasured aesthetic law: the law of contrasts. The article will then show the aesthetic impact of the bodies and their stances upon the reader-viewer. Finally, the last part will focus on the suggestive potential of colour and motions in *The Girl with the Golden Eyes*.

**Keywords:** *The Girl with the Golden Eyes*, Fatal passion, Oriental genius, The law of contrasts

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### **Nikol Dziub: Narcissus and Photography. From Objectification to Objectivity**

**ABSTRACT:** Baudelaire blamed the bourgeois society and its photographic narcissism which leads to a perversion of the mythical posture and to a loss of consciousness of the ontological dissimilarity between reality and its image. That is why literature has to develop the imagination of the photographic image, which is both useful and magical, both referential and wondrous. Writers of the romantic era may disdain or admire photography, but they all experience the photographic objectivity and thus develop an antidote to the vain objectification of the collective Narcissus.

**Keywords:** photography, literature, Narcissus, image, imagination

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### **Agnieszka Kocik: Copper mirror and daguerreotype plate: around Gustave Flaubert's *Salammbô***

**ABSTRACT:** The paper brings a motif of Salammbô's preparations undertaken prior encountering Mathô. The scene becomes a motive for analysis of the paradigm of relation between a copper mirror and a daguerreotype plate. Both artefacts are made of the same matter. Being tools for discovering reality and outpouring into an imaginary world at the same time, both provide special dimension to the visual experience. Finally, both are epistemic metaphors.

Since second half of 19th century copper finds a new place in mythology of the industrial object. Vast presence of copper in Flaubert's Carthage impacts historical and oriental picturesqueness. Does Carthage resemble the legendary City of Copper?

**Keywords:** copper mirror, daguerreotype, epistemic metaphor, *Salammbô*, the City of Copper

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### **Cécile Guinand: Literary Caricature: *L'Éducation sentimentale* by Flaubert**

**ABSTRACT:** In the fictional universe of *L'Éducation sentimentale*, caricature is practiced in several ways by some characters who design caricatural portraits, play the role of famous caricatural characters and perform literary caricature in their press releases. Present and produced in the fictional universe, Flaubert also integrates it in the narration. He builds a literary caricature on the basis of graphical caricature. Based on the principle of distance, he highlights the gap between the pretensions of the characters and the paltry result of their efforts. He restores the device of the framework of lithography, in which the figures move like puppets, on the model of ball scenes by Gavarni. He then adds a caption that emphasises their

comical scope. Finally, he skillfully practices caricatural portrait on the model of Daumier through the accentuation and reduction of traits. Characters and narrator thus fashion and allow a satirical view of society through the use of caricature. However, Flaubert's "romanesque" poetics aims not to conclude. As such, the sharp judgment specific to caricature is not satisfactory to him. The author will redirect the intention in the wake of Daumier in order to mitigate its satirical scope and develop its ludic aspect. He will thereby superimpose the different voices of the characters to preserve the narrative's polyphony. Flaubert as well as Daumier take some distance in order to avoid any definitive moral conclusion.

**Keywords:** Flaubert, *L'Éducation sentimentale*, Caricature, Poetics, Satire, Polyphony

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**Ewa M. Wierzbowska: "She paints like she sings..."**

**ABSTRACT:** The large part of Marie Krysinska's poetry is pictorial in the intrinsic way. The range of the references to painting, both explicit and implicit, is not less significant than the musical references. Being a musician, Krysinska is as well sensitive to the colours and lines, she makes one hear and see her poetic images. This ability lets her create "images en l'air" whose pictorial intensity is varying, from the impression to the *ekphrasis*. Through different painting references Krysinska reveals her rooting in the culture, enters into the *continuum* of aesthetic reflection, involves herself in a dialogue between arts – which incessantly lasts throughout the ages – on the synchronic and diachronic level. Consciousness which diffuses through the poetic-pictorial work of art is consequently complex and heterogenic, both individual and collective. Pictoriality becomes a code, cultural and emotional, which reinforces the work of imagination and lets one feel a twofold aesthetic satisfaction.

**Keywords:** picturalité, image en l'air, Krysinska, nature morte, ekphrasis

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**Florence Fix: A Portrait by Léon Bonnat. Republican politicians on stage**

**ABSTRACT:** Before World War 1, French painter Léon Bonnat became famous by portraying celebrities, among which almost every leading politician in the newly founded Republic. His academic and dark style however was criticized by art critics and humourists; hence his portraits put on stage in character comedies have to be read as critics of the very people they represent and of himself as an official artist.

**Keywords:** French Third Republic, Bonnat, Feydeau, Mirbeau, Official Portraits

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**Agnieszka Kukuryk: Write the image in space – transgression of poetic forms in the early twentieth century**

**ABSTRACT:** The aim of this article is to present the connections between literature and art, as well as a graphic and artistic sing. The main subject of the study is the problem of typography, pictography, calligraphy and the visualisation as a sign created from the merging

of a verbal code and a drawing representation. The dialogue of two sisters, due to which poetry has become a verbal painting */pictura loquens/*, exhibits the variety of artistic creations based on the selected French literature of the early 20<sup>th</sup> century. The new tendencies which provoked the writers and painters, they could define the plasticity of words and pictures, as well as discover similarities of these two layers. The study attempts to discuss the co-existence and co-implication of the verbal codes and pictorial codes.

**Keywords:** French modernism, graphic signs, ideogram, bilingual masterwork, visual poetry

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### **Moucherif Abdelhakim: The verbal and the visual in *Calligrammes***

**ABSTRACT:** This article is devoted to Guillaume Apollinaire original poetic experience's who tried to found a synthetic art combining heterogeneous semiotic systems such as painting and poetry. We propose, then, to study the various complementary relationship, polysemy or counterpoint established between the letters, poetic text and pictorial images

**Keywords:** Guillaume Apollinaire, visual poetry, calligram, verbal text, polysemy, painting

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### **Dorota Nowak-Baranowska: Exuberant visuality in the works of Georges Bataille (and Luis Buñuel): the case of 'eye-egg' and its obsessive implications**

**ABSTRACT:** The aim of the study is to analyze Bataille's *Story of the Eye* (1928) and Buñuel's *An Andalusian Dog* (1929) as accurate examples of artworks that were broadly inspired by images from subconsciousness. Both authors are particularly fascinated by the 'eye' which becomes an object of obsession in their output. The ocular reference is however often replaced with the image of the egg, by the process of metonymy that has its origin in Bataille's imagination and early compulsions. As such, both eye and egg, initially being almost divine, gradually become deformed, abject and, ultimately, annihilated. The image of eye and egg, symbolically the birth of universe, becomes paradoxal in the textual layer, as it's constantly being deformed by obsessive thoughts from the past.

**Keywords:** Bataille, Buñuel, eye-egg, obsession, visuality

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### **Injazette Bouraoui Mabrouk: The silent poetry from Henri Michaux to René Magritte or when the poem is substituted by painting**

**ABSTRACT:** Henri Michaux, Paul Klee and René Magritte enroll in a interdisciplinary perspective where painting looks as poem and vice versa. Correspondence between writing and painting defies taxonomy of the pictorial and scriptural in order to establish a new trans-esthetic approach. Painting interpretations show that poetry writing and pictorial articulate two tactics for the same strategy: *auscultate the problem of being*.

**Keywords:** interdisciplinary, writing, painting, defies taxonomy

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**Hanae Abdelouahed: Reproducible and artistic techniques in *The Work in Black*  
Yourcenar: transposition and communicative reference**

**ABSTRACT:** Marguerite Yourcenar's novel *The Work in Black* provides descriptions of artwork. Fingerprints artistic figurations in his novel become both a text and materiality of Intermediality *Ut Pictura poesis*. How is formed the symbiosis of the diegesis and Ekphrasis in the novel by Marguerite Yourcenar? Mannerist processes allow the author to play on two different display modes: the text and the image called by the text. How is this transposition within the *Work in Black*, a novel supposed to represent social circles of the Renaissance by taking the idea to Breughel and simultaneously echo the turpitude where there the contemporary world. Communication between the image and the text does not only nesting but also a representation that is created as a space, an "inner distance" in the words of Georges Poulet, which makes the work a bet abyss in the search for the essence the art work, the philosopher's stone which is the original experience of vision. The curveball opens an "inner space" as Claude Edmonde Magny-analysis allowing the novel to open and expand this optical illusion, create connections, secret architectures. We will try to develop these problems merging form of osmosis The work at Black Yourcenar, at the intersection of disciplines and critical approaches that think the work of art in its many meanings and semiotic richness.

**Keywords:** ekphrasis, maniérisme, *Ut Pictura poesis*, médium, artefact

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**Khalid Lyamlahy: Fragments of an iconographic discourse: the poetics of image in  
Roland Barthes' *L'Empire des signes***

**ABSTRACT:** Roland Barthes was not only a literary theorist, a critic or a semiotician. Above all, he was concerned with signs, symbols and representations which shape the everyday life and nourish both identities of the individual subject and the social group. As the world celebrates in 2015 the centenary of his birth, the question of his intellectual and literary legacies has never been more relevant. In the large scope of his works, *L'Empire des signes*, published in 1970 following several trips to Japan, is rather a particular piece which hinges on a specific combination of text and images. By looking at the structure of Barthes's work and the relationship between the author's discourse and the meanings released through the images, this paper aims to highlight the poetics of the image as a founding element in *L'Empire des signes*. The study of three categories of images used in the volume and their confrontation with the author's developments shed new light on the contribution of the iconographic element towards a valuable understanding of signs and significations.

**Keywords :** Roland Barthes, Japan, image, iconology, sign

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### **Alice Scheer: Reframing and picturing details in « Les sentiers de la création »**

**ABSTRACT:** Among all pictures present in Albert Skira's series « les sentiers de la création », the reframed ones are worth considering. A personal eye appears through the details that become their main subject. What thoughts on detail do the reframed pictures express? They show a particular way of borrowing and quoting other people's work. The way of inserting those pictures in the text are various and sometimes, the detail seems to be diverted from its original function or meaning. How are other people's works quoted in those books? What is at stake in pictorial quotation when, being part of an author's reflection on his own creation, the picture passes, through reframing, from an imaginative world to another. This paper will focus on the books containing "reframed details" that is to say those written by Pierre Alechinsky, Yves Bonnefoy, Michel Butor, Octavio Paz, Gaëtan Picon, Elsa Triolet and Claude Simon.

**Keywords:** « Sentiers de la création », detail, citation, texte/image, cropping

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### **Anna Ledwina: From memory to image – the narrative technique in *The Lover***

**ABSTRACT:** In Marguerite Duras' works the boundaries between text and image become fluid. This is particularly evident in *The Lover*, where descriptions of events and characters resemble yellowed photographs, constantly evoking images.

The author strives to recreate faithfully certain past incidents, particularly from childhood and youth, such as meeting a Chinese millionaire, which was of paramount importance in her life. However, she is inconsistent in this and does not always follow typical rules of writing a semi-autobiographical work. She attempts to reconstruct the story of her life, emphasising the image in text and its perception by the character and the reader.

Breaking of the "autobiographical pact" by blending fact and fiction, truth and falsehood implies a novel narrative technique, visible e.g. in the characteristic duality of the narrator, who is also the protagonist, present in the first and third person, either the subject or an object. This is an intriguing vision of reality, understood as an image locked in memories, created with original narrative solutions, where the reader becomes a spectator.

**Keywords:** Duras, image, autobiography, memory, narration

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### **Paola Ghinelli: Images and narration in Dany Laferrière's work**

**ABSTRACT:** Narrative developments often stem from images in Dany Laferrière's work. On the other hand, some of the narration in Laferrière's fiction and nonfiction is synthesized in *narrative snapshots* that resemble descriptions. Temporal dimension plays a key role in this constant shift between image and imagination, because, as Didi-Huberman has shown, images carry an anachronistic element. This element also allows Laferrière and his narrators to use mainly simple present tense, even when the content of the narration is set in the past. Nevertheless, images are never explained or rationalized in Laferrière's work, which keeps the mystery and ambiguity that characterize visual representations.

**Keywords:** Laferrière, images, narration, time, present tense

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### **Constance Zoulim: Pictural Approach of Death and Life in Lorette Nobécourt Works**

**ABSTRACT:** Lorette Nobécourt is a living French writer (she was born in 1968). In her work takes place a quest of the « Word », the holy name she gives to literature. A great feeling of spirituality comes out from her texts. From 1999 to 2012 she wrote three texts about three different pictural works : *La Raie* by Chardin (French painter), *L'Ordre du monde* by Sujata Bajaj (Indian artist) and *L'Usage des jours* by Guillaume Bardet (French designer). Through her texts appears her literary and spiritual evolution. Literature proved to be a spiritual ritual, like a memento mori, but also an real prayer, an hymn in praise of the « living life ».

**Keywords:** *memento mori*, living life, the Word, spiritual experience

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### **Maria Concetta La Rocca: *Sur l'image qui manque à nos jours*, Pascal Quignard and the imaginary of the absence.**

**ABSTRACT:** This article aims to investigate the role of the image in Quignard's writing. Image is always present in his works, either directly, with the use of images taken from ancient art, or indirectly, thanks to the images that arise from his use of certain metaphors and expressions. In particular, here we take into consideration his *Sur l'image qui manque à nos jours*, in order to show how his discourse on the image takes the shape of a philosophical speculation on the missing images in our life. Indeed, for Quignard, we always live with the presence of the missing images, that is all we cannot see but we can imagine, for instance that of our conception. Moreover, the author analyses in this work four ancient images and four ancient texts. In so doing he confirms – even if partially – the Horatian formula *ut pictura poesis*, i.e. the link between these two forms of art. For him, the writing has the purpose of explaining the sense and the discourse that images represent. His way to present this to the readers is original and it does not belong to any other literary or artistic tradition of the past.

**Keywords:** ancient art, contemporary writing, missing images, dream, philosophy.

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### **Anna Żurawska: The image of death or the story of a sensibility. *Charlotte* by David Foenkinos**

**ABSTRACT:** The aim of the article is to examine the figure of an artist in the novel *Charlotte* by David Foenkinos. With his text, he desires to pay homage to Charlotte Salomon, a Jewish painter murdered at age twenty-six in Auschwitz. The Salomon's biography and works became famous thanks to the novel by Foenkinos. The great merit of his book is to make the painter recognizable to a wide public. The interpretation of the text in which central figure is a painter should include a question about the generic status of the novel, thus the reflection about the *Künstlerroman*, and about the status of the image in the text, the narrative processes used to make the text more plastic, the *ekphrasis*, etc. The problem seems interesting because *Charlotte* does not correspond with the traditional definition of the

*Künstlerroman*. The narrator refers the reader to the *extradégétique* reality in order to make a connection between the reader and Charlotte's painting; therefore, he focuses his story on the conception of the image and not on the image itself.

**Keywords:** Charlotte Salomon, the artist, the *Künstlerroman*, the death