THE WATER MASTERPIECE OF MICHEL BUTOR

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Abstract

Michel Butor wrote his masterpiece the Change of Heart as a starting point for the exploration of new forms of creative expression. As a result of this exploration, he appropriated a new genre, namely the artist's books, which totally transformed the writer's way of writing. The Change of Heart was a trigger for the transformation, which took place gradually over time with Passing time and Mobile and was completed in the Catalonian Garden in 2000.

The association of art with the city takes precedence over other issues developed on this relationship. The architecture of Butor's book is a veritable baroque cathedral, gilded and painted blue with words. What you get as a work of art in the form of Butor's book is in line with his reflections on the entanglement between painting and letters.

The art of the baroque reminds us of the artifice on which creation rests. This is what happens in the Change of Heart, it becomes a painting, then transforms into a cathedral. The spiritual change is reflected in the external world of objects through water that materially transmit an inner world as the changing colours in impressionist's painting. That is why water in Change of Heart is of supreme importance. It transforms the city into a work of art. It wets every page of the novel appearing in every kind of liquid - blood, wine, oil, milk, oil, lake, sea, pond... This is the realm of water. These transformations modify Michel Butor's vision of art in order to elevate his work as a writer to the performance of an artist.

Keywords: *work of art, masterpiece, water, city, interartistic phenomenon, interarchitecturality, impressionism*

1. INTRODUCTION

In the sixties of the 21st century Michel Butor changed the writing of his time with his masterpiece *Change of Heart (La Modification*) to the point of appropriating a new genre, namely the artist's book. Michel Butor completely transformed the writer's way of writing and became representative of the New Novel (*Nouveau Roman)*. The *Change of Heart (La Modification*) is a crucial starting point for this transformation, which gradually takes place over time with *Passing Time* (*L'Emploi du temps*) and *Mobile* and is completed in the *Catalonian Garden* in 2000 whereby the book is transformed into a work of art. Therefore, the profound metamorphoses undertaken in the *Change of Heart* prove to be significant and fruitful over time, leaving unforgettable traces in their wake.

2. WATER AS A CATALYST FOR CREATIVE DESIGN

Colourful paintings abound in Butor's masterpiece and water contributes to this effect. Water in the *Change of Heart* is of supreme importance in creating such paintings because it wets every page of the novel, appearing in every liquid - blood, wine, oil, milk, oil, lake, sea, pond... Some of these substances, such as alcohol and wine, which contain water, are found in combination with fire, as part of the Bachelardian poetics whose power Butor makes explicit in the novel, in order to demonstrate the artistic metamorphoses. Fire becomes liquid in this novel, even fire. It is the kingdom of water. There is a strange mixture of contradictory elements in the colours: *a blue spark, a blue lamp, a small blue bulb, a reddish glow, a yellow puddle*, all in one. The train window, on the other hand, is seen as solidified water. Water is used metaphorically in the description of things and sensations: *river of*

linen, ocean of boredom... Earth and water form the mud and splashes that in the psychological sense clutter Delmont's soul during the journey.

Water lends itself to different interpretations in the *Change of Heart*: rain can be seen as symbolising the darkened consciousness of 'pros' and 'cons', an interminable rift, the insurmountable vagueness, made explicit by the sudden showers and sudden lulls.

But rain also washes and "it seems that washing is the metaphor, the translation in plain language, and that it is because water has an intimate power that it can give back to the sinful soul the whiteness of snow" says Bachelard (1942, p. 170): "Too much water makes the soul soft". The watery scenery: the rivers, lakes, sea, the picture above Agnes' head is also a barometer of Delmont's momentary mood: "the waters of the Saône shone gently". But this is not a causal effect between the landscape and the character's state of mind. Far from it. His state of mind can be deciphered thanks to this symphony of water in which the entire book is immersed, for it is the water that carries the meaning of the novel.

Bachelard's philosophical vision of the poetry of water and its supernatural capacities in Poetics of Daydreaming is not ignored by Butor either: "Daydreaming fixes the being in communion with the being of deep water, his dreamer's soul has melted into the soul of deep water... For a great dreamer to see in the water is to see in the soul. Being a poet, Butor himself does not remain aloof from his master's idea when he creates his character - a poet in his turn. Butor (1988, p.34) finds in a description starting from the flattest banality "the powers of poetry".

Bachelard (1942, p. 174) explains that "...mixing is always a marriage. Indeed, as soon as two elementary substances unite, as soon as they melt into each other they become sexualised." The comparison of the mixing of the elements to marriage evokes at this level the distant connotation - the love connection of two beings. Indeed, these substances contained in each other as mixtures create a Bachelardian harmony that is extremely interesting for the meaning of this new novel. In *Water and dreaming (L'eau et les rêves)* Bachelard (1942, p. 183) mentions that "by its mere presence, [water] will purify the enormous city."

In the *Change of Heart*, the *city of water* always has this main function of purification of the conscience, but is not always subject to the notion of happiness. Paris plunges into the water as a dark, unhappy place, full of anguish. It is the city in tears. There the night is wet because of the rain. "Behind the rainy window" one can see "the towers of Notre-Dame above the roofs". The rain also falls and fogs up the window during the journey according to a certain logic.

Right from the start, the hard journey begins under the sign of "the rain, the coming of which had been all too certain since the start, here it begins very slowly, in very fine drops that trace small lines on the glass, similar to hundreds of lashes."

Towards the middle of the book: 'Beyond the window, the rain has become more violent, striking the glass with large drops that begin to descend slowly, tracing oblique streams... The rain falling harder and harder', the window 'misted with rain' reveals the lack of clarity in Leon's mind. It is as if the increasingly large drops that slowly descend 'in sinuous diagonals and as if panting, jolt by jolt' describe the complicated path of his contradictory and imprecise thoughts.

Towards the end, "the window ... is only stung ... by a dozen or so drops of water that evaporate". The changes begin to creep in slowly: "the mist has almost disappeared, you start to see little lights in the mountain, at different heights, that light up...the glass [is] more and more transparent."

The manifestation of rain during the journey proves to be a harbinger of this future enlightenment at the end of the spiritual tunnel in the last part of the novel - the great discovery of the book: "Beyond the window, of this very precise vibrating reflection of the compartment in which by putting your head forward a little you can see yourself...". Bachelard attributes moral values to water - of good and evil: whether it is pure or impure.

Physical cleanliness is mentioned several times: we wash our hands, we take a bath; we drink a lot, especially coffee with milk and tea. The main function of water for our character is not to be

overlooked by Bachelard (1942, p. 174): "Water soothes a pain...the sweetness of water permeates the very soul. Too much water makes the soul soft. “

The fountain of Rome - the sacred place of love - is presented as the meeting point of two other Pelléas and Mélisande, where the communion of souls takes place just through the word of water. Cécile assumes the role of the nymph who attracts her prince.



Giovanni Paolo Pannini, Piazza Navona in Rome under Water, 1756, Oil on canvas, 96x136cm

In the book there is an abundance of fountains that sum up the same image of love: "fountain in the shape of a bathtub", "Bernini's fountain will be luminous", "the Fountain of Flowers trickled in the sun", "the fountain of the four great rivers". The woman is linked to water to such an extent that Bachelard (1942, p. 123) speaks of the "feminine substantialism of water" and also claims that she evokes "feminine nudity".

Butor (1967, p. 149) is not unaware of Bachelard's philosophical vision (1942, p. 35) of the poetry of water and its supernatural capacities in *Poetics of Reverie*: "Reverie fixes the being in communion with the being of deep water, his dreamer's soul has melted into the soul of deep water... For a great dreamer to see in the water is to see in the soul. The poet that he is Butor himself does not remain aloof from his master's idea when he creates his character - a poet in his turn. Butor (1967, p. 149) finds in a description starting from the flattest banality "the powers of poetry".

3. THE SYMBOLISM OF COLOURS

The polysemy of water in the book is impressive and infinite meanings could be found in the details. All the substances - water, air, earth, fire – convey the meaning of the novel through their multi-faceted semantics. The interplay of the various manifestations of water and light in relief indicate the path of thoughts and memories without interruption. Like the colours of water, the colours attributed to light perform sensory functions. The light coming from the sun is broken down by the prism into so-called spectral colours (*violet, indigo, blue, green, yellow, orange, red*). Butor plays with the tones, but we can see that he puts the fundamental colours in the foreground: yellow, red and blue, the latter being primordial. The colour scheme allows for another distinction - the blue (cold) city - Paris and the yellow (hot) city - Rome. The contours of this point of view are not very precise, but the itinerary is as follows - cold colours tend towards warm colours - blue-yellow, chronologically. Butor (2000, p. 45) finds a way to express states of mind through the language of painting: "Painting and literature are obviously linked today, as they always have been, being two important aspects of the same social

functioning. I have a growing desire to organise images, sounds, with words.“ It is the fusion between different arts that Butor wants to convey in an original way by all means, and at all levels of the text. This is demonstrated by the unusual reverie into which Delmont sinks: "The shower of scraps of paper continues, like petals or dead leaves, settling on the surface of the water which they almost cover, giving it the appearance of flaking paint...". This is a crucial moment for our analysis of the interartistic range, for it is here that Butor's dream picture begins to take shape and take on weight. Butor (2006, p. 45) shares with us his idea of the literary work as a painting as early as Passage de Milan in “L'Horloge de sable”, and music at the same time, as he explained to us in our interview: (Interview of Vassilena Kolarova with Michel Butor in 2007). Throughout his work, he has explored interartistic forms to approach the field of painting with the *Catalonian Garden* of Michel Butor and Georges Badin. He manages to vary the palette of his colours, as tonality varies in music, thus establishing correspondences of sensations, which are truly interartistic at the level of the painting itself. The colour in his work is infinitely rich, especially in paintings made at different times. This incredible *synaesthesia* at the level of the senses, Butor also transmits it to the spectator from the beginning of the novel, which he renders as a painting, but also “naturel”, because the scent of toast is *odoriferous* and consequently the reader becomes an actor by transposing himself into concrete reality. Thus the visibility of Butor's tones plays on their musicality at the sinesthetic level. The poluvalency is ultimate.

The tones of blue - the colour of water, green, violet, dark or light *grey* - take over everything, right from the start of the novel: Agnès' grey tweed skirt, *light blue* glasses, *green* moleskin, *green* trunk, *navy blue* cloth sheaths, a packet of *blue gauloises*, a *blue* cup, a *blue* guidebook, a broken *sky-blue* blanket: a *navy blue* cotton sock covered by the hem of a pair of trousers made of cloth with small stripes of *two very similar greys*, the *grey sky, the grey* busy crowd, these workshops with their *blue-painted* windows, a suitcase covered with *bottle-green* leather, *a blue* coach, a *green* and *blue* tartan suitcase, a *blue* band, a *cobalt blue* sky. Butor plays with the colours like a painter on his canvas. With the help of lighting, he leaves in the shadow of the black, or lets the sun rays penetrate according to the meaning he would like to convey implicitly. This is the language of description. "We believe that liquidity is the very desire of language. (Bachelard, p. 45)

The range of yellow floods the portrait of Cécile with light: "She had a red-orange dress with a low neckline over her browned chest, her black hair braided, rolled around her head, fixed with golden ball pins, her lips painted almost purple." Objects of yellow hues: *yellow* mackintosh, *brown* coppice, *straw* and mother-of-pearl *yellow woollen scarf*, bunch of *yellow* poplars, the *flame*, the *cigarette*, the *cigarette butt*, lit portholes, the famous *lighthouse*, *red* towel, *toasted bread*, *hay-coloured* coat, as well as celestial bodies: *the sun, the moon* conferring a particular charm to the landscapes where they are present, abound in everything related to the portrait of Rome above all. Yellow highlights the negative when it does not shine: the mackintosh, the puddles. The finesse in his painting is expressed with sometimes opposite, sometimes harmonious tints: "the sun will rise... revealing in grey and *ochre* all the façades", "the sky perfectly pure and with each exit from the tunnel its green appearing lighter"; "dress with large pleats and *purple and blood* ramifications, her velvet suit with *green* ribs a little darker than *emerald*, her eyebrows finished with a *blue* pencil. The mixing of colours through contrasts exists in smaller structures, in syntagms: "your shaving soap in its *grey galalith* case", "opaque nylon with red stripes". Butor uses paronymy: "you will leave the *city* (*ville*) to go and have lunch at the *Villa* Adriana", and polysemy: he exploits the semantic field of water: "this perpetual accusation, which bathed his every word" (figure of speech) / "bathroom", which functions at the same time as a repetition.

We shall disregard the concrete particularities of the specific forms of each art, because in our research at a micro level, in literature, we could find the same phenomena of universality at an inter-semiotic macro level, which encompasses the artistic whole in a *complex sign*, that is to say, valid for all the arts, to express this inexpressible sensation. What emerges can be made very intense because of the multiple relationship of music or painting in the text, as was already proven with the analysis on Butor's artistic texts. Butor has devoted a large part of his work to the relationship between the arts, see the broadcasts on France Culture from 5 to 9 September 2005 which are proof of this, as well as his books. His genius is in constant research, on the alert, nothing in life can escape him, he is

unfathomable when it comes to dreams in the unexplorable imagination. The interview in *Lire* where he is compared to a horticulturist, this qualification does not distinguish him from his increasingly moving artistic occupations. We can no longer identify whether the book mimics a painting or a score, or a cathedral that recreates the image of another art. As a result, we no longer manage to grasp which art predominates, but it does not matter, if we refer to a particular study of correspondences, the important thing is the *sensation* (Oosterling,2003) is to go beyond it for the receiver, or to recreate a certain context, the artistic atmosphere for the artist, or something else through it.

If we were to analyse a literary text, and there was a hidden painting, i.e., we were to paint with the help of words, we would follow the known pattern of analysis: the words, i.e., the first system, as content, would become the form of the second system, which in turn would have another content and so on. The content and form of the two systems literature and painting would be different. This is an approach that shall fall within the framework of *Interart studies* (Fisher-Lichte, 2016). The methodological framework (Kolarova, 2008) is presented elsewhere, which explains our focus on the transformation of the book into a work of art, which is the theme of our present analysis, and not the interartistic approach. Consequently, what happens in the *Change of Heart* is that the book transformed into a painting, then into a cathedral. Hence, we can observe the path initiated towards the creation of the work of art in the *Catalonian Garden*, the transformation of which takes place in the novel *the Change of Heart*.

Although it is not a novel of fire, its positive and negative moral manifestations cannot be ignored. It shines in Paradise. Rome is also a city of fire in its positive sense when it "suggests the desire to change, to rush time, to bring all life to its end, to its afterlife." (Bachelard, p. 87). The tone is therefore changing.

4. THE CITY AS A WORK OF ART

Butor develops a whole theory of the city in *Repertoire V*, which he embodies in different forms and colours in his books with the intention of exploiting the wealth of connotations that a city might suggest. This evocation of the link between the city and creation such as architecture, painting etc., in particular the city and the book, exists at several levels in his conception - Rome and works of art, Rome and the inspiration of the book, Rome - woman as a pretext for writing to fill the void of existence that is being hollowed out, Rome - freedom that is embodied in creation... It stems from the idea of the intermingling of the arts, i.e., the mutual influence between the different artistic occupations which gives rise to the works.

This same principle of productive interdependence also applies to the continuity of literary creation and creation in general. Artistic acquisitions are transmitted either chronologically during different periods, or from writer to writer, but also from painter to writer and vice versa. To illustrate this law of art, we can translate an example from the *Change of Heart*, where this link between city and art is highlighted in several ways. Léon Delmont's journey to Rome - a city of art - can be seen as a symbolic explanation for his decision to write a book. Paintings, cathedrals, likewise abound in his daily life, becoming an integral part of his self, a value system for him, a refuge within art, if one implies their supernatural magnetism in the interpretation.

The author develops a whole philosophy of the city that is remarkable in its contours, trying to examine it in all its aspects, trying to see it under different faces, so as not to fail to express all its individuality, originality and significance. This passion for researching the city, enriched and prolonged by numerous trips around the world, explains the idea of the progression and accumulation of cities in his head, a passion that Butor speaks of when he finds himself in front of an exhibition, which creates a veritable symphony of places: "From these places the city begins to appear in the midst of a whole series of other cities, other landscapes. In the city we will have representations of other cities in all sorts of forms, especially performances." (Butor, p. 89). There is this embedding of one city into another in the *Change of Heart* through the Roman pantheons in Paris, or the Parisian paintings in Cécile's room.

Butor transforms the city into a living being, a mirror that reflects people, works of art (as Victor Hugo does in *Notre-Dame de Paris* with the cathedral), etc., because of their architecture or particularities of their nature, or something else. From this he makes a notion - that of happiness, hope, tenderness, existence. For Delmont Rome is also the symbol of love.

Some Italian cities immediately come to mind as works of art with a number of main masters: Siena, Florence or Venice. There we have:

…many architects who have worked together or successively, and who have achieved these marvels of stone and brick in the interior of which wonderful images await us.

Venice for us is not only churches or houses along the canals, it is a whole way of seeing what was born there, it is a whole school of painting that lasts for centuries, it is also literature, music and so on. It is possible to write not only books on Titian, but books on Venice, to try to analyse the reasons for the effect Venice has on us. Why was this city made like this, and why does it present itself to us with such a power of dream and revelation? This is what I call the Genius of Place. A certain number of cities in which I have wandered have spoken to me enough for me to try to understand them better. I have tried to analyse their genius. (Butor, p. 102).

The city is a character in *Passing time*, it is attributed the very mood of the person it reflects (Cécile and Henriette), a mirror of Delmont's feelings, whether it be Paris or Rome. In Butor's work, the city appears in all its complexity and forms. It never ceases to transform itself, to reincarnate itself in matter and spirit, while multiplying itself under various aspects in *Mobile* - the grid of cells each linked to the name of a town or village. The novelist sees the map of the city in his mind, as well as the paths, the borders that separate one from the other, drawn with gouache like the American painter Jackson Pollock, to whom he dedicates *Mobile*. The city is linked to an event (Delmont and Henriette's journey), it is the place of work, the place of holidays, an erotic place, "the place of authenticity"...

What contributes to Butor's image of the city is undoubtedly the poetics of water and fire, substances studied by his teacher Gaston Bachelard. This extraordinary poetry that emerges from *Water and Dreams* especially, from *Psychoanalysis of fire* and *Poetics of Reverie* appears in the student who this time exploits its resplendent resources by weaving his own work. These poetic images create the emotional dimension of the journey and are also an integral part of the portrait of the city with their literal and metaphorical meanings.

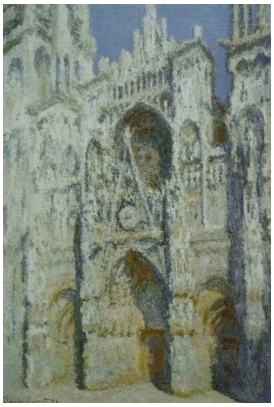
This transformation takes place through the urban presence that is conducive to description as well as personification, the city becoming a work of art in its own right. Thus, the revelation of the city is the crucial and sublime moment in Michel Butor's work, so much so that the writer sees in it art itself (Butor, 1993, p. 257):

From the moment we understand that a work of art is fundamentally collective, with a master builder who will more or less stand out, then certain other works present themselves to the critic, especially cities. A city gives us something. There are some where you live differently than in others, you think differently. Walking around some cities is like listening to beautiful music, or playing it. It is like reading a book or sheet music.

Very precious are the images of the city soaked in the colour of red. In the image preceding the evening scene in the Monte della Farina house "the city and its walls could be seen in a dusty purple haze." What is interesting is that the description of a city impregnated with red can be presented in different reflections just as in *Monet's impressionist paintings* - his cathedral acquires different aspects, painted in the evening and at noon using the same technique.

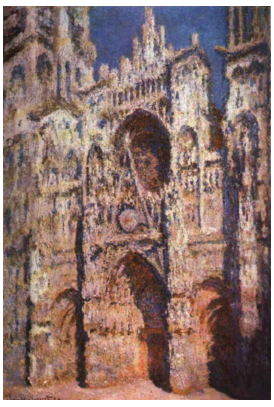


Claude Monet, Rouen Cathedral, West Façade, Sunlight 1892, National Gallery of Art, Washington, D. C. USA



Claude Monet, The Cathedral of Rouen, The portal and the Saint-Romain tower, full sun, blue and gold harmony, 1892-1892, Musee d'Orsay, Paris, France

Similarly, the light of the thought in Butor's sketch of a city in red plays the same diagnostic role. However, the shade of red, when it comes to the city of Paris, has unpleasant connotations, as if red no longer radiates warmth, but rather spreads the coldness of the capital in its dreary appearance. The cooled colour indicates above all the tarnished passion towards the wife.



Claude Monet, Rouen Cathedral, 1894

Turning your eyes to the window, you saw Henriette's „once-black hair and her back standing out in the first dull, discouraging light...she was noisily pulling apart and folding back the iron shutters with the cracks changed by the cottony, smutty dust of the city, with here and there", "*a few spots of rust like coagulated blood."*

The profile of *the city-work of art* emerges in the face of Rome - an aspect of primary importance for Butor's vision of cities in general. The question of art associated with the city takes precedence over the other problems that support it and are developed in relation to it. The architecture of Butor's book is a veritable baroque cathedral, gilded and painted blue with words. What we get as a work of art - Butor's book is in line with his reflections on the entanglement between painting and letters in his book. (Butor, 1993, p. 201). The writer paints with words.

5. THE CATHEDRAL

The architect that Butor is becoming, we could testify, builds cathedrals with words. In her semiotic study Dobrina Jeleva-Martins (2000, p. 254) analyses tectonics in the field of architecture

"Tectonics in architecture is a science of the organization, structuring and construction of matter into concrete forms. It is a science of the formation of forms in nature and in particular in architecture. Architectonics, like the other sciences, is a particular manifestation of tectonics in architecture."

Tectonics is also studied in the system of communication and language through the explanation of Hjelmslev, Barthes, Saussure etc. concerning the interaction between systems. (Jeleva-Martins p. 42) Thus the concept and term tectonics is widely applied when it comes to research and creation especially if we refer to its etymology, its roots coming from Latin and Greek. Jeleva-Martins sees it as a universal method (2000, p. 253) of form and the creation of forms. In this sense, his monograph allows us to build an interdisciplinary bridge between the architectural and literary fields, since they are placed on a stable foundation, which allows us to speak of Butor's interarchitecturality in literature as a variety of the Interartistic Phenomenon (Kolarova, 1998, p.57). His analysis shows us the possibility of interpreting the architectural narrative in the *Change of Heart* and especially in the *Description of San Marco* as tectonic, where the textual space bursts, and the text rises and builds up in hierarchical layers. We begin to regard it as a basilica open to the cosmos. The structure of the book literally mimics the shape of the basilica. Some editions even have a relief construction. What is particularly impressive about the *Description of San Marco* is the typographical arrangement of the sentence fragments in different languages, scattered over the various pages. It is as if one were contemplating the basilica from the top of its dome and the voices were echoing... It is this free arrangement on the page that recreates the musical effect.

And this is no accident. Butor (*L'Horloge de sable*, 2006) reveals that he asked for permission to walk through the entire church in order to get to know it in detail, not wanting to leave out the smallest details in the most inaccessible parts of the basilica in order to build his text-church in his turn. It is the feeling of space in the text as well as the celestial ascent that the text creates when walking in the basilica itself through the reading. The repetitive character of the sentences in Latin, Italian etc. evokes the past, the world at its origins. The feeling of infinity is amplified as the atmosphere is permeated with exclamations of admiration in the different languages. They appear throughout the text in a spontaneous, lively or supple movement in leitmotif alternating with the Latin inscriptions. In this way, the text gives the impression of expanding in height, of recreating a circular movement, an infinite rotundity, whose sensation is supported by the choir's singing. Dobrina Jéleva-Martins finds a point of intersection here between music and architecture, whose common roots have been honoured since time immemorial. It studies the rhythm as a first-order principle for all generation of form. D. Jéleva-Martins (2000, p. 152), makes an analysis of rhythm (which in our opinion has an interartistic manifestation for all the arts, if we take into consideration the study of D. Jéleva-Martins) as a universal element of formation in the field of music. The formative character that rhythm possesses is valid for the entire universe. The author encourages us to find this idea suggested by Saint Augustine in his treatise *On Music*. The author links rhythm to the idea of infinity and to the spherical form of the Earth D. Jéleva-Martins explains that if the sphere is an ideal point, then it is a fundamental point:

"While evolving the point forms a simple, one-dimensional element - the line; the line on its side, while advancing, draws a dimensional space - the surface; the movement of the surface proliferates in three dimensions - space; the latter is at the foundation of the fourth dimension and so on...(Jeleva-Martins, p,. 240-242). It is precisely this link between music, the sphere and architecture that Butor has captured in the *Description of San Marco*. Here we do not walk on the surface of a painting as in *Mobile* but rather we are nowhere, being in those places outside of the usual time and space, where our soul rises.

Butor (1957, p.147) explains the use of long sentences as follows:

...complex grammatical structures were needed to be able to catch certain themes in large loops as if with a lasso, thus creating a literary equivalent of the spirals of *the great Baroque architects*.

The baroque feature of the sentences is expressed in their aspiration to exhaust thought to the utmost, responding to the analytical need of a philosopher, also to this excessive desire for description of objects (analysis of colour, arrangement in space, size...). If we imagine the whole text as a surface of water, the repetitions of phrases with definite sequences ("beyond the window", "on the heated iron carpet") would contribute to the idea of light shining on it.

6. THE BIRTH OF PAINTING

The analysis of *Panini's painting* by the character Delmont (since in this passage the « you » pretends to address the character and not the reader) provides Butor's valuable reflections on literary creation through the criticism of this painting. Butor appreciates “the great architects illusionists of the Roman Baroque [who] paint in space and make one imagine, thanks to their marvellous systems of signs, their aggregations of pilasters and their voluptuous curves.”



Church of Jesus Christ, Rome

Butor uses a process common to the new novelists known as 'liberation' (Ricardou, p. 28). The landscape / interartistic effect because of the painting encounter inserted in the book / above Agnes' head that Léon keeps contemplating comes to life: "The boats sail over Agnes' sleeping head to the sound of the train passing through a tunnel". This is a variation of the mise en abyme known as the mutant. This type of mutant is liberation. The narrative is transmuted. As a result, the narrative breaks down. This is how the narrative is interrupted in various ways, no matter what happens. Finally, it is challenged. With these 'protrusions' embedded in the text we are totally lost in the dream. This is Butor's mise en abyme (1967, p. 35). It is a mirror that reflects the "you" into "he" and "I" and synthesises the deplorable situation of Delmont. It is a mini-text, in our case juxtaposed against the main text, which has the function of repeating it as a metaphor or allegory, but also of emphasising more specifically his spiritual journey towards Rome, of highlighting the relationship between book and painting. The interartistic mise en abyme has a revealing function. It stylises the problem and underlines it. It appears in the form of a nightmare dream that takes up the character's miserable situation: "he collapses, the muddy waves lick his whole body", splashing around in a muddy body.

What moves Butor (2001, p. 45) is the interartistic effect produced by the encounter between words and painting, as he recently confessed. Following the problem, thus posed at the beginning of our study, as well as in the *Change of Heart* in particular, the interartistic phenomenon takes wider forms and diversifies: architecture and books, painting, music... The link between the city, Creation, and artistic creation is very strong. Butor interprets this in his book *Improvisations on Michel Butor* where he describes the interior of the old cathedral and the moment of his exaltation in front of a famous stained-glass window made in France "...in the sixteenth century which represents the story of Cain whose sons are considered in the Bible as the first builders of cities, the first industrialists and the first inventors of musical instruments (Butor, 1993, p. 35).

7. CONCLUSION

The spiritual change is reflected in the external world of objects that materially transmit an inner world, through the changing colours as in an impressionist painting. Thus, the transformation of the book takes place throughout the novel, the latter being a premise for Butor's later works, especially when he establishes multiple and fruitful relationships with representatives of different works of art such as Henri Meschonnic or Georges Badin. The space is three-dimensional, infiltrating the narrative of the text and the conception of the book as a whole. *The Change of Heart* lets us hear the three-dimensional sketch of the work of art that unfolds in all its peaceful splendour, in more layers in the following works that no longer belong to the genre of the novel officially. These splendid works have made an interartistic 'leap' from the genre to which they belong to encroach on the threshold of the other arts. These analytical observations allow us to reach an amplified vision of form, especially of art form.

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