

The Mentality of Scenic Representation of the Painting in Waciny Laredj's *Layliyāt Ramāda*

¹PhD Student: Rim Rahal

Laboratory of the Simplified Algerian Encyclopaedia

Abbas Laghrour University of Khenchela, Algeria

Supervisor: kechiche Hachemi

Email: rim.rahal@univ-khenchela.dz

²Meguellati Rawiya

Assistant Professor (Class A)

Translation and Discourse Analysis Laboratory

Abbas Laghrour University of Khenchela, Algeria

Email: Rawiya.meguellati@univ-khenchela.dz

³Professor: Kechiche Hachemi

Translation and Discourse Analysis Laboratory

Abbas Laghrour University of Khenchela, Algeria

kechiche@univ-khenchela.dz

Received: 18.02.2026 Accepted: 05.07.2026 Publishing: 06.08.2026

Abstract

The poetics of novelistic language has taken the mentality of cognitive representation as a foundational premise, whose ramifications contemporary Algerian fiction has articulated through a sharp perceptual consciousness. Within this framework, knowledge is organised around the structural polarities of the self, in accordance with sensory complexities related to totalities. These complexities simulate configurations of disclosure through a deliberate selectivity that investigates singularity and compelling intuitive practices within a synchronic mode of description. Such description encompasses activated incantatory patterns whose persuasive force nourishes the scene representationally, through a performative language in which echoes become intertwined as forms of presence, reverberating repeatedly within the hollows of the self as it seeks evidence of its own fracture through a voice that restrains its fragmentation and is guided towards possible meanings by the symbolism of iconic language. In this way, the self conceals its resistance through condensation and containment within textual sequences. The aesthetic imprints of these sequences are reflected through an effect that draws the unattainable into the linearity of grammatology, the science of writing, which casts its shadow over the sign and the principle of fixed centrality. The sign thus moves from the metaphysical to the visible, transcending the fragile considerations of spectrality and the marginality of the transient visible. It thereby brings entities together within a spectral oscillation capable of establishing a visual

mode of communication in which relations reverberate inversely and contradictions move through epistemological labyrinths of correspondence. The state of loss here is therefore a form of wandering that establishes the elements of absence within an identity-bound captivity, borrowing its descriptive configuration from unlimited plural forms of otherness that destabilise the associated singularity once the manifestations of difference are acknowledged. Signifying language establishes the grounds of its consciousness by legitimising its representation within novelistic discourse, insofar as it constitutes a reflective substitution that insistently affects the formal configuration of the text. The painting itself performatively organises this tendency, as the novelistic work is marked by a communicative language that establishes a pragmatic textual aesthetic and sustains the text's structural axis. This study examines the mentality of the painting's scenic representation in Waciny Laredj's *Layliyāt Ramāda*. Such representation constitutes a dialogic tendency that explores the scenic deployment of iconic language, guided by the semiotics of the visible and by its tense reverberation, which provokes questioning. This is investigated through a hermeneutic approach whose dramatic orientation brings the conflicts generated by the changing visible into focus, through a performative procedure that draws upon the pragmatics of analysis in order to reveal the functional significance of the painting's possible indicators. The features of the painting are textually constituted within an intermedial trajectory that derives its energy from the art of painting, a visual art shaped by the gnosis of presence and embodied through signs of linguistic insight. This linguistic insight is guided by a chromatic mask that resists effacement and exclusion through textual certitude. Within this configuration, the brush is present through a dialectical aesthetic consciousness, while remaining procedurally concealed within the folds of the text; it consequently becomes connected to the unruly absent and to the movement of the referential trace through both illusion and embodiment.

Keywords: representation; scenic representation; insight; mentality; painting.

Introduction

Epistemic being, through its gnoseological disclosure, constituted the reality of comprehensive implicatures in their systemic and qualitative manifestation, seeking to frame the field theoretically and organisationally, thereby articulating its presence through a specificity that necessitated the evocation of its contextual possibilities, endowed with a functional structure consonant with appropriate conceptions. Within this framework, the semiotic novelistic discourse constituted a qualitative realisation when it opened its boundaries to the referent that formed the concreteness of the composition, necessitating, within what was anticipated, a qualitative intentionality grounded in the realised and the existential through a generative process that deepened the worlds of narration with the profundity of the civilisational moment. This moment prepared for itself cultural trajectories within which it incorporated, symbolically and axiologically, the construction of its subjective conflicts, while sensing its interwoven extension as a complex necessity dictated by those trajectories that enriched the novelistic corpus with a sensitivity imposed by an openness that endowed the incursions of creative practices with a dialogical consciousness. This consciousness transcended the disconcerting reflexivity

disseminated through details that became a visible preoccupation in which meanings intermingle and converge with the significations of dialectical blending, where the contradictions arising between the existent and the possible become manifest as they apprehend the tangible and perceive the intentionality of mental communication through the language of imaginative disclosure.

The spheres of narration expanded and became forms of connection and extension whose bonds were generated by the imagination through a proliferation that destroyed the model with a certitude formulated by epistemic anxiety and its inferences. These opened meaning and saturated its semantic level with a semiotics that rejected fixity. Such particularities impart to the marks of writing a sense of difference from prevailing narrative practice, from which this novel distinguished itself by virtue of the disparities it contains among the elements of qualitative addition. Nevertheless, it remains an expressive sign of counter-writing that does not hesitate to confront the other in its multiple forms of existence, having liberated itself in thought, imagination, and the language that embodies them. The answer of transcendence to the question of creativity was to choose adventure as an alternative;¹ for the creative process is an act of appropriation that links the question of writing to the modality of the textual given and its imaginative trajectories, which grant the referent a life open to renaissance values exercising their right to historicise the present moment. It is connected to the growing central focal points that probe human reality through a dialectical interrogation in which it reveals its sensibility, one that has perceived what was overlooked through a dynamism that established for its entity a linguistic interrelation by means of an integrality that opened the systems and spaces of difference, thereby granting them the character of avant-garde and performative renewal as an artistic contemporaneity that revived their fading presence within domains that had become conscious of their dogmatisms.

The question of identitarian belonging interrogates the moment of collision to abolish rupture, both subjectively and epistemically, through a contemplative confrontation that transcends the dramatic quality of the scene by means of a rationality revitalised by the mental configurations of multiplicity. Voices become manifest within a hierarchy that extends across possible worlds, drawing into its spheres anticipatory and concordant visions that, within a parallel directive structure, determine their infinite range: "This different, implicit epistemic element concerns life and existence, and feelings of absence and loss, which opens what appears, outwardly or formally, to be singular onto a contemplative diversity that serves as an alternative to a linguistic, dialogical, epistemic diversity".² The human self deepens its essential consciousness and attempts to approach what is necessarily available in order to disclose transformation through its sociocultural shifts, searching for existential possibilities amid an intensification that reveals an intellectual interweaving prompted by the search for a new rhetoric capable of excavating meaning and the intellectual scene, thereby embodying the density of vision and bringing together singular elements that rebelled in search of an axiological system capable of encompassing their perplexity.

The engagement with art thus emerged as a strategy directed towards sensibility artistically, aesthetically, and visually, through an intuitive language mediating the stations of writing in order to recover non-meaning and deviate from the familiar to ascend towards a dimension that elicits an understanding in which procedural practice accumulates through its enlightened attempts to comprehend the meanings of artistic configuration in its convergence with novelistic corpora. Through the authority of reason, it begins to penetrate the legitimacy of initiation and to understand the movement of visual signifiers as they enter textual inquiries, where dimensions and the activated features of difference become articulated, carrying a signifying language capable of mobilising what lies latent. It therefore expresses a state of fragmentation, tension, hesitation, and possibility, through which novelistic discourse bore its strangeness and estrangement. Its astonishment consequently became associated with the forces of the self, which sought to make it correspond within an incoming domain in which discourses of various forms converge in order to inhabit the worlds of language.

The novel's benefit from other forms has not been confined solely to the genres classified alongside it under the category of literature. Novelistic discourse, as we have repeatedly emphasised, is an assemblage of discourses of diverse origins and multiple sources. Music has its share of presence within this verbal art, as do medicine, architecture, sculpture, painting, journalism, theatre, cinema, religion, politics, myths, legends, and virtually everything that human beings have been able to produce, whether through thought or physical effort, all of which possess the possibility of appearing within the novelistic utterance. Every form of expression is capable of entering the fabric of the novel, even when some may appear alien to the domain of literature or remote from the realm of art.³ The imaginative creations of human creativity thus converge in the representation of active features, listening to the possibilities of reality through an intentionality that carries what may reverberate within the spectres of the human self as it senses its own structural constitution in a transcendence that ascends the transcendental realms of the imagination through corresponding identities that find solace in disclosure within a duration that inwardly contains the poetics of their aesthetic presence.

The elevated presence situated amid the manifestations of the imagination is revealed through the connections of artistic form in a refined ideality responsive to existence and to the givens of the present moment, which are encompassed by a profound interrogation that sought to put its tense moment on trial through a distinctive semiotic consciousness, representing it through an engaging discourse whose resonance reverberates in various images that approach the forceful response in its whispered dimension, through a thought that admits both iconicisation and certitude, in pursuit of an epistemic certainty that embraces the collision with a crisis-ridden reality in an aesthetic condition with which the painting sought to engage, being a spectacle in which the novelist perceived an epistemic path wherein the events of time are dramatised through a dramatic eventfulness that activates the actuality of occurrence without restriction. It thereby grants human intuitions the right to presence within a pictorial linearity that envelops the stations of disclosure with a tranquillity in which the shadows of the painting assume their

dominant presence. The narrative sequences thus delineated a textual architecture whose artistic body was formed by visual discourse within an encompassing horizon that raised the question of the need for the epistemic representation of art through a consciousness that enriches civilisational expansion at a decisive moment approached by the integrative system of pandemic literature. Its discourse carried estimations of violence whose features appeared historically in the sites of the resistant achievement, which revealed the features constitutive of a culture of destruction through a discourse within which parallel discourses are generated, wherein the language of resistance descended through a narrative movement that posited the theme of war as an objective whose dimensions the self reconsidered epistemically, and for the imperatives of transcultural passage selected a conceptual vision mediated by the manifestations of novelistic practice. It is, indeed, a manifestation revealing a cultural identity with an existential inference connected to a functional investigative recurrence; “culture is a product that accompanies history, and a language through which the human being seeks to realise his subjective presence within that history. It is a manifestation of his epistemic development through more than one means of expression, including behaviour and patterns of social life”.⁴ Here, modality responds to practice. How, then, can epistemic representation condense fateful transformations into a disclosure conceptually and mentally guided by the aesthetics of the painting? Can the structure of linguistic intuitions conceptually represent the essence of composite visual arts? What necessity compelled the narrative presence of the art of painting? What relationship connects sensory taste with the determinate ethical and axiological dimension? Can the language of abstraction and the artistry of embodiment artistically borrow the lyricism of the painting and, through it, transcend the discourse of collisions to become an ethereal narrative text that surpasses crises, whereby artistic visual discourse may protect the civilisation and values of the self and raise the challenge to domains within which the linguistic element, the chromatic component, and the luminous spectrum may be liberated within the textual corpus?

1. Textual Immanence of Epistemic Substitution

The luminosity of art appears within a revelatory and synthetic horizon connected to the symbolism of its certainty, which establishes for itself a position within a visual configuration delineated by the visual arts through accompanying mechanisms that bring different trajectories into proximity. In the novel, literary genres and the arts enter into dialogue, for the novel allows all expressive genres, whether literary or non-literary, to enter its constitution. In contrast, those genres usually retain their flexibility, independence, and stylistic-linguistic originality.⁵ Aesthetic properties, artistic sensations, and expressive means intermingle with the aesthetics of paradox, which literary art has worked to incorporate through modernist values and aesthetics in scenic images spontaneously celebrated by the novelistic corpus. It employed the rhythms of each art within a panoramic vision manifested in a liberated visibility that penetrates the depths of interiority in order to formulate the forms of artistic extractions within a mental assemblage that embraced the culture of visual composition in a structure that reinforced the representation of the

justifications for its narrative existence according to exemplary, mutually serving mechanisms that aesthetically connect the stylistic outcome with its poetically contingent ramifications.

The faculty of symbolic creativity reaches its utmost limits in its physical transformations that reveal its material aspect and render it perceptible within a contextual proposition apprehended by the senses through an observation connected to immaterial worlds, within an integrality perceived by mediating significations that the creative artist sought to evoke as an inward experience indicating the cosmic conceptions constitutive of the human self. The artist's aim thus moves from merely searching for the appearances of things and their superficial forms to searching for the essential form that expresses the qualities, meanings, and contents lying behind the external form, in the belief that the apparent reality of things is always susceptible to transformation and exposed to disappearance and change. In contrast, absolute truth is eternally enduring and perpetually timeless.⁶ The semantic penetration interrogated by the artist's consciousness always proceeds through paths that derive their enchantment from the folds of reality, for it is a journeying record that we distribute in order to transcend the human predicament and investigate absence through a conscious will whose nature is rooted in struggle as an affective energy that evokes tense images possessing a dramatic discourse in the voice of the unspoken, that implicit element which unites with its civilisational dimension in order to construct value through dense topographical contemplations that organise the irrational within the harmony of aesthetic reason and the judgements of the sensory imagination expressed through reconciliation, which subjects the poetics of the sensible to an artistic effect. It derives its highest degrees from the poetics of enlightened representation and from the presence of the foundation of a universal epistemic order encompassing a free intuitive sensibility, a form of transcendent resistance to which the visual arts accorded manifestations of objective symbolic structuring. These become present through a textual objectivity that creates from dramatic language the circumstances of its observation as registered by the contemporary novelistic text. Narrative fluidity is celebrated within an imaginative proposition, and an open inward movement, a visual and insightful narrative, for "the verbal-visual interrelation and narration do not mean the representation of a ready-made object or the invention of an object through the possibilities of descriptive discourse, but rather result from the intersection of the endeavour of modernist narrative writing and its aesthetic manifestations".⁷ The formative verbal signifier is connected to the capacity for concentration constitutive of the visual signifier, which is established through a generative energy bearing the quality of decisiveness. This means that the visible structures formulated by the utterance constitute a choice embodied by textual materiality through performative semiotic articulation, since the selection of a mechanistic mentality of disclosure can expand the features of visual linearity in accordance with synthetic possibilities that conceptually impart a systemic character to the textual corpora, given that it constitutes a singularity whose spatiality draws inspiration from the rebellions of the iconic metatext.

The visual arts emerged through a consciousness of representation in which boundless aesthetic rootedness converges with the sedimentations of subjective particularisation within the

pragmatics through which novelistic discourse is observed. This discourse incorporated a communicative process of blending through an inner content that penetrated the work in search of sites of beauty, through a communicative refinement that established vibrant relations between the profundity of issues and their remote utilitarian dimensions, distinguished by a mode of modesty within which the problematic crisis is defined. The system thus extends into a polyphonic indicatory range in which practices intermingle with acoustic architecture through a kinetic artistry embodied by the logical pattern within an arbitrary artistic imagination. This configuration engaged possible worlds with a highly significant dynamism in which crisis-ridden worlds harmonise within a semiotic disposition narrated by the linguistic act through correspondences with the echoes of a fragmented world, the invocation of the unattainable, and the whisper of dramatic self-sufficiency formulated by the painting through its vibrant modern polarities and contemporary artistic journeys, which embodied the features of interaction.

2. Semiotic Interpenetrative Delegation

The Arabic novel approached the language of visual formation, which constitutes a firmly established heritage woven by the textual implicatures through an efficacy architecturally structured by the sign, within a dialectical incorporation in which the visual perspective emerged as an artistic impetus determining the thresholds of formation. Visual formation and visual art converge so that their meaning corresponds to the essence of the fine arts, *beaux-arts*, namely, the representational arts. Within this trajectory, the meaning of the plasticity of the image emerged in accordance with the possibilities of malleability, which affirm the capacity and ability of pictorial positioning within the domain of the visual artwork.⁸ Iconic semiotics thereby assumes this revelatory communicative dimension and the symbolic inner content constituting the image that invokes aesthetic intentions, as an entry point whose dimensions textual sequences acquired through a creative deviation from the logic of singular centrality and a destabilisation of fixity. This fixity took the rationalised as its support when it bound crises within a performative dramatisation of presence that rectified the familiar forms of discourse and organised deterministic modelling within an attentive mode in which visible entities became present. Waciny represented their contradictions and corresponding variations, into which his craftsmanship penetrated deeply through an engagement with the intrinsic plasticity of the painting, through coexisting intervals and through the meanings borne by the painting and reflected by the ambiguity of novelistic discourse, insofar as it constituted a trajectory within which the dialogical language of beauty coexisted through a rituality that formed the preoccupation of intellectual differences summoned by dialogue as an aesthetic discourse that finds affinity with functionality and a directive creativity oriented towards the spheres of the self. Memory opens onto an absolute authority within which the self organises its fateful ambiguity while living through the consequences of the complex biological war, where the spirit of pessimism constituted the process of its confessions through an inevitability reflected in the novelist's consciousness and proposition.

This discourse produced textual forms associated with an exceptional project that proposed a mode of difference through a narrative imaginary that achieved its qualitative presence within contemplative dimensions constituted by a structure founded “on synthesis and pictorial trajectories charged with the word, colour, and letter, thereby immersing its reader in the viscosity of narration”.⁹ The origin of its construction rests upon the transmission of epistemic heritage through an active descriptive stylistics that carried the right of duality within a sensory recurrence encompassing authentic events that attracted incorporation, from which the novel devised its representations. This is what the modernist narrative text presents, for “it is a metatextual practice; that is, the productivity of the effect of images is a visual process that does not refer to a given reality but refers to representations”.¹⁰ These strategies are aesthetic, animated by a mentality that deliberately constructs forms according to an intertextual semiotic production. Its formulated essence lies in the evocation of the painting within a novelistic textual illumination that actively emulates the paths of art. The trajectory thus introduced structures possessing an analogical value that accorded with the outcomes of writing as a whole through a rhetorical substitution carrying an indicator that raised questions of anteriority within a classificatory topological function, through a perception embodied in the novel *Layliyāt Ramāda* by means of the system of the verbal signifier. It apprehended the condensations of the narrative contingent through a refinement that oscillates across inquiries before emerging within intuitive variables captured by aesthetic contemplation, which extended its gnosis epistemically through substitutions of mental furnishing within an exposition that bound reality to the language of art in accordance with the predictive quality of the formulated expression. Its complexities were completed through paths that encompassed the textual sequence within an encyclopaedic oscillation guaranteed by the differentiation of certainty, which sustained the utilitarian continuity of its imaginary within a poetics that penetrated singular particularisation so as to be guided by the spirituality of a humanised passage of knowledge. This occurred through a contemplative refinement whose manifestations disclosed their locus through a transcultural wisdom that worked to bridge culture by means of an elevated convergence of visions that preserved the scenic quality of representation.

Art sought to approach human phenomena and confront the fractures and contradictions of the silent biological war, so as to encompass the perilous, suffocating, and terrifying organising biological terrorism associated with the permissiveness of subjugation imposed by the most atrocious wars. When the self realises that the enemy is an invisible entity whose being has derived its presence from the worlds of nature and intends to annihilate the elements of life in a terrifying stillness from which the confrontation that permits engagement with the enemy has disappeared, while waiting has engulfed it amid intensifying fears that have destroyed the vital structure, art emerged to engage with formative phenomena that encompassed the mastery of expression, the chaos of terror, scenes of death, and the rhetoric of anxiety, thereby effectively establishing pandemic literature, which targeted the indeterminate collective in the dimension that realises the bewilderment of astonishment. The novelistic experience thus demonstrated its

culturally entrenched contradictions, since “culture resists by creating its own distinctive and specific languages, represented by literary genres and expressive arts born within the embrace of the major events of their age, and coming to this birth from their historical identity, from what is luminous in their heritage, and from what is universal in the cultures of others. If literature is an expression within culture, then the basis of great literature, as Lukács maintains, is the common world of people, that is, the universal within which glories are respected and not destroyed by conflict”.¹¹ The structure of the critical approach was thus manifested in an objective outcome secured by semiotic gradations that animate counterparts supporting the cultural communicability of paratextual thresholds and apprehending a transcultural language bearing possibilities of revival and modes of resistance, through a consciousness that takes the presence of the visual arts as an unrestrained instrument whose paths are nonetheless observed, since “true intellectuals create the aesthetic so that we may read the unaesthetic within it. They create a language that articulates suffering and expresses it through the specific instruments of its discourse. It is the ‘war’ of culture resisting a war that destroys and disfigures in the name of culture”.¹²

Here, the repercussions of war become present as manifestations of life collapse towards a revival in which the communicative quality of uncertainty and human steadfastness converge within a rupture that embodied the universality of conflict and the possibilities of violence founded upon dramatic contradictions whose construction and visionary practices the novelist adopted and disseminated throughout all the axes of the text, deliberately destabilising the fixity of meaning within them. Virtual legitimacy consequently proliferates and operates to explode the representation of contradictions within the stations of the gnoseological text. Through these intensifications, the creator’s central dialectics became manifest as they sought to construct this formative structure, wherein this necessity responds to the aesthetics of the visible and to the whispering quality of the iconic as it approaches reinforced signification through which the fabric of the text is strengthened, constructing its referential and signifying discourse through its implicit dimension entrusted with building an artistic manifestation in which understanding emerges through metaphorical possibility. Singular form is thereby negated, and the voice appears through the value of art’s presence, with an essence that senses the civilisational nature of the predicament. It is an endeavour and a shared domain connected to the major contingencies seeking to recover the humanity of the universal human being, who consolidates the principle of tangible localisation and seeks to transfer the ontology of the self towards a logic that investigates the ethics of the self. Presence thus transcends the language of neutrality and self-centredness and resists infinite separations through an objectivity realised in intersubjectivity, withdrawing from fragile worlds and submitting to an ethically responsible authority within an extended convention whose breadth confronts the act of violence as a disturbing ontological practice that tends towards submerging the human self.

3. The Liminary Representation of the Pictorial Model

The concept of images is connected with the meanings of representation and embodiment, and with a formulated semantic charge that pertains to the essence of structuring. God Almighty says in His Noble Revelation: “And He formed you and perfected your forms”.¹³

The meaning of images is associated with comprehensive considerations that examine the particulars of description and what it reveals through an articulation connected with form. This is the meaning established in this verse, whose significance is constituted through the meanings of human structuring, whereby the human being was brought forth in the finest form. This excellence encompasses all human formations, both rational and epistemic, through an actuality whose limits approach the act of creation itself. Representation is a form of creation in which the trace of the Creator is apprehended through a sense of care for the created being, manifested in aesthetic excellence and a perfection replete with mastery. It is a realised splendour grounded in a correspondence affirmed by the conjunctive *fa* in the phrase “and perfected your forms”, since it is conjoined to the act of forming, thereby confirming that the creation of the human being occurred in a state of excellence uniquely granted to humankind above other creatures. The bestowal of splendour upon the human being in the form of determinate embodiment constitutes a miraculous manifestation of visible beauty and the embodiment of one of the greatest blessings.

The structures of the image and their effects are connected with the form of creation, while the existential form of humankind appears in its perfection, beauty, and creativity, which permeate the details of human creation through embodiment and comprehensiveness with the utmost precision. Contemplation of the actuality of cosmic formation and of the outcomes of its destiny, represented in return and recurrence, together with the ordering they entail, provides evidence of the breadth of equilibrium and signifies the greatness of a creativity that encompasses the various explanations intersecting with meaning in an ease accompanying the act of making, the act of creation, and the act of forming. Its presence requires attentiveness to mastery, while its beauty is connected to the formal aspect of creation and endowment. In most instances, it remains present in association with the beauty of perfect execution and with the aesthetics of justice that encompass fairness, including the appropriateness of formation and its observance of proper means. Its articulation appeared early within a linguistic system exemplified by Ibn al-Athīr’s statement: “The image occurs in Arabic speech in its outward sense, in the sense of the reality and form of a thing, and in the sense of its attribute. It is said: the image of an act is such and such, meaning its form”.¹⁴ Here, its meaning is determined as both signification and attribute. The first is established in relation to essence and origin, through the value of what is rooted in the qualitative foundation of a thing within a structure perceptible in itself; the second is manifested in the conception of its kinetic and visible attributes. This is reflected in the actuality of possibility associated with the act of consciousness, which transfers the dimensions of form towards scenic semiotic centralisation, thereby granting the concept a tangible and realistic constitution. Meaning here is generated from a signifying materiality and

an enduring occurrence whose aura is manifested through an accompanying trace that insistently confronts difference with profound critical tension.

Art documented the life of existing beings, beginning with its representation of human activities and the details accompanying them in a manner that simulated human movements through a mentality that has always corresponded to human astonishment. This emergence was evident from the Palaeolithic period, when cave paintings appeared, addressing the contemplations and considerations of those periods and depicting the civilisational reality of their communities. This was accompanied by the presence of Venus figurines, which condensed intellectual principles through reflection as they disclosed the status of artistic certitude and opened the question of an uncanny rituality connected with religious belief. Through their manifestation, they articulated the consciousness of the period by bearing witness to its achievements and victories. From this point, organic relations began to emerge and expand, constituting the initial precursor to the appearance of writing as a visual communicative language that prepared the way for the creation of symbols. These symbols confronted stasis and established for themselves a communicative capacity expressive of the earliest forms of knowledge. They became the foundation and signifying manifestation of the civilisations of the ancient world, within which human activity developed in diverse, spontaneous forms that encompassed the details of belief and manifested symbols and unguided drawings. Their presence continued throughout the major periods of history, ancient, modern, and contemporary. Art, despite the multiplicity of its communicative forms, remained inseparable from human life, which continually sought art and culture through a profound positive influence to which the Greeks and Romans imparted an element of organisation.

4. Mental Isotopy of the Scenic Representation of the Painting

The term art appeared in its comprehensive epistemic and cultural sense with a multidimensional specificity. Thus, “the first meaning of the word art was that conveyed by the Greek word and its ancient Latin equivalent, *ars*, namely, the ability to produce a previously conceived result through an action subject to consciousness and direction”.¹⁵ It is, therefore, a form of direction necessitated by the formulations of classical art within the spontaneity of infinitudes, where diversity constituted its material and cast its momentum upon events, battles, epidemics, and wars. Visual artistic activity constituted a form of possible disclosure that the novelist approached in order to discover other worlds that would enable him to search for sites of intersection that conditioned the moment and expressed the emergency situation created by this epidemic: “When I asked one of my artist friends, ‘How do you confront this deadly epidemic?’ he replied with his customary simplicity: ‘I resist it with my only weapon, art. I am thinking of creating a large painting filled with symbolic and existential details relating to human resistance from the Stone Age to the present day. An eternal resistance in which neither death has surrendered nor the desire for life ceased. My only means of remaining alive without thinking about death is painting. I paint and paint until I exhaust death with my lethal weapon: my brush and my colours. Death fears language, colours, and freedom’”.¹⁶

Human beings practised art with an inherent efficacy that revealed the features of their confrontation at moments of self-reassessment, regarding the self as a spontaneous entity investigating epistemic conceptions through an intentionality that consolidated central concepts with their cultural layers and their intellectual and representational plurality, projecting its vision onto the situation through insights that narrowed disparity within a sensory structure that established for itself a referential connection through which its semantic load and central problematics were organised within an encompassing symbolism governed by the art of painting. Hubert Damisch states: “Painting does not merely show; it thinks”.¹⁷

The question of powerlessness attained its fullest extent when confronted with an invisible killer capable of closing off the vital sphere of life and spreading terror throughout it, a fear that transformed the conditions of life and granted hidden worlds communicative authority through an intersecting imposition whose spectres the brush dramatised within a conceptual interrogation embraced by the visual mentality in a synthetic form. Concomitant penetrations marked memory with their secret through dimensions dominated by manifestations of difference, embodying their harmonious presence within a narrative linearity consonant with the stimuli of paradox, particularly since “the work of art, insofar as it is creation, insofar as it is a ‘human making’, is the fruit of the spirit”.¹⁸

4.1. Semiotics of the Artistic Articulation of Difference

The alphabet of beauty apprehended the aesthetics of metaphorical figuration when it was revealed through the deviations of lived experience that summoned the mentality of imagination and the discursivity of culture in language, thought, and behaviour:

“I walked for a while as though I were in a real museum with a beautiful guide, convincing in her knowledge and rich culture. Suddenly, Gustav Klimt’s *The Kiss* confronted me.

‘I have a miniature reproduction of it at home, and it is astonishing. Every time I see it, I wonder: how could an artist who was not particularly wealthy paint most of his works with real gold? Either he was an extraordinary artist for whom gold mattered only as an aesthetic medium, or he was mad!’

‘Or a philosopher in his own way. A hundred years after his death, he still provokes considerable controversy. He had a method unlike anyone else’s. All the women he painted were covered in gold, recalling ancient Byzantine icons, or ancient Egyptian ones as well, thereby producing a sacred space. It was within this space that Klimt worked’”.¹⁹

Gustav Klimt (1862–1918) was one of the most prominent artists whose work acquired a distinctive character when his imagination embraced gold leaf, and he used gold in his distinctive works, expressing what his systematic vision yielded through a deliberately conceived expressive consciousness. Through these works, he sought to combine the aesthetics of Gothic art with certain influences drawn from the details of the Renaissance in their symbolic forms, which established a formulation that laid the foundations for the spirit of the Impressionist school.

Amid this revival, the expressiveness of his ideas moved towards a fluid ornamentalism that blended his intellectual intersections with the meanings of Byzantine art in a harmonious and flowing synthesis. This shaped the concept of visual narration within a mosaic-like harmony apprehended through expressive backgrounds in which he was captivated by abstract moments that embraced the dream in a parallel movement, extending its whisper towards abstract thematic concerns that made his linear system a foundation bearing condensations of pleasure in moments arrested by the aesthetic, when the expressive scene sought to articulate their energies through decorative choices embodied in his finest and most celebrated paintings.²⁰

As “Dika” states, drawing “is not the affirmation of form, but rather the manner in which we see form. On this basis, the artist does not provide solutions to the meanings of things, but rather evokes them before the viewer and opens the door to dialogue with them”.²¹ Consciousness of things is thus formed through suggestion, captivated by shadows and echoes, in order to break the monotony of the commonplace and infuse the spirit of disclosure into the formulation of an artistic creation immortalised by human history. This consciousness led him to contribute to the artistic Secession movement in Vienna, where his visions constituted a firmly established artistic response to the prevailing traditions of the time, particularly as synthesis began to affect their various dimensions after their principal focus had been directed towards historical and sacred religious themes in their fixed and established classical forms. His celebrated paintings and murals thus embodied a dimension that shared its sensibility with the murals of the Pharaohs, within a harmony articulated by the spirit of colour in a creation inspired by an identity of difference that moved beyond tradition towards a comprehensive synthesis encompassing the details of the integration advocated by Klimt. He sought to open aesthetic artistic practice to intersections with applied performance in structure and design. This liberation was manifested in his artistic orientations, which affirmed the importance and independence of artistic extension, whose spaces were secured by culture, granting painting freedom, imagination, and a distinctive style through which he traversed Eastern civilisation with a profound conceptualisation that engaged with various civilisations. His brush absorbed the ornamentation of Chinese art and the creations of Japanese arts through an influence by which he portrayed his figures as they experienced moments of interaction, giving, and exchange within communicative relations that moved his works from the conventionality of a dark world towards the plurality of luminous, symbolic imagination, through a spirit that sensed the pulse of ancient arts endowed with contemplative depth”.²²

Visual language was thus able to reveal the manifestations of life through an architectural and artistic construction that transcended the complexities of standards, as it constituted a narrative event whose eventfulness was reflected by colours through a symbolic spectrality and an expressiveness condensed in the female body, within which the artist evoked the intentions, challenges, and implications borne by the unconscious through the spiritual gradations of creativity. Visual art expressed these through transgressions that surpassed the material worlds of form in order to reveal representations of elevated beauty in an orientation manifested by the first

trajectory, which addressed splendour and beauty in aspirations embodied through the stylistics of portraiture, as materially represented in the painting *Adele Bloch-Bauer*: “In this painting, Klimt made *Adele Bloch-Bauer* a symbol of his modern artistic style. Here, she is immersed in an aura of gold that erases any sense of perspective. The painter explored all the possibilities of the metal by applying gold leaf to a meticulously designed background in which gold appears in multiple shades, accompanied by spiralling forms, gleaming eyes, and enigmatic ornaments that constitute Klimt’s distinctive signature. *Adele Bloch-Bauer* is known today as the ‘Austrian Mona Lisa’”.²³

The second trajectory was represented by the occurrence of anxiety and the presence of perplexity within a recurrence through which his personal style emerged in an approach that chose to address truth through the mentality of the golden mosaic. Gustav Klimt is regarded as an icon of modern art who infused the spirit of renewal and creativity into a synthesis in which formal modernity and the applied arts intersected. Through the pulse of the brush, his language embraced beauty in descriptions of the generous Golden Age, which granted the painting a structure of thought and a medium of metaphorical expression. Through both, he simulated existential questions, culminating in embodied form in the paintings *Death and Life* and *The Tree of Life* in 1911. These are meanings whose outward appearance is avant-garde, unfolding their intrinsic structure and their acute, enigmatic questions. “Whoever says, ‘This is beautiful’, acknowledges the capacity to penetrate time and to produce a certain effect upon others besides oneself. ‘This beauty’, in addition to being a guarantee of quality, is a testimony to immortality. This means that the object exists with a firm and highly durable existence and stands on its own. It takes shape as a sign and a point of support, and therein lies the ‘miracle of art’, namely, in the erasure of distances. Here, the ‘miracle’ simply means the immortality of the contingent and the extension of the origin to encompass history”.²⁴

Between the subjectivity of inspiration and the actuality of what is realised, the human need to search for parallel worlds became firmly established, worlds in which the infinite touches the certainty of immortality within a purposive ecstasy whose spheres novelistic discourse explored in search of its identity, which transmitted and received meaning through an expressive network articulated by the mediation of transmission and the shifts of historical time. Within its sensibility, the density of symbolic recurrence was encompassed by a system of perception through a figurative poetics that transcended the language of direct declarative meanings and attended to the language of the visible and the invisible in an unrestrained movement realised in determinate beauty and in the separate, absent realm through a semiotic realisation that approached narrative multiplicity within an iconicisation that imposed its radiant sanctity through an oscillation whose repercussions the novelistic corpus witnessed. It did so as it approached the heavily burdened finite that eludes the penetrations which narrowed the horizon and obscured sensory functions within their silent movements, as they searched for contexts compatible with their voiced formations, founded upon preserving the specificity of the narrated semiotic and the pictorial element attached to everything beautiful. In every silent and voiced

gaze, it observes what this self carries as an implicit mark that disseminates itself within the depth of perspective, encompassing the question of existence that reveals melancholy through a heightened consciousness: “I am convinced that I am not a particularly interesting person. I am a painter who paints day after day, from morning until night. Whoever wishes to know something about me must look carefully at my pictures and try to see in them what I am and what I want to do”.²⁵

Waciny invoked the language of paradoxes within an epistemic intensity through which he brought culturally distant spatial domains into proximity, forming a correspondence and a consciousness of the transposition of Klimt’s sacred worlds into the textual atmosphere of the novel. This began with his adoption of the idea of embodying Byzantine paintings and sacred ecclesiastical atmospheres, which he transferred from the world of Italian churches into the sphere of circulation within an expanse expressed through the chromatic touches of gold, whose use had been confined to sacred spaces. His works thus reflected a consciousness in which human beings were equal, opening onto a social world in which people were equal in sensibility and presence, in a contrast through which he opposed prevailing conventions by applying gold pigment and gold leaf to his paintings. In doing so, he reflected his consciousness within an aura that displaced dependency with its concepts and its enigmatic guise manifested exclusively within the realms of the sacred, as a formulation that elevated the language of challenges in resolve and discipline. This was not readily accepted by those around him in reception, through an inference that the novelistic condensation rendered in synthesis and density, while the modernist text deepened it visionarily at a normative moment that directed the complicities of the self and the reactionary authority of fixity.

4.2. The Functionality of the Revelatory Metaphor

The creator derived his utopian argument from the language of abstraction, attempting to liberate sensibility from the luxury of delimitation and alienation that constituted both the locus and the wager of presence. Within the depth of the painting, history is present through a language in which the self inscribed its fusions as a representation of a dispossessed sensibility inherited by knowledge, as it resides there to establish an aesthetic creation. Within it, the artwork chose to engage the painting analytically through a strategic discursive sequence that stylised narrative practice through an investigative hybridity embodied in the symbolism of *The Kiss*, whose logic was bound to the dream. The foundations of life required that its inevitability be revealed, while formations became dialectically intertwined within focal points constituting the internal operation of the textual sequence. Within it, the revelatory senses were released through a recurrence whose embodiment was undertaken by the possibilities of colour, for “an image possesses enchantment when every colour contrasts sharply with the colour that follows it”.²⁶

On this basis, the artist’s sensibility approached the most expressive evidence of his perspective, observing the expressive trajectory of each colour, particularly when each colour enriched that phenomenological distance through a spiritual sweep in which the scene was observed through a metaphorical language that transferred eventful worlds beyond reality. The

movement of the vital green colour, signifying nurturing Mother Nature, was apprehended through aesthetic structures that shared with it both position and significance, allowing the energy of giving, generosity, and love to inhabit the expansive domain signifying the greatness of the possible. The idea was designed in body and spirit, internalising its aesthetic dimension within a field embodied by the female body, for which he selected a rationality that supported the universality of his visions through profound understanding, within a signifying structure that marked the intentionality of his choices of circles, colours, and interwoven mosaic ornaments.

At these elements, representations of aesthetic decisiveness converged through an intuitive intentionality manifested in the man's garment, which bore the colours of a chessboard in its rectangular forms and geometric distributions. These condensed their intrinsic meanings through a movement in which spirals adjoined the geometric model in order to diminish the intensity of its visibility and grant the geometric form a degree of fluidity, because it carried the symbolism of strength, rigour, and mastery within a configuration enveloped by the predominant yellow colour that coated the panel with gold pigment.

Consciousness simulated the expressive movement of colours, the structure of action, and the mentality of oscillation within a margin invested by the energies of woman and man in an oppositional duality constituted by the colours white and black. This appeared clearly within a conceptual position generated by the energy of power and mastery surrounding male authority and by the eventful energy of femininity, which rises through the symbolism of flowers in the warm gentleness of its disposition. In this way, it represented the form of an integrative totality encompassing the energy of fullness. The revolutionary presence of vibrant feelings of life was manifest in everything spiritual, sustained by the pride of an expansive representational range that bridged the structure of newly emerging intellectual transformations, for "the Expressionist and Cubist movements were, in one way or another, two attempts to establish this kind of painting on the radical path of art; there was a transition from painting things to painting ideas: the artist became blind to the external world and redirected the pupil of his eye towards internal and subjective scenes".²⁷

This mentality marked his visual artworks through a static determination within the principle, against a background that juxtaposed scenes of life and cast its radiance upon chromatic visuality within a perspective that reconstructed events according to a rational pattern. This was what the novelist responded to as he sought to crystallise infinite transformations through a penetrating sensibility that reorganised the alphabet of the anticipated with a fidelity apprehended by visual art through a mental presence that adopted the chromatic pictorial space as a perspective revealing to him the dimensions of harmonious worlds.

As a parallel experience permeated by pain, Waciny chose to investigate the gnosis of pictorial representation within textual corpora through a polarising trajectory that confronts the slippages of disturbance with the ornamentation of the painting and resists the climates and invisible sedimentations of death through the spectrality of colour. It is an encounter that accumulates the accumulations of biological war artistically and aesthetically, and investigates

the features that condense the epistemic dimension of discourse as it evokes the scenic quality of the visual arts through a revival that objectifies within the embrace of ambiguity and clarity, through a conjunction that tests all artistic instruments while declaring its rejection of the absurdity of the infinite.

The question of the present condition here remains constant and necessarily calls for an interrogation of the plural novelistic text. It tends towards investigating the cultural element that transmits the tensions of the period and observes those worlds that endured the ordeals of death, through the deduction of an axiological trajectory that searches within structures of consciousness unable to construct a point of support with which to confront their regressive fragmentations. As a pattern distancing itself from the complexity that restricted the freedom and imagination of the self, the scenes affirm its qualitative presence within a deliberate arbitrariness. All of this was reflected in the visual, auditory, and linguistic arts. Its most significant phenomenon was the intense convergence among the various arts of humankind, not only in their visions but also in their methods and in the ways through which they are evoked in the human mind, and this constituted evidence of an intellectual preoccupation with art.²⁸

The search for the spirit of change through the symbolism of artistic concepts is part of their localisation, which refers to the simulation of what is realised in its visibly determinate dimension, its corresponding opposite, and the repercussions of both upon the self. This is capable of elevating its action and intentional practices through paths that invested the language of life, which adopted from its own being a paradoxical mode encompassing diverse contexts.

4.3. The Intentionality of Intellectually Possible Modelling

Dialogical rhetoric foregrounded implications and digressions within a practice formulated by textual corpora through the language of semiotic possibilities. The narrative appeared through mental indicators that attract events and places, releasing them from their constraints and recounting their firmly established histories in a confession received by the painting when it brought together the totalities of melancholy, the pragmatics of the event, and the circumstantiality of expression within an explanatory hierarchy represented by the course of narration in a scene that revealed the domination of the other through a fragility whose harshness language exposed through the acute tones of death looming over the passage towards salvation. Within it, the singular human being sought to install and disseminate fear in its various forms and to awaken images of erasure and exclusion while evoking forms of subjugation that remained operative and did not subside in order to satisfy this model through an authoritarian legitimacy that combats the human being and abolishes the foundations of civilisation within a precautionary orientation through which it negates itself and its forms of resistance. The truth is thereby revealed: "We are living in a time of searching for an effective presence for ourselves in this world, or a time of searching for another equilibrium in which we are not situated on the margins of the world, an equilibrium in which the rights of peoples to a normal life, to freedom, justice, and independence are genuinely respected".²⁹

Through a scenic relational consciousness, contradictions emerge within a structural interaction and a present reality that move towards referring the self through a legitimacy that directs the course of representation in a manner that reinforces the visual sign and the act of insight. The self thereby reproduces reality on the basis of representational semiotic narration associated with an iconic sensibility as a communicative factor grounded in pictorial utterance, which gathers pain into an expressiveness that creates the dream. Within a universal expansiveness, the ego emerges as it revives and manipulates nothingness through a concealment that remodelled the narrative and engaged its dimensions visionarily from a logic whose domain converges with difference within an interstitiality that transformed narratives so that they might appear through an extension connected to a dramatic medium. This medium drew in the tragic spaces of catastrophe in order to reveal their crises, which contain a conflict approaching content in pursuit of salvation: “At home I have his final painting from the same series, which I bought in Paris from a small museum devoted to this type of painting. They are not originals, but they are close to them, although they are reproductions and few in number. They are numbered. *La Mariée* also has its own particularity. Although it is unfinished because he died and left it incomplete, the greatest tragedy for an artist is to die and leave his work unfinished, or a novel halfway through, or a painting or sculpture. That is the greatest cruelty death inflicts upon living human beings. It is a painting filled with life, in which the woman’s body becomes an expression of beauty in its most elevated and splendid forms”.³⁰

The visual arts engaged with an objective that constructs a fateful condition aspiring towards the aesthetic elevation of the human being. Within it, rationality became discontented and sought to establish for itself a position through which it could disclose its anxieties and the suspicions that inhabit it within a hesitant contemplation that draws distant language into its spheres. It thereby documents a time of collective pain through a nebulous visibility in which death succeeded in constraining the forms of life within an inward congestion directed against the self through a synthetic rhetoric. Life attempts to restrain inward anxiety through a generative mentality that renders blending pliable, so as to delineate a presence that abolishes extreme abstraction within a conceptual surge through which the text rises to establish a poetics that addresses adventure within a stable space where polarities settle at the manifest ontological level and, culturally, at the ethical and axiological level.

5. The Scenic Ocular Manifestation of Conceptual Aesthetics

The discursivity of resistant language manifested itself as it sought an equilibrium through a rational visionary imaginary that explores possibilities according to aesthetic visions that provoke the creative moment within a persuasive duality bearing the features of struggle: “I have seen many paintings by Magritte, but I have always found *The Lovers* strange. I see it in many shops”.³¹ What remains established here is that René Magritte (1898–1967) sought to transfer the worlds of the simple image into the complex metaphors of thought when his creativity apprehended dimensions of philosophical thinking, since it bore the dimensions of Surrealist sensibility,³² while his consciousness engaged with ideas and words that condense

utterances within the concreteness of the scene. Thus, “Magritte used these technical means after removing from them everything that might diminish the purity of the represented poetic scene, without adding new deductions to them, attempting to approach the concept of ‘painting-poetry’ and to reach the depth of thought by imitating reality and reconstructing it according to ‘the more revelatory, more truthful resemblance’. Yet the resemblance he seeks to attain is ‘precisely the resemblance between what is visible and what constitutes the material of thought, because he does not merely paint what he sees; he paints what he thinks’”.³³

This is what structured the axis of his thought, which was concerned with determining the identity of what is manifested insofar as it is an idea that differs according to the position it occupies and approaches. Indeed, “transforming things into images deprives them of their fundamental significance because ‘the thing and its image are highly limited’; that is, this transformation in signification results from representing the thing upon a limited flat surface. Magritte clarifies this enigma in his painting, which represents nothing more than the image of a pipe beneath which he wrote: ‘This is not a pipe’, because we do not see the pipe itself, but rather its image. Here, the art of painting becomes the art of describing the idea prepared to become visible and thus points to the mystery of experience, as Rubin states”.³⁴ Painting is therefore connected with the descriptions of the idea, and what he emphasised was the meaning associated with the falsity of images. In reality, the image is not the thing itself, but rather its image. This constitutes an indication of the self of dialectical consciousness established within his experience, through which the features of his orientations were presented, particularly since “he was in contact with Michel Foucault, who studied his painting *The Treachery of Images*, focusing on the relationship between words and the world of things. According to him, the image is not itself reality, even if reality apprehends this tense trajectory that disrupted the monotony of the scene, because thought is connected to the relationship between the thing and what it symbolises. This corresponds with the propositions whose spectrum appeared in the celebrated painting *Hegel’s Holiday* (1959). These are works in which irony is present, as in the image of an umbrella with a glass of water above it. As for the relationship to Hegel, it is somewhat complex, for he said that the glass receives water whereas the umbrella repels it, a dialectical idea that Hegel would have enjoyed on a seaside holiday”.³⁵ It is a vision arising from an equivalent dialectical consciousness within a state of astonishment and depth of treatment, in which the worlds of images were manifested through an extensive interrogation embodying his creativity and thought.

The artist embodied his vision of the world through the aesthetics of the word and the painting endowed with artistic enchantment, thereby giving meaning to those familiar aesthetics when he transferred them into different trajectories removed from visual effects and from the language of logic, towards the language of the dream that imbued the work as artistic messages invoking that communicative dimension which brings difference together, organises contradiction, and reveals the fundamental datum of consciousness as a faculty that transcends the singular trajectory and evokes the unconscious through a sensibility encompassing several

inputs apprehended by human intellectual representations. *The Lovers* addressed those stations invoked by the novelist, whose epistemic intensity addressed his mind and simultaneously intersected with Magritte's consciousness, particularly as the present here accommodates atmospheres of sadness and death and spaces of psychological disturbance encompassed by the oil painting that organises the death of feeling and the suspension of sensation manifested in the form of abstraction: "Everything in my works arises from the certainty that we belong, in reality, to a mysterious universe".³⁶ This expressiveness was articulated by those faces through an embodiment in which cloth enveloped the figures, preventing them from becoming visible through expressive forms of concealment. What had once belonged to the accessible everyday became an organised condition lived by shared life in a concealment embodied by that veil bearing numerous symbolic meanings dispersed throughout much of his artistic system.

That work bore the character of contradiction through the chromaticity of a binary dialectic that covered the faces within a positioning in which total surrender to the invisibility of the other became equal to an inevitability organising the fixed and motionless within a harmony that represents the concealed visible force, emerging from the reverberations of the other and settling within his sensibility and feeling. Muted, sorrowful colours thus appeared, announcing a melancholy that had settled within existential unity, which concealment disrupted through an affective state delineated by historical events. These events shared with the forms the precision of their folds and descriptions, literally framed by defined boundaries of light that drew their wrapping across the contours of the face. They are essential voices and spectral shadows that reflected the presence of life through a quiet concealment devastated by death at every mist-laden moment. The painting "is by the Belgian Surrealist René Magritte and depicts two people kissing with their faces covered. The painting is preserved at the Museum of Modern Art in New York, MoMA, and there are four versions bearing Roman numerals. The version shown here is the first, or number one, and it is the reference".³⁷

The idea of the present absent object constitutes the foundation and point of departure that organised René's central idea, while forms of repetition appear through the language of copies, since all his paintings are repeated. Waciny referred to this mental simulation and to the Surrealist ideas that assume for themselves a deeply penetrating presence. The world of narrative bound itself to them through evidence arising from a sense of mastery and permeation. Beauty is not so much an affective end as it is a mental revival. Moreover, every painting carries within itself a particularity associated with a specific emotional state; taken together, therefore, paintings accommodate numerous explanations and interpretations. In this manner, he created his works through the aesthetics of an insightful dimension that raised questions about the metaphysical and the unspoken, with an insight that transcended the material features of the painting.

Accordingly, the metaphysical dimensions examine the intersections of the meanings of concealment, of which the epidemic formed a part. The idea of quarantine intersects with the actual outcomes of the story of concealment, whose determinations are represented specifically

by the veil and connected with the image of loss and death that resulted in the loss of René's mother. "This painting is useful to us today amid the epidemic, when the virus has imposed safe distances upon us. It may perhaps derive from a psychological condition connected with the death of his mother, who committed suicide in the waters of the Sambre when he was an adolescent and was found with her face covered by a cloth!"³⁸

That tragedy inscribed its artistic eventfulness from the moment his mother ended her life and committed suicide in the river as a result of her suffering from depression. René was still young, and he witnessed that scene, with the white dress covering her face. That dress subsequently became a sorrowful veil symbolising his grieving spirit, as the scene remained firmly embedded in his mind. He carried it with him throughout his life and poured his enigmatic feeling and turmoil into most of his paintings, whose epistemic significance and burden of pain the novelist invoked within the text, thereby reflecting his own tense feeling, structured by the outcomes of biological warfare through a sensory and epistemic translation embraced by the novelistic corpus with a consciousness whose trace can be discerned in his creativity, where the painting translated his feeling into language and meaning. The veil thus recurred within it through both presence and concealment.

Magritte states: "Everything we see hides another thing. We always wish to see what is hidden behind what we see. There is a curiosity about what is concealed and not visible to us, and this curiosity is a form of conflict between what is visible and what is hidden".³⁹

6. The Expressive Abstraction of Sensory Conception

The novelistic corpus turned intuitively towards scenes of tension, as expressed by *The Scream*, the second most famous painting in the world, whose sombre aspects the novelist drew upon in keeping with the spectral atmosphere in which he lived, one that pursued his perceptions and expressed his existential anxiety. "One thing remained in my mind, *The Scream* by the Norwegian Expressionist artist Edvard Munch. He produced it in five versions, two in oil, one in pastel, a fourth in pencil, and a fifth lithographic version, between 1893 and 1917. It embodies modern human beings confronting their existential crisis. It is one of his most important paintings and is considered the fifth most expensive painting ever sold at auction to date, at 120 million dollars. Dr Mehdi focused on it at length as he explained it, without neglecting the other paintings: *The Nightmare* by Henry Fuseli, *Insanity* by Podkowiński, *The Birth of the New Man* by Dalí, and others".⁴⁰

Existential fear produced the complexities of life whose terror the canvas embraced with a complex emotional anguish nourished by death through the enchantment of suddenness, against backgrounds that borrowed their ideas and visions from the language of abstraction. Within this synthesis, the spectral figure carried its discursive concealments in a pallid orientation in whose folds melancholy achieved a visual presence that reverberated across an intellectual horizon touching upon the nuclear aesthetic of the narrative within a multidimensional dialogism arising from the very core of the visible world in which it lives. For "artistic masterpieces habitually tell stories; that is, they elucidate ideas that can be understood

independently of the artist's deeper intentions".⁴¹ Visual language thus established an aesthetic interaction whose presence transcended the transposition of the cry of life, the cry of nature, and the pandemic cry emotionally represented by the creator. Through its singularity, this cry adapted the paradoxical language of visual art and became unified with it, borrowing techniques of linguistic interrelation, while the language of the canvas conveyed the feeling reflected by *The Scream*, a feeling capable of elevating the vigour of life in a challenge that encircles the incursions of death within a resistant continuum of time apprehended by art through rejection and steadfastness. Here, Tolstoy carefully examined the nature of this outcome: "Beauty provides us with the means to perceive the objective world completely, without concern for the remaining parts of the world, which is indispensable to science. Art therefore destroys the contradiction between the part and the whole, between laws and phenomena, and between subject and object, unifying them into a single thing. Art is the manifestation and affirmation of freedom because it is liberated from the darkness and ambiguity of finite things".⁴²

The performative specificity of visual art was able to evoke the language of colours with an intensity of melancholy as it carried the pallid anxiety of humanity and the fateful reverberations of the brush formulated by Munch's bridge in *The Scream*. Through an abstraction of embodiment expressed in a sharp and severe language, an encompassing dialogism regulated it with a visual darkness that condensed the limitless worlds of imagination into the cries of selves within a sensory and visual bewilderment conveyed by those elevated shadows amid a desolation surrounded by death on every side. The visual arts carried the axiological meanings of this condition within a communicative process exhausted by the irrational and apprehended by a sense of life's cruelty, which searches for the civilisational hero who seeks to confront its estrangement. "Figures such as Gauguin, Klimt, and Munch found that, in order to emphasise this irrational content, it was necessary to rely upon line and pure colour and to depict the objects of the visible world not as the eye sees them in nature, but as the artist conceives them and in accordance with the requirements of the laws of internal representation. They therefore had to be reformulated or interpreted, not copied".⁴³ Colours thus drew from the spectrum of memory details through which life bridged its cruelty by means of its visual dimension and its nebulous depths, so as to coexist with a present whose drama was mediated by the irrational, in search of an objective correlative that seeks salvation through a behavioural immanence in which delirium glowed ethereally, creating the rhythm of life through undulating chants to which the novelist resorted. "Here Dalí resorted to what he called 'paranoiac-critical activity', *activité paranoïaque-critique*, and regarded it as an automatic method of irrational knowledge based on objectification and the methodology of phenomena. Paranoia is a state of mental disturbance manifested in delusions and chronic hallucinations".⁴⁴

The novelist discovered that communicative value capable of articulating the tensions of the period, which had surrendered to the language of delirium as an expressive mechanism for a state of disturbance represented by novelistic discourse through a mentality encompassing inward melancholy. This is the state of confusion whose immersion the narrative text sought to

elucidate and whose monotony and sequence it sought to break, while free association organised its obsessive reflexivity so that the self might restore its equilibrium within it and recover its subdued voice, shaken by the violence of war. The proposition thus remains open to more than one transitory immersion that articulates the tremors of sorrowful radiance under the weight of grief: “What are the senses of the painting? Are they the painter’s brush, his colours, or his preferred figures? And from where do such senses arise? From some form of genius, from a strange scene, or from the rhythm of a solitary spirit? From the touches of the brush, or from the rhythms of liquid colours upon its canvas?”.⁴⁵ This constitutes an equilibrating configuration that preserved the narrative components at the moment of their sequential alignment through a dramatic structure in which selective representation bound the passages of salvation while embodying the language of salvific transculturation.

Conclusion

The stratified visual configuration of artistic discourse expressed epistemic positioning through a sensory and gnoseological consciousness by means of which the worlds of narration were able to combine their epistemic density with the ideal artistry of the language of plurality, articulated through narrative techniques of elevated resonance. Through its energy, this language encompassed the central concern of sensory inquiry, which rested upon affective judgements connected to it in thought and conception, influencing the structural mentality of the novelistic text, which became an emotional surge ideologised by attributes associated with art and sustained by the narrative condition in the circulation of the boundaries of the depicting novel. It invoked the mental language of Klimt’s paintings, Magritte’s reflective language, and Salvador Dalí’s delirious language through an intentionality whose presence was connected to an active dramatic spirit that supported the dialectic of spiritual life. This life interacted with the structural configuration of narrative worlds in search of the essence of the self, which seeks an imaginative mentality that touches human fragility through a mutual functionality that allowed harmony and concord to permeate the scenic representation of beauty.

Endnotes

1. Būshūsha Bin Jum‘a, *Sardiyyat al-Tajrīb wa-Ḥadāthat al-Sardiyya fī al-Riwāya al-‘Arabiyya al-Jazā’iriyya* [The Narrativity of Experimentation and the Modernity of Narrativity in the Algerian Arabic Novel] (Tunis: al-Maghāribiyya lil-Ṭibā‘a wa-l-Nashr, 2005), 20.
2. Yumnā al-‘Īd, *al-Riwāya al-‘Arabiyya: al-Mutakhayyal wa-Binyatuhu al-Fanniyya* [The Arabic Novel: The Imaginary and Its Artistic Structure] (Beirut: Dār al-Fārābī, 2011), 20.
3. See Dhikrā Bin Ṣālīh, *Inshā’iyyat al-Ta‘addud fī al-Khiṭāb al-Riwā’ī* [The Poetics of Multiplicity in Novelistic Discourse] (Tunis: Zaynab lil-Nashr wa-l-Tawzī‘, 2023), 195–96.
4. Yumnā al-‘Īd, *al-Kitāba: Taḥawwul fī Taḥawwul* [Writing: Transformation within Transformation] (Beirut: Dār al-Fārābī, 2018), 32.
5. See Bin Jum‘a, *Sardiyyat al-Tajrīb wa-Ḥadāthat al-Sardiyya*, 202.

6. See Claude Obeid, *Jamāliyyat al-Ṣūra fī Jadaliyyat al-‘Alāqa bayna al-Fann al-Tashkīlī wa-l-Shi‘r* [The Aesthetics of the Image in the Dialectics of the Relationship between Visual Art and Poetry] (Beirut: al-Mu‘assasa al-Jāmi‘iyya lil-Dirāsāt wa-l-Nashr wa-l-Tawzī‘, 2010), 38.
7. Ḥasīb al-Kūsh, *al-Sardiyyāt al-Ma‘rifīyya min al-Ayqūniyya ilā al-Tawatturiyya* [Cognitive Narratives: From Iconicity to Tensionality] (Amman: Dār Kunūz al-Ma‘rifa lil-Nashr wa-l-Tawzī‘, 2016), 11.
8. See Jacques Aumont, *al-Ṣūra: al-Mukawwināt wa-l-Ta‘wīl* [The Image: Components and Interpretation], trans. Rita al-Khūrī (Beirut: Markaz Dirāsāt al-Wiḥda al-‘Arabiyya, 2013), 76.
9. al-Kūsh, *al-Sardiyyāt al-Ma‘rifīyya*, 39.
10. al-Kūsh, *al-Sardiyyāt al-Ma‘rifīyya*, 39.
11. al-‘Id, *al-Kitāba: Taḥawwul fī Taḥawwul*, 41.
12. al-‘Id, *al-Kitāba: Taḥawwul fī Taḥawwul*, 46.
13. Qur’an 64:3 (al-Taghābun), Warsh recitation.
14. Ibn Manẓūr, *Lisān al-‘Arab* (Cairo: Dār al-Ma‘ārif, 1986), 2523, s.v. “ṣ-w-r.”
15. Jamāl Mufarrij, *Azmat al-Qiyam min Ma‘ziq al-Akhlāqiyyāt ilā Jamāliyyāt al-Wujūd* [The Crisis of Values: From the Predicament of Ethics to the Aesthetics of Existence] (Algeria and Lebanon: Manshūrāt al-Ikhtilāf and al-Dār al-‘Arabiyya lil-‘Ulūm Nāshirūn, 2009), 59.
16. Waciny Laredj, *Layliyyāt Ramāda: Raqṣat Shayāṭīn Kūfīlānd* [Nights of Ramada: The Dance of the Devils of Coviland] (Beirut: Dār al-Ādāb, 2021), 433–34.
17. Umm al-Zayn Bin Shaykha al-Miskīnī, *Tahrīr al-Maḥsūs: Lamasāt fī al-Jamāliyyāt al-Mu‘āshira* [Liberating the Sensible: Touches on Contemporary Aesthetics] (Beirut, Rabat, and Algeria: Manshūrāt Dīfāf, Dār al-Amān, and Manshūrāt al-Ikhtilāf, 2014), 11.
18. Alija Izetbegović, *al-Islām bayna al-Sharq wa-l-Gharb* [Islam between East and West], trans. Muḥammad Yūsuf ‘Adas, 2nd ed. (Egypt and Paris: Dār al-Nashr lil-Jāmi‘āt, 1997), 140.
19. Laredj, *Layliyyāt Ramāda*, 26.
20. Khoren Niyazyan, “Gustav Klimt Emblématiques,” *XclusiV ART*, 16 September 2025, accessed 20 September 2025, 14:15, <https://xclusiv-art.com/>.
21. Nūrī al-Rāwī, *Mathaf al-Ḥaqīqa, Mathaf al-Khayāl: Siyāḥāt Fikriyya fī Aqālīm al-Fann* [The Museum of Truth, the Museum of Imagination: Intellectual Journeys through the Realms of Art] (Baghdad: Dār al-Shu‘ūn al-Thaqāfiyya al-‘Āmma, 1998), 12.
22. Mr Expert, “Gustav Klimt, peintre symboliste autrichien, 1862–1918,” *Estimation d’objets d’art en ligne*, accessed September 2025, 09:00, <https://mr-expert.com/>.
23. Candice Belly, “5 minutes pour découvrir Gustav Klimt,” *DADA*, accessed 20 September 2025, 10:00, <https://revuedada.fr/5-minutes-pour-decouvrir-gustav-klimt/>.

24. Régis Debray, *Ḥayāt al-Ṣūra wa-Mawtuhā* [Life and Death of the Image], trans. Farīd al-Zāhī (Africa Orient, n.d.), 31.
25. Manāhil al-Sahwī, “Dhikrā Wafātihi: Qublat Gustav Klimt allatī Dāmat ilā al-Abad” [On the Anniversary of His Death: Gustav Klimt’s Kiss That Lasted Forever], *Diffa Thālitha*, 7 February 2023, accessed 3 July 2025, 13:20, <https://diffah.alaraby.co.uk/>.
26. Robert Goldwater and Marco Treves, *al-Fann wa-l-Fannānūn* [Art and Artists], trans. Muṣṭafā al-Ṣāwī al-Juwaynī (Alexandria: General Egyptian Book Organization, 1998), 37.
27. José Ortega y Gasset, *Tajrīd al-Fann min al-Naz‘a al-Insāniyya* [The Dehumanization of Art], trans. Ja‘far Muḥammad al-‘Alūnī (Damascus: Syrian General Book Organization, 2013), 53.
28. See Obeid, *Jamāliyyat al-Ṣūra*, 74.
29. See al-‘Id, *al-Kitāba: Taḥawwul fī Taḥawwul*, 55.
30. Laredj, *Layliyat Ramāda*, 26–27.
31. Laredj, *Layliyat Ramāda*, 27.
32. Claire Maingon, “René Magritte en 2 minutes,” *Beaux Arts*, accessed 30 September 2025, 15:00, <https://www.beauxarts.com/grand-format/rene-magritte-en-2-minutesrevuedada/>.
33. Maḥmūd Amhaz, *al-Tayyārāt al-Fanniyya al-Mu‘āṣira* [Contemporary Artistic Movements], 2nd ed. (Beirut: Sharikat al-Maṭbū‘āt lil-Tawzī‘ wa-l-Nashr, 2009), 290.
34. Amhaz, *al-Tayyārāt al-Fanniyya al-Mu‘āṣira*, 290–91.
35. See “Khidā’ al-Ṣuwar: Istikshāf Falsafat René Magritte” [The Treachery of Images: Exploring René Magritte’s Philosophy], *Al-Araby Al-Jadeed*, 25 September 2016, www.alaraby-co-uk.cdn.ampproject.org.
36. Maingon, “René Magritte en 2 minutes.”
37. Laredj, *Layliyat Ramāda*, 27.
38. See Laredj, *Layliyat Ramāda*, 28.
39. ‘Uthmān Ḥasan, “René Magritte: Rassām al-Baḥṭh ‘an al-Lā-Mar’ī” [René Magritte: Painter in Search of the Invisible], *Al-Khaleej*, 4 May 2022, accessed 10 July 2025, 17:40, <https://www.alkhaleej.ae>.
40. Laredj, *Layliyat Ramāda*, 354–55.
41. Alexander Eliot, *Āfāq al-Fann* [Horizons of Art], trans. Jabra Ibrahim Jabra, 3rd ed. (Beirut: Arab Institute for Research and Publishing, 1982), 31.
42. Leo Tolstoy, *Mā Huwa al-Fann?* [What Is Art?], trans. Muḥammad ‘Abdu al-Jārī (Damascus: Dār al-Ḥaṣād lil-Nashr wa-l-Tawzī‘, 1991), 45.
43. Amhaz, *al-Tayyārāt al-Fanniyya al-Mu‘āṣira*, 105.
44. Amhaz, *al-Tayyārāt al-Fanniyya al-Mu‘āṣira*, 292.
45. Umm al-Zayn Bin Shaykha al-Miskīnī, *Taḥrīr al-Maḥsūs*, 121.

Primary Sources

The Holy Qur'an, Warsh Recitation.

Laredj, Waciny. *Layliyāt Ramāda: Raqṣat Shayāṭīn Kūfīlānd* [Nights of Ramada: The Dance of the Devils of Coviland]. Beirut: Dār al-Ādāb, 2021.

References

- Amhaz, Maḥmūd. *al-Tayyārāt al-Fanniyya al-Mu'āṣira* [Contemporary Artistic Movements]. 2nd ed. Beirut: Sharikat al-Maṭbū'āt lil-Tawzī' wa-l-Nashr, 2009.
- Aumont, Jacques. *al-Ṣūra: al-Mukawwināt wa-l-Ta'wīl* [The Image: Components and Interpretation]. Translated by Rita al-Khūrī. Beirut: Markaz Dirāsāt al-Wiḥda al-'Arabiyya, 2013.
- Belly, Candice. "5 minutes pour découvrir Gustav Klimt." *DADA*. Accessed 20 September 2025, 10:00. <https://revuedada.fr/5-minutes-pour-decouvrir-gustav-klimt/>.
- Bin Jum'a, Būshūsha. *Sardiyyat al-Tajrīb wa-Ḥadāth al-Sardiyya fī al-Riwāya al-'Arabiyya al-Jazā'iriyya* [The Narrativity of Experimentation and the Modernity of Narrativity in the Algerian Arabic Novel]. Tunis: al-Maghāribiyya lil-Ṭibā'a wa-l-Nashr, 2005.
- Bin Ṣāliḥ, Dhikrā. *Inshā'īyyat al-Ta'addud fī al-Khiṭāb al-Riwā'ī* [The Poetics of Multiplicity in Novelistic Discourse]. Tunis: Zaynab lil-Nashr wa-l-Tawzī', 2023.
- Debray, Régis. *Ḥayāt al-Ṣūra wa-Mawtuhā* [Life and Death of the Image]. Translated by Farīd al-Zāhī. Africa Orient, n.d.
- Eliot, Alexander. *Āfāq al-Fann* [Horizons of Art]. Translated by Jabra Ibrahim Jabra. 3rd ed. Beirut: Arab Institute for Research and Publishing, 1982.
- Goldwater, Robert, and Marco Treves. *al-Fann wa-l-Fannānūn* [Art and Artists]. Translated by Muṣṭafā al-Ṣāwī al-Juwaynī. Alexandria: General Egyptian Book Organization, 1998.
- Ḥasan, 'Uthmān. "René Magritte: Rassām al-Baḥṭh 'an al-Lā-Mar'ī" [René Magritte: Painter in Search of the Invisible]. *Al-Khaleej*, 4 May 2022. <https://www.alkhaleej.ae>.
- Ibn Manẓūr. *Lisān al-'Arab*. Cairo: Dār al-Ma'ārif, 1986.
- Izetbegović, Alija. *al-Islām bayna al-Sharq wa-l-Gharb* [Islam between East and West]. Translated by Muḥammad Yūsuf 'Adas. 2nd ed. Egypt and Paris: Dār al-Nashr lil-Jāmi'āt, 1997.
- al-'Id, Yumnā. *al-Kitāba: Taḥawwul fī Taḥawwul* [Writing: Transformation within Transformation]. Beirut: Dār al-Fārābī, 2018.
- al-'Id, Yumnā. *al-Riwāya al-'Arabiyya: al-Mutakhayyal wa-Binyatuhu al-Fanniyya* [The Arabic Novel: The Imaginary and Its Artistic Structure]. Beirut: Dār al-Fārābī, 2011.
- al-Kūsh, Ḥasīb. *al-Sardiyyāt al-Ma'rifiyya min al-Ayqūniyya ilā al-Tawatturiyya* [Cognitive Narratives: From Iconicity to Tensionality]. Amman: Dār Kunūz al-Ma'rifa lil-Nashr wa-l-Tawzī', 2016.
- Lashkar, Ḥasan. "al-Riwāya al-'Arabiyya wa-l-Funūn al-Sam'iyya al-Baṣariyya" [The Arabic Novel and the Audiovisual Arts]. *al-Majalla al-'Arabiyya*, no. 169 (1431 AH).

- Maingon, Claire. "René Magritte en 2 minutes." *Beaux Arts*. Accessed 30 September 2025, 15:00. <https://www.beauxarts.com/grand-format/rene-magritte-en-2-minutesrevuedada/>.
- Mr Expert. "Gustav Klimt, peintre symboliste autrichien, 1862–1918." *Estimation d'objets d'art en ligne*. Accessed September 2025, 09:00. <https://mr-expert.com/>.
- Mufarrij, Jamāl. *Azmat al-Qiyam min Ma'ziq al-Akhlāqiyyāt ilā Jamāliyyāt al-Wujūd* [The Crisis of Values: From the Predicament of Ethics to the Aesthetics of Existence]. Algeria and Lebanon: Manshūrāt al-Ikhtilāf and al-Dār al-ʿArabiyya lil-ʿUlūm Nāshirūn, 2009.
- Niyazyan, Khoren. "Gustav Klimt Emblématiques." *XclusiV ART*, 16 September 2025. Accessed 20 September 2025, 14:15. <https://xclusiv-art.com/>.
- Obeid, Claude. *Jamāliyyat al-Šūra fī Jadaliyyat al-ʿAlāqa bayna al-Fann al-Tashkīlī wa-l-Shiʿr* [The Aesthetics of the Image in the Dialectics of the Relationship between Visual Art and Poetry]. Beirut: al-Muʿassasa al-Jāmiʿiyya lil-Dirāsāt wa-l-Nashr wa-l-Tawzīʿ, 2010.
- Ortega y Gasset, José. *Tajrīd al-Fann min al-Nazʿa al-Insāniyya* [The Dehumanization of Art]. Translated by Jaʿfar Muḥammad al-ʿAlūnī. Damascus: Syrian General Book Organization, 2013.
- al-Rāwī, Nūrī. *Mathaḥ al-Ḥaqīqa, Mathaḥ al-Khayāl: Siyāḥāt Fikriyya fī Aqālīm al-Fann* [The Museum of Truth, the Museum of Imagination: Intellectual Journeys through the Realms of Art]. Baghdad: Dār al-Shuʿūn al-Thaqāfiyya al-ʿĀmma, 1998.
- al-Sahwī, Manāhil. "Dhikrā Wafātihi: Qublat Gustav Klimt allatī Dāmat ilā al-ʿAbad" [On the Anniversary of His Death: Gustav Klimt's Kiss That Lasted Forever]. *Diffa Thālitha*, 7 February 2023. <https://diffah.alaraby.co.uk/>.
- Tolstoy, Leo. *Mā Huwa al-Fann?* [What Is Art?]. Translated by Muḥammad ʿAbdu al-Jārī. Damascus: Dār al-Ḥaṣād lil-Nashr wa-l-Tawzīʿ, 1991.
- Umm al-Zayn Bin Shaykha al-Miskīnī. *Tahrīr al-Maḥsūs: Lamasāt fī al-Jamāliyyāt al-Muʿāšira* [Liberating the Sensible: Touches on Contemporary Aesthetics]. Beirut, Rabat, and Algeria: Manshūrāt Dīfāf, Dār al-Amān, and Manshūrāt al-Ikhtilāf, 2014.
- "Khidāʿ al-Šuwar: Istikshāf Falsafat René Magritte" [The Treachery of Images: Exploring René Magritte's Philosophy]. *Al-Araby Al-Jadeed*, 25 September 2016. www.alaraby-co-uk.cdn.ampproject.org.