

book of abstracts

The issue versus the book
A peculiar edition of *Terry and the Pirates*

Jan Baetens

This article offers a close reading of a particular edition of *Terry and the Pirates*, an adventure strip by Milton Caniff that ran as an installment strip from 1934 to 1936.

The rediscovery of the Golden Age comics in the 1960s created a new market for these works, which were reissued in book format, with completely new peritexts that illustrate the often tremendous creativity of the new designers.

The analysis of the cover of one of these books, the 1981 Slatkine reprint of the sequence built around the *femme fatale* Nestor Burma, demonstrates how the typographers have managed to establish a fruitful dialogue between the constraints of the single illustrative cover image and the multipanel structure of the daily strips gathered in the book.

Cover by *Luca Lattuga*

Victor Hugo through covers
Plastic configurations and eidetic conversion

Didier Tsala Effa

The analysis is based on the various modalities of the structuring forms of Victor Hugo book covers: the topological distribution of the present elements on the covers, the degree of meaning saturation, the representational processes, the figurative genres, the signifying forms, the diegetic forms, the informative genres, etc. On the semiotic plan, book covers, for what they allow, would moreover be the product of what Jacques Fontanille, borrowing from the philosophy of ideas, calls «an eidetic conversion.» If they create meaning, it would no longer be due to their simple and immediate existence, which corresponds to their substance, their manifested structure, but rather it would be due to their nature as perceptible objects, that is meaningful objects. The configurations that they show are not decisive in and of themselves, but only in that they are anticipated in the perspective of a possible perception. This corresponds to one of the definitions of eidetic intentionality as it is proposed by Jean-François Bordron.

Cover by *Emiliano Properzi*

The artist in showcase.
Self-promotion strategies in art serial publishing. Walter Crane, a case-study

Francesca Tancini

In the second half of the 19th century, books and serials become truly popular and front cover acquires its modern advertising function “to catch the hasty traveller’s eye”. Coloured illustrated covers spread then around the market.

All the same, the indication of the illustrator’s name is still waiting to be included beside the author’s and publisher’s quotations among editorial notes on front or back cover or on colophon.

This article follows the fortunes of what is probably to be considered the first illustrator ever to have been mentioned massively on front cover and to have been given a series named after his own name, that of Walter Crane. A hitherto unheard of case of Victorian corporate identity designed by the artist in the shape of a representation of the artist himself.

Cover by *Roberto Malpensa*

The covers of Hergé’s comic books

Pierre Fresnault-Deruelle

This article tries to show how covers of Hergé’s comic books are programs and summaries, metaphors and metonymies.

They tease the reader and lead him to reconsider his first impression: is the cover I am looking at a good introduction to reading (with its part of suspense) or is it just a deceptive image? Generally speaking (there are some exceptions) Hergé’s covers are at the same time enlarged panels and small “paintings”, something which is dealing with both storytelling and illustration; that is to say that they are the only signs of story.

From a certain point of view, we gather that the covers focus on the poetic of the author who tells us stories because he is first keen of what we could call the “rhetoric of visual drama”.

Cover by *Massimo Pastore*

Gauguin’s AVANT et après: A case study in editorial peritext

Benjamin E. Niehaus

Gauguin’s 1903 text, *AVANT et après*, provides a unique opportunity to examine the paratextual framework established by Gerard Genette, most notably in regards to the question of the cover as an element of visual peritext.

As Gauguin himself designed the original cover, this work serves as a fitting case-study in that an examination of its editorial evolution allows us to see how changes in the cover have fundamentally altered the relationship between this peritextual location and the prospective reader, as well as modifying the link between the text and the world and time in which it was written.

Through an examination of various editions, spanning from the original of 1914 to 21st century editions, we shall observe how editorial manipulations have created a certain brand of Gauguin to be sold to the public, going so far as to deny this work’s literary autonomy and to relegate it to the status of epitext in relation to Gauguin’s career as an artist.

Cover by *Emiliano Properzi*

Changing Covers

The paratextual transformations of René Burri's *Die Deutschen*.

Steven Surdiacourt

Ultimately, the growing scholarly interest in the photobook as a material object requires the close examination of the changing form of individual books. The goal of this kind of research is to investigate the reasons, the contexts and the consequences of their formal transformations.

Book covers are important markers for this kind of editorial transformations. Since a book cover is a liminal space negotiating between a textual and an extratextual reality, its design is both a sign of the book's content and a way of positioning the book in a larger cultural context. A book cover could then be described as a reading device, as it orients (or reorients) subjective readings of individual books in specific cultural contexts.

By retracing the publication genealogy of René Burri's photographic reportage *Die Deutschen* I want to show that the cover's textual and socio-cultural functions are strongly intertwined.

Cover by Roberto Malpensa

Previously on...

Recap as a television peritext between narration and promotion

Alessandro Catania

Using Genette's textual theory about literature on audiovisual paratexts, this paper explores the logics, functions and structure of recaps – the 'Previously On...' segment – to illustrate similarities between this type of audiovisual introduction and other more traditional forms of textual thresholds such as book covers.

The paper furthers the exploration of different types of visual introductions and similar (peri)textual manifestations beyond the notion of paratext. In particular, the analysis of the televisual recaps from *Heroes* (NBC 2006-2010) is used to highlight the different textual reconfiguration operated within recaps (and covers) for different and often times contrasting narrative and/or promotional ends. Such model of analysis thus helps unveil and discern the multiple logics lying behind the recap and understand how their framing of the text and its experience relates to pragmatic and industrial issues such as branding, serialization and promotion.

Cover by Heric Abramo

Once upon three times...

Covers, menu and opening title sequence

Valentina Re

While in recent years DVD editions of film have garnered academic attention as an autonomous research field, the main features of the DVD regarded as "pub-

lisher's peritext" have been generally overlooked. Thus, a little attention has been paid to the cover and the menu, and to the role they play in film (and extras) consumption and interpretation. Therefore, this essay seeks to outline the topic's boundaries, basically focusing on two issues. On the one hand, the article seeks to investigate how different covers and menus of different DVD editions of the "same" film construct and negotiate different film's identities; on the other hand, it seeks to analyze the discursive strategies adopted by DVD's covers and menus in the wider context of peritextual and epitextual strategies, for instance by comparing the particular features of the DVD edition to the film's opening title sequence or posters.

Cover by Riccardo Spina

Semiotics of the *englobement*: the case of reliquaries

Massimo Leone

Cultures are replete with gestures and practices of wrapping and unwrapping. The semiotic perspective on such gestures and practices reveals a common thread, which can be analyzed taking as a point of departure Greimas's plastic category englobing/englobed [*englobant/englobé*]. The first part of the article theoretically explores this category, claiming that it consists in a topological manifestation of the way in which a text constructs the desire of its observing actant [*actant observateur*]. A tensive diagram is proposed in order to visualize the articulation of this category depending on the dialectics between the transparency of the englobing entity and the perceptibility of the englobed one, conceived as alteration of its chromatic, morphologic, and topologic characteristics. After situating the semiotic functioning of "covers", including book covers, in this theoretical framework, the article develops an in-depth analysis of a particular englobing/englobed dialectics: the one between relics and reliquaries. Whereas the purpose of other covers, including book covers, is often that of bestowing an erotic aura upon their symbolic and/or iconic content, the main purpose of reliquaries is, on the contrary, that of downplaying the potentially idolatrous indexicality of relics by framing them within a complex anagogic network of words and images. The silver reliquary of Saint Francis Xavier in Goa is adopted as final case-study of the article.

Cover by Luca Lattuga

From the machinery of sacralization to the politician's "walkabout". Peritexts of separation of the charismatic space.

Luca Acquarelli

This article use the conceptual articulation text/peritext in order to analyse the relation between the charismatic subject, in the domain of political power, and his

closer spatial organization as represented during public events. I'm trying to suggest that the elements (objects or social actors) that are disposed around the subject of power work as a peritext, presenting this very subject as a text, perpetuating his charisma. Starting from the "figures of the frame" theorized by Louis Marin on the images of the Louis XIV monarchy, the article makes a general hypothesis on one of the represented rituals of the current democracies' politicians: to go for a "walk-about" surrounded by security staff. The article will show also how this peritextual elements (as represented in the images) define an almost permeable frontier of separation between the charismatic space and the space of admiration.

Cover by Riccardo Spina

Paratexts

Immanence and Transcendence

Giovanni Guagnellini

This paper focuses on two of the five features which define the status of a paratextual element: its mode of existence and its function.

While being explicitly and deliberately eluded in *Paratexts*, the modes of existence of a paratextual element are deeply investigated in a subsequent essay by Genette, *The Work of Art*.

Thus, I think that re-reading the notion of paratext by going beyond the limits of *Paratexts* and taking into consideration *The Work of Art* can be useful to re-define the notion and deal with those elements of the publisher's peritext (such as covers, formats, typographical choices, etc.) which are overlooked or even ignored in *Paratexts*.

Furthermore, the functional aspect, which makes the paratext "an instrument of adaptation", can be discussed on the basis of the studies concerning intersemiotic translation. Adopting this perspective can be useful to identify the role played by the paratext in the relationship between text and work.

Cover by Roberto Malpensa

A bit like the face.

Interview with Carlo Lucarelli on faces, covers and visual identity

Michele Cogo

In this interview Carlo Lucarelli (well-known writer and television presenter) argues that the cover of a book is a bit like the face of an individual: it can intrigue us, attract our attention, and make us want to get closer and start up a conversation, and through that one begins to get to know the person who lies behind the face.

In the same way, a cover attracts the attention of potential readers, leading them to discover the book's content, which is often different from that suggested by the cover. In his experience indeed Lucarelli feels that, in spite of having had some wonderful covers, none of

them has ever truly captured the *essence* of his texts. Yet perhaps that is precisely what a cover – or a face – is for: attracting attention, then changing the topic of conversation.

Lucarelli ends the interview with some ideas on the "construction" of our own face/cover. Drawing on the thirteen years he has spent presenting *Blu notte*, a popular programme on the RAI television network, he talks about the ways in which he has been "forced", in some respects, to think about the consistency of his own image with the content of the programme, and the continuity of his own public identity over the years.

Cover by Massimo Pastore