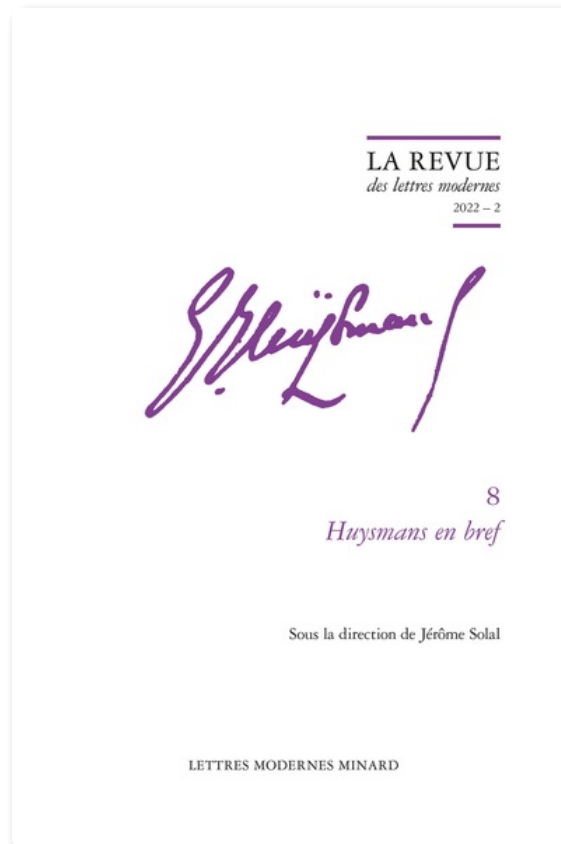




The Brief and the Infinite in *Pierrot au sérail* and *Pierrot sceptique*

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Abstract: This article offers a comparative study of *Pierrot au sérail* (Gustave Flaubert and Louis Bouilhet, 1847) and *Pierrot sceptique* (Joris-Karl Huysmans and Léon Hennique, 1881). It aims to explain how the infinite takes shape in the two pantomimes, at the moment bodies and scenery are created. The article considers the proliferation and deluge of objects, real actants, and beings endowed with a life of their own and analyzes the style itself, with its anacoluthic and oxymoronic logics.

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