



## La métaphore dans la fabrique du roman

Le comparant est mort, vive le comparant

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Abstract: What if this « season 2 » began with a plot twist as it is customary in TV series? By the death of it's main character: the metaphor itself. After all, some people are claiming for its disappearance on the ground that it would be an obsolete and an artificial tool in the narrative economy of the so called « true novel ». Yet every novelist yields, even reluctantly, to the *libido metaphori*. And what if, finally, the metaphor in itself proved impregnable from the novelist ground just as an essential device to unveil the truth and to share irony?

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