

LITERARY IMAGOTYPES:
(DE)CONFIGURATION PROCESSES
IN LITERARY IMAGIOLOGY

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THEORETICAL INTERSECTIONS IN LITERARY IMAGOLGY: IMAGOTYPES AND THE IMAGINARY

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1. THE OBJECT AND OBJECTIVES OF THE “LITERARY IMAGOTYPES” PROJECT

At a time when different ways of reading, assessing and dealing with the “other” and the “different” are being debated, imagology is emerging as a key field for investigating and studying relations between human beings. Nowadays the reductionism of the idea of integration is being challenged, since notions such as respect for the ‘other’ and “hospitality” must be addressed in societies in which there are clashes between cultures that need to be examined. Within this context, cultural studies has, understandably, expanded and, far from stifling literary studies, has provided it with a new impetus. It has also enabled comparative studies to emerge as an important area and, in particular, literary studies as a space for “disturbance”, disquietude and insubordination. Imagology therefore offers, not the “missing

perspective”, but rather an approach to the unknown, represented in literary terms, as one of the ways of “distributing the sensible”¹.

Imagology questions the “image” of the “other”, examines foreignness and the foreigner and, for this very reason, raises the question of the “image” as a historical construct. It infiltrates the problematic terrain of “representation”, countering it with alterities and identities, and therefore challenges us to read between the cracks of images. It confronts our embedded, territorialised, geographical framework with our globalised sense of belonging through the friction between the invisible and the visible embodied in literature.

Literary language emerges with richness and complexity and the hermeneutic exercise is therefore understood as an approach, dialogue or meeting. Taking the relationship as its subject, literary imagology is sensitive to the resistance of relations, as well as the resistance to “stating” relations. It may therefore aspire to become what Silvina Rodrigues Lopes, in her book *Literatura, defesa do atrito*, calls “an active force which triggers feeling-thinking”:

This is what defines a relationship, the fact that it is not determined from outside but is valid as such in its complexity. Acknowledging this means recognising that it is the relationship itself that unsettles the distinction between correct and incorrect readings and that the secret or void that suspends the appropriation of use of these types of texts (which are known as literature) is an active force which triggers feeling-thinking (Lopes, 2003:19).

This resistance of the literary text, together with its interstitial nature, has also been cited by Michel Foucault in connection with the use of images in Blanchot’s work:

The fictitious is never in things or in people, but in the impossible verisimilitude of what lies between them: encounters, the proximity of what is most distant, the absolute dissimulation in our very midst. Therefore, fiction consists not of showing the invisible, but of showing the extent to which the invisibility of the visible is invisible (2001: 21).

¹ Based on Jacques Rancière’s notion « the distribution of the sensible »: “J’appelle partage du sensible ce système d’évidences sensibles qui donne à voir en même temps l’existence d’un commun et les découpages qui y définissent les places et les parts respectives. Un partage du sensible fixe donc en même temps un commun partagé et des parts exclusives. Cette répartition des parts et des places se fonde sur un partage des espaces, des temps et des formes d’activité qui détermine la manière même dont un commun se prête à participation et dont les uns et les autres ont part à ce partage.” (Rancière, 2000: 12).

Fiction is therefore a way of expressing various possible fractures: the fracturing of the subject, fractures between subjects and fractures between the subject and reality.

However, fiction is still representation, thus functioning as a paradoxical Sisyphian task. It is this complex duality that makes literature (and art in general) a medium so rich in cultural emergence, arousing the interest of thinkers, psychologists, philosophers, teachers, sociologists and politicians. Obviously, this raises the question of the transition from aesthetics to ethics and politics and, in operational terms, this is where the responses of the great postmodern thinkers flounder, leading writers such as Deleuze and Negri to convert “the subject of strategic representation into a fundamental or central aspect” of their reflections, as José Luís Rodríguez García states (2006: 240).

Thus, in addition to serving as “a force which triggers feeling-thinking”, literary imagology, as a reading of the fictional, may also be “a force which triggers the will and desire” of the subject or at least offers this potential, whether it leads to action or not.

2. THE OBJECTIVES AND PROCESS OF THE “LITERARY IMAGOTYPES” PROJECT

The origins of this project therefore lie in a recognition of the cultural transversality of literature and its significance for a cultural cartography which, in this case, comes to us from the aesthetic experience of reading ourselves within permanent difference and change. Whilst works of literature, with their radical difference, figure and continuously reconfigure our identity, confronting it with diversity and “otherness”, the role of imagological criticism is to examine the mental representations emerging from these clashes (cf. Leerssen & Beller, 2007: 7), their fissures and voids, and becomes a valuable means of understanding and also a potential counterbalance to contemporary philosophical scepticism. It essentially involves abandoning sceptical indifference, not by seeking *the* solution or *the* path, but a means, similar to the one presented by Hannah Arendt when she proposes what may be termed “activating the will”. “Thinking” is, in this sense, a demand imposed by literature which enables the will - understood by Arendt (2000:14) as the driving force behind action – to emerge, provided that we recognise the importance of freeing ourselves from paralysis and conformist acceptance of what is or what exists momentarily. It is not a matter of superimposing aesthetics and ethics but primarily of thinking about how the aesthetic liberates and, in doing so, enables a renewed praxis to emerge which releases a liberating ethics.

Hence Joep Leerssen and Manfred Beller (2007: 7) affirm the importance of imagology in the humanities, not as “a new specialist area” but a “refreshing way of reviewing a long-standing question, which may involve philosophers, psychologists, sociologists and literary scholars”.

Turning now to more practical matters, it may be legitimate to ask why this volume contains texts on such different authors and works. Why are they included under this title? From where and how did the idea of working in the field of imagology emerge?

Initially, the idea came from a plan to open a course at the Faculty of Letters, University of Coimbra, in “Imagology, Literature and Identity” which would reflect the new aim of valuing transversal conceptual knowledge. It was intended that the course would be set up as an option drawing on the fields of literature and culture and was designed for a group of students on various degree courses with different specialisations, ranging from History of Journalism and European Studies to Literary and Cultural Studies. Although due to various difficulties this project failed to materialise, other experiments filled the space and, today, still cover related or close academic fields in the Faculty of Letters and its research centres, thus reflecting the institution’s interest in change and modernisation. Hence, there has been a new focus on cultural studies, the current problems of multiculturalism and the questions or challenges of research into identity/ies, and these areas have emerged in many academic projects and in disciplines such as “Multiculturalism and Education”, “Identities, Nations and Nationalism in Europe”, “Literature and Identities” and “Language and Identity”.

Some time after this initial experiment, other academic challenges emerged, namely the need to combine forces and isolated projects within our research centre: the Centro de Literatura Portuguesa (CLP). This was the driving force behind the idea of creating a research project that would gather together a diverse group of researchers to work on problems covered by imagology. This book is the logical consequence of this intention – although it will certainly not be the only consequence. It was, in fact, a genuine challenge to bring together the work of researchers — who specialise in studying literature from different nationalities or backgrounds — on the basis of views of the “other” and the creation of the image of the foreigner or, in other words, the configuration of literary imagotypes. The aim was to use a common theoretical base – namely imagology – from the outset, to provide the group with a common starting point for their various interpretations and analyses. This option presupposed that

researchers would agree that knowledge can and should be pursued from various different angles, namely the perspectives of the different researchers²². It thus raised the possibility of drawing together the erratic, dispersed work of each of the researchers within a common base that could focus on such pressing issues as clashes between cultures, highlighting problems associated with the representation of relations between identity and alterity, and even investigating the interplay of stereotypical representations that emerge in works of literature. In our understanding, imagology can fully respond to this potential for amalgamation, since it is configured as a revitalised form of comparative literary studies.

At the beginning, in order to create cohesion within the group, the various stages of the work and the meetings (required to exchange ideas) were defined by the coordinator.

In the first meeting the objectives of the project were presented and key texts containing recent information on the objectives and approaches of imagology were distributed, thus establishing a basic bibliography³ common to all researchers. This first set of theoretical texts led to another session dedicated to a full discussion of the selected theoretical texts, with interventions and questions from various researchers. Other discussion forums then emerged, taking advantage of the dynamics of the activities and events organised by the CLP research centre (such as the presence of lecturers or guest speakers). If researchers were unable to attend these general meetings, they were replaced by specific meetings involving a smaller number of researchers, and by individual sessions. Later, proposals for various studies were submitted, followed by a discussion of each proposal. As envisaged and agreed from the outset, in addition to these opportunities for group work, a considerable amount of the discussion took place using distance communications, which offer a flexible, immediate and accessible way of maintaining dialogue. Thus the discussions

² This statement may be considered unnecessary, particularly in relation to research in the so-called exact sciences. However, in the case of the human sciences in Portugal, group research is still not fully established.

³ The bibliography which served as the starting point for the project (included in the bibliography here) comprised texts by the following authors: Cinirella (1997); Dyserinck (1997), Hall (1997); Leerssen (2006; Moura (1999), Pageaux & Machado (2001); Sousa (2004). Later, other key texts were recommended, including the article by Sanchez Romero (2005) and *Imagology* by Beller and Leerssen (2007).

continued, developing out of specific problems associated with the authors and works studied by each of the researchers.

Although this prosaic description may seem insignificant, after defining a procedural “*cela va de so*” for this type of group research, the difficulty of implementing this method with the desired frequency is all too well known within literary studies, given that this is a field which traditionally prides itself on individual research. The intention here is therefore to clearly state how efforts were made to work in different ways and consequently how the practical difficulties of these procedures were experienced, hampered by other tasks imposed by the trend towards quantifiability within contemporary research. On balance, the working method which this book reflects appears to represent a positive step towards developing teamwork and, although various difficulties delayed completion of the project (by three years), this also had the advantage of allowing the ideas presented here to mature. As always, it will be up to the potential interested reader of the articles in this volume to assess the perspectives they present and the efforts of the researchers involved in the project.

It should also be noted that conferences were planned to develop group work (but were also open to the entire university community) parallel to this process, led by two guest speakers, Mary Louise Pratt, Silver Professor at the Department of Spanish and Portuguese at New York University, who gave a paper on “Planetary Imaginaries”, and Professor Joaquim Pires Valentim from the Faculty of Psychology at the University of Coimbra, whose lecture was entitled “Identity and Lusophony in Social Representations”. This book should therefore have included contributions from the two guest professors but, due to constraints associated with the financial policy of the publishers over which the author had no control, it was not possible to include the text presented by the former. However, the book does contain an original contribution from the Portuguese psychologist which will certainly enhance our collection of literary criticism. In addition, it includes a contribution from Professor João Luís Pereira Ourique, a teacher at the Federal University of Pelotas and Federal University of Mato Grosso do Sul who, from the outset, has supported the project through his research in Brazil.

The project also has links with similar research being developed at the University of Extremadura in Cáceres, namely the project *imag.l.beria* – *Imágenes de la identidad e la alteridad en las relaciones luso-españolas*,

coordinated by Maria Jesús Fernández García. Having established a dialogue and cooperation with the researchers, we intend to continue and extend these links in the future.

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3. IMAGOLGY: SUCCESSES AND PROBLEMS OF A FIELD OF COMPARATIVE LITERATURE

Interest in imagology and the study of images as representations of ourselves and “others” – the “other” experienced as different – has been steadily increasing in recent years. This is not surprising, given that such important ideas nowadays as globalisation and multiculturalism have ensured that the issues of nationalism and clashes of cultures, amongst others, and consequently their sociocultural representations, are key items on the agenda. Efforts have been made, on the one hand, to determine the legitimacy of some of these concepts and ideas, desirous of a certain rational and even ideological basis for their support, as well as attempts to develop a better understanding of the sociocultural phenomena. Obviously, these two strands do not always converge: the former is sometimes confused with a desire to legitimise the existing authorities, whereas the latter is very often dedicated to exactly the opposite, namely to uprooting and subverting nationalist representations that are filled with prejudice.

It is therefore not surprising that imagology nowadays faces somewhat different challenges from those which led authors such as Hugo Dyserinck⁴, in the 1960s, to defend imagology from René Wellek’s critique in 1958. In fact, this critique was directed against a positivist trend in imagology which flourished for several decades during the 20th century (but whose origins date back to the end of the 19th century), resulting in work which showed clear signs of ideological sectarianism (Moll, 2002: 352). Nowadays, one of the research objectives in imagology is precisely that of dismantling the prejudice involved in shaping literary representations.

It is not our intention here to outline a history or archaeology of imagology, particularly since this has already been produced by Hugo Dyserinck himself, his disciple Joep Leerssen and other scholars, such as Nora Moll. It is essential, however, to highlight certain elements which may help us to understand the importance of imagology today. Two separate initial sets of guiding principles should be noted - the French school founded by J.M Carré and M.F. Guyard, and the one known as the “Aquisgran (or Aachen) school”, in which the leading figure is Hugo Dyserinck, a Belgian comparatist who taught in Aachen for many years and initially oversaw Joep Leerssen’s research in Holland in the developing field of “European Studies” (as Dyserinck himself has already explained in detail⁵).

⁴ Dyserinck explains that his involvement in the debate initiated by R. Wellek began in 1966 with the text “Zum Problem der ‘images’ und ‘mirages’ und ihrer Untersuchung im Rahmen de Vergleichen Literaturwissenschaft” (“On the problem of ‘images’ and ‘mirages’ and research within comparative literature”).

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This second line of research is frequently acknowledged to have had a significant influence on present-day imagology studies⁶.

In France the “study of images” has developed as part of comparative literature, headed by Daniel-Henri Pageaux, a Hispanist whose work became known in Portugal after 1971, following the publication of *Images du Portugal dans les lettres françaises*⁷. Although in the 1980s the term “imagerie” still featured in the titles of his texts (cf. Pageaux, 1981 and 1983), in 1981, *Literatura Portuguesa, Literatura Comparada e Teoria da Literatura*, published jointly with Álvaro Manuel Machado⁸, contained the following statement: “The study of images of the foreigner in a text, a literature or even a culture – the literary imagery (or *imagologie*, as it is called in French) is one of the oldest themes in comparative literature” (Pageaux and Machado, 1981: 41).

Yet, although these authors still used the French term, in 1978 Eduardo Lourenço explained in the preface to his famous collection of essays *O Labirinto da Saudade* that “the actual subject of this book is therefore not so much that of a “preoccupation with Portugal” (...) but with an *imagology* or, in other words, a critical discourse on the images of ourselves that we have forged” (2009: 18).

Unlike the United Kingdom, where for a long time the main term was “image studies”, from the 1970s onwards the term “imagology” was widely used in Germany, Belgium and France and also reached Portugal during this period (although it did not always receive due recognition). Nevertheless, in the extracts cited from Álvaro M. Machado & D.H. Pageaux, and from Eduardo Lourenço the differing approaches are already evident: one is more literary and cultural, the other more philosophical. Whilst it is impossible to provide a full list here of the many researchers in Portugal who have explored the problematic of the auto-image and hetero-image in some way, it is possible to trace the development of these two lines of inquiry. Although the distinctions have become blurred (with the expansion of cultural studies), at least some of the principles underlying these differences can still be identified in the respective approaches of Ana Paula Coutinho Mendes from the University of Porto, a researcher in the field of Francophone literatures, and Maria Manuela Baptista from the University of Aveiro, who has published extensively on the presence of the “other” and, in the various volumes she has edited, has focussed on the work and figure of Eduardo Lourenço and the themes explored by this leading Portuguese thinker.⁹

⁶ The word *imago* became more widespread in the 1930s, having initially emerged in association with psychoanalytical theories dating from the beginning of the century, and in the 1960s was extended to the collective psychology of peoples, (cf. Oliver Brachfeld: «Notes sur l’imagologie ethnique», 1962).

⁷ Cf Pageaux, 1971. Daniel-Henri Pageaux would begin lecturing at the Sorbonne in 1975.

⁸ Álvaro M. Machado (who also lectured at the Sorbonne) founded the course in General and Comparative Literature in Lisbon in 1976.

⁹ See the preface to *Cartografia Imaginária de Eduardo Lourenço. Dos críticos*. Maria Manuel Baptista has already produced a large body of texts dedicated to the work of Eduardo Lourenço (including “A Utopia Europa em Eduardo Lourenço”, written in 2001) and a vast output which has focussed on examining relations between the stereotype and social representation (including editing the 2006 volume *Identity – Ficções*, and her study “Estereotipia e representação social – uma abordagem psico-sociológica”). Otília

It should also be noted that in 2004 the book *Do Cá e do Lá. Introdução à Imagologia* was published in Brazil by Celeste Ribeiro de Sousa, who was responsible for disseminating the pioneering work of Hugo Dyserinck in Brazil and is also a specialist in German and French approaches to imagology.

With the expansion of English in academia, the revival of comparative literature and the growing mobility of researchers, the term “imagology” has become increasingly widespread.

One very important step towards establishing the field, *corpora* and essential methodology for imagology was taken recently with the publication of *Imagology: The cultural construction and literary representation of national characters. A critical survey*, by Manfred Beller and Joep Leerssen, the thirteenth volume in the *Studia Imagologica* series. The series itself constitutes a kind of historical-scientific support base for the innovative step which this issue represents. Published in Amsterdam, *Studia Imagologica* is an academic book series which began in 1992, initially consisting of monographs before it was reformulated as a collective publication in 1995, first directed by Hugo Dyserinck, later the chief editor, and the researcher Joep Leerssen. The series has been responsible for a great deal of the current revival of interest in imagology.

The thirteenth volume emerged from a fundamental idea, namely to create an encyclopaedic compilation of imagology studies, launched in 2001 by Manfred Beller (a German comparatist teaching in Italy). The project received new institutional and financial support when the two renowned scholars Manfred Beller and Joep Leerssen began to work together¹⁰. In effect, these scholars have brought new life to imagology and created a new dynamic for it, transforming it into a leading area in academic research with a wider audience¹¹.

It is therefore not surprising that at the Colloquium of the Société Belge de Littérature Générale et Comparée (SBLGC), held in Louvain-la-Neuve in November 2008, the organisers chose Joep Leerssen to deliver the opening address – a choice which did justice to the challenge which the conference aimed to launch, both in terms of its themes and the title itself: *Nouvelles Voies du Comparatisme / New Paths For Comparative Literature*.

Pires Martins has also studied national representations, for example in “Espelhos quebrados – representação do colonizado em *O Esplendor de Portugal* de António Lobo Antunes”, written in 2004.

¹⁰ Early in its history this project was publicised on the internet and a call was launched for specialist collaborators. Financed by the University of Bergamo and the Dutch national funding organization NWO, it also received support from the Universities of Bergamo and Amsterdam and the Huizinga Institut. Cf Beller and Leerssen, 2007: XVI (cf. tb. <http://cf.hum.uva.nl/images>).

¹¹ In addition to the many other occasions in which he participated in conferences and events, Manfred Beller would be one of the specialist guest speakers at the «Dialogue interculturel, dialogue inter-religieux: le rôle des stéréotypes et des préjugés» held in Strasbourg in 2003 as part of the project *Dialogue interculturel et prévention des conflits* (cf [http://www.coe.int/t/dg4/cultureheritage/culture/completed/dialogue/DGIV_CULT_PREV_ICIR_\(2003\)1F.PDF](http://www.coe.int/t/dg4/cultureheritage/culture/completed/dialogue/DGIV_CULT_PREV_ICIR_(2003)1F.PDF)

If any doubts remained about the fact that imagology was a promising path for comparative literature, they would be dispelled by the publication of the "Handbook" on imagology organised by M. Beller and J. Leerssen. Drawing on the work of over 70 specialists, it offers a cutting-edge perspective on issues associated with this field, aiming to provide answers to the questions which appear in the introduction to the publication and are reproduced on the back cover: "How do national stereotypes emerge? To what extent are they determined by historical or ideological circumstances, or else by cultural, literary or discursive conventions?" (Beller & Leerssen, 2007).

The editors of the book aimed to find some answers to these key questions by presenting not only articles on representations of national characters, but also the fundamental concepts underlying the approach and essential theoretical articles on imagology.

As the editors state in the introduction:

This book is meant both to demonstrate and to facilitate the critical analysis of national stereotypes in literature (and in other forms of cultural representation), known in many languages as *imagology*. The term is a technical neologism and applies to research on the field of our mental images of the Other and of ourselves (*idem*, xiii).

The subtitle of the book *The cultural construction and literary representation of national characters* clearly highlights three aspects of imagology: cultural representation, literary representation and the question of identity underlying representations of national character permanently confronted with the view of the "other" and the alterity which this instils. Thus it can easily be seen that these aspects are also the subject of studies in other disciplines – which imagology cannot ignore.

4. IMAGOLGY AT THE INTERSECTION OF MULTIPLE DISCIPLINES

One of the dilemmas which imagology faces today is that of preventing the specific nature of its field of study from becoming diluted, whilst at the same time ensuring that it does not isolate itself from the necessary, pressing, and beneficial influence of other disciplines.

Several scholars have drawn attention to this problem and it is therefore important to select the main aspects and contributions which imagology can gather from neighbouring disciplines.

A) PHILOSOPHICAL POSTULATIONS: THE COMPLEX RELATIONSHIP BETWEEN THE "I" AND THE "OTHER"

Questioning the relationship between the "I" and the "other" raises a series of very complex questions which many philosophers have studied throughout the history of philosophy. However, this question was developed more intensively by philosophers in the twentieth century, who challenged the unity of the subject, a

central theme in the postmodernist debate. It features as a core issue in Derrida's concept of "hospitality"¹² and is also important in the thinking of Deleuze and even Rorty and other leading philosophers in the discussion of ideas since the beginning of the twenty-first century.

It is not appropriate here to present a review of these questions, but it is useful to look at certain observations made by philosophers that have influenced contemporary thinking.

One of the philosophers who dedicated a great deal of attention to issues of alterity and identity was Emmanuel Levinas, not only in his major works¹³, but also in his more recent volumes – *Entre Nous*, in 1991 and *Alterity and Transcendence*, in 1995.

It is important to begin by clarifying the notion of the "other" as determined by Levinas:

The metaphysical other is other with an alterity that is not formal, is not the simple reverse of identity, and is not formed out of resistance to the same, but is prior to every initiative, to all imperialism of the same. It is other with an alterity constitutive of the very content of the other. Other with an alterity that does not limit the same, for in limiting the same the other would not be rigorously other: by virtue of the common frontier the other, within the system, would yet be the same.

The absolutely other is the Other. He and I do not form a number. The collectivity in which I say "you" or "we" is not a plural of the "I." I, you—these are not individuals of a common concept. (Levinas, 1969: 39.)

The philosopher thus postulates the irreducibility of the "other", which has consequences in terms of social interaction¹⁴, since the "I" only exists, in this interpellation of the "other" itself and in the confrontation between the "I" and the "other". As Derrida argues, "One should no doubt extend without limit the consequences¹⁵ of what Levinas asserts in a passage where he repeats and interprets the idea of infinity in the Cartesian *cogito*: "It is not the "I", it is the other that can say yes".

It should not be forgotten that this irreducible presence of the "other" had already been identified by Mikhaïl Bakhtine as an inherent feature of discourse and

¹² In *Adieu: To Emmanuel Levinas*, Derrida links this concept of the "other" to Levinas' concept of "hospitality", outlining the similarities and differences in what he understands as "hospitality" (Derrida, 2004: 40).

¹³ Many of his titles reflect this entrenched distance between the "I" and the "other" which is exterior to it: *Time and the Other* (1948), *Totality and Infinity: An Essay on Exteriority* (1961), *Otherwise than Being, or Beyond Essence* (1974).

¹⁴ Levinas explains this social consequence when he states: [i]n that relation to the other there is no fusion, the relation to the other is envisioned as alterity. The other is alterity. (...) In the alterity of the face, the for-the-other commands the I. (...) Sociality is that alterity of the face, of the for-the-other that calls out to me, a voice that rises within me before all verbal expression, in the mortality of the I, from the depths of my weakness. (Levinas, 1995: 113).

¹⁵ Derrida draws attention to this passage from *Totality and Infinity*, commenting that the work "offers us a vast treatise on hospitality" (Derrida, 2004: 39 and 41). One way of developing this idea is explained by Derrida in *Of Hospitality*: "understanding and involving the foreigner means welcoming, with unreserved hospitality, what makes him other. Accepting him for what he is. Therefore understanding the other and welcoming him most certainly does not mean integrating or disintegrating him."

dialogue. For Bakhtine, understanding the interplay of the “other” in psychoanalysis and the notion of the ‘collective unconscious’ has its antecedent in the memory of languages and rituals. According to Bakhtine, “in the innermost of man there is no “this”, only the “other””. Hence, two of his key terms-concepts are ‘reciprocity’ and ‘dialogism’¹⁶. In *Freudianism* (1927) and *Marxism and the Philosophy of Language* (1929), works published in the “Bakhtin Circle”, Voloshinov proposes the notion of ‘ideologeme’, in which all discourse is ideologically and socially inscribed, i.e. dependent on its interrelations with the discourse of others, since “signs only emerge in interindividual terrain” (Bakhtine, 1997: 29). Hence, the psyche “is the social infiltrating the individual” (*idem*, 65).

For Levinas as well (1995: 113), the voice of the “other” is present in the “I” prior to any expression: it is “an Other in me”, implying an ongoing dual relationship.

It should be noted that the metaphor for this “otherness” – the “face” – emerges almost spontaneously and is recognised by Levinas as a figuration that is not only plastic but also profoundly expressive:

The way in which the other presents himself, exceeding *the idea of the other in me*, we here name face. This *mode* does not consist in figuring as a theme under my gaze, in spreading itself forth as a set of qualities forming an image. The face of the Other at each moment destroys and overflows the plastic image it leaves me, the idea existing to my own measure and to the measure of its *ideatum* — the adequate idea. It does not manifest itself by these qualities, but (...) it *expresses itself*. (Levinas, 1969: 51).

Rather than affecting social interaction, a perspective such as the one Levinas advocates entails an ethics in which the “other” has a fundamental place. Although he considers evil inherent to humans, Levinas argues for a culture which takes responsibility for “others” and in which dialogue is essential.

Another philosopher who address the “I” and its presence within the “other(s)” is Gilles Deleuze, who describes the desert-like nature of the “I” as the last refuge:

En chacun de nous, il y a comme une ascèse, une partie dirigée contre nous-mêmes. Nous sommes des déserts, mais peuplés de tribus, de faunes et de flores. (...) Et toutes ces peuplades, toutes ces foules, n'empêchent pas le désert, qui est notre ascèse même, au contraire elles l'habitent, elles passent par lui, sur lui. (...) Le désert, l'expérimentation sur soi-même, est notre seule identité, notre chance unique pour toutes les combinaisons qui nous habitent (Deleuze, 1977: 18).

In each of us there is, as it were, an asceticism, in part turned against ourselves. We are deserts but populated by tribes, flora and fauna. (...) And all these clans, all these crowds, do not undermine the desert, which is our very asceticism: on the contrary, they inhabit it, pass through it, over it (...) This desert, this experimentation with oneself is our only identity, our single chance for all the combinations which inhabit us (Deleuze, 1977: 18). Inserir a tradução nas footnotes na ordem correspondente

It should be stressed that Deleuze’s reflections on the relationship between the “I” and the “other(s)” are linked to his understanding of desire

¹⁶ Although the concept of dialogism was applied in *La poétique de Dostoievski* in 1961, it had already been developed in Bahktinian texts on romanesque discourse in the 1930s and 40s.

as the fundamental driving force behind both power relations (and relations with power) and social interrelations.

All of these philosophers reveal a concern to move beyond passivity and raise the question of how to act. However, in Deleuze's work the subject's relationship with the real is doubled and redoubled in coalescing representations which absorb and interact with the human imaginary:

C'est pourquoi l'imaginaire et le réel doivent être plutôt comme deux parties juxtaposables ou superposables d'une même trajectoire, deux faces qui ne cessent de s'échanger, miroir mobile. (...) À la limite, l'imaginaire est une image virtuelle qui s'accroche à l'objet réel, et inversement, pour constituer un cristal d'inconscient. Il ne suffit pas que l'objet réel, le paysage réel évoque des images semblables ou voisines; il faut qu'il dégage sa propre image virtuelle, en même temps que celle-ci, comme paysage imaginaire, s'engage dans le réel suivant un circuit où chacun des deux termes poursuit l'autre, s'échange avec l'autre. La "vision" est faite de ce doublement ou dédoublement, cette coalescence. C'est dans les cristaux d'inconscient que se voient les trajectoires de la libido (Deleuze, 1993: 83).

This is why the imaginary and the real must instead be like two juxtaposable or superimposable parts of a single trajectory, two faces that ceaselessly interchange with one another, a mobile mirror.. (...) 7 At the limit, the imaginary is a virtual image that is interfused with the real object, and vice versa, thereby constituting a crystal of the unconscious. It is not enough for the real object or the real landscape to evoke similar or related images; it must disengage its own virtual image at the same time as the latter, as an imaginary landscape, makes its entry into the real, following a circuit where each of the two terms pursues the other, is interchanged with the other. "Vision" is the product of this doubling or splitting in two, this coalescence. It is in such crystals of the unconscious that the trajectories of the libido are made visible.. (Deleuze, 1993: 83). Inserir a tradução nas footnotes na ordem correspondente

Deleuze states that desire may arise from coalescence, as a meeting place. Emphasising desire as the driving force behind social interrelations, or as the core of the relationship with the "other", enables love to emerge as a central theme. Perhaps more than any other form of discourse, literary discourse has meticulously examined the twists and turns of the discourse of love and its imaginary projections, images or imagery, showing the complexity of the subject's relationship with its own self – recalling Camus' *L'Étranger*, Proust, Joyce and many others – and the complexity of the subject's relationship with the "other", "foreignness" and the "foreigner" explored in many contemporary novels. It is therefore not by chance that philosophers often use literary examples, since literature itself involves the figurative processing of the relational drive.

B) THE QUESTIONING OF IDENTITY AND CULTURAL STUDIES – IMAGIOLOGY AND IDENTITY

The concept of identity has necessarily developed a great deal throughout history. Many authors have pointed out the need to perceive identity as something which shifts, thus coming closer to Amin Maalouf's famous statement: "Identity isn't given once and for all: it is built up and changes throughout a person's lifetime". His critique of the rigid, standardised notion of identity rooted in traits acquired in the past is clearly reflected in the title of his work *Les Identités Meurtrières*, published in 1998 and frequently cited nowadays. In this work,

Maalouf sets out to find solutions for how to understand identity – which some may consider utopian and others not. However, rather than assessing whether his intentions are prescriptive or moralising, it is important to preserve his understanding of identity as something always “in the making”, evident in statements such as the following: “everyone should be able to include, in what he regards as his own identity, a new ingredient (...): the sense of being part of the human adventure” (1998: 188).

In order to understand a dynamic concept of identity it is necessary to see it as dependent on dialogic, retroactive mechanisms, as Stuart Hall (2003: 1) proposed when he represents “identity” within the “cultural circuit”, creating a diagram in which it is related to production, consumption, regulation and representation in a relational and interactive way. Hence, Hall approaches the so-called Complex Thought.

Fernando Pessoa – the tenacious seeker of an innovative modernity – captured this seductive relationship in the (deservedly) famous advertising slogan “*Primeiro estranha-se, depois entranha-se*” (“At first it’s strange, but then you’re hooked”). This syncretic phrase has often been repeated and glossed but few interpretations manage to capture the intrinsic and irreversible sense of change involved in encounters with the strangeness of the “other”, which is very often incomprehensible to those who should be part of the process: “It’s hopeless: if I get involved with strangeness, then I become strange. But if the strangeness resists, that makes me very strange. So what is incomprehensible is that if I insist on embracing the strange, I am strange once again because I can only do this by making the strangeness strange”.¹⁷

Nowadays we know that there are various different understandings of the notion of “identity”, revealing that it is something dynamic rather than static. Stuart Hall alerts us to the idea of “decentred identities”, Amin Maalouf refers to “deadly identities” and “composite identity”, and Manuel Castells establishes a distinction and a tension between “resistance identity” and “project identity”¹⁸. Examining the path from the idea of “composite” identity to “relation-identity”, João Maria André points out that several theorists pose this question in terms of a dichotomy or tension between a “resistance-identity” and a “project-identity” or make the idea of identity dependent on various “fluctuations” or “situational” contexts (André, 2006: 22). In fact, neither the notions nor the images of identity have remained unaltered throughout history, but have changed, revealing that *identity* is a dynamic entity: “Identities are shaped and transformed over time.” (*idem*). Thus, João Maria André, following Martine Abdallah-Preteceille, ends up by advocating a dialogic concept of identity which implies conflict, dysfunctionality and dislocation as part of the process of ongoing reconfiguration (*idem*, 23-24).

¹⁷ Extract from one of the short humorous texts entitled “Insanidades” (Insanities) from the “Vida Insana” blog. Cf. http://meuserevaporei.blogspot.com/2007_06_01_archive.html

¹⁸ In a recent study João André (2006: 19) explores and analyses various concepts of identity, demonstrating its relevance and heuristic potential.

A dynamic notion of *identity* can therefore be presumed when new and emerging areas coexist with embedded areas. Hence Leerssen states:

Identity as a concept is much more complex than it appears at first sight; in occulting its own complexity in what seems a self-evident a priori notion it can easily mislead. Identity can never be an explanatory factor of human history or human attitudes, at best it provides the framework for other explanations (...). In its most current usages, identity stands for processes of (self-)identification, which are themselves subject to many complex, and variable, factors and circumstances. Identity is not about one's given place, but about one's position, imposed or chosen. (Leerssen "Identity, alterity, hybridity" (Leerssen & Beller, 2007: 340).

Identity changes are forged through confrontation with the "other". Once again, this highlights the importance of literature, since the compositional complexity of many contemporary novels expresses and shapes conflict, dialogue and, more interstitially, the "hybridism" of voices identified decades ago by Bakhtine when studying parody and discursive refraction processes.

C) THE CONTRIBUTIONS OF SOCIAL PSYCHOLOGY: STEREOTYPES AND STEREOTYPING

From comparative literature emerges the need to analyse the relational sense itself in terms of closeness or confrontation, imitation or contrast, alliances or conflicts. Hence critical comparative analysis soon encounters notions such as *cliché*, type, typical and stereotype.

In the case of stereotypes, the contribution of social psychology is nowadays essential and valuable.

Social psychology explains how stereotypes are psychological constructs generated by shared beliefs:

... stereotypes are normative beliefs, just like other beliefs. They are shared by members of groups not just through the coincidence of common experience or the existence of shared knowledge within society, but because members of groups act to coordinate their behaviour (...) and this is especially so in intergroup conflict. (McGarty *et alii*, 2002: 6).

Underlying the idea of the stereotype, there is normally a negative (often concealed) connotation. Hence we tend to forget something which Craig McGarty recalls: the process of stereotyping is closely linked to that of categorising, a normal and common knowledge mechanism. The author states that:

... the explanatory potential of categories is realized in the form of relatively enduring understandings of the differences between social groups. These, in turn, provide the basis for developing and conveying perceptions which ensure that stereotypes¹⁹ are shared by other people. (...). One final caveat is that

¹⁹ The author therefore offers the following definition of the stereotype: "Essentially a stereotype is a set of associations between people and features, and between features and features". (McGarty, 2002: 30) Hence "the idea that the formation of long-term stereotypical knowledge must be distinguished from the formation of the current stereotypical depictions of impressions of social groups. This allowed me to propose a

stereotyping is a particularly useful process when applied to social groups (McGarty, 2002: 16, 33).

It is known that this tendency to categorise is a normal way of storing information in the memory and this process is also used for the condensed images we create of social groups, whether professional, local, historical, social classes or any other type of group. Hence, various scholars have established differences between the formation, function and characterisation of stereotypes. In the formation of a stereotype Craig McGarty (2002: 20), for example, distinguishes between explanation (which tends to be implicit and includes detection and covariation) and justification (which tends to be explicit). Henri Tajfel identifies three different functions of stereotyping: social causality, justification and differentiation (*apud* Cinnirella, 1997: 41). Some of these studies highlight the fact that stereotypes contain emotional and cognitive components.

Contrary to popular belief, stereotypes play a vital role in social exchanges, since they simplify, enabling us to label people quickly and react rapidly if necessary²⁰. While stereotypes have a pragmatic function in social relations it is, nevertheless, the complexity of the latter which enables us to advance beyond the idea of the unvarying stereotype, as Marco Cinnirella explains:

A stereotype may essentially be thought of as a set of beliefs about the members of a social category or social group. In particular, stereotypes are *belief systems which associate attitudes, behaviours and personality characteristics with members of a social category.* (...)

... Stereotypes are not static entities but seem to be subject to situational variability, associated with attempts to maximise the positive distinctiveness between groups (...) Stereotypes do not change *completely* across situations. Contextual variations in stereotype content might usefully be thought of as *variations on a theme*, since there is good empirical evidence to suggest that stereotypes often have, at their core, a set of central beliefs which do maintain stability across situations. (...)

If the social stereotypes endorsed by an individual are associated with the social groups to which he or she owes allegiance, it is likely that stereotypical beliefs will fluctuate in salience parallel with their associated social identities. (...) Individuals might endorse quite disparate social stereotypes of the same group in different situations²¹ and when different social identities are salient. (Cinnirella, 1997: 37, 46, 48).

Alongside the positive use of stereotyping as a unifying, distinctive element of a group, there is also a disrespectful use of stereotyping aimed at discrimination and

definition of stereotype as a set of constraints between knowledge about a group, the explicit use of labels about group members, and the perceived equivalence of members. Stereotype formation is therefore the process by which the constraints between these elements develop" (McGarty, 2002: 36)

²⁰ This is explored very well in the Jason Reitman film *Up in the Air*, in which the protagonist, played by George Clooney, teaches the apprentice "terminator" how to extricate herself faster from situations in airports by labelling people. Defending himself from the criticisms of his inexperienced colleague, who accuses him of being prejudiced, he explains: "I'm like my mother, I stereotype: it is faster!"

²¹ Ruth Amossy, another author who has studied the concept of the stereotype, summarises what she considers to be the two aspects which explain the formation of the stereotype: the perspective endorsed by the theory of psychological type which views stereotypes as originating from interpersonal relations, and the perspective which argues that stereotypes are shaped by social confrontation (1997: 39, 41).

exclusion. According to Bennett, this makes it possible to talk about *positive stereotypes* and *negative stereotypes*.

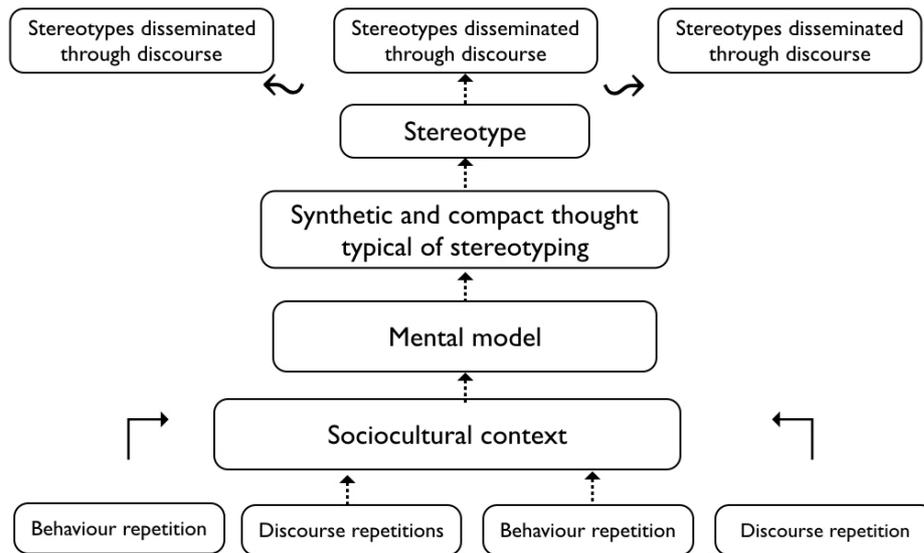
5. THE CONTRIBUTION OF TEXT LINGUISTICS AND CRITICAL DISCOURSE ANALYSIS

Within this complex framework in which discourse conveys negative meanings, an approach such as the one advocated by Teun Van Dijk within the field of Critical Discourse Analysis – an approach close to other research areas such as discourse pragmatics and text linguistics – becomes even more relevant. Teun Van Dijk stresses the way in which collective representations shape ideologies, since “processes of social identification ultimately take place within the shared social representations we call ideologies”, so that “the social inspiration for a theory of ideological structure therefore must be sought in the basic properties of (social) groupness,” (Van Dijk, 2001: 14).

Hence Van Dijk emphasises the importance of the social memory (which includes ideologies, attitudes and collective knowledge) and the *episodic memory* in shaping what he terms the *context model*. With regard to context, he argues that “contexts are not ‘objective’ or ‘deterministic’ constraints of society or culture at all, but subjective participant interpretations, constructions or definitions of such aspects of the social environment.” (Van Dijk, 2006: 163).

Cross referencing the information from social psychologists with this approach, it can be more clearly understood how stereotypes are formed and processed and where they come into play. The following diagram shows the close links between the reductive (in its negative sense) and synthetic (in its more positive role) focus of the stereotype:

The process of forming stereotypes



LITERARY IMAGOLOGY: THE HOME GROUND – IMAGOTYPES

This is the interdisciplinary field in which literary imagology must take root and the perception of how imagology should be linked to this substrate will become clearer if the rhizomatic epistemological model proposed by Deleuze is applied²² (2006: 21). In fact, drawing on the lesson from this philosopher, it is possible to contemplate imagology developing rhizomatically as a stem, nurtured by a range of disciplines and expanding into the exploration of various thematic, isotopic and imagotypical areas.

In the introduction to *Imagology*, M. Beller and J. Leerssen explicitly identify the core differences between imagology and sociology:

Imagology is not a form of sociology; it aims to understand a discourse rather than a society. Literary works unambiguously demonstrate that national characterisations are commonplace and hearsay rather than empirical observation or statements of fact (Beller & Leerssen, 2007: xiii).

This position differs from the one expressed by Seraht Ulagli (2004: 228) who argues that the “identity” of imagology is that of “a science that covers most of the social sciences, including literature, sociology, psychology and others”, identifying the branches of imagology as “General Imagology”, “Applied Imagology”, “Comparative Imagology”, “Communicative Imagology” and “Synchronic/Diachronic Imagology”.

²² Cf. Deleuze, 2006: 21. This work, which first appeared in 1976, soon reached Portugal via the cutting-edge avant-garde theoretical reflections contained in *Universos da Crítica* by Eduardo Prado Coelho, published in 1987.

However, the perspective followed and advocated here is obviously that of Beller and Leerssen, since all the work presented in this collection addresses the study of literary discourse and its representations.

Regarding these social and even sociocultural concerns, whilst it should be remembered that literature is a remarkably fertile field for studying sociocultural representations, this should not imply that the specific nature and complexity of literary representation should be disregarded, otherwise it runs the risk of being diluted into a complex form of anthropology, as Manfred S. Fischer warns (*apud* Leerssen and Beller, 2007: 9). Moreover, this is one of the main reasons why this author proposes the term *imagotype* for the study of the literary image, rather than the term *stereotype*, which is used by sociologists (*idem*).

The history of literary imagology dates back to at least the beginning of the nineteenth century. Understood as a subdomain of comparative literature, it studies images and representations of “others” in the light of a collective “us”, considering their multifaceted nature, different relationships and many encounters (acknowledging that they are based on the underlying confrontation of the “self” with the “other”, which is also studied in both philosophy and psychology).

Imagology develops its own concepts, such as that of the *image*, *imagotype*, *auto-imagotype*, *hetero-imagotype* and *imagotypology* which are considered to encompass more specific meanings than conceptual terms such as stereotype, cliché or type. The term *imagotype* was used for the first time by Oliver Brachfeld in 1962²³, but has only recently been used in a more profound and consistent sense.

In a recent study Alan Montandon also attempts to define the difference between *imagotype* and *stereotype*:

... The concept of the *imagotype* has the advantage of not conveying a pejorative sense of prejudice and stereotype and of emphasising the collective nature of a given representation, which Michel Cadot might describe as “mythic clusters”²⁴, an interesting expression (...) which, by

²³ According to Hugo Dyserinck, this was the first time that *imagotype* was contrasted with *stereotype*, in “Note sur l’imagologie ethnique”, in *Revue de Psychologie des Peuples*, Jg.17 (1962), p. 34; *Apud* Dyserick. H. “Da Etnologia à Etno-imagology” – translated (with the permission of the author) by Jael G. da Fonseca, a researcher from the group RELLIBRA – “Relações lingüísticas e literárias Brasil-Alemanha” and revised by the group coordinator Celeste H. M. Ribeiro de Sousa (<http://www.rellibra.com.br/pdf/imalogia2/etnopsicologia.pdf>). The title of the original text is longer: “From ethnology to ethnoimagology: on the development and aims of a set of studies from the former programme of the Aachen Comparative Studies group” (Von Ethnopsychologie zu Ethnoimagologie. Über Entwicklung und mögliche Endbestimmung eines Schwerpunkts des ehemaligen Aachener Komparatistikprogramms).

²⁴ In 1995, D. H. Pageaux had already highlighted the usefulness of this expression in differentiating between stereotype, imaginary and myth, when he says: “Bronislaw Baczko studies utopian “images-ideas” which are forms of a “collective imaginary”, like the political myths of the nation state, progress, revolution... They are influential models that may be called “social imaginaries” (...) They are reminiscent of Michel Cadot’s “mythic clusters”. (...) They are interesting because they are more than stereotypes and because they do not have the structure, sequencing or scenery (the term used by Lévi-Strauss) of the myth which positions it alongside the existing text, ready to be used by

preserving the image-mirage dimension and the processes of generalising abstraction, signals the diverse nature of unifying representation, proceeding by amassing and juxtaposing traits that may also be contradictory or antagonistic” (Montandon, 2001: 267).

Considering these reflections and bearing in mind what has previously been stated about stereotypes, we may rapidly conclude that the element which differentiates the stereotype from the imagotype cannot be the positive or negative meaning. What is far more convincing and interesting in this critic’s argument is his emphasis on the inherently collective nature of imagotypical representations (which therefore differ from representations such as the “type” – as a summary of the characteristics of an individual). This collective element²⁵ does not exclude works in which an individual author creates representations of a particular group of people (foreign or otherwise²⁶) from his own specific perspective.

Thus, it would seem to be more profitable to begin with the difference between the complexity of the imagotype and the linearity of the stereotype, given that this linearity is the result of the synthetic nature which the stereotype possesses (or aspires to) in relation to its social function.

This potential distinction has a theoretical and a functional sense, although it is essential to remember that it faces the typical limitations of distinctions of an analytical nature: it is only valid up to a certain point, since it is necessary to bear in mind the overlapping and interpenetration of the boundaries of concepts that express social phenomena, which are also intertwined, blended and permeable. Social psychologists also refer to individual and collective stereotypes which, according to Marco Cinnirella (1997: 38), imply beliefs shared by groups of people. It remains to be seen whether it would be useful for social psychology to consider the concept of the imagotype, on the basis of the principle that the other characteristics identified here may establish a difference between the concepts in question.

The imagotype is thus configured as a representation that is heterogeneous and amalgamating, but also complex, dialogic and relational – as assumed in the expression “les uns et les autres” (“each and everyone”), since there is no “one” without the gaze of the “other”. This kind of representation can only emerge

the writer’s imagination”. (Pageaux, 1995: 91). Michel Cadot (1981: 445) himself defends the use of the expression “mythic clusters” or “mythomorphs” rather than the term “idées reçues”, arguing that the latter conveys neither the variance nor the mythical nuances of the former, while the expression “mythic clusters”, in turn, preserves diversity although not having such a developed structure as myths.

²⁵ The collective dimension is present even in images created by a single author – one of the three situations identified by Jean-Marc Moura (1999: 184), as Ana Paula Coutinho Mendes highlights regarding the representation of the foreigner: “any image studied in imagology is always: a) an image referring to a foreigner; b) an image originating in a nation (a society or culture); and c) an image created by the particular sensibility of an author” (*apud* Mendes, 2000). For example, *Com os Holandeses* by Rentes de Carvalho develops an authorial hetero-imagotype, whereas the masterful satire *Fantasia para Dois Coronéis e Uma Piscina* by Mário de Carvalho clearly presents an auto-imagotype.

²⁶ An author’s representation of a foreign people can be read, for example, in *Com os Holandeses* by Rentes de Carvalho, where the Dutch are seen collectively.

through mutual contemplation and only in this way will it become easier to understand the specific objects and objectives of imagology.

The aim of imagology is to study the connotations and nuances of images, auto-images and hetero-images and the peculiarities of the conflicts, clashes, ambiguities and deviations embodied in them. It is the task of imagology to analyse “relations between different cultural systems” and interpret “representations of alterity, the “foreigner”, the “other” from the outside (...) or those which represent another identity” (Moll, 2002: 347). It therefore provides scope for studying the “foreign” internally, when it is felt or perceived as different.

Unsurprisingly, from the perspective of imagology, identity may be seen as a complex concept, since it implies a positioning within the inevitable web of dialogical-cultural interrelations. It is in this sense that, as previously noted, in the chapter entitled “Identity, alterity, hybridity”, Joep Leerssen states:

Identity as a concept is much more complex than it appears at first sight; in occulting its complexity in what seems a self-evident a priori notion it can easily mislead. Identity can never be an explanatory factor for human history or human attitudes, at best it provides the framework for other explanations (...). In most current usage, identity stands for other processes of (self-)identification, which are themselves subject to many complex, and variable, factors and circumstances. Identity is not about one's given place, but about one's position imposed or chosen. (Beller & Leerssen, 2007: 340).

In this text, the author also explains that, “in practice, images are mobile and changeable, both in valorisation and in substance”, as all discursive constructs are. Furthermore, over time, “images may spawn their very opposite *counter-images* [and] these successive-counter images do not abolish each other but accumulate”. (Beller & Leerssen, 2007: 343). This process creates a common situation: “the image of a given nation will include a compound layering of different, contradictory counter-images, in which certain aspects are active and dominant whilst the remaining elements are latent, tacit or subliminal” (*Idem*). Consequently, this leads to “the ultimate cliché about any nation, that it is ‘a nation of contrasts’. An *imagema* is the term used to describe an image in all its implicit, compounded polarities” (Beller & Leerssen, 2007: 343-4).

According to Paolo Proietti, there are two main paths in imagology studies nowadays: one more historical-sociological and the other more poetic²⁷. It is

²⁷ In the text “Imagologie et imaginaire: entre les intérêts historico-culturels et les questions de poétique”, Paolo Proietti summarises his argument as follows: “Aujourd’hui l’imagologie semble osciller entre deux pôles complémentaires que la critique, en substance, dans le passé ainsi que dans le présent tend à opposer. D’un côté, en effet, il y a une vaste production d’études centrées sur les images littéraires considérées dans leurs relations au moment historique et culturel qui les a engendrées, avec les nécessaires ouvertures à l’idéologie, aux formes de l’exotisme, aux questions sociales et culturelles qui constituent leur fond. (...) De l’autre côté on enregistre des études plus focalisées sur des images qui, intervenant au niveau des processus de création de l’œuvre artistique d’un écrivain, soulèvent des questions de poétique et indiquent un parcours pour l’interprétation de son imaginaire. C’est à partir de ses possibilités analytiques et herméneutiques que l’imagologie, aujourd’hui, se constitue comme l’un des domaines les plus féconds dans le cadre des études comparatistes et littéraires”. (Proietti, 2009).

useful, however, to consider three paths: one which is historical, observing images and counter-images from particular periods of history with the critical distance allowed by the present time; a second, which tends to examine the social ties created by various auto-imagotypes and hetero-imagotypes; a third which is more concerned with the literary forms and procedures used to convey these images.

Although it is possible, analytically speaking, to distinguish between the three types of approach, the borders between these perspectives are very permeable. In itself, this is quite positive but makes it extremely difficult to work with all three without tending to focus more on one or another of them.

Imagology is a field of comparative literature that is open to interdisciplinarity, which is understandable given that history is a discipline which is indispensable to the first approach, just as sociology and social psychology are for the second and poetry and rhetoric for the third. Such different fields as Critical Discourse Analysis, Translation Studies and studies on social categorisation also offer valuable contributions for imagology.

Without creating barriers to other areas or ignoring the major developments in sociological studies and social psychology today, literary imagology now needs to deepen its aesthetic-literary focus in hermeneutic research, as Daniel-Henri Pageaux has repeatedly emphasised.

Hence, it is now imperative to study imagological figurations, extend imagological themes, analyse aesthetic procedures (the literary categories or predicates that are activated, the configuration of characters and selection of narrative schema) and interpret the multiple symbolic nuances.

4. FIGURATIONS AND FIGURES IN IMAGOLOGY

Who better than the artist can seek out difference? Who feels this attraction of the strange more than the artist? For many artists, does their work not represent an obsessive surrender to the search for originality? Like Eça de Queirós, how many artists loathe 'sameness'?

Both a willingness to meet the 'foreigner' and offer him hospitality, and the need to confront the "other" have been represented in the oldest epics, from *Gilgamesh* to the *Odyssey*, through their traveller heroes.

As Corinna Albrecht explains (2008: 326), for as long as humans have lived together in groups, cultures or societies, differentiation from the "other" has been a fundamental concern. It was because of the difference in knowledge on the part of the Greeks that the "others" (different peoples), experienced as 'invaders', were called

“barbarians”, thus constructing a powerful image that would last for centuries and is still used in its outdated form nowadays.

However, representations of relations with the “other” in a multicultural and global (or otherwise) society such as ours are different and more complex, given the principles of complexity involved²⁸, as proposed by Edgar Morin’s theory.

As social phenomena, hetero-imagotypes and auto-imagotypes are also cultural and can be found in literature, song lyrics, artistic representations, etc. In trying to insert him or herself into a particular social group, the individual is called on to share the imagotypes of the group and, in most cases, since the group aims for differentiation, this results in stereotypes of other groups or more complex representations, i.e. contrastive hetero-imagotypes, but also contradictory or composite and relational hetero-imagotypes. It is therefore important, in my view, to create the term *group imagotype*, whose overarching concepts comprise ways of thinking about a class or group.

Daniel-Henri Pageaux distinguishes between three key types of figuration: “phobie”, “manie”, and “philie”. These are crucial distinctions which refer to the nature or type of imagological relationship that is established. In addition, it is possible, given the principles of dialogical recursiveness and reciprocity, to identify other types of relations with the “other” which emerge in narrative as themes.

This relationship may be considered in terms of the distance created between subjects where types of relations such as *proximity*, *contiguity* and/or *coalescence* can be inserted, but also with types conveying the idea of *distancing*. In the coalescence and contiguity type of imagotypical relationship the thematic figurations that stand out are *curiosity*, *courtesy* and respectful *coexistence* or, conversely, *indifference*, *separation* and the *construction of barriers and walls*.

Another type of relationship refers to the question of *exclusion/integration*, involving imagotypical figurations such as *allophilia*, *hybridism*, *miscegenation*, *mixing* and *ostracism*.

Figurations concerning the *emotional level of conflict* can also be distinguished, shaped by themes such as *hate*, *contempt*, *ostracism* and *racism*, *xenophobia* and *absorption* or, conversely, fascination, attraction and falling in love.

Taking into account another set of criteria, relations involving integration or exclusion should be considered, such as figurations of the exile, the emigrant and immigrant, and the foreigner – which are more directly related to the specific nature of belonging to a particular group or national imagotype.

These criteria may be cross-referenced to produce the following diagram:

²⁸ Amongst the many thinkers studying complexity, Edgar Morin (1991: 291) has identified three fundamental principles of complexity: the retroactive, the dialogic and the hologrammatic principles.

Relações de integração ou exclusão

Type of relationship Emotiveness	Relationship based on contiguity	Relationship based on belonging and subsumption
High level of conflict	Hate, contempt, phobia	Eugenics, xenophobia, racism, exile, ostracism
Medium level of conflict	Disrespect, apprehension, fear, strangeness	Distancing, separation, rejection of the immigrant/emigrant
Zero conflict/association	Indifference, coalescence	Coalescence
Medium level of association	Allophilia, courtesy, friendship, coexistence	Hybridism, contamination, acceptance of the immigrant/emigrant
High level of association	Falling in love, illusion, "mania"/fascination, obsession veneration	Mixing, miscegenation, identification

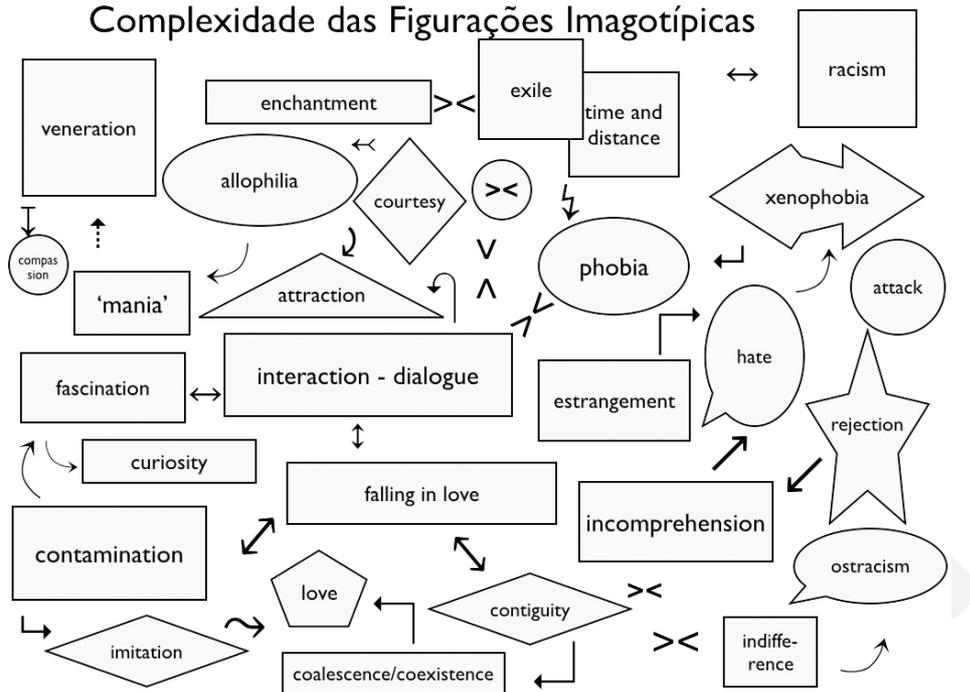
However, from my point of view, this will always result in a reductive representation (as is the case with many diagrams), since it does not do justice to the complexity of relations with the "other" and it is always possible to create combinations using other criteria. Only some of the possible combinations are suggested here, as a means of recognising the range of relations and the permeability of the situations that are listed.

To this representation should be adduced, for example, the distinction between the orientation or direction of the imagological relationship in terms of the perspective from which it is viewed. This leads, on the one hand, to figurations such as *arrogance* and *scorn* but also creates character types such as the *oppressed* and the *silenced*. Obviously, the question of the orientation or direction of the relationship is directly linked to problems originating in relationships based on power and control.

Hence these distinctions are not understood as watertight elements — on the contrary, they only function as a starting point for analysis. In fact, literature loves subversion and works hard on the intricacies, twists and nuances of the interpersonal relationships exposed in discourse, thus accounting for its complexity.

A visual approach to this complexity can, at best, be represented by a diagram such as the following which shows the relational and retroactive mechanisms:

Complexidade das Figurações Imagotípicas



Joep Leerssen states that “the task of researchers is to understand and explain the complexity of the world, not simplify or remove it”.

Thus, imagology aims to study the complexity of images and, in my opinion, literary imagology will only succeed in doing so if it does not ignore the “distribution of the sensible”²⁹ which will always be intrinsic to literature.

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²⁹ As can be seen from the quotation that appears at the beginning of this text, rather than a name, the title *The Distribution of the Sensible* by J. Rancière (2000) signifies an entire understanding of artistic expression in general.

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