

**DOCTORAL SCHOOL OF HUMANITIES**  
**WITHIN THE NATIONAL CONSORTIUM ADMINSTRATED BY**  
**STATE UNIVERSITY OF MOLDOVA**

As a manuscris

C.Z.U.: 82.0(043.2)=111

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**LITERARY IMAGOLGY: SCHOOLS, DIRECTIONS, METHODS**

**Doctoral program 622.03. LITERATURE THEORY**

**Summary of the doctoral thesis in philology**

**CHIȘINAU, 2020**

The thesis was elaborated in the Doctoral School of Humanities of the Consortium of the State University "Dimitrie Cantemir".

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The thesis defense will take place on **21 october 2020**, at **14:00** (a.m./p.m.), in the Meeting of the Doctoral Commission within the Doctoral School of Humanities, in the Senate Hall, Block A of the student campus, 3/2 Academiei Street, Chisinau, Republic of Moldova.

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The abstract was sent on **21.09.2020**

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## THE PURPOSE AND OBJECTIVES OF THE RESEARCH

The theme of the research project *Literary imagology: schools, method directions* is a current and necessary for the process of synchronization of research in the Republic of Moldova with world science. Imagology is a relatively new discipline, but it is enjoying a wide international spread. It emerged and developed out of the need to impose itself in research on a controversial topic: that of interethnic and intercultural relations. There has always been a requirement to research the way a people is represented by another people, highlight their similarities and differences, highlight their superiority or inferiority, observe different aspects of cultural, historical, social, political life, generate images, clichés, stereotypes etc. Imagology is gaining more and more ground today, functioning as an innovative methodology for most socio-human disciplines: literature, history, ethnopsychology, politics, etc.

In the field of research in the Republic of Moldova, discipline has not been, with some small exceptions, a concern. However, several nationalities coexist on the territory of the republic, so the need to start such analyzes are very stringent.

Literary imagology is a discipline that studies the images of literary works, more precisely those representations, clichés, stereotypes with references to nations / peoples or people belonging to a race, a state. Through the given images (called *imagotypes* in imagology) the perceptions, attitudes and representations are highlighted, either negative or positive of one people about another. Historical practice has shown that the meanings of these imagotypes have been used over time for political purposes as ideological propaganda. Today this phenomenon continues, moreover, its area of use has expanded when it has been desired to denigrate one power or to glorify another. Imagology provides the tools needed to study them all, especially because of its interdisciplinary nature. Finally, one can access a broad view of interpersonal relationships.

Literary imagology brings a new breath in the research of the literary text, proposing a cumulative formula of procedures and techniques meant to understand the text as a whole. It is a relatively recent discipline in the European space and a lesser known field in the study of literature in the Republic of Moldova. Due to the fact that literary imagology has a rich instrumentation borrowed from the most diverse socio-human disciplines, it will essentially contribute to the production of an overall analysis of literary texts. The field of application of literary imagology goes beyond that of literature, synchronizing with the concerns of cultural studies.

**Description of the situation in the field of research and identification of research problems.** During the historical evolution of literature and its study, several directions of investigation of literary texts were outlined. They generally had an intrinsic or extrinsic approach to literature. In the middle of the last century, a direction emerged that did not entirely belong to any type of classification, studying images and stereotypes in literary texts. This direction was conceived in the comparative literature, receiving over time the name of *imagology*. Researchers, such as the French F. Baldensperger, J.M. Carré and M. F. Guyard, contributed to the emergence of this discipline; others, Germans, Austrians and Dutch, outlined her status as a subject with her own object of study and methodology. The object of research is, in general, *otherness*. The viability of literary imagology lies in the configuration of a model of complex analysis of literary works, based on inter-, multi- and pluridisciplinarity. At the same time, literary works are approached textually, contextually and intertextually.

**The aim** is to achieve, for the first time in the romanian research space, a synthesis that includes the main contributions of literary imagology and the proposal of a theoretical-practical, methodological, terminological support for research on the literary text from the perspective of this new discipline. The research is carried out as an incursion in the process of evolution of literary imagology worldwide in order to highlight the main representatives, schools, directions and methods and to define the terms and concepts used in the analysis of the literary text. The aim is to create a panorama of concerns, themes, attitudes and other aspects that currently constitute literary imagology.

Appeared in the 1950s in France, literary imagology spread and enjoyed success in various countries around the world, including Romania. The aim we are pursuing is to create an impetus for researchers in the Republic of Moldova to constitute a new scientific concern in the autochthonous context, which will open prospects for viable and competitive collaboration internationally. The achievement of the proposed goal was based on the following main **objectives**:

- presentation of imagological research directions and types of imagologies;
- systematization of the theoretical and methodological contributions that generated the appearance of this new direction of research of literary texts, called literary imagology;
- demonstrating the status of autonomous discipline of literary imagology;
- defining the literary imagology and its operational concepts;
- identification of the main schools of imagological research;

- demonstrating the interdisciplinary character of literary imagology;
- synthesizing the proposals for interpreting the imagological results;
- proposing an algorithm for interpreting imagotypic literary texts;
- applying the algorithm on a corpus of texts created by Mircea Eliade.

**The scientific novelty of the obtained results** consists in carrying out, for the first time in the space of the Republic of Moldova, a synthesis of the main schools and studies of literary imagology carried out in the countries of Europe, America and Asia; proposing an algorithm for interpreting imagotypic literary texts that contain the character The Other / The Stranger and its application on a corpus of texts from the creation of Mircea Eliade; identification and methodological preparation of new research aspects, required internationally; creating a theoretical environment propitious to this perspective of interpretation in the Republic of Moldova, open to inter- and transdisciplinarity, combining the methodology of several disciplines.

In this paper we focused on literary imagology, but which we presented in the context of other imagologies: historical, ethnopsychological, social, anthropological. What particularly interested us and was the object of our concern was the methodological and theoretical tools, the set of tools for analyzing the literary text from the perspective of literary imagology. In the second part of the paper we propose an algorithm for analyzing all imagotypical texts that analyze the character The Other / Stranger in literary works, with application on a corpus of texts from the creation of Mircea Eliade. Any researcher in the field of literature could use this algorithm. It could possibly be developed, improved.

**The result obtained that contributes to solving an important scientific problem** lies in creating an overview of literary imagology, which serves as a guide for researchers interested in using its theoretical and methodological tools and which will facilitate the emergence of new studies of international competitiveness in the academic environment of the Republic of Moldova.

**The theoretical importance of the thesis** consists in defining the main operational concepts and tools for analyzing literary texts from the perspective of literary imagology. The paper proposes a systematic analysis of studies in the field of literary imagology conducted globally and is a theoretical and methodological support for researchers in the history, criticism and theory of literature, as well as comparative literature. The study can serve as a theoretical, historical, methodological mark and as a practical guide for researchers in the field of literature interested in the new research directions of the literary text.

**The applicative value of the thesis** consists in the creation of an algorithm for the analysis and interpretation of the imagotypical literary texts from the imagological perspective, ie of the texts that contain the Stranger / The Other. The algorithm with all its tools is applied on a corpus of texts created by the great Romanian philosopher and writer Mircea Eliade. It can also be used to study other texts from Romanian or universal literature.

**Main scientific results submitted for support:**

✓ Literary imagology is, at present, a new discipline in the humanities, having as object of study the image of the other in literary works.

✓ Literary imagology has developed in different linguistic areas, starting from France, where it first appeared and continued to develop in academic circles in Germany, Austria, Italy, Spain, Romania, Russia, Georgia, Turkey, China, Brazil etc.

✓ The contributions of French and German-Austrian researchers are the most important, because they are due to the emergence and, in large part, the development of the discipline, the description of its theoretical and methodological system.

✓ Imagology shares its concerns in several directions of research: literary, historical, anthropological, social and psychological.

✓ Literary imagology has an interdisciplinary character, having tangents with comparative literature, social psychology and ethnopsychology, history and history of mentalities, sociology, anthropology, philosophy.

✓ The research field of literary imagology represents literary texts (valuable fiction, novels, short stories, poetry), but also frontier literature (notes and travel diaries, memoirs) or popular literature (lyrical songs, doines, folk ballads, heroic poems, proverbs, jokes) in which images representing the other appear.

✓ Imagology operates with a series of concepts, notions and terms operating in an interdisciplinary field;

✓ Literary imagology offers a broad algorithm for characterizing *alter/ the other* characters in literary works;

✓ Through his speech about *the other*, Mircea Eliade proposed an imagological interpretation of the Orient in which he highlights the positive and negative imagotypes about *the other*.

✓ The Romanian writer outlines, for the western culture, the profiles of some foreigners, such as: Indians, Arabs (Egyptians, Afghans), Japanese etc.

## KEYWORDS

Imagology, autoimagology, imagologist, otherness, identities, image, cultural imagery, self-imagotype, hetero-imagotype, meta-image, ethnotype, imagotype, stereotype, mitoid aggregates, imagotheme, imagotypic text, interdisciplinarity, intradisciplinarity, imagological discourse, discourse about the Other, the Stranger, the Other, Queer, Imagological study, observed and observant culture, general imagology, East, West.

## THE SCIENTIFIC RESEARCH METHODOLOGY

The methodology of literary imagology was based on the research methods of several disciplines. That is why our work focuses on the most diverse methods that come from the theoretical scaffolding of the other research in the field of humanities (ethnopsychology, sociology, history, ethnology, comparative literature). In the first part of the paper, general methods were used: *the cultural-historical method* and *the diachronic method*. To evaluate the contribution of each language community in the field of imagology and to demonstrate the autonomous status of the discipline, we applied the *analytical method*. In order to establish the research directions within imagology, which evolved into types of imagologies, the *comparative method* was applied. The use of this method is natural, given the origin of literary imagology from comparative literature. The *comparative method* has also been widely applied to demonstrate the interdisciplinary nature of literary imagology. Both the imagological interpretation proposals and the algorithm developed on their basis provide the *descriptive method*.

The theoretical-scientific support of the research was the material of the two series of academic books in the field of imagology: *Studia imagologica* (27 volumes) and *studien zur komparatischen imagology* (3 volumes), but also some works of some imagologists, renowned comparators who did not enter in these. I consulted a large number of works on the theoretical aspect of literary imagology, signed by: Joep Leerssen (*Mere Irish and Fior-Ghael: Studies in the Idea of Irish Nationality, its Developments and Literary Expression Prior to the Nineteenth Century*. Amsterdam: John Benjamins Pub, 1986 [16]; *Imagology. The Cultural Construction and Literary Representation of National Characters, A Critical Survey*, 2007 [14]; *Imagology: On using ethnicity to make sense of the world*, 2016 [13]; *Stranger /Europe*, 2017 [15], *The rethoric of National Character. Introduction*, 2000) [12]; Hugo Dyserinck (*Zum Problem der „images“ und*

„mirages“ und ihrer Untersuchung im Rahmen der Vergleichenden Literaturwissenschaft, 1966 [4], *Ausgewählte Schriften zur Vergleichenden Literaturwissenschaft*, 2015) [3], Daniel-Henri Pageaux (*Literatura generală și comparată*, 2000) [24], Jean-Marc Moura (*L'image du tiers monde dans le roman français contemporain*, 1992) [20], Waldemar Zacharasiewicz (*The Theory of Climate and the North in Anglophone Literatures*, 2009) [27], Iulian Boldea (*Imagology, Globalism and Interculturalism*, 2013) [1], Leonte Ivanov (*Imaginea rusului și a Rusiei în literatura română. 1840-1948*, 2004) [11], Maria João Simões (*Imagotipos literarios: processos de (des)configuração na Imagologia Literaria*, 2007) [25], E. V. Papilova (*Имагология как гуманитарная дисциплина*, 2011) [23], M. Sanchez (*La investigación textual imagológica contemporánea y su aplicación en el análisis de obras literarias*, 2005) [24], Steven Tötösy de Zepetnek (*Comparative Literature: Theory, Method, Application*, 1998) [26] etc.

To describe the evolution of diachronic imagery, we were supported by the works of Jean-Marie Carré (*Les écrivains français et le mirage allemande 1800-1940*, 1947) [2], Joep Leerssen (*Imagology: History and Method*, 2007) [14] and Antoni Martí Monterde (*Jean-Marie Carré i els orígens polítics de la imagologia comparatista*, 2015 [18]; *Literatura Comparada I Imagologia en la Primera Guerra Mundial: Fernand Baldensperger i Jean-Marie Carré*, 2016) [19]. For the analysis of the practical studies, served us the works signed by Dan Horia Mazilu, *Noi despre CEILALȚI. Fals tratat de imagologie*, 1999 [17]; Klaus Heitman, *Imaginea românilor în spațiul lingvistic german 1775-1918*, 1995 [10]; Andrei Oişteanu, *Imaginea evreului în cultura română*, 2001 [21]; Aliona Grati, *Moldovenii în ochii Occidentalilor. Exercițiu imagologic*, 2012 [5]; *Drumuri prin Basarabia interbelică. (Auto)imagologie literară*, 2014 [6]; *Chişinău. Morile timpului. Eseu de imagologie literară* (2020) [7]. The journal *Revue d'études ibériques et ibéro-américaines*, which devotes an entire number to the analysis of stereotypes: *Les stéréotypes dans la construction des identités nationales depuis une perspective transnationale* nr. 10 (2016) [8], it was a source of inspiration and a model for analyzing the stereotypes created by literary works.

## THE SYNTHESIS OF THESIS CHAPTERS

### 1. THE EVOLUTION OF LITERARY IMAGOLGY: TRADITION AND INNOVATION

The chapter describes the evolutionary path of literary imagology, with a detailed emphasis on turning points. In paragraph 1.1. *The history of imagology: the three stages of evolution*, the first ideas are inserted that foreshadowed the discipline, dating back to the medieval era. The Middle Ages deserve attention thanks to the contribution of Julius Caesar Scaliger (1484-1558), who made an attempt to classify European cultures into national categories according to cultural differences and ethnic stereotypes. Scaliger's system, together with *Völkertafel* (*The Panel of the Peoples*), formed the basis of the systematizations made in modern ethnography and anthropology.

In the Age of Enlightenment, a series of works appeared that foreshadowed literary imagology. Valuable works are those of Montesquieu „*Esprit des lois*”, Hume „*Of National Characters*”, Voltaire „*Essai sur les mœurs*” and Vico „*Scienza nuova*”. Their role is to create systems for classifying ethnic stereotypes. Later, Herder, Humboldt, Schlegel, Grimm, Ernest Renan and Hippolyte Taine each contributed, in their own way, to the definition of the problem of imagology.

*The history of imagology* begins in comparative literature. Our paper highlights the contribution of the French school of imagology by analyzing his valuable works: F. Baldensperger, J. M. Carré and M. F. Guyard, the former being considered as the mentor of traditional imagology. Through the work „*Les écrivains français et le mirage allemande 1800-1940*”, (1947), J. M. Carré lays the foundations for a new beginning in image studies in the comparative literature. M. F. Guyard proposes imagology as a "domaine d'avenir" for comparative literature, opening it to new research. The criticisms brought to these works are also presented. The most resounding criticisms, which had the effect of stagnating the imagology, came from R. Wellek, whose global influence played its part. Thus, between 1955 and 1970, imagology experienced a stage of crisis.

A new revival of imagology, in particular, and of comparative literature in general, is due to the Aachen School, under the leadership of Hugo Dyserinck. The Belgian researcher analyzed in detail the first research in the field of imagology, carried out by the French school, as well as the criticisms brought by the American school, then pointed out the mistakes made by both schools. Dyserinck's role is to open up great perspectives in the field of imagology. He was considered the mentor of modern imagology, because his studies raise the study of image to the level of an independent discipline of study. This was achieved with the help of his

disciples: Joep Leerssen, Martin Stein, Manfred S. Fischer, etc., but also of other valuable comparators from France, Germany, Austria.

Also in this paragraph, other imagological research attempts were initiated, within the different humanities disciplines: psychology, philosophy, politics, history, literature etc. Each contributed, more or less, to the development of literary imagology. At the same time, research was carried out at the French school, headed by D. H. Pageaux.

In paragraph 1.2. *Types and directions of research in imagology*, it is found that this crisis in the field of comparative literature and imagology has also had a positive effect. It has led to the development of imagology in various disciplinary fields. Psychologists, historians, anthropologists have found in the study of stereotypes / images created by one people over another aspect worthy of their scientific interest. In parallel with literary imagology, other directions have emerged in comparative imagology: psychological, historical, anthropological, social. Our paper presents the specifics of these types of imagologies and formulates the contribution of each humanistic discipline to the development of literary imagology.

In 1.3. *Literary imagology as an autonomous discipline*, is the moment when literary imagology broke away from comparative literature and began to function as an independent discipline, having a well-defined object of study, studied in major universities around the world.

In paragraph 1.4. *The linguistic communities and representatives of literary imagology*, information is brought about the schools and representatives of literary imagology that contributed to its development. For the first time, an overview of the most important linguistic communities of literary imagology is proposed, such as: french, german-austrian, portuguese, spanish, romanian, russian, polish, chinese etc. Among them, the most important role is played by the french and german-austrian communities. Their research has served as a basis and model for imagological schools around the world. The merit of the french school of imagology is to lay the foundations of a new discipline, proposing the terminological notions: Ferdinand Baldensperger and Jean-Marie Carré – *image study* (1919/1945), M. F. Guyard – *the study of the foreigner* (1951) și D. H. Pageaux – *imagology* (1981). The methodology of approaching the Other proposed by D. H. Pageaux or J. Moura is also relevant. Thanks to renowned comparators such as Hugo Dyserinck, Joep Leerssen and Manfred Beller and successful research (*Imagology: the cultural construction and literary representation of national characters: a critical survey*, 2007, and *Ausgewählte Schriften zur*

*Vergleichenden Literaturwissenschaft, 2014*), the german-austrian community managed to gain for imagology the status of independent discipline with its own history and methodology.

In the last paragraph of the chapter, *1.5. The current state of research*, the situation of imagology at the current stage at the international level is analyzed. The important conferences held in Bergamo-Italy, France, Germany and Austria are reviewed. More and more imagologists researchers appear in Bulgaria and the former Yugoslavia, in Romania, less in the Republic of Moldova.

## **2. THE DEFINITION OF DISCIPLINE, OBJECT OF STUDY, OPERATIONAL CONCEPTS, WORKING METHODS, THE INTERPRETATION OF RESULTS**

The chapter outlines the main ideas, concepts that are at the origin of literary imagology. It comprises eight paragraphs and covers the main theoretical and conceptual aspects of this new discipline. In paragraph *2.1. The definition of the discipline and the object of study* proposes a broad definition of imagology, which is presented as a sum of the contributions of researchers from different linguistic areas. The synthesis of all the definitions that literary imagology receives is the broadest and most complex definition of the discipline.

As a literary discipline, imagology studies the totality of imaginary and symbolic images / representations / stereotypes and clichés or ethnotypes that a people makes about another people / a country / a foreign culture, as well as about its own people. The object of study of imagology is the *imagotype*, ie the standard image of the other, of the stranger.

In the second paragraph, *2.2. The image of the Other as an object of study of literary imagology*, presents the main concerns of imagology as a literary discipline. It studies all the imagotypes in literary works. The images refer to the *Other / Alien / Alter / Alius / Queer*, the name given to the foreigner or immigrant from one country to another, as well as the members of the same language community, but which have some different features: *marginalized, excluded, minority* from the literary texts. Enjoying the interest of other humanities, imagology has gained expression through several directions of research: ethnopsychological imagology, historical imagology, anthropological imagology, social imagology and literary imagology. The research object of ethnopsychological imagology is *ethnoimage*, which refers to the specific behavior, the way the representatives of a nation think. Historical imagology

researches the image of the alien in a historical time frame, observing its evolution and comparing it in different historical moments / periods. Historical imagology relates imagotypes to the fundamental themes for imagology: identity and otherness. The image of *the other* is approached here from a political perspective (*hegemon* versus *subordinate*; *strong* versus *weak*), religious (*Christian* versus *rest / pagan*) or geographical (*center* versus *periphery*). And the anthropological one examines the other's value system, the expressions of his culture through the prism of music, religion, clothing, cuisine, customs, while the *sociotype* is the object of study of social imagology.

Regarding the analysis of the image of *the other*, literary imagology is shown to be a priority compared to other types / directions of imagology. Due to its interdisciplinary nature, it manages to include both the physical and moral portrait, the geographical and historical environment in which the character lives, the value system and others. At the same time, literary imagology focuses its attention on the relationship between the imagotypical text and the reader, on the way images, stereotypes about a foreign culture are transmitted.

In paragraph 2.3. *The operational concepts of the discipline* show that, despite the youth of literary imagology, it has existed for only 7 decades, it has managed to develop both its own specific concepts (*imagotype*, *self-imagotype*, *hetero-imagotype*, *imagotype*, *imagotheme*) and borrows concepts from other humanistic disciplines (*stereotype*, *cliché*, *ethnoimage*, *otherness (Others)*, *identity (I / We)*, *myth*, *symbol*, *archetype*, *image* etc.). In our scientific discourse we have offered their specific definitions.

In the next paragraph, 2.4. *The interdisciplinary character of literary imagology* reveals the way of collaborating literary imagology and using the tools of other humanities, necessary for a complex analysis of the Other. The interdisciplinary character of literary imagology and its close and indispensable collaborations with the other humanities is emphasized. It is highlighted that between literary imagology and other disciplines there were two processes: that of *interdisciplinarity*, having as marks inter-, intra-, multi- and pluridisciplinarity, and *transdisciplinarity*. These processes were manifested on the basis of three basic principles: the *comparative one*, of *theory* and of *method*.

We observe an influence of comparative literature on imagology, its close collaborations with the history of mentalities, social psychology or ethnopsychology, with sociology and anthropology, but also the dialogue with philosophy. Due to the interdisciplinary nature, imagology has the possibility to

perform complex analyzes of images about a country / culture / foreign or own person.

In the fifth paragraph, 2.5. *The imagological discourse or the discourse about the Other*, capitalizes on those types of discourse that ultimately outline the imagological discourse. The imagological discourse generally includes various types of discourse: identity, otherness (about the Other) or religious etc. This presupposes any statement that the author of the speech makes in connection with another foreign culture / nation, having a series of features different from the culture / nation of which he is a part. Through his speech, the author tends to transmit, involuntarily or with well-pursued purposes, stereotypes, clichés, prejudices. Imagological discourse occurs through forms of xenophilia, xenomania or most often, xenophobia.

In paragraph 2.6. *The corpus of texts. The imagotypical text* presents the corpus of texts that enter the viewfinder of literary imagology, also called imagotypic. Due to the fact that in the world there were many places, worlds, foreign civilizations, which aroused interest to be visited, discovered, today we have in the literature of all cultures a large number of works that could be analyzed, interpreted through the prism of imagology. These are travel diaries, memoirs and literary works (stories, short stories, novels) in which the foreigner is outlined as a literary character. To these we can add journalism, popular literature (songs, ballads, proverbs, fairy tales) etc. Also in this paragraph, the themes and literary motives predominant in the imagotypical texts are reviewed, such as: orientalism, exoticism, Balkanism, the city.

In the last paragraph, 2.7. *The proposal for imagological interpretation. Analysis algorithm*, describes and defines the operational concepts capable of analyzing the imagotypes in literary texts. In order to clarify the working tools, high-value European comparators, including Joep Leerssen, D. H. Pageaux, J. M. Moura etc., are contributed. To identify the theoretical notions of imagological interpretations, we take into account the research on *xenophilia / xenophobia, the intertextual, contextual and textual approaches* proposed by Joep Leerssen; the reflections of D. H. Pageaux on *fundamental attitudes*; of J. M. Moura on *ideology and utopia*; of M. Swiderska about *alter / alius / imagotheme*; as well as Paul Ricoeur's *hermeneutic method*. And at the end of the paragraph we propose an *Algorithm* for analyzing imagotypic texts, which involves questioning the texts in the following aspects: general data about the author and work, themes and literary motives, images created about the observed culture, interpretation of results, analysis of texts through intertextual, contextual and textual, characterization of the

character, but also the impact of otherness on the reader. The synthesis of methods can more easily ensure complex and correct research. Any imagological research can use this algorithm for analyzing imagotypic texts.

### **3. THE STUDY OF THE REPRESENTATION OF THE OTHER IN THE WORK OF MIRCEA ELIADE**

At the beginning of the chapter we present an overview of the image of the Orient in romanian literature, with the corpus of texts subject to the analysis of the imagology about the Orient, but also the evolution of the imagotypes in different historical periods. The influence of the Orient in romanian culture and literature dates back to Antiquity, when the first diplomatic relations between the Roman Empire and the Orient took place. The romanian popular literature inherited this heritage and has preserved a number of oriental motifs. Beyond these genres, romanian literature counts several scholars and writers from ancient times to the present day who have left testimonies about their travels in the Orient. These, a whole corpus, can be examined through the methodological grid of literary imagology in order to illuminate some unique aspects of the text, invisible to another reading. Every romanian traveler who traveled in the unknown territories of the Orient contributed to the deposit of romanian literature through positive or negative images of what constituted the foreigner and the foreignness for the romanian people and for the West in general.

In 3.2. *The representation of the Orient in the creation of Mircea Eliade*, are presented both the circumstances of the author's journey, and the literary works that outline an image of the Orient in the conception of the romanian philosopher and writer. Among the other romanian writers eager to discover the unknown world of the Orient, Mircea Eliade presents a special figure. His work serves as a complex material for a practical study of imagology. His journey to the Orient found expression and projection in various of his books, such as the novels *Maitreyi* (1933), *Lumina ce se stinge* (1928), *Isabel și apele diavolului* (1930), the short stories: *Secretul doctorului Honingberger* (1940) and *Nopti la Serampore* (1940), journals and travel notes: *Șantier. Roman indirect* (1935); *India* (1936), reports *Biblioteca Maharajahului* (1991). These texts with certain imagotypical information also have a documentary value, because they describe the respective epochs at historical, political, social and cultural level. His works inevitably commit all the discourses of xenophilia, xenophobia and xenomania.

In the third paragraph 3.3. *Identity and otherness. We and the Others in Eliade's work*, define and describe the otherness, those who are different from the author's nationality (the East), but also the identity represented by the peoples of Europe (the West). Otherness helps them to define their identity, as the contrast of their own image, ideas, experiences. We highlight the differential qualification between West and East, which is achieved through the following imagological expressions: the West „civilized", „white", „superior", „rigid", „wasteful", „technical", „polluted", „dead", „gloomy", „democratic", „modernizing", „secular", „dominant"; and the opposite East: „uncivilized", „black", „inferior", „warm", „gentle", „full of oxygen", „alive", „colorful", „despotic", „anti-modern", „mystical", „dominated", „fanatic", „obscurantist".

In paragraph 3.4. *Themes, sub-themes and literary motifs in Eliade's work*, we make a foray into the repository of Eliade's literary themes and motifs that fall into the area of interest of imagology. Mircea Eliade's imagotypic texts also represent a series of themes and literary motifs that literary imagology is interested in. One of the central themes of orientalism in general is exoticism. With the jungle, the park, the garden, the perfume and the mountain, the Orient represents an exotic and ineffable world. Nature is exotic, the oriental town and village is exotic, religion is also different. With all its picturesque and colorful beauties, with its rich and colorful landscape, India is for the romanian author the most beautiful place on earth. Eliade highlights the positive aspects of India's nature as an oxygen reservoir, in contrast to the polluted air of the West. The nature of the huge territory of India also has negative aspects, being full of dangers for the West. Exotic are the cities and villages of India with its houses, streets and roads, with its libraries and schools. The city is represented as a small nation, with its specific characteristic. Eliade describes the cities of Calcutta, Ceylon, Benares, Ajmer, Udaipur (India), Lahore, Peshawar (Pakistan), Alexandria, Cairo (Egypt) etc.

The last paragraph 3.5. *The character Stranger in Eliade's work. Differential Qualifications* is the most complex paragraph in which we analyze all the characters representing other nations, ie the other, different from the author's nationality. The character *the Stranger* in Mircea Eliade's work is represented by the indian with all his community variations: bhutanese, sikhs, bengalis, sinhalese, sandals. Eliade's work also contains other alterities, such as Japanese, Chinese or Muslims (Afghans, Egyptians). The romanian author observes that in India, especially in Calcutta, live at least three communities of people: the native Indians, who are seen broadly traditionalists, the white community, mostly English, seen superior, civilized and the Eurasian community, who despise them the natives,

bovarica, obedient to the white community, but who are ready to imitate them in everything.

Another category of characters who represent the foreigner are the marginalized, ie beggars and lepers, but also hermits, Brahmins, students, dancers, sandals and others. Most are part of the Queer character category, which also comes to the attention of imagology. The author describes them in negative images.

We distinguish in Eliade's work another character who represents both the otherness of India - the Indian woman, artistically projected in permanent comparison with that of the West. The portrait of the Indian woman has the following features: „a good housewife”, „familist”, „faithful”, „caring”, „good”, which are positive images. But the same woman is „unhappy”, „slave of her family”, aspects that make up the negative images. Interestingly, Indians have also created their own set of imagotypes about women in the West. Firstly, they do not understand those in the West in terms of their clothing and occupation, and secondly, they are amused by them when they watch a European film.

## **THE GENERAL CONCLUSIONS AND RECOMMENDATIONS**

In this approach I set out to examine a research perspective of a new humanities discipline, which has come into use relatively recently. I aimed to present this new orientation regarding the analysis of literary texts and to argue the note of novelty it brings to literature in general. The application of its analysis tools on different literary genres and species, allows the familiarization of researchers with a complex way of approaching literary texts, determining the cohabitation space of most socio-humanistic disciplines. Based on what is stated in the content of the thesis, we conclude the following:

1. The term *imagology*, but also its existence is due, first of all, to the French comparators: F. Baldensperger, Jean-Marie Carré, M. F. Guyard, Daniel-Henri Pageaux, who laid the foundations of imagology. As a critical study of images, imagology first appeared in France after World War II, with the publication in 1947 of Jean-Marie Carré's work, *Les écrivains français et le mirage allemande 1800-1940*. Since then it has spread all over the globe.

2. Literary imagology is a new discipline in the humanities, having as object of study the image of the other in literary works. Discipline postulates a close connection with the other humanities, neglected by comparators of comparative literature. Rather, it proposes an extrinsic analysis of literature, but does not

neglect the intrinsic one, involving the examination of the imagotypes in literary texts with an emphasis on interdisciplinarity.

3. Imagology evolved from the area of comparative literature, but does not identify with it, because during its evolution of about seventy years it managed to gain its independence. At the present stage it is present in different linguistic areas, reaching all continents. But the contribution of French and German-Austrian researchers is undeniably the most important.

4. The contribution of the French community and its mentor F. Baldensperger (1871-1958) consists in preparing the ground for this discipline. We owe the appearance of discipline to Jean-Marie Carré. M. F. Guyard dealt with the problems of knowing the stranger, as seen by Us. Daniel-Henri Pageaux imposed the notion of „*imagology*” (1981) and contributed theoretically and methodologically, together with Jean-Marc Moura, to the coagulation of the discipline, offering models for interpreting imagotypic texts.

5. *The School of Aachen*, led by Hugo Dyserinck and Joep Leerssen, clarifies the status of imagology and brings imagological research back to normal, develops the notion of comparative imagology, conducts significant studies on the „Image of Europe” and human psychology as part of the Aachen program. It also builds the methodology, theory and history of imagology through the two series of academic books in the field of imagology: *Studia imagologica* (27 volumes) and *studien zur komparatischen imagology* (3 volumes).

6. Imagology shares its concerns in several directions of research: literary, historical, anthropological, social and psychological. For these reasons, it has tangents with comparative literature, social psychology and ethnopsychology, history and history of mentalities, sociology, anthropology, philosophy. The field of research of literary imagology is varied, including literary texts (valuable fiction, novels, stories, short stories), but also frontier literature (notes and travel diaries, memoirs) or popular literature (lyrical songs, doines, ballads, poems), in which appear images representing the other.

7. Imagology operates with a series of concepts, notions and terms operating in an interdisciplinary field, the most common being: *otherness* and *identity* (history), *ethnoimage*, *ethnotype* (ethnopsychology, ethnology); *stereotype*, *prejudice*, *cliché*, *self-image*, *hetero-image* (psychology); *myth*, *symbol*, *archetype*, *topoi*, *image* (literature). But the most important concept is the *imagotype*, which in turn can be *self-imagotype* and *hetero-imagotype*.

8. Literary imagology proposes several operational concepts capable of analyzing imagotypes in literary texts, such as *xenophilia* / *xenophobia*,

*intertextual, contextual and textual approaches* theorized by Joep Leerssen, D. H Pageaux's reflections on *fundamental attitudes*, J. M Moura's conceptions of *ideology and utopia* , M. Swiderska's theory of *alter / alius / imagotheme*, as well as Paul Ricoeur's *hermeneutic method*.

9. Literary imagology offers a broad algorithm for characterizing *alter* characters in literary works, which involves questioning texts under the following aspects: general data about the author and work, literary themes and motives, imagotypes created by observant culture on observed culture, interpretation of results, analysis of texts by intertextual, contextual and textual approaches, the characterization of characters, the impact of otherness on the reader. The synthesis of methods can provide complex research, which any imagologist can use.

10. Some texts about the Orient by Mircea Eliade make up a perfect material for an imagological interpretation of the highest relevance. The writer was preoccupied with discovering this unknown world, both for the romanian and for the western space.

11. Eliade proposes the portrait of the foreigner from the East compared to the one from the West, highlighting a set of defining characteristics between these two entities / polarities distinct in geographical, historical and cultural plan. A complex set of oriental ideas, such as oriental despotism, splendor, cruelty, sensuality, emerge from his works, forming a patrimony difficult to equate.

12. Mircea Eliade presents the ontological distinction between *Us* and *Others* through an imagological mirror.

**The research results allow us to make the following recommendations:**

Imagology is a research perspective of the literary text intensely explored in both the West and the East. The incorporation of these contributions in the romanian space is necessary to supplement the knowledge in the matter of new theories of investigation of the literary text.

The theses of this dissertation can be used in university courses in literature theory or optional pre-university courses, but also as support for the development of new fields of research in other humanities in romanian space, which would complete the information the field of imagology in general. You can also write master's or doctoral theses that would apply the concepts and tools of analysis of imagology to works in both romanian and universal literature. This approach can also be used in creating monographs on current theories of the text.

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## ADNOTARE

**Elisaveta Iovu. Imagologia literară: școli, direcții, metode.** Teză de doctor în filologie la specialitatea 622.03. – Teoria literaturii, Chișinău 2020

**Structura tezei:** introducere, trei capitole, concluzii generale și recomandări, glosar, referințe bibliografice din 189 de surse, 3 anexe, 176 de pagini de text de bază, declarația privind asumarea răspunderii, CV-ul autoarei.

**Rezultatele tezei** sunt reflectate în 19 lucrări științifice.

**Cuvinte-cheie:** imagologie, literatura comparată, imagolog, imagotip, etnotip, sociotip, stereotip, imagine, etnoimagine, xenofilie, xenofobie, utopie, ideologie, manie, filie, fobie, interdisciplinaritate, transdisciplinaritate, principiul metodei, principiul teoriei.

**Domeniul de studiu:** Teoria literaturii

**Scopul cercetării** rezidă în crearea unei sinteze a studiilor efectuate în domeniul imagologiei literare și propunerea unui suport teoretico-practic, metodologic, terminologic pentru cercetările asupra textului literar din perspectiva acestei discipline noi în spațiul românesc.

**Obiectivele cercetării:** sistematizarea contribuțiilor teoretice și metodologice care au generat apariția acestei noi direcții de cercetare a textelor literare; concretizarea statutului de disciplină autonomă al imagologiei literare; definirea imagologiei literare și a conceptelor operaționale ale acesteia; prezentarea direcțiilor de cercetare imagologică și a tipurilor de imagologii; identificarea principalelor școli de cercetare imagologică; demonstrarea caracterului interdisciplinar al imagologiei literare; interpretarea rezultatelor imagologice; propunerea unui algoritm de interpretare a textelor literare imagotipice; aplicarea algoritmului asupra unui corpus de texte din creația lui Mircea Eliade.

**Noutatea și originalitatea științifică** constau în realizarea, pentru prima dată în spațiul din Republica Moldova, a unei sinteze a principalelor școli și studii de imagologie literară realizate în țările din Europa și SUA; propunerea unui algoritm de interpretare a textelor literare imagotipice care conțin personajul Celălalt/ Străinul și aplicarea acestuia asupra unui corpus de texte din creația lui Mircea Eliade; identificarea și pregătirea metodologică a unor noi aspecte de cercetare, cerute pe plan internațional; crearea unui mediu teoretic propice acestei perspective de interpretare în Republica Moldova, deschise spre inter- și transdisciplinaritate, cumulând metodologia mai multor discipline.

**Rezultatul obținut care contribuie la soluționarea unei probleme științifice importante** rezidă în crearea unei viziuni de ansamblu a imagologiei

literare, care servește drept orientare pentru cercetătorii interesați de utilizarea instrumentarului ei teoretic și metodologic și care va facilita apariția unor noi studii de competitivitate internațională în mediul academic al Republicii Moldova.

**Importanța teoretică și aplicativă** a tezei constă în definirea principalelor concepte operaționale și a instrumentelor de analiză a textelor literare din perspectiva imagologiei literare. Lucrarea propune o analiză sistematică a studiilor din domeniul imagologiei literare realizate în plan global și constituie un suport teoretic și metodologic pentru cercetătorii în teoria, istoria, critica literară și literatura comparată.

**Implementarea rezultatelor științifice.** Rezultatele tezei au fost aplicate în cadrul proiectelor *Concepte operaționale și instrumente de analiză a textului literar* și *Cultura promovării imaginii orașelor din Republica Moldova prin intermediul artei și mitopoeticii*. Ideile de bază ale acestui studiu au fost reflectate în optsprezece articole apărute în revistele de profil din Republica Moldova și România și nouăsprezece comunicări la conferințe naționale și internaționale.

## ANNOTATION

**Iovu Elisaveta. Literary imagology: schools, directions, methods. PhD thesis in philology, specialty 622.02. Theory of Literature, Chisinau 2020**

**Thesis structure:** introduction, three chapters, general conclusions and recommendations, glossary, bibliography from 189 sources, 3 annexes, 176 pages of basic text, declaration of assumption of responsibility, author's CV.

**The results** of the thesis are reflected in 19 scientific papers.

**Keywords:** imagology, comparative literature, imagologist, imagotype, ethnotype, sociotype, stereotype, image, ethno-image, xenophilia, xenophobia, utopia, ideology, mania, filia, phobia, interdisciplinarity, transdisciplinarity, method principle, theory principle, comparative principle

**Field of study:** Theory of literature

**The aim of the paper** is to create a synthesis of the studies performed in the field of literary imagology and to propose a theoretical-practical, methodological, terminological support for the research on the literary text from the perspective of this new discipline in the Romanian space.

**The research objectives** are summarized as follows: systematizing the theoretical and methodological contributions that generated the emergence of this new direction of research of literary texts; materializing the status of autonomous

discipline of literary imagology; defining the literary imagology and its operational concepts; presentation of the directions of image research and types of images; identification of the main schools of imaging research; demonstrating the interdisciplinary character of literary imagology; interpretation of the imagological results;

- proposing an algorithm for interpreting imaginary literary texts;
- application of the algorithm on a corpus of texts from Mircea Eliade's creation.

**The scientific novelty and the original innovation** consists in performing, for the first time in the Romanian space, a synthesis of the main schools and studies of literary imagology carried out in Europe and the USA; proposing an algorithm for interpreting the imagological literary texts containing the Other/Stranger character and applying it on a corpus of texts from Mircea Eliade's creation; the creation of a theoretical environment propitious to this perspective of interpretation in the Republic of Moldova open to inter- and transdisciplinarity interests, cumulating the methodology of several fields of research, such as literary, historical, social, ethnopsychological, etc.; the promotion and preparation of new research fields required on the international market.

**The scientific problem solved** lies in creating an overview of the imagology in general and of the literary imagology in particular, which will serve as a source of guidance for research interested in this perspective, the use of its theoretical and methodological tools and will facilitate the emergence of new studies in academic environment of the Republic of Moldova.

**The theoretical and applicative importance** of the thesis consists in defining the main operational concepts and tools for analyzing literary texts from the perspective of literary imagology. The study proposes a systematic analysis of the studies in the field of literary imagology performed on a global level and constitutes a theoretical and methodological support for literary researchers in history, criticism and literature theory.

**Implementation of scientific results.** The results of the thesis were applied within the project: *Operational Concepts and Literary Text Analysis Tools and Culture of promoting the image of cities in the Republic of Moldova through art and mythopoetics*. The basic ideas of this study were reflected in eighteen articles published in specialized journals in the Republic of Moldova and Romania and nineteen papers at national and international conferences.

**IOVU ELISAVETA**

**LITERARY IMAGIOLOGY: SCHOOLS, DIRECTIONS, METHODS**

**622.03. LITERATURE THEORY**

Summary of the doctoral thesis in philology

Aproved for publication: 14.09.2020	Paper format 60x84 1/16
Paper ofset. Priting ofset. 2,0	Circulation 50 ex.
Printing sheets: 1,0	Order nr. 2 09/20

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Typography „Tipocart Print s.r.l, MD 2012, Chişinău, str. Strada Puşkin 22