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SUGGESTIONS FOR THE INTERPRETATION OF THE LITERARY TEXT FROM THE LITERARY IMAGOTOLOGY'S PERSPECTIVE

Literary imagology identifies in the literature images that represent ethnotypes, stereotypes, clichés about a foreign nation/ culture or about their nation, and the obtained results pass the grid of interpretations specific to the discipline, that is to say, *an imagological interpretation*. It must be emphasized, first of all, that literary imagology works with literary representations and provides continuous proof that its research lies in the space of literature.

National stereotypes are most often formulated, perpetuated and disseminated through literary works: as journals, travel notes and notes, and so on. It can be said that cult and folk literature is a privileged kind of dissemination of stereotypes. The writing of a literary work is long lasting compared to other types of sources analyzed by other imagologies (eg. investigations, surveys, communications, speeches, articles, and so on), and this presupposes that the ethnotypes / stereotypes created in the literature are more durable.

Since its emergence, literary imagology has benefited from several theoretical systems and operational concepts capable of analyzing eth-

notypes/ stereotypes in literary texts. In order to clarify the working tools, European researchers of great value have made their contribution, including Joep Leerssen, D. H. Pageaux, J. M. Moura, and so on. In order to identify the theoretical notions of imagological interpretations, we can take into account *the xenophilia/ xenophobia* research, the *intertextual, contextual and textual approaches* by Joep Leerssen; by D. H. Pageaux's reflections on *fundamental attitudes*; of J. M. Moura about *ideology and utopia*; by M. Swiderska about *alter/ alius imagotheme*; as well as Paul Ricoeur's hermeneutical method, which underlies some of the above.

Dutch researcher, Joep Leerssen proposes that the texts studied by imagology can be interpreted in terms of the concepts of xenophilia and xenophobia. Xenophilia (*xeno* – „alien, parasite” originates from gr. *Xenos* „foreign, guest”) presupposes sympathy for everything that is foreign, but xenophobia is a phenomenon of social pathology consisting of fear and hostility towards strangers [1]. Xenophilia occurs when the author, who describes/ represents an alterity in his work, feels sympathy for it. As a rule, the

imagotipic [2, p. 84] texts about European cultures (for example the image of the Germans/British in literature, and so on) are considered to be xenophilia discourses. When the author feels fear, contempt and hatred of strangers, from the other ethnic group, then we have a case of xenophobia. In xenophobia discourse, are usually included considerations about Asian, African, or ethnic and marginal minorities such as gypsies, Jews, homosexuals, and so on.

The Dutch researcher also suggests that the ethnotypes images from the texts should be interpreted from the perspective of the intertextual, contextual and textual approaches. The *intertextual* approach is to analyze an ethnotype/stereotype in the context of its historical evolution. It is required to be investigated whether this image or ethnotype has previously appeared in another work or the given text proposed it for the first time. For this purpose, the image from the first source is analyzed in comparison with those from the subsequent sources. For example, the Jewish characters in the novel „*Ivanhoe*” by Walter Scott, the old suspicious Isaac and his beautiful daughter Rebecca will not be understood without knowing the inter-textual antecedent of Shylock and his daughter Jessica in Shakespeare’s work. „The characterological profile of a given ethnotype, claims Joep Leerssen, is the end result of a long accumulation of individual textual instances, and this accumulation, in turn, is the sounding board against which the individual instance reverberates” [3, p. 20].

The *contextual* approach involves analyzing images of The Other according to the historical, political and social conditions in which they are presented. To illustrate this type of analysis, the Dutch researcher uses the same works: „When we analyzing Shylock and Jessica, or Isaac and Rebecca, we do not move in a timeless canon of Important Literature, but need to understand

the „*Merchant of Venice*” and „*Ivanhoe*” as expressions of their country and period of origin – Shakespeare’s London c. 1600, Scott’s Edinburgh c. 1820, with the poetical and political climate in force there and then. The *climate* of Romanticism, underlined Leerssen, needs to be factored in for the understanding of Scott, and the different poetics governing the theatre and the novel at these two historical moments” [3, p.20].

Further, Joep Leerssen argues that imagologists must be aware of the process of research and that in literary history the moment of enunciation of these ethnotypes is not everything that matters in the understanding of a text. What needs to be interested by imagologists is the fact, that these characters continue their literary career by adapting to different situations. That’s why Shakespeare’s Shylock should be located not only in London in 1600, but ideally, also, in the next few moments when that canonical play was replicated, recycled, re-staged. Researchers have to analyze both the historicity of production and the reception, ie to negotiate that double historical character of the character which is so typical of literature.

The *textual* analysis involves studying the functioning of these ethnotypes about a person/ culture/ foreign nation in the autonomy of the text. The following aspects will be analyzed: type of text and literary genre (lyrical, epic, drama, literary species); the place that alterity occupies in this text (main/ secondary/ episodic character); the importance and purpose of the images in portraying the other (positive/ negative); relationships of alterity (the character of the stranger) with the other types of characters in the opera; the role of alterity in the text; the likeness or incomparability of alterity with the rest of the individuals who are part of its nation. In order to perform a correct analysis, the imagologist must interact with the other humanities

sciences, because imagology has an interdisciplinary character.

Consequently, in the view of the Leerssen, imagological textual research involves analyzes both in a literary, historical, geographic, and socio-political contexts. That is why, to carry out extensive research, the imagologist has the total freedom to navigate through the waters of all humanistic disciplines, demonstrating once again the interdisciplinary character of imagology.

Starting from Leerssen's text interpretation, French researcher Daniel-Henri Pageaux takes into account the authors' *fundamental attitudes* (or symbolic model) towards the Other. He proposes three fundamental attitudes to be taken into account: *mania*, *philia* and *phobia*. We notice that the French researcher has, besides Leerssen's two, a third notion of *mania*. This fundamental attitude refers to the works in which the author divinizes a person/ culture/ foreign nation, considers it superior to the nation/ culture to which he or she belongs or has a passion for the foreign person. At the time when the author exaggerates an alterity, says Pageaux, this leads to a depreciation of the own culture. This attitude indeed exists when the representation of the foreigner is claimed more by a *mirage*, than by an image (eg. anglomania, franco-mania or rusomania) [2, p. 96].

Through *phobia* are considered the inverse process, denial, contempt, hatred of the person/ culture/ foreign nation. To *phobia* can be passed works in which the author projects images that are unfavorable to the stranger, but which show admiration for his own nation. For these reasons, might also appear the writer's mirage on his own culture/ nation, which was still reported by Carré [4] and Guyard [5].

Philia manifests itself in works where the author positively perceives a stranger and does not attempt to discredit the culture/ nation of

which he belongs. Here is the intercultural dialogue between the author and the stranger: „*Philia* is fueled by mutual knowledge and recognition, from critical exchanges and peer-to-peer dialogues. [...] tries to impose a difficult, demanding path that passes through the sense of recognition of the Other, living with Me in front of the Ego, neither superior nor inferior, singular, irreplaceable [2, p. 97]. Gheorghe Lașcu, a Romanian researcher, claims that the “*philia*” mentioned by Pagaux means that the author accepts the stranger „without prejudices, valuing him in what he has unique and unrepeatable, without thereby causing a depreciation of his own image” [6].

The French theorist is asking himself if there is a fourth fundamental attitude. And he comes with a plausible answer, arguing that it may sometimes exist and could be represented in the conditions in which the phenomenon of exchange, dialogue is abolished, making room for other new assemblies that have the role of unifying or rebuilding lost unity: panslavism, pangermanism, cosmopolitanism, and other internationalisms (such as the Latin idea, Zionism, Orthodoxy, Francophony, and so on) where it is more difficult to establish positive or negative orientations [2, p. 97].

Referring to the fundamental attitudes proposed by Pageaux, Portuguese researcher M. J. Simões states that these are „axial distinctions” in determining the nature or the type of imagological relationship. The researcher believes that besides these four main principles, taking into account the „principles of recursivity and dialogic reciprocity”, it is possible to discover other types of relationships with „the other”, which appears in the narrative as thematic expressions [7, p.44].

The Romanian theorist, Paul Cornea, is of the opinion that these fundamental attitudes of Pageaux do nothing but accentuate the types

of relationships between *us* and *the others*, between *the known* and *the alien*, which manifest themselves on a large segment from hostility to conducting a dialogue: „Pageaux distinguishes between „mania”, „phobia” and „philia”, ie between overvaluation of foreign culture (which would lead to snobbery, pastiche or vulgar mimetism), xenophobia (undifferentiated hostility to all that is foreign), and the dialogical relationship from equal to equal” [8, p. 247].

D. H. Pageaux proposes that the “Foreigner”, as a literary character of the imagotypic texts, should be characterized both morphologically (physical traits, gestures, speech) and the lexical one in which to consider, „those *a priori* a positives that cause the character’s image to be drawn and the demarcation line between the characters or between I and the characters. So we will be careful about every process of inclusion and exclusion, Pageaux advocates, in choosing male and female characters, to determine gender (male/ female) depending on political and cultural affiliation, for example. It is necessary to emphasize the system of differential qualification that allows the expression of alterity by means of oppositional pairs: wild *versus* civilized, barbar *versus* cult, man *vs.* animal (human *versus* animated being), adult *vs.* child (or infantile being), superior being *versus* inferior one. We will see how some structures can intersect the principles of writing, nomination, turning them into principles of symbolic domination” [2, p. 92-93].

Another French researcher, Jean-Marc Moura, a representative of the French School of Imagology, proposes an imagological interpretation through the concept of *ideology* and *utopia*, based largely on Paul Ricoeur’s hermeneutic theory of image and fantasy. This interpretative method proved to be an important one in consolidating the theoretical concepts regarding the implementation of contemporary imagological

interpretation, underlying analyzes of the alien’s image in literature. Jean-Marc Moura applied this theoretical concept in his study of the Third World Image in the French novels of the 1950s and 1980s. The researcher questioned the images in three aspects: 1. as a representation of the stranger or queer; 2. as a product of the nation, culture or society; 3. as a product created by a particular author [9, p. 13].

Ricoeur believes that the images of the Other (Strange/ Queer) are not a reflection of the reality they belong by reference to an idea or a system of values before being represented in literary works. For these reasons, images should be considered as literary tropes, not as a reflection of reality. Building on this theory, Moura also emphasizes that this type of image should be considered literary tropes, which would be passed through an interdisciplinary grid. Accordingly, the interpretation of a stranger’s image, according to the French researcher, must be made in two stages. First of all, it is necessary to study the cultural context in which the image appears and, subsequently, its appearance in literary texts [9, p. 13].

At the same time, Moura distinguishes two types of ethnotypes (stereotypes/ imagotypes) studied by imagology: *reproductive* and *productive*. Reproductive images are those images that circulate in society and are transmitted by the ethnic group from which the author belongs to. This, in the given case, the author reproduces them only in literary work. Productive images are those that are created/ invented by the author in his work. The French theorist argues that reproductive images „can be considered a reflection of the collective stereotype” and the productive ones „a new creation, an innovation of creative force in the texts of a determined author who is distant from social or collective images” [10, p. 280].

Starting from Ricoeur's theory, as mentioned above, Moura analyzes the typology of the literary image of the stranger through the concepts of *ideology* and *utopia*. Ideology means that the images (both reproductive and productive) that are used by the author in his work on a particular group/ nation, that are created with a purpose: either to strengthen a group/ nation identity or to discredit another. And through utopia it is considered that these images also have a function of social subversion [10, p. 280].

Małgorzata Świdorska, a researcher of Polish origin, believes that Ricoeur's „ideology” is a form of reproductive imagination that constitutes social and cultural traditions and is an expression of the narrative memory of a particular society or social group. But „Utopia” as a form of productive imagination, changes society and the world and expresses hopes for the better, „new,” or „different” alternative future. They complement each other and are related dialectically [11, p. 3]. The researcher also maintains that ideology contributes to the formation and maintenance of the so-called narrative identity, preventing the emergence of pathological forms of utopia. Utopia serves as a critique of ideology, correcting its sclerotic forms [11, p. 3].

Moura presents an example of an ideological image of Spain in the French literature of the 18th century. Spain was a negative ideal for France, the opposite of the enlightened nation, and this perception helped to strengthen French identity. Moura also points to the Asian continent that appears in works such as „*Morgenlandfahrt*” (1931) and „*Siddhartha*” (1922), both written by Hermann Hesse, as an example of a utopian, subversive image of idealized altercations and alternatives to European culture [11, p. 3].

Also in this context, we can exemplify the work „*De l'Allemagne*”, written by Madame de Staël (published in 1913 in London and then in

Paris in 1914), who was accused of imposing a utopian vision. It is known that this book influenced much and for a long time the French view of the image of Germany, an extremely idealized one. While speaking about Germany to Weimar or Goethe, the Germans conquered France and imposed restrictions on it. J. M. Carré, founder and promoter of French imagology, notes that in the opera „*De l'Allemagne*”: „there are prejudices, there is also a historical error. This German and speculative literature, inappropriate for action, lost in his dream, without character, without action and freedom. One year after the appearance of her [Madame de Staël] book, a Prussian general was governor of Paris, the King of Prussia entered with his grenadiers, diplomats and scientists. The events were so precipitated because its image no longer corresponds to reality. In 1914, Madame de Staël's book was already an anachronism” [12, p. 239].

Starting from the distinction of ideological and/ or utopian images in relation to social imagination and their functionality in the text, one can analyze *productive* literary fantasy in its relation to *reproductive* literary fantasy. The change of emphasis serves imagology to avoid the simplistic conclusions of sociological origin in which images are approached as if they were a reality or a means of criticizing that reality. From Moura (and Ricoeur), it goes without saying that the imagotipic texts could be characterized in terms of the tension that generates these concepts of utopia and ideology in order to show either an ideological function or a utopian-subversive function of the images/ stereotypes transmitted through literary works.

Based on Paul Ricoeur's hermeneutics above and Jean-Marc Moura's imagological suggestions, Manuel Sanchez Romero proposes the four-point criterion relevant for imagotypes research in literary works. These are the following:

1. *Supranational imagotypes*. First of all, it is necessary to analyze by comparison how the imagotypes have appeared and evolved in other countries, in order to verify whether these are supranational ones. In this regard, it is necessary to specify whether the images had an (international) similar effect if they have a multinational function, ie if there is a multinational macrostructure.

2. *Imagotypes as the fruit of productive imagination*. Second, it is taken into account the imago-types of national literature and, in general, of the social imagination of the country the author belongs to. Self- and hetero-images are necessarily influenced by the time that the writer lives. It is, therefore, necessary to investigate the origin and evolution of imagotypes both in society (in the social imagination) and in the literature of the time, as well as in the country where the author is living. Finally, these will be checked if there are coincidences with the imagotypes obtained at the first point.

3. *Author's vision of the world*. Third, it will be seen whether an author has personal convictions about a particular country in his beliefs, that is, if the author had previously imagotypes, if they are the effect of an imaginary force (productive imagination) or, on the contrary, they are inherited from the imaginary social (reproductive imagination). It will be observed whether the imagotypes obtained by the analysis described in the first point are similar to those in the second point. In this way, it is checked whether, in the opinion of the authors of the world, the images presented are ideological and/ or utopian.

4. *Exercise of textual criticism*. The Spanish researcher argues that this criterion requires a textual critique exercise. In this context, it is necessary to conclude with what purpose the author has decided to use (supranational) imagotypes that are transformed into literary themes and

whether, according to the interpretative method of Ricoeur and Moura, they are the fruit of reproductive imagery or the opposite of it, productive imagination. In this plan, we also analyze the image of man, ie the way the author is weird, depending on the productive/ reproductive imagination. At the same time, the evolution of these imagotypes (themes or motives) is approached, both in the work of the analyzed author and in the literature in general. As a result, the imagotypes are analyzed through the immanent interpretation of the text and compared to those obtained with previous criteria. It can be seen if they are in contrast to the others and how they have influenced each other [9, p. 24-25].

As we can see, each criterion proposed by the researcher is circumscribed to a hermeneutic circle, because the imagotypes analyzed in the fourth point can in turn be verified and investigated by confronting them with the supranational imagotype (first point) or with the imagotype of the national literature and the social imagination of the country the author belongs to (the second point), and his vision of the world (third point). M. Sanchez emphasizes and demonstrates the interdisciplinary character of comparative imagology.

Małgorzata Świdorska comes with an imagological conception of ethnic, national and / or (inter) cultural imagery of a foreign in literary works, largely based on the conceptions of the French theorists, as J. M. Moura [13], P. Ricoeur [14] and value works of H. Dyserinck. The scholar applied this method of interpretation to the analysis of works by „*Divertimento No 1*” (1924) and „*Das letzte Abenteuer, Ein Ritter-Roman*” (third version 1936) by Heimito von Doderer (1896–1966).

The researcher proposes that the images studied by imagology can be interpreted by approaching the three concepts: *alter*, *alius* and

imagotheme (the last one means a *theme-image* or an *image-theme*). *Alter/ Alius* represents in the researcher's view, „two complementary characters of strangers or foreigners” [11, p. 3]. The meanings of the concepts are consistent with those of Moura, but also those of Ricoeur, referring to *ideology* and *utopia*. The Polish researcher understands that the images about the other are mediated, on one hand, as forms of reproductive or ideological imagination in the sense of Ricoeur and, on the other hand, as forms of production – that is, utopian imagination. „Literary images of nations or ethnic groups occur mainly as literary characters. The ideological characters serve as a positive or negative contrast to a particular ethnic group, nation, or culture and have a restorative and integrating function: utopian characters challenge the identity of such a group, nation, or culture” [11, p. 3].

In the researcher's view, *an alter* is a literary character that represents the alien, that is, one of the two „others” (alien and/ or strange), who are also similar and complementary. *Alter* characters represent the ideology of a particular group, nation or culture and are largely built as ethnic or national stereotypes, positive or negative. An *Alius* is also a stranger or a foreign, but he/ she is located outside the world of a particular group, nation, or culture. *Alius* characters have predominantly symbolic or mythical functions. They are subversive and question the ideology of a particular ethnic group or nation. These two types of literary characters should always be interpreted in their cultural context, the scholar argues [11, p. 3].

The third concept, *imagotheme*, is the image of the Other (of the Stranger, Foreign), which may have an ideological or utopian character. The concept is composed of elements the researcher calls the *imagemes* [15]. They may appear as literary characters or as an element of a particular na-

tional culture or other cultures appearing in the text, for example: names of artists, philosophers, writers, politicians and other representatives of a particular nation or ethnic group [11, p. 3]

Taking into account these propositions of imaginative interpretation (or interpretation of results), each researcher is in the power to choose the type of representation he considers most appropriate for his research, or he can propose an original one. Analyzing any foreign culture, the imagologist must take into account the advice suggested by different researchers' reference in this field, which will provide them with complex and accurate analysis. For example, a Hungarian one claims that „if a Western researcher studies Oriental works, any correction of his analysis by an oriental scholar should be welcomed and taken seriously” [16, p. 10].

In the following, we propose an *Algorithm for the analysis of the imagotipic texts*. Based on the above, we have tried to develop an analysis algorithm for all imagotipic texts. This involves questioning the texts under the following aspects:

1. *General Author and Work Data:*

a) The author/ narrator belongs to the nation described by him; he/ she coexists with the alterity; he is the traveler or describes the country from the audience;

b) Who makes a certain statement? Who is it?

c) Why is the attitude important to the author?

d) What is his strategy of persuasion?

e) When the work was written and under what circumstances.

2. *Themes and literary motifs:*

a) identity and/ or alterity (the alien);

b) Exoticism, Orientalism, Balkanism; city, mountain, epidemic and so on.

3. *Images/ Ethnotypes/ stereotypes/ Imago-types:*

- a) self-images/ hetero-images;
- b) productive and/ or reproductive images;
- c) positive or negative images;

4. *Interpretation of results:*

- a) xenophilia/ xenophobia;
- b) mania/ phobia / philia;
- c) ideology/ utopia;

5. *Text Analysis:*

- a) intertextual approaches,
- b) Contextual approaches
- c) textual approaches;

6. *Character:*

a) Character type: The Alien/ Alter/ Alius/ Queer/ Imagothem;

b) Morphological and lexical characterization of the character;

- c) Genre identification: male / female;
- d) Political and cultural affiliation;

e) Differential qualification: wild *versus* civilized, barbar *versus* cult, occidental *versus* oriental, man *versus* animal (human *versus* animated being), adult *versus* child (or infantile being), superior beings *versus* inferior one. Strange things which are accepted/ or unacceptable about the represented alien; the impact of alterity on the author/ reader.

Several theorists have proposed methods of interpretation that imagologists can operate on the imagotipic text or on any other work that projects the image of an identity/ alterity. These can be neglected or combined effectively. However, the synthesis of methods can more easily provide complex and accurate research. We have also attempted an adjustment of the above methods for compiling an algorithm for the analysis of imagotipic texts, to which any imagological research may appeal.

Notes and bibliographic references:

1. DEX online. Disponibil: <https://dexonline.ro/definitie/xenofobie>. Accesat: 15.07.19.

2. We allow us to call the texts “imagotipic” studied by the French theorist, D. H. Pageaux. In: “General and Comparative Literature”, he claims that texts of imagology, sometimes called *imagotipic*, are texts in part programmed, more or less interpretable (decodable) by the public who knows the image as a whole or fragment of culture, the vocabulary by which it is affirmed, p. 84 (Pageaux, D. H. *Literatura generală și comparată*. București: Polirom, 2000).

3. Leerssen, Joep. *Imagology: On using ethnicity to make sense of the world*. În: *Revue d'études ibériques et ibéro-américaines: Les stéréotypes dans la construction des identités nationales depuis une perspective transnationale*. Galéote, Géraldine, nr. 10, 2016, pp. 13-31. Disponibil: <http://iberical.paris-sorbonne.fr/numeros/numero-10-automne-2016/> Accesat: 15.07.19.

4. Jean-Marie Carré is considered the founder of the French School of Imagology, which opens the perspective through his work „Les écrivains français et le mirage allemande 1800–1940”, (1947).

5. M. F. Guyard (n. 1921), a disciple of Carré, is the one dealing with the ordering of the definitions of the alien’s knowledge in literature, in the chapter VIII, *L'étranger tel qu'on le voit* (din manualul „*La littérature comparée*”, 1951).

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11. Świdorska, Małgorzata. *Comparativist Imagology and the Phenomenon of Strangeness*. În: *Comparative Cultural Studies Comparative Literature* (CLCWeb), 2013, pp. 2-8. Disponibil: <https://docs.lib.purdue.edu/cgi/viewcontent.cgi?article=2387&context=clcweb>. Accesat: 15.07.19.

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dspace/bitstream/2445/108204/1/655018.pdf. Accesat: 15.07.19.

13. Especially the following works: *L'Image du tiers monde dans le roman français contemporain* (1992); *L'imagologie littéraire, essai de mise au point historique et critique*. (1992); *Études d'images, post-colonialisme et francophonie: quelques perspectives* (1999).

14. Works: *Du texte à l'action. Essais d'herméneutique* (1986); și *Multiple étrangeté* (2000).

15. The notion of *imagem* is of Portuguese origin and means: *image* with the meaning of „mental representation of something seen or imagined”.

16. Tötösy de Zepetnek, Steven. *From Comparative Literature Today Toward Comparative Cultural Studies*. În: *CLCWeb*, 1999, pp. 1-15. Disponibil: <https://docs.lib.purdue.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=1041&context=clcweb>. Accesat: 15.07.19.

Suggestions for the interpretation of the literary text from the literary imagology's perspective

Abstract. This article deals with the problem of interpreting the text from the perspective of literary imagology. Various ways of interpreting the imagological results, presented by various comparators, are reviewed. They come up with a series of suggestions addressing the issues of xenophilia/ xenophobia, intertextual, contextual and textual approaches (J. Leerssen), fundamental attitudes (D. H. Pageaux) and so on. There are arguments about the freedom of each imagologist to choose one of the ways of interpreting the text. Moreover, as a discipline is still under development, specialists can propose original ways of analysis. In turn, towards the end of the article, we recommend an algorithm for the analysis of imagotipic texts.

Keywords: Xenophilia, Xenophobia, Mania, Philia, Phobia, Ideology, Utopia.

Propuneri de interpretare a textului literar din perspectiva imagologiei literare

Rezumat. În acest articol se abordează problema interpretării de text din perspectiva imagologiei literare. Se trec în revistă diferite modalități de interpretare a rezultatelor imagologice, expuse de diverși comparatiști. Acestea vin cu o serie de propuneri care vizează aspectele xenofilie/xenofobie, abordările intertextuale, contextuale și textuale (J. Leerssen), atitudinile fundamentale (D. H. Pageaux) etc. Se aduc argumente referitor la libertatea fiecărui imagolog de a alege una din modalitățile de interpretare a textului. Mai mult decât atât, fiind vorba de o disciplină încă în curs de dezvoltare, specialiștii pot propune modalități originale de analiză. La rândul nostru, spre finalul articolului, recomandăm un algoritm de analiză a textelor imagotipice.

Cuvinte-cheie: xenofilie, xenofobie, manie, filie, fobie, ideologie, utopie.