



ESSE-8: LONDON 2006

29 August – 2 September 2006

S23. The New Imagology

Friday 1 September: 2.30-4.30pm & 5.00-7.00pm

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This multidisciplinary seminar invites reflections on the varieties of image currently available within English studies and their literary, cultural, or linguistic uses. Questions discussed may include: what are images and how do they work? Which terms and concepts are most useful for their study within literary contexts? How do new discoveries about their variety, transmission and function impact on our understanding of literature? What mechanisms control cultural memory and the production of national stereotypes? What would a “new” imagology have to offer for image studies? Contributions will focus either on individual texts and images or on more general theoretical issues.

Session 1: Nation, Place, and Regional Imagologies

Otherness Caught Up Between the Orient and the Occident

Vitana Kostadinova (University of Plovdiv)

Respondent: Marius Crisan

A careful case study of Byron’s ‘othering’ of Balkan culture in his popular *Eastern Tales*, coupled with an examination of the mechanisms surrounding their reluctant reception within a late 19th and early 20th century Bulgarian setting.

Myth and Sensationalism in the Construction of Transylvania in English Literature

Marius Crisan (University of Timisoara)

Respondent: Ute Mittermaier

An investigation and re-evaluation of Bram Stoker’s Transylvania. Having demonstrated the bipolar nature of the image of the area that is implicit in the author’s *Dracula*, Marius goes on to trace out some of the subtleties in the image of Stoker’s Transylvania, its sources in Stoker’s reading, its contrast with Transylvanian mythology, and the diversity of response which it has elicited since that time.

Through A Glass Darkly: The Portrayal of Britain in the Portuguese Press, and the Way Images Work

Gabriela Gândara Terenas (University of Nova)

Respondent: Sally Michael

A nuanced study – concentrating on 19th century Portuguese press images of Britain – of the mechanisms by which attempts to portray the ‘other’ may in fact reveal a great deal about the observers themselves.

A Story of Fear and Enchantment: The Image of Spain in England from the 16th Century to the Spanish Civil War

Ricardo Marín Ruiz (University of Castilla-La Mancha)

Respondent: Gabriela Gândara Terenas

This paper concerns itself with the proposition that ‘propaganda can be considered as a more effective way of doing harm than ... war itself’. After a brief survey of the main tides of change surrounding the stereotyping of Spain by British writers from the Renaissance to the Nineteenth Century, the paper focuses in on George Orwell’s text, *A Homage to Catalonia* (1938), as an image field in which these different contesting stereotypes play out their differences.

Images of Spain in 20th Century Irish Literature

Ute Mittermaier (Trinity College Dublin)

Respondent: Ricardo Marín Ruiz

For Mittermaier, imagology offers a new possibility for reintegrating the concept of the ‘author’ into literary studies. Comparing the views of Spain presented by the Irish writer Kate O’Brien in her novel *Mary Lavelle* (1936) and her travelogue *Farewell Spain* (1937), Mittermaier reveals something of the complexity of O’Brien’s representations of cultural alterity. Some Spanish stereotypes (which may be monitored by the intertextuality between the two works), are dissolved by O’Brien, while others (such as a prejudice against the Moorish South), are reinforced for reasons which seem to relate more to the author’s reaction to the aggrandizement of the Moors in other literary texts than for non-literary reasons.

Localization of Cultural Memory in Space and Place in Rita Dove’s *The Yellow House on the Corner*, *Grace Notes* and *On the Bus with Rosa Parks*.

Sally Michael (6th October University, Egypt)

Respondent: Vitana Kostadinova

From the national and regional spaces examined in the previous papers, Michael turns to the local and domestic, by way of an analysis of selected works by the late 20th century African American poet Rita Dove. Taking her cue from Bachelardian thought, Michael develops an imagological reading of the works which engages with the intersection between memory, locality, and absence.

Session 2: Imagology and the Mechanics of the Image

Visual Literacy versus Literary Competence in Literary Studies: Border Pedagogy and Critical Practice

Esther Sánchez-Pardo (Complutensian University, Madrid)

Respondents: A. Jesús Moya Guijarro, Ma Jesús Pinar Sanz, José I. Albentosa Hernández

This exploration of literary and visual hybridity is underpinned by a tight theoretical and pedagogical focus. Having surveyed the changing background to the relation between the literary and the visual, Sanchez-Pardo González argues for a new integration of visual and verbal literacies allied to a new historicization of the study of visualities which will better equip students to meet the exigencies of the contemporary world.

Guess How Much I Love You: A Multimodal Analysis

A. Jesús Moya Guijarro, Ma Jesús Pinar Sanz, José I. Albentosa Hernández

Respondent: MonikaFludernik

From a similarly practical perspective, the three scholars who have produced this ambitious paper attempt a multimodal analysis of a children's narrative in order to ascertain the extent to which the visual can add to the verbal. Theirs is a detailed study – keying in Hallidayan linguistics (supplemented by the subsequent theories of Kress and van Leeuwen) to the picturebook theories of Nicolajeva and Scott – which bottoms out (from many levels) in the observation of an 'essentially enhancing' and symmetrical creation of meaning at both visual and verbal levels which facilitates the child's understanding of the message.

“Now, it's perfectly normal”: *The Incredibles* and Self-Images

Lene Yding Pedersen (Aalborg University)

Respondent: Esther Sánchez-Pardo González

An examination of the Pixar film, *The Incredibles* (2004), in terms of its superhero archetypes as textual constructs; paying particular attention not only to the morpheme *super* and its changing social resonances in the period, but also looking at the heroes' transcendence of localized and nationalized self-images.

Carceral Metaphors in 19th Century Fiction: How Imagery Pictures Spaces of Confinement

Monika Fludernik (University of Freiburg)

Respondent: Lene Yding Pedersen

Part of an ongoing imagological study which investigates the carceral metaphors clustering around a number of imprisonment situations and the differing uses to which they may be put.

On Symbolic Images in Verbal Art

Seda Gasparyan (Yerevan State University)

Respondent: Tetyana Lunyova

This study applies the fruits of cognitive linguistics to symbolic materials (drawn in the main from Laurie Lee's *Cider With Rosie* (1959), as part of a broader consideration of the dynamic development of symbolic images and their relation to the writer's cognition of objective reality.

Images of Harmony

Tetyana Lunyova (Poltava State University)

Respondent: Seda Gasparyan

From a cognitivist position, with *image* understood as 'a mental entity, a specific form of the representation of reality' in the human mind, this paper investigates images of harmony in expressions given by non-specialists within the British National Corpus. Having paid particular attention to autometaphors of harmony, Lunyova argues that such constructs evidence the interaction of non-metaphorical and metaphorical images, and thus provide a case for a continued formal discrimination between these image types.