

## ***Representation of the image of another identity in the Travelogue of Ezz al-Doulah to Europe based on Ditze's opinions***

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### **Abstract**

Imagology is a branch of comparative literature that examines the image of the "I" and the "other" in a literary work. The development of relationships, travel and communication caused the Iranian "me" to be more exposed to the culture, customs and opinions of the European "other" and to correct old mental assumptions or to start creating new mental stereotypes. Today we are left with many travelogues from the Qajar era that can be cited as valid evidence to examine the image of "the other". Ezz al-Doulah's Travelogue in Europe is one of the first anecdotes from the point of view of an Iranian prince. The purpose of this research is to examine the images described in Ezz al-Doulah's Travelogue in Europe and to clarify how the image of "the other" is reflected in the work and at the same time, show how the Iranian "me" presents itself during the observations. To this end, we will use the descriptive-analytical method in data analysis, and we will specifically use Ditze's view of imagology. This research shows that the representation of images from the traveler's point of view emphasizes "the superiority of the identity of the other" from different dimensions and to "ignore one's own identity".

**Keywords:** *Ezz al-Dawlah's travelogue to Europe, iconography from the perspective of Dietze, other identity and Iranian travelogues, self-identity and Iranian travelogues.*

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### 1. Introduction

Since the second half of the twentieth century, the study of national image in literature has become one of the important subfields of comparative literature. In today's world, where people communicate with each other through the media and create images about each other, the concept of "self" and "other" is prominent. Iconography explores the characteristics that one nation attributes to another. It can also help us understand what image a country presents of itself and the other in fictional and non-fictional works. In many studies, the image of the people of the East has received much attention. For this reason, it is necessary to pay more attention to the images of Western countries from the perspective of Iranians and to explore its angles more precisely. Iconography is a suitable method that provides the researcher with the necessary tools and theories to examine images. With the help of these theories, we can extract cultural, social, and belief differences and show the relationship between aesthetic characteristics and images. The image or characteristics attributed to different countries are evident in different genres such as travelogues, literary, historical and media texts. Iconography is a gateway through which the image of a nation can be evaluated and analyzed.

Comparative literature, as an important academic field, is responsible for the study of literature and culture beyond linguistic, national, and geographical boundaries and in an interdisciplinary and multidisciplinary manner. It can be said that language and literary traditions play an important role in the transmission of culture, and since comparative literature deals with the world of literature on the one hand and seeks to create interaction between the literature of nations and, of course, between different disciplines with literature, it helps to better understand culture. The field of comparative literature includes various approaches and methods, including iconography, thematics, analogy, etc. In this research, we are specifically dealing with the iconography approach.

In view of what has been stated, the aim of the present study is to explore *Ezz al-Doulah's travelogue in Europe* from an iconographic perspective and, by utilizing the views of theorists of this approach, especially Ditzel, to extract images of "I" and "Other" in order to achieve a clear understanding of the way Iranian people viewed "Other" in the late 13th century. This issue can not only help us in understanding our cultural "self" in past eras, but also clearly remind us of the necessity of adjusting or correcting the way we view "Other" in our modern world. The present study analyzes the content of the travelogue using a

qualitative research method, that is, based on collecting information extracted from recent articles, analytical and classified descriptions, and relying on a comparative approach.

**1.1 Research Question(s)**

Using the iconographic approach, we seek to answer these questions: How does the image of the “other” appear in the mind and expression of the travel writer? If we accept that travelogues are a suitable space for analysis from an iconographic perspective, what images of “I” and “the other” does the travelogue text present? How can the relationship between these images and the historical situation of that period be explained? What are the positive and negative points of these images?

**2. Methodology**

In this section, we try to examine the methods of representing images in literary texts using the perspectives of the theorists of the field of iconography. As we said, iconography is a branch of comparative literature that studies images from various social, political, and cultural aspects and from positive, negative, and neutral perspectives. It should be noted that this field only studies the way “the set of cultural and literary traditions is represented” (Mir Saberi, 1400: 23).

According to Stefan Alexander Ditze (2006), there are five methods in iconology as follows (Ibid., 24).

**Methodological patterns of iconology from Ditze 's perspective**

1	Investigating the ontology of image in literature	For example, the image of France in a specific literature or culture
2	Investigating one of the presented aspects of the image	For example, the image of French culture in a Persian novel
3	Investigating the linguistic and literary characteristics of the image by resorting to a structuralist perspective	For example, examining the rhetoric of the French image in a Persian novel
4	The impact of historical, ideological and social context on the image	For example, what effect does the confrontation between France and Iran have on the imagery of Iranians compared to the French

5	The impact of the image on historical, ideological and social context	For example, the impact of the French image in Persian literature on political, social and cultural issues
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The fourth and fifth methods are taken from the French school, which focuses on context. This school focuses on the relationship between text and context, that is, it uses historical, ideological and biographical contexts to reveal the meaning of the image. On the other hand, Leerssen writes about the inseparable relationship between literature and context: “Historical context is also important. A literary text cannot be interpreted and examined in a timeless and spaceless state and only from aesthetic aspects. Historical factors must also be taken into account” (2007:28; quoted by Mirsaberi).

Ditze also categorizes the images in each land into three main dimensions:

1	<b>Personal dimension:</b> related to the external characteristics of individuals that are reflected in the literary work.	For example, physical characteristics, psychological characteristics, and socialrelationships. This dimension also includes the movements and habits of individuals.
2	<b>Transpersonal dimension:</b> related to civilization, customs, art, achievements, culture, and mentality.	For example, material culture, social culture, organizations, and customs
3	<b>Impersonal dimension:</b>	Related to landscape, animals, and climate. This dimension includes ecology.

The transpersonal dimension is based on several cultural concepts, including:

- **Material culture** (artifacts)
- **Social culture** (institutions)
- **Mental culture** (related to the psyche)

According to Ditze, the structuralist model of national images in a literary work offers solutions to methodological problems. To this end, the researcher must answer questions related to the image:

The structuralist model of national images in fiction attempts to cover the entire semantic field from which images potentially arise.

1. Where can images be sought in a literary work?
2. How can images that embody national images be categorized in a literary work?
3. How can images as they appear in a literary work be analyzed and examined in different eras?
4. How can recurring images be examined within the framework of a historical analysis?

From Mora's perspective, "the image appears in a threefold way as an 'image of': it is an image of a foreigner, an image of a nation or a society (in which it is rooted) and an image of the sensitivity of an author" (Mora, 1998: 42; quoted by Turk Ladani, 2010: 20); then, the image becomes a symbol of a dialogue between two cultures, two literatures or two texts. The use of language is the first characteristic that we encounter in evaluating the image in a literary text. For example, the use of foreign or colloquial language is a way to show reality or highlight humor. Sometimes, in order for the audience to become familiar with the text, the author uses colloquial language. Using the native language in a foreign country shows us that the character is trying to prove his identity, but using a foreign language in the native country shows us that the character is trying to get closer to the foreign culture. Examining the word and vocabulary of the text is one of the important parts of language evaluation. One of the tasks of the imageologist when dealing with the image is to pay attention to the contradictory and dual words in the text. Comparison and contrast between "I" and "Other" are abundantly seen in these texts. Usually, this contrast and comparison occurs within the cultural system of the "self". (Mirsaberi, 1400: 25)

The images presented change according to the time period, ideology and experience of the travel writer. Undoubtedly, the image of "Other" from the perspective of a simple traveler is different from that of a researcher or diplomat and a tempted observer, and each has its own method of travel and reporting. According to Théophile Gautier: "In travel, there are two ways for the travel writer: immediate observation or long study. Time fails us in travel. Therefore, be content with a simple and quick perception of what you see. » (1875:4) The present study will also use both methodological schools (i.e., textual and contextual) to examine the images in Ezz al-Dawlah's travelogue.

#### 4. Results

In this study, we tried to first consider the images presented by Ezz al-Doulah's travelogue in Europe in three dimensions: personal, transpersonal, and impersonal, according to Ditze's classification. The analysis of the images revealed the lack of a personal dimension in the travelogue, which shows that the travelogue writer was content with only his superficial observations of the European "other." Through the images presented in the transpersonal dimension, we examined the way in which the Western identity-other is represented. The discourse of identity-other has been discussed from the distant past to the present and is particularly one of the prominent features of travelogues. According to Boia (1997), "Today, as yesterday, we can see the same oscillation between group and species, intensified valuations and differences and their reduction" (Lucien Boia, 2000: 117). This "oscillation" also arises in the aforementioned travelogue from two different national concepts: the European concept, which is based on a society of ideas, progress, and beauty, and the Iranian concept, which expresses backwardness, self-deprecation, regret, and envy. It goes without saying that the latter shows a greater ability not only to understand the "other," but also to imitate it. The precise demarcation between "self" and "other," and the attribution of a characteristic to a particular nation and its generalization to all individuals of a society, seems strange. Ezz al-Doulah's travelogue is the arena of boundless and calculated fascination with Europeans. He has encountered the "other" through travel and is one of the travel writers who learned French from Jules Richard, one of the French teachers at Dar al-Fonun, and in addition, he was interested in studying history and was familiar with world conditions through European magazines and newspapers. Therefore, it can be said that his understanding and view of the French "other" is influenced by his familiarity with the French language and culture. An ideal representation of the other-identity is seen in the travelogue in various ways. In this case, the "I", who is fascinated and fascinated by the scientific, cultural, social, etc. superiority of the "other", tries to indirectly question the values of his own society and melt into the values of the foreign element.

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