

About the Imaginary

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The almost simultaneous publication of Gilbert Durand's last book *Mythes, thèmes et variations* (Paris: Desclee, 2000) and the Spanish translation of the previous one, *L'imaginaire (Lo Imaginario, Barcelona: Ediciones del Bronce, 2000)*, is an invitation to review his work and place it within the territory of the anthropology of the imaginary. In his first works, particularly in *Les structures anthropologiques de l'imaginaire* (1960), Durand reconciles the teachings of Jung and those of Gaston Bachelard. His aim is to make a synchronic classification of archetypes and images. But his investigations have evolved towards a rethink of the epistemological paradigm that governs the humanistic sciences in the West.

In the seventies and eighties, Durand developed an analytical methodology of plastic art, literature and the historical semantic basins whilst the research groups he supervised proliferated. Eventually, his concerns extend towards the convergences of the natural and humanistic sciences (1966). The latter remain anchored in a positivist paradigm, whilst modern physics starts from an acknowledgement of an uncertainty principle and finds itself forced to turn to images or models outside the mechanistic universe, such as the Hindu maya or Taoism.

1. A framework for the interpretation of images

The hermeneutic tradition with its roots in Christianity has traditionally identified interpretation with a search for a *kerygma*, a "latent sense waiting to be called forth" (Bordwell, 1995: 259). Studies of the image, whether literary or iconic, have often committed themselves to such an expectation of revelation. Biblical exegesis and theology provide an organised cosmos of meanings with which to relate the images that are located within the orbit of their tradition. Literary criticism has laid out a series of constellations of meaning that now enable an organised approach to a wide range of fictions, from Spenser, Milton or T. S. Eliot's poetic myths to Jorge Luis Borges' metaliterary imaginary. Studies of painting, through Erwin Panofsky (1) or Ernst H. Gombrich, have managed to distinguish between psychophysiological perception, the

codes of representation and the cultural imaginary each work links up with.

Throughout the twentieth century, the development of reproduction of the image, on the one hand, and the technologies that make it possible to transmit it, on the other, have brought about what Durand calls “a perverse effect”. In other words, whilst the positivist teaching that underpins the epistemology of the humanistic sciences conserves an iconoclastic principle, visual or “visible” images (2) impregnate every human activity. That does not mean that the individual today inhabits a richer, more complex symbolic universe, or one with more representations than in the Middle Ages or any other pre-modern or primitive society. But he does face a larger number of iconic images whose managers or producers are not identifiable institutions like the church, the sacred or the mythical story, *sermo mythicus*. That is why we need to define a framework analogous to the ones developed by theology or critical studies of literature and painting on their respective grounds. It should be broader and integrate a set of mental and visible images through which the individual can relate to the environment.

2. The imaginary

That is exactly the task Durand has set himself over his numerous investigations, which are summed up in *L'imaginaire*. His vindication of the axiological importance of the image in Western thought refutes the theses maintained by Jean-Paul Sartre in a book of the same name published in 1940 (3). But Durand's aim goes beyond demonstration, since the idea is to draw an anthropological atlas of the human imagination. That task follows the model of the phenomenology of the poetic image developed by the philosopher Gaston Bachelard (1884-1962). His works make up a true poetics of the imaginary, resting on the tripartite division provided by Empedocles' cosmology. The great constellations of the poetic image are thus organised around air, earth and fire, which become a constitutive symbolic schema rather than a topological metaphor.

Bachelard's research is limited to the literary image, since he considered that the iconic image, and in particular the one recorded by movement in duration, anaesthetises individual creativity. Studies on the plastic representations of some members of the Eranos Circle such as Carl Gustav Jung or Mircea Eliade (4) show the possibility of extending that poetics of the imaginary to plastic representation. Durand echoes those teachings so that both psychology and the history of religions take form in his work and that of the so-called Grenoble school. Both also make it possible to compare artistic practices which belong to other cultures and visions of the cosmos, from the imaginary of the Hopi Indians to representations rooted in Chinese Taoism (5).

3. The axiological minimisation of the image

In comparison with many of those societies, Western civilisation has brought about a devaluation of the image. There are a number of causes. One of them is that the image is open to description or contemplation, but cannot be reduced to a syllogistic system.

Its ambiguity finds no place in the binary logic inherited from Aristotle and Mediaeval scholastics. The doctrine of St Thomas Aquinas argues that argumentative reason is the only way of acceding or legitimising access to the truth. That legacy spread in the seventeenth century through Descartes and a single method for revealing truth in the sciences. That is the paradigm received by humanistic studies which inevitably excludes the imaginary and poetic approximation. The sacred becomes a hypostasis or final causal engine and its omnimodal transpiration dissolves in representations.

Aristotelian rationalism is prolonged in David Hume or Isaac Newton, whose factual empiricism makes clear distinctions between the “fact” and the irrational. In Kant’s thought, that same unbridgeable gap separates the world of the phenomenon, which can be apprehended through the senses and the understanding, and that of the noumenon, which leads to the antinomies of reason. Faced with that inhibition of the image, which culminates in Comte’s positivism, from Plato on a series of cycles which are resistant to the imaginary follow one another in Western thought. The Gothic and the brotherhood of monks created by St Francis of Assisi (1226), for example, develop a new devout sensibility that feeds on images of nature, encourages theatrical representations of the “mysteries” and distributes illustrated bibles. The thought of St Bonaventure validates the use of those images and grants them the value of a route leading, by the path of similitude, to the Creator.

4. Resistance of the imaginary

That opening to the veneration of an increasing number of images brings about a return to the anthropomorphic deities who, especially in Celtic mythology, embodied the forces of nature. The cult of the saints and the images is harshly contested by the Reformation of Luther and his successors, who favoured a more restrictive theism. As in the case of Judaism and Islam, the absence of icons in Protestantism displaces the plurality of the imaginary towards poetry and music (6). Music feeds on figurations that find their highest expression in the work of Johann Sebastian Bach (7). Through the Council of Trent, the Counter Reformation of the Roman church channels its iconodulic resistance through the excesses of the Baroque. With it, the image multiplies to the point of paradox. In the painting of Rubens, Tintoretto or Andrea del Pozzo there is a principle which St Teresa de Bernini showed the Clares: how to attain representation of spirituality through a saturation of carnal figuration.

Gilbert Durand has described that alternating cadence in articles such as “L’Occident iconoclaste: contribution à l’histoire du symbolisme” (1963), and books such as *L’imagination symbolique* (1964), *Champs de l’imaginaire* (1978) or *Beaux-arts et archétypes: la religion de l’art* (1989). Romantic aesthetics and thought occupy pride of place in them for the resistance they put up at the height of the Enlightenment. The beautiful and the power to attain it are added to the classic philosophical binomial of understanding and perception in the work of Hegel, Schelling or Schopenhauer. The “judgement of taste” is an entry of that third form of intuition into Kant’s system of thought, in the domain of the noumenon. But little by little the schism between religious symbolic representation, the intellectual and the artistic widens. On the one

hand, that emancipates art and allows the Symbolism of Moreau or Redon to turn painting into a *vision* of the imaginary. On the other, it excludes the image from the attributes of reasoning and the *epistemics* of the sciences, both natural and humanistic.

5. The anthropological structures of the imaginary

Durand's first works in the fifties, *Signification de l'enfance* (1951) or *Psychanalyse de la neige* (1953), draw from psychoanalysis and Bachelard's phenomenology of the image. However, his doctoral thesis *Les structures anthropologiques de l'imaginaire* (1960) ushers in a new archetypal method of approach to the creative imagination, which can acknowledge the vast tradition of its resistance in Western thought. Thanks to Durand, for the first time the territory of the imaginary appears differentiated from the package of fictions that belong to each community. It is defined as the set of mental and visual images through which the individual, society and the human being in general organise and symbolically express their relationship with the environment. The motor that drives that symbolic system is the first contingency the individual encounters, his own mortality, the death imposed on him by a chronological or *devouring* time. The structures according to which the images are organised are the ones provided by mythical narratives.

Jung supplies a normalised notion of the image, which acts as a model of the self-construction or individuation of the psyche, which shelters a plural libido, and plurality is also a criterion that governs images. Although in his works there are only two ruling principles of psychism, *animus* and *anima*, both of them proliferate with his disciples, who identify a myriad of archetypal matrices. Durand starts from that diversity and the studies of Lévi-Strauss and investigates the imaginary with which different cultures account for the anguish time arouses in the human being. First of all he distinguishes *theriomorphic* images. Those allude to animal representations, from insects to mythological monsters. They are governed by two dynamic schema, the threatening movement and the bite that tears apart, associated with the carnivores of which men were traditionally the prey.

Secondly, the fear of mortality is embodied in catamorphic images. Sin, impurity and the threat of the abyss come together around a double schema: the blindness and uncertainty caused by darkness and the fall. Durand relates the physiological principle that governs catamorphic images with the initial experience of falling provided by birth. According to that symbolic constellation, he also understands all images of threatening femininity, related to nocturnal, lustral waters. In them the inexorable regenerative cycles of waves and blood, which is life and death, coincide. The nocturnal schema of the terrible Great Mother or the bloodthirsty Goddess —Kali in Hindu mythology— has ultimately to do with what for Durand is the first “dramatic epiphany of time”, the moon.

6. Systems of the image

That prospection of the *theriomorphic* and *catamorphic* images has precedents in Bachelard's work in symbolic hermeneutics, in ethnography and Piaget's research into child psychology. But in *Les structures anthropologiques de l'imaginaire* Durand goes much further and argues that the human being is capable of minimising the fears invoked by Cronos, devouring time, through a constellation of euphemistic representations. These are grouped around three systems: the diurnal system and the nocturnal system, which in turn is divided into mystical and synthetic-disseminative. That division links the study of the archetype to physiology, since it is founded on the studies of reflexology by neurophysiologists such as Minkowski and especially Betcherev (1913, 1933). Betcherev distinguishes three great series of innate gesture or reflexes: the postural erect, the digestive and the copulative dominants. The matricial division of systems rests on those three dominants.

The diurnal system is founded on the principles of identity, exclusion and contradiction, so that it is articulated according to the model of the *tertium exclusum* (Verjat, Alain, 1993: 48). To it belongs the universe of the diairetic or schizomorphic structures and the heroic attributes of separation, dualism, symmetry and polemical analysis. The symbols that cluster round that system are the sceptre, the sword and cutting weapons, the sun and the antitheses of the theriomorphic and catamorphic images, i.e. ascension schemas: the staircase, the diurnal bird, the lance or the sauroctonous hero. The mystical nocturnal system is defined by inclusion, the mechanism of analogy and confusion. The symbols associated with it are beneficent femininity, the nourishing mother, the welcoming darkness or the quiet, intimate refuge, which Bachelard has studied in books such as *La poétique de l'espace* (1965), *La terre et les rêveries de la volonté* (1947) or *L'eau et les rêves* (1942).

Lastly the synthetic or disseminative nocturnal system is characterised by the *coincidentia oppositorum*, the reconciliation of opposites, which resolves all incompatibilities through the intervention of the same factor that triggers imagination: time. It can take on different forms, a particular historical meaning, a constellation of archetypes and symbols that organise it with space. That is the case of the wheel, the cross, the seed, fire and the tree, which incorporate the idea of dynamism, cycle, spatial axis and direction of the flow of time. Many of the aspects of that model of analysis have been confirmed by the work of the psychologist Yves Durand, who has also complemented it with the so-called *supermystical structures* and backed it up with a logical system, that of S. Lupasco. But Durand's research was soon to adopt a certain reticence in the face of the structuralist substrata of his atlas or, as he himself has pointed out, the "garden of imaginary roots" (DURAND, 1993: 38).

7. Figurative structuralism and the *sociologies of the savage and the everyday*

The title *Les structures anthropologiques de l'imaginaire* turns on its head the theme Lévi-Strauss had chosen for his *Anthropologie structurale*. The generation of researchers who reached maturity after the Second World War rejected diachronic interpretations at a time when nihilism was the only possible conclusion in the face of a reading of "the meaning of history". Durand's successive works chose to distance

themselves from the comfort of synchronic interpretation and the more formal structuralism. The certainty that it is the structures that spring from the figurative capacity of *homo symbolicus* and not the other way round enables us, in the case of both Durand and Lévi-Strauss, to see that the expression of the myth cannot be reduced to linguistic structures. Nor does it allow translation. Only the story, fiction, the image and most of all experience —*experientia*— account for the nature of the myth and the imaginary. Wittgenstein's well known phrase "Whereof one cannot speak thereof one must be silent" comes to life in the confines of that translation.

Whilst Durand and his disciples define their option as a figurative structuralism, Lévi-Strauss' *La pensée sauvage* acknowledges that men everywhere have always thought well. Anthropology banishes the pejorative clichés of the pre-logical mind and sociology opens to ethnology and, as a result, to communities outside the European orbit. Maurice Leenhardt (1995) becomes the master of the scholars of the Oceania area; Griaule of the Africanists. But it is Roger Bastide, with his exploration of the domains of rites and dreams in Brazilian society, who assimilates an *epistemology of the transversal*, to use Edgar Morin's expression. Bastide (1965, 1975) ties sociology into the psychology of depths and sets himself up as the forerunner of the research of some sociologists such as Jean Cazeneuve (1972) or the members of the Grenoble School Jacques Bril and Michel Maffesoli, whose theoretical progress is founded on an analysis of the everyday (1979), from the recovery of tribal organisation (1980) to the return of tragedy in our Western societies (2000) (8).

8. Myth analysis

The image cannot be reduced to a linguistic structure, to a series of historical filiations or a chain of meanings. Throughout his work and well before Jacques Derrida or Paul de Man, Jorge Luis Borges posed the problem of representation, the reduction of meaning and logocentrism. In the poem *La luna* (9) he wonders how to apprehend a singular image of the moon aside from the chain of representations provided by the cultural heritage:

More than the moons of the nights I can
remember the moons of verse: the bewitched
Dragon Moon that brings horror to the ballad
and the bloody moon of Quevedo.

A few verses later, that challenge, to create a poetic image peculiar to the moon that will flourish among all the ones that filter the poet's *vision*, is described in more detail:

When, in Geneva or Zurich, fortune
wanted me to be a poet too,
like everyone, I imposed on myself the secret
obligation to define the moon.
With a sort of studious grief
I exhausted modest variations,

in the keen fear that Lugones
had already used amber or sand.

And after recording a personal genealogy of representation of the moon in the history
of poetry, the poem states:

And whilst I delved into that mine
of the moons of mythology,
there, just around the corner, was
the celestial moon of every day.

[...]

And I do not dare stain its pure
appearance with a vain image:
I see it indecipherable and everyday
and beyond my literature.

As in the work of Bachelard, only the image can explain the image and confess the
impossibility of total apprehension. From a very different starting point, Jean-Luc
Godard has also understood that resistance to reduction. His films provide one of the
most brilliant theoretical approaches to the cinematic imaginary. Likewise, his *Histoire
(s) du cinéma* (1998) is a vast essay about the transversal relation between that plural
imaginary and the others that moved the 20th century, in particular those of history and
progress. That need for the image as an instrument of analysis is missing from the
dominant tradition of the study of images, the one that feeds on the grammars of the
iconic and cinematic image (10), as well as a good part of the semiotics of the sixties
and seventies. On the contrary, it appears in the confluence of the figurative universe of
the new sociologies and the “new criticisms”.

The detailed analysis *Le décor mythique de la Chartreuse de Parme: les structures
figuratives du roman stendhalien* (1961) opens the way to a myth criticism that bore
fruit in the “Language and Literature Department” of the university of Grenoble, with
myth critical studies of writers such as Shelley, Baudelaire, Marcel Proust or William
Blake. Myth criticism proceeds by analysing the archetypal dimension of the cultural
work or object, identifying its minimum units, the *mythemes*, and comparing them with
an ideal version of the myth they are linked to. Redundancies, mutations and the
introduction of new meanings provide valuable information for the more interpretative
phase, myth analysis. The aim is to identify which myths and imaginary matrices stir
particular cultural periods of humanity by means of a reflection on the largest possible
number of myth criticisms.

9. Myth criticism

The “anthropological path” proposed by Durand’s method has given rise to a long
series of investigations of the imaginary. In France there is outstanding work by Michel
Cazenave (1996), Jean-Jacques Wunenburger (1996, 1997) Pierre Brunel (1992),
Marcel Raymond, Albert Béguin, Georges Poulet, Jean-Pierre Richard or Philippe

Walter. In Portugal, whose imaginary Durand studied in several works on Sebastianism (1986), the iconography of the Holy Spirit in the Azores (1984) or the literary universe of Lima de Freitas (1987), Helder Godinho (1985) has carried out an extensive study of the writer Vergílio Ferreira, and João Mendes has carried out marathon research work on the history of Portuguese literature, systematised in his *Teoria Literária* (1980).

In Spain there is excellent work by Lluís Duch on myth analysis and studies by Andrés Ortíz-Osés, Patxi Lanceros and Alain Verjat (11). Isabel Paraíso applies Durand's theoretical bases to text commentary (1988, 1995). Antonio García Bérrio's *Teoría de la Literatura* (1989) and his study of Jorge Guillén (1985) make up a poetics of the literary imaginary. With Maria Teresa Hernández (1988), García Bérrio has extended myth criticism to art. In *El temps de l'heroi, èpica i masculinitat en el cinema de Hollywood* (2000), Núria Bou and Xavier Pérez have brought the approach to an analysis of the male archetype in classical Hollywood cinema. To do so they have drawn from a myth criticism matrix rooted in the ternary classification of *Les structures anthropologiques de l'imaginaire*.

10. The pluralisation of history and the semantic basins

In the sphere of studies on mysticism, only experience and a phenomenological approach become a factor which reveals *kerygmas* which are not latent but on the surface itself. In the face of the methodological evolution that culminates in myth criticism, the problem of the image, like that of the mystical experience, is still insuperable and triggers a series of complementary studies, which follow three paths. First, the development of a model of application to the plastic arts extends as far as *Beaux-arts et archétypes: la religion de l'art* (1989), which reconciles an analysis of the work with its religious framework. Second, Durand begins to formulate a new paradigm for the humanistic sciences. If in *Science de l'homme et tradition* (1979) his definition is weighed down by the need to oppose formal structuralism, in *Introduction à la mythodologie* (1996) he opens the comparative range of the epistemological models of the most modern quantum physics.

At the same time this latest book incorporates myth analysis into the historical discipline. That enables him to define the affiliations of each period with particular myths, archetypes and constellations of images. As a result he creates the need for a concept that defines that spirit of the period, the "semantic basin" (*bassin sémantique*). Durand uses the river metaphor, taken from the mathematician René Thom and the biologist Rupert Sheldrake (1990 a and b), to identify a series of constant phases in those movements: from the "gushing" state where the first currents of the new configuring myth spring to the meanders and deltas where it reaches the stage of saturation and dissolution. That cycle is defined from the studies of Max Weber, Oswald Spengler's "phases of history", Pitirim Sorokin's sociocultural dynamics or Eugeni d'Ors' essays on the Baroque. Thus a third methodological stage of wider scope, mythodology, follows myth criticism and myth analysis.

11. Mythology and the imaginary of science

The definition of a methodology organised around an acknowledgement of semantic basins is backed by a long heuristic history. Among the works behind it is *Philosophie de l'alchimie* (1993) by Françoise Bonardel, which shows how many 20th century thinkers from Bachelard to Heidegger via Thomas Mann or Roger Caillois start from the imaginary philosophy of alchemy. Moreover, Lévi-Strauss or Sorokin have established that, like ways of dressing, the human being's mythical heritage is limited and always returns. The ternary dialectic between Lugones' moon, the one that appears as one goes round the corner, and the one Borges sets out to apprehend reveals an archetype, the moon, and a cyclic reversion of semantic arrangements. That return (12) of elemental archetypal forms is the cause of the dissimultaneities —Entgleichzigkeit— or reiterations of the semantic basins.

The semantic basin behind the natural sciences in the 20th century is characterised by paradox, uncertainty and discontinuity. Einstein made the Euclidian model of space-time, which constituted the greatest certainty of Newton's universe, relative. Schrödinger's cat paradox is perhaps the most diaphanous expression of the principle of uncertainty on which contemporary physics is based, where electrons behave one way or another according to whether or not they are being observed. David Bohm's "implied order" or the "veiled reality" of microphysics complement the theoretical configuration of a subatomic universe where for the first time things may be, may not be or both at once. The *tertium exclusum* has been incorporated by sciences which were once rooted in a positivist paradigm. That is why physics in particular has decided to use constellations of images to express notions of the universe which, also for the first time, are impossible to "imagine" with the modes of thinking we possess.

12. Of veiled reality

Durand (2000: 88, 89) points out that the antagonism between cytologists and histologists in the field of biology is the result of "a positive (cytologists) or negative (histologists) valuation of the image of a cellular membrane." The American physicist Gerald Holton has studied how the systems of the image —*themata* in his theory; *Weltbild* for Einstein— determine the orientation of the advances and discoveries in the physical sciences. And indeed the values of fragmentation or acceleration predicted by Italo Calvino (1990) for the average citizen in the new millennium are the ones that seem to rule in the imaginary of the new science. Paradoxically, it is from that science and not from the traditional arts that the deepest aesthetic impulses originate today.

Rupert Sheldrake's theory of formative causality explains the reason for the simultaneous movements of shoals of fish, flocks of birds or the processes of human understanding through an almost platonic model of representation of the environment, in which formative matrices accompany the singular object or being and constitute its causative memory. The theory of superstrings or wormholes also provide images of space time phenomena, which are impossible for any of our traditional thought

mechanisms to experience. The challenge is to explain them. To do so, the physicist Fritjof Capra (1982, 1998) turns to Taoism and even Heisenberg considers that the Hindu maya can more faithfully describe the imaginary created by quantum physics. In short, the new physics not only requires but also supplies new models of understanding that use the image and its uncertainty principle as a way of thinking.

13. Poetics and logocentrism

The study of literature, painting, film or the humanistic disciplines in general is reluctant to abandon the “diurnal” separating imaginary of our Western reasoning. And so it continues to think the object through irreconcilable opposites, syllogisms and a mechanism that presupposes that time is an absolute, continuous and homogeneous coordinate. An analysis of images needs to begin from non-logocentric poetics. They can provide a framework to explain objects which have traditionally resisted other ways of thinking or have been a source of clichés. For example, classical cinema is not only a corpus of “codes of representation”, since in that case each film would pose innumerable problems to be allocated to any particular category. The same thing happens with advertising, where the mythogenic semantic basins not only become more evident but also easier to grasp.

Reality, then, is veiled to systems of symbolic approach that lag behind everyday experience. It is not a matter of laying one’s hands on a model of understanding drawn from Hinduism, Buddhism, Zen or Shintoism every time representation becomes impossible through a system closer to the observer’s imaginary. But it is a question of acknowledging that an imaginary and figurative capacity is between observer and object. And that the image is a semantic matrix, which cannot be reduced to a binary grammar built on the distinction between signifier and signified; it is mask and mirror. Popular wisdom claims that an image is worth a thousand words or, which comes to the same thing, that a thousand words cannot capture the full meaning of an image. Because in the end, the *kerygma* of an image can only be an image.

Notes:

- 1) Panofsky, Erwin. *Perspective as Symbolic Form*, 1991.
- 2) According to the terminology used by certain theoreticians of the University of Bologna, such as Antonio Costa or Umberto Eco himself.
- 3) Sartre, Jean-Paul. *L’imaginaire* (1940). See also: Sartre, Jean Paul. *L’imagination* (1950).
- 4) Jung has studied the symbology of the Tibetan mandala in works such as *The Structure of the Unconscious*. The encyclopaedic work of Mircea Eliade focuses on a study of the religious representations of Hinduism and the imaginaries of alchemy and shamanism. See in particular: Mircea Eliade, 1955; 1962; 1974; 1990; 1993.

5) This is also the aim behind the research done by art theoreticians such as Estela Ocampo in *Apolo y la máscara* (1985) or *El infinito en una hoja de papel* (1989).

6) A displacement discussed by Weber, E. *La musique protestante en langue allemande*, Champion, 1980. Apud. Durand, 2000:37. Throughout his work the Islamic scholar Henry Corbin has studied the phenomenon of figuration in music in depth, especially in the poetry of authors such as Hafiz, Saadi and the Persian Attar.

7) In the film *The Chronicle of Anna-Magdalena Bach* (1967), the director Jean Marie-Straub managed to tackle that musical imaginary by stripping the film of incident and personal recognition. There is a determination to “film the music”. Moreover, the imaginary or, paradoxically, the reformist anti-imaginary pervades another body of film work, that of Carl-Theodor Dreyer, one of whose references a painter from the same cultural domain, Vilhelm Hammershøi. Only according to that cultural framework and the *imaginatio vera* of Protestant mystics such as E. Swedenborg is it possible to understand the reading of Dreyer’s style made by the film director and theoretician Paul Schrader in *Transcendental Style in Film: Ozu, Bresson, Dreyer* (1972).

8) In this same volume of *Formats*, “Re-imaginar la sociología” by Fran Benavente deals with the latest work published by Maffesoli.

9) In Jorge Luis Borges, *El hacedor* (1960).

10) In particular, the project *Gran sintagmática* developed by Christian Metz (1972).

11) For the four authors, see the bibliography.

12) Which Mircea Eliade has dealt with in *The Myth of the Eternal Return* (1949).

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