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**SYMBOLICS OF NONVERBAL ARTS**

**Doctoral Thesis**

**ABSTRACT**

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CLUJ-NAPOCA  
2010

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***Keywords:***

Imitation, Mimesis, Eikon, Substitutio, Significatio, Semeion, Expression, Content, Semiotics, Semantics, Stylistic, Aesthetic, Invention, Pictorial language, Iconic articulation, Hermeneutics, Sign, Symbol, Dyadic, Triad, Occurrences, Types, Communication, Verbal, Nonverbal, Kinesis, Proxemics, , Art, Language, Text, Typology, Grammar, Allegory, Amplifier, Reductive, Romance, Historic, Plastic Concept, Image, Plastic archetype, Plastic idea, Arts, Form, Structure, Pillar, Column, Gate, Egg, Bird, Fish, Mask, Game, Sculpture, Painting, Scenic Area, Tale, Language, Node, Explanation, Comprehension .

***The abstract***

Non-verbal problem, as the main element of human communication in all times, both prehistoric and historical, no longer requires any demonstration today.

Non-verbal language, the world of symbols where man lives, the artistic images or religious rites as well the huge world of culture, show us that these languages are universal, creating human connection with the kingdom, of natural living world which surround us but also the spiritual and transcendent one. Beyond science and concept there is, a vast universe. Of-human world If scientific language borders on wisdom of the mind, certainly the non-verbal world discovers the wisdom of the soul, pointing to the inside part of the man and his duality.

Man is no longer seen as a rational animal. The intellect loses the right to dare to believe that human world can be exhausted in all its variety and richness,

The intellect it is not able to understand and decompose the cultural life , the ritual and religious forms of man.

Inside the man there is an infinite world of archetypes and symbols that betray a spiritual inheritance of human imagination.

Our civilization is too proud to worship its technical and "intellectual" cult and is naturally and dramatically seeking for human needs of art.. Objectivity becomes a fanatic

cult, modern myth itself, in an increasingly fierce confrontation with the rights of human being to subjectivity and creativity, imagination and fantasy

This research includes from this point of view two opposite ways, two ways of understanding: the scientific way, an absolutely necessary one - and hermeneutics equally necessary for human imagination.

There is an ontological explanation (of these things) but also an explanation of their epistemological logic. Science explains. Art means. The comprehension becomes more objective through an interpretation or hermeneutics of symbols and a symbolic constellation. An interpretation does not exhaust the symbol or the total multiplicity of interpretations. All possible interpretations are valid only if it complies with internal consistency (ie the hermeneutical commitment has not to be contradictory), otherwise it splits.

In this research we followed both the scientific aspects of the studied problems, since they can be scientifically measurable and as well the hermeneutical aspects of the work or phenomena in question. So we tried, especially when we talk about arts, to interfere the research and observation methods of fine arts history, with the aesthetic observation, to which we added the devices that belong to the study of philosophy. The hermeneutics method is much closer to the essence of these symbols or archetypes.

The thesis contains four chapters structured as follows:

### **Chapter I**

"Limits of semiotic analysis of visual arts, deals with methods of analysis and interpretation of art and the limits it has.

The first part of this chapter deals with the steps of reductions, Imitatio, Mimesis and Eikon, then Substitutio and Significatio, Semeion.

Part Two includes an analysis of expression and content in pictorial semiotics, as the third will be reserved for aesthetic function of semiotic perspective. The fourth part, Semiotics and style, defines the phenomenon of aesthetic and stylistic phenomenon in the visual arts. Other parts of this chapter deals with the aesthetic invention and articulation iconic pictorial language. The end of the chapter (subsection 7 Semiotics and Hermeneutics) concludes that the artwork is excellent work by "open", infinite

significance can not be limited by any scientific method and not be exhausted by any "translation" in the sense of wide analysis method

**Chapter II** is entirely dedicated to the history of the theories about sign and symbol, definition and evolution of terms according to Ferdinand de Saussure, with his "diadic" model or the "triadic model" of Charles Sanders Peirce and Thomas A. Sebeok concluding that only art can satisfy us fully or it can stop our fear of nothingness and the endless thirst for the absolute.

**Chapter III** is a journey through many theories of communication with its various models such as those related to information theory, language models, sociological and psychological models. The thesis summarizes the key definitions, a brief history of the research on nonverbal communication, such as the communication structure and the main types of non-verbal communication: kinesics, proxemics, etc. cronemics. The last part of this chapter deals with art as a specific form of non-verbal communication, the artistic language and its specificity and characteristics of artistic communication.

**Chapter IV** includes a trip through the area defined as a specific method of hermeneutics for human understanding, to clarify terms of understanding and comprehension and their implication in artistic and scientific field. Here will be also presented the historical aspects of hermeneutics types, such as the allegorical or typological, grammatical interpretation of the EDF's Schleiermacher and W. Dilthey or such as M. Heidegger, Hans Georg Gadamer, Paul Ricoeur and Mircea Eliade. In the end of the chapter we took the risk and we propose a general hermeneutical that could be possible for visual arts, analyzing the steps of artwork, using our redefinition of the classification or "replacing" concepts such as art concept, image, software archetype, the idea of artwork and the artwork itself.

**Chapter V**, Hermeneutical applications, consists of five parts in which we operate by means of accumulated knowledge and analysis using both the philosophical and psychological method, and other anthropological sciences.

This chapter is the most original part of the thesis, including a personal way of analysis and understanding, trying to clarify some concepts widely used in this field,

It also defines and propose new concepts and analytical hermeneutics tools, seeking a type of "healing the "Imagination” as it appears in the structure pointed out in archetypes, symbols, aesthetic and artistic approaches of all times.

The topics treated in this part of the research are: artwork shapes and structures in northern Transylvania, The road of death and rebirth on funerary vases of Culture Suciude Sus ", " Great Mother Goddess' ( examples of this archetype expansion in culture) and "Mask and game in the stage area.

**At the end of this research** we found a set of conclusions as predictable as it is surprising to see that the history of modern culture established with accuracy the overwhelming importance of nonverbal communication, that the language more than it is universal is also specifically for human emotions, feelings, imaginary world of archetypal structures, unlike the verbal language, which belongs to the mental world, of metaphysics,.

After a long series of definitions and classifications of various concepts related to the world of semiotics and semantics, the complex human communication era of performance, which fuse with artistic imagination and feeling, make us doubt that the immense freedom is ours as individuals.

This type of research comes to widen so much in its maze that ends convincing you that a good part of our artistic instinct is not only inherited but it acts like a cultural real chrome, so that you do not know if the individual freedom and feeling of perceiving the reality, is not an archetypal labyrinth predetermine.;

Trying to make the conceptual structure of the imaginary world we realize how less is art developing this kind of language, how poor and few concepts we have when we dare to make a huge volcanic crack which is depicted by the feeling, the creativity and the energy of the essence of human being.

At the same time we realize that science has had a great care to develop and refine its concepts to defend her as a science, but when we use the same concepts within

hermeneutics, we find ourselves nearly powerless, because science uses its logistics conceptual frameworks which are too small to depict creative and artistic experience.

Finally it should be noted that the type of analysis proposed in this doctoral thesis, leads to enrichment analysis area of artistic objects of cultural heritage both in history and its prehistory era. Because history itself is easier to be understood knowing better its cultural products.

To be acquainted with the artwork of an age your soul comes to that creative world even if it has been developed 20 or 30 thousand years ago. Somehow, it awakens emotion, and revives energy when they read and assimilate the work of art and its magic ritual.as far as they understand the spiritual life.

The five hermeneutical applications we got through in this thesis, seeks the recognition, or the creation in the people's mind and imagination of new concepts on the basis of inherited mental archetypes. The routes followed by the developed method are pushed while investigating hermeneutics "to new standards of" content understanding and participation. These new terms will make an ideal link between mental and emotional act in a cyclic harmony and often even ritual.

The end of this thesis includes a series of charts absolutely relevant for supporting the hermeneutical discourse of the case studies and, of course, of the reference literature.