THE TECHNIQUE THAT IS SPECIFIED FOR SWIMMING, GYMNASTICS AND HANDBALL GAME, HERMENEUTICALLY TRANSPOSED

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Abstract: An almost non arbitrary opera, as a result of a previous activity, guided and framed in a certain scheme, of a synthetic action, which the spectators will read/decipher as a visual, ostensiotic text. Because in art, the character of auto representation al the game gets its expression from the specific character of the being's increment (s.n.), of the gain by being, that a being has part through that it represents itself. The ostensive figment (sonic or sculptural) becomes a miracle though its simple appearance, occurrence. Art begins only when it ca be done another way. So ostensive, inaugural character, but also veiling and hiding sense, behold the ontic complexity of gymnastics that hermeneutics unveils to us into comprehension. This, because any artistic experience is a overthrow. (Constantin Brancusi interpreted his column as a "overthrown pendulum of time").

Keywords: hermeneutically transposed, swimming.

1. *Introduction*. The dialogue between art and science. The artistic function. The becoming into being.

What is the transdisciplinary education? The studies proposed by us circumscribe, to the new method of transdisciplinarity. [1]

Why wouldn't the sportsman be a homo sui transcendentalis, as long as he is animated by the longing to transgress his own body, by the irrepressible necessity to reinvent himself by practicing swimming, skiing, gymnastics, athletics, cannoning, handball, basketball and soccer. [2]

To be transdisciplary in science and culture assumes – we happily explain – being the advocate for the dialogue between science and art: the fundamental axis of the dialogue between scientific and humanist culture and understanding that the biggest opera – The Great Opera – is our own life; But the Great Opera is the result of transdisciplinary evolution of education: meaning that an evolution marked by the four pillars enounced by the Delors Report:

- learning to know
- learning to do
- learning to live among others
- learning to exist. [3]

Thus, any sportsman (especially the one that is seduced by the idea of performance) will spiritually resit, will qualitatively orient himself, will establish bridges to a continuously reunited being, capable of adapting to the ever-changing demands of the professional life and gifted with a permanent flexibility oriented towards the actualization of ones own interior potentiality; he will be creative and transpersonal, in intregralism, , based on the renowned Chicago experience that showed that the intellect assimilates more rapidly and better knowledge when it is understood with the body and the feelings; we are the happy profiteers of emergent new type of intelligence, founded on the equilibrium between analytic intelligence, feelings and body. [4] Hermeneutics shows us that understanding supports itself on a unproblematic basis of "being understood" which is not an event of understanding, but a fact of life.

In the few dozen studies already published [5] the weight falls on some recurrent models:

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- interferential and transferential
- philosophical and psychophysical
- structural and hermeneutical
- semantic – semiotic
- artistically-visual
- playfully-sacred

Translating – for us the translation matters, on the steps of Paul Ricoeur, in the interpretation zone [6] of the models identified by us, we will put the axiological accents demanded by the type of our intercession, somehow different.

In all the sports, philosophy is a determining factor. The interference phenomenon is conditioned both by structural factors and socio-cultural and psychological factors. Hence, the behavior during the engagement in a competition is susceptible to award it's own hermeneutics (s.n.): one that implies an actionable approach, by virtue of which we had to reflect upon the body's position in nature: it is a body amongst bodies, and a way to exist for a being that is capable of reflecting, to return on itself and motivate it's every gesture, because through his nature man belongs at the same time to the causality regime and motivational regime, therefore the regime of explanation and comprehension. [7]

But the reflection concept – in what we managed to finalize as text and metatext – indicates a synthetic or reformulate (towards the deepening epistemological resuscitated issues.)

The aesthetics in sports but also of sports shows us it is isomorphic; it is the isomorphism between the expression plane and that of the content between the two parallel and apart structures but with some common elements, between sign and meaning, between a certain visual grammar [8] and an ostensiological reception. [9]

It is now the moment to distinguish the aesthetics from the artistic. The first one points to a larger setting, the second one – a nucleus of it, which seems to generate the first one. The example of the beauty of the body is the clearest. The soul seems to be an aesthetic object only to the extent of it's absorption.

A sportsman's technique is more and more pertinent towards the aesthetic. Anyone that assigns to the aesthetic object all the phenomenal properties that are induced by knowing the personality and the technique of the artistic contribution realizes that the aesthetics is transcendent and the artistry is immanent.

"The artistic function – Gerard Genette [10] says – is by excellence the interaction place between aesthetic and technical; or otherwise said : there is an artistic function when technical and aesthetic meet: when a sports activity and therefore a technical data, produces an aesthetical effect with repercussions on the assessment; two motive that are characteristic for the artistic assessment would be:

- that of the ability
- that of the originality

By its nature, the work of art has a synthetic character. The artistic phenomen is a complete phenomen, because there are so many elements of the spiritual life that, although the opera kicks into motion, cannot be considered aesthetical. A research that focuses on art in its essence does not start for the aesthetic consideration of the opera as an aesthetic object, but as a work of art. (Al. Husar: Merapoetica) [11]

To see art [12] through its distinctive traits seems obvious today; it means to refer to a real, precise and authentic definition of art and not a aprioristic concept like the aesthetic one.

If by science we understand an ensemble of knowledge having a high degree of unity and generality on the same field, given the complete heterogeneous between aesthetic and

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artistic, the aesthetic concept does not cover the ontological area of art, does not dissociate its own domain from other aesthetical domains, does not deplete the art problematic.

It becomes with all of its products the study issue of a science that, because of this, cannot please itself with the aesthetic.

To explain the artistic phenomena (water jumping or skiing, swimming styles, etc.) in its relations and interrelations – in the light of the artistic idea – overcoming the aesthetical point of view, becomes one of the most obvious tendencies of the present. [13]

We haven't done anything else, but align ourselves to the already global trend.

Any sport must be leased to phenomenology. Because in any sport the expressions are significant signs. And the sportsman's spiritualism is a became existence, and not an already made one.

C. Noica distinguishes two levels of becoming: the becoming in the making, and the becoming into being. Inside the becoming in the making there is no conscience of the becoming, but only that of the one that became. [14]. Being into being, the becoming is never done, there isn't anywhere the one that became, but only an unwavering opening. The conscience of becoming into being is a conscious becoming into being. Form a cozy position of personality, the sportsman must transform, on the objective step of becoming into being, into a draftsman of human beings into their historical being, from the status as a participant, or, later, coach.

And, as we continue, the significances will produce more significances, new shapes, new (trans)corporal (meta)expressions. Thus, in the light of the transmodernity of the new millennia sports / and the sportsman / will communicate not only ostensiological but also himenological. But this new formulated hypothesis will generate another art's philosophy and sports study, treated together under the sign of a new paradigm, whose adepts if we are not yet, we will certainly be.

2. *The development of the theme*

In Al. Husan "Metapoetics" the first field of art is the techno field.[16] In the technophile, of purely human origin, art and technique are synonyms, and by technique we understand the capacity to execute, to put in work. The sports art, in this respect, binds to the fruitful activity of man, as a product of a reliable technique, capable of exciting, of liking, in the virtue of an aesthetics founded "on the consumer's pleasure, whoever he is, whatever class of group he belongs." [17] Therefore, common elements exist between the potter's and sculptor's activity, when both are interested in the idea of sports[18], the painter's, the poet's, the gymnast's, the swimmer's in the sense that art distinguishes from technique because:

- it assumes an unique process, inseparable between concept and execution
- thru it's meaning, art is a spiritual telling of the creative person, either as a unique person, either as a collective person (team)

From here the idea – states Al. Hussan – "that arts are rational forms but their nature is spiritual, and art is not only a processing of matter, a thing of technique, but also of significance, ideas, feelings, psychological impulses which configures into it"[19]. As the symbol knows two fundamental ways of approach, a semiotic one and a hermeneutical one, to which both the scientific and artistic symbol constitutes and defines in all its complexity and disparity, it only leaves us to say that Solomon Marcus is right. "The symbolic value updates differently from individual to individual. The symbols interpretation interests many disciplines and intervenes in any human activity domain."[20] The symbol demands the homogenization of the significant and signified, in the sense of a organizing dynamism, while the sign would base itself on an "arbitrary convention". [21]

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After 1950, a lot of gold medals were won at gymnastics, athletics, swimming, handball, fencing, etc. At the Moscow Olympic Games, Nadia Comaneci was a symbol. Because "Nadia changed the quiet flow of gymnastics, making it more dynamic, like a mountain river, gleaming and rushing, full of unexpected. She brought to gymnastics the art of human gesture pushed to perfection, the courage to defy the impossible and poetry. She created her own unmistakable style, the quintessence of a great artistic and sports personality (s.n.), opening new plastic rhythms for the human bodies possibilities, which she took out of the dedicated reality and she dressed it into an attractive legend."[22]

Nadia Comaneci's technique wasn't movement anymore, but art of a unseen grace and beauty; art as a game, symbol and celebration, whose common elements philosophy found as : opera, as an intentional objective of a set effort is set free, as what is, once escaped from the clutches of the manufacturing act. The exercise, any, from any category, was a fantastic ballet, conjugated with a splendid plastic and chromatic art display. "The surprising evolution made felling vibrate, the spirit to come out of its usual cocoon, making us live moments of intense artistic emotion and elevation." [23]

But, if this is beauty, what do we understand from the concept of beautiful? H.G. Gadamer sends us to the Greek meaning of the word "Kraton", to something that is recognized in public, which has prestige, which penetrates with his order the whole and make it in such a way that men meets with himself all the time in its own world. The ontological function of beauty is to close the gap between real and ideal [24]. Nadia Comaneci closed it in Moscow, feline and gracious, the Romanian champion drew the rhythm of music; she remained a live Olympic flame, "Maiastra" from fairytales, a symbol of elevation and momentum, a human body "full of fragrances and more inspired at the fountainheads of harmony and unchaining"[25], representing the living of beauty itself. In transmodernity, the arts are challenged to coexist, in the name of a new modus vivendi.[26] Their research can be done only in a transdisciplinary regime. Thus, the third party that is included (logic, ontological and inmost) in the existence of Nadia Comaneci constituted, as noted by Ioan Chirila, "the temptation of the impossible", expressed in "variations on the theme of perfection", finalized in "the invention of a new sport". [27]

In Los Angeles, in 1984, Simona Pauca and Ecaterina Szabo stunned the people there. The crowd roared under the impressions of the overwhelming cascade of jumps, of the unsuspected trajectories of the body that was brought in a state of weightlessness, almost befuddled elegance of the precise and gentle gesture. The whole assistance was astounded by the accuracy that did not exclude nonchalance, grace that did not challenge vigor, and caution that did not cancel risk. It was but a child's play, that doesn't know what fear is, aerial hopscotch, but also a calculated flight, apparently breezy, subject to mathematical precision and to the rigors of concentration pushed to the limit or even transgressing/ transcending it, useless form a point on. This prefix "trans" puts into motion what exceeds, orienting it to a new context. This context promotes "an ethics that proves to be revolutionary in the spiritual plane, contagious in the plane of vital sensibility and prophetic in the consciousness plane."[28]. In his essay-study "Art as a game, symbol and celebration, Hans-Georg Gadamer affiliates the concept of the free game to imaginations and intellect. Of course that in the back of the imagination's creations, significant content is articulated, which open to understanding."[29] The hermeneutical identity of the sports-artistic "opera" is more profoundly founded. The present article proposed to transaesthetically replace exactly this aspect, and why not? – transaxiological. Thus, the hermeneutical identity is the one that grounds the opera its unity. In our quality as comprehending people, we must identify something that was or is; and alone, this identity constitutes the meaning of the opera. If this is the identity of the opera, then it always existed a real reception, a real strength of the work of art only for the one that practices it in the game (whether particular

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Olympic), meaning for the one that invents his own performance, by acting. Let us remember, on the beam, the same Simona Pauca, assuming the risk of two connected tensioned jumps on one foot, that se executed perfectly. A calculated risk, off course, the only one that could give her the right to defy the impossible. On the podium, the grave and focused face of the Romanian seemed carved in bronze, just like in the Arghezian poem "abundance". [30]

By winning, with the price of some Sisyphus efforts, she would have had the right to that sublime detachment and satisfying gleam in her eyes, if the intensity of the fight wouldn't have followed her yet, or if she wouldn't have passed through victory as through an intimate ritual, hidden to those present. From her held transpired the same silhouette as a column, inflexible, yet alive, "alike an eternal song that carries us to the infinite, beyond any pain and artificial joy" [31]

From the start, Sinoma Pauca was chosen for the robustness of her torso and her energetically drawn neck; or for her intense and penetrating look in her eyes. "The eyes that seek, the eyes that question, the eyes that discover, always focused, always piercing, they can seem severe because they are the thought's mirror, without excluding that inner strength sprung from equilibrium and morality. It's the Apollonian way of looking at victory with measure and responsibility, with firmness which gives to lucid youth gravity and acute conscience to the purpose". [33]

Ecaterina Szabo manifested great self-confidence. With two Tzukahora's and an unique mid line, two 540 degrees screws ("The screw mold gave me the ideea of the Endless Column… The Endless Column idea came to me from the movement of these screws, which repeat themselves endlessly." – explained Constantin Brancusi his masterpiece [33]) ended with a leap foreword, the maximum degree of difficulty had been reached. The exercise had satisfied the technical and sporting demands and the artistic impression had been exquisite. "Carried on the wings of inspiration of George Gershwin's "blue symphony" - noted enthusiastic Ion Matei – How many borrowed to the gesture the vigorous poetry of a soaring, temperamental, volcanic spirit. In a watershed moment this girl found surprising resources of talent, inspiration and self-control, giving the human body new signs of virtuosity and charm. She got the highest mark, a ten, and with it, the fourth gold medal at the Olympics. And behold, the new queen of world gymnastics at Los Angeles is a Romanian, the new and multiple Olympic champion, Ecaterina Szabo, assuming the relay form Nadia Comaneci". [34]

By assuming it, Cati determinates her opera as a point of identity, of recognition, of understanding, associated with the variation and difference, at the triad "line – drawing – form" adding color and music. Being crucial, it a mentis form. In the behavior of the three gymnasts, Apollo and Dionysus intertwine their influence; their antagonism makes art progress. "Through this activity which is conducted between the two poles, Apollo and Dionysus, man becomes an artist, a state that he will overcome, becoming himself a piece of art."[35], a good of the patrimony, universal at some point.

The mystery of sport, as an art, as a game or symbol and celebration, as aletheia (the truth of the composed, the truth that can be seen (theorein), the unhidden as transparency [36] and our transpresence in the world, unveils. Every gymnast seems as a reincarnation of Zeus's daughter, Aletheia, and is a daughter of time. Aletheia was even considered a daughter of education, personified in Paide or as a nanny to Apollo (the god of light, of interior calm, and of equilibrium).

But we are reinventing the theme of this article. Swimming is the only sport that requires the implication of the whole body and bases itself on suppleness, candor, equilibrium, namely on rhythm. Rhythm is a quality to which the following are inherent: strength and magic. The rhythm is unitary and active. The rhythm's perceptibility bases

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itself on hearing, on the sense of touch and the sense of the muscles. When the mute beat measure act rhythmically, the sense of the muscles, not the eyes, is the one that transmits the viewer this impression" [37]. The swimming procedures, the trampoline jumps, polo and the new discipline – artistic swimming – are all subordinate to rhythm. [38]

Because technique does nothing else but subdue and tune the personal rhythms of sportsman to the task in hand. The swimming champions (Schollander, Spitz, Mathews) were not only exception technicians with exceptional physical qualities, but also sportsmen with a highly developed sense of rhythm of their movements, capable of triggering the appearance of the sensible idea as a definition of the artistic beauty and of the opera which talks to us as a opera and not as a mediatrix of a message, as a figment, structure, discovery, and for release, on one hand, and obscurity and a state of hiding, on the other hand. The symbol does not only send to the meaning, but makes it to be present. It represents significance. In any application, something form this presence in representation is kept in art. In any sports game, art is an aura, is added being.

In an age of practical philosophy, an age of "phronesis", a maybe unladylike aspect emerges: what is the position of the scholar (coach) in regard to the one of the performer, of the technician?

Therefore, is the sportsman a science of the spirit? It is, because it includes everyone, at the same place, in totality: specialists and practitioners, wise man, and aspirants to success to represent another superior instance of theoretical knowledge, which knows no limits. "Rationality demands the just application of knowledge and faculties, and this application is always at the same time subordination to the collective purposes, valid to all. […] If things stand differently, then hermeneutics truly represents a central burden of philosophy. It is not only summoned to mediate between general theoretical and practical knowledge, but to measure our faculties' objectives in regard to the common purposes, that sustain our (artistically-sports) culture. Through this, hermeneutics has in its care the whole dimension of self understanding and not just the one that is present in science." [39]

Does hermeneutically transposed handball circumscribe to the transmodern principle of transposition? I. A. Richards make a useful distinction between critique and technique. The critical observations refer to the value of the experiences and the motives for which we find them valuable or worthless. The technical part describes the object and emits observations regarding the ways that the artistic experiences are produced or provoked [40].

The technical-tactile processes of Romanian handball received local tones consisting in a categorical original note. "Our specialist – we are citing Paul Cercel – knew how to correctly interpret the knowledge and information obtained from analizing other handball schools from around the world, to filter through the terms of thinking and experience the gathered material and to apply in a creative and adaptive mode all that was considered useful to handball"[41]

The training models are isomorphic images of the original, obtained through the application of some transformation and abstraction processes. The main goals that the models must meet are fidelity and simplicity. Fidelity means great propinquity to the game. The more fidelity is the most, the more the model is adequate. "The simplicity of the game model imposes to be disregarded the secondary variables series of the game model." [42]

In the advanced model that was made by D. Popescu – Colibasi what matters the most is the rhythm (the player's and the team's). "The tactic bases itself – the coach informs us – on the synchronization of the movement on the field of all the players depending on the adversary." [43]

In conclusion, the organic beauty hermeneutics' of the lived aesthetics, of the sports opera is bound to reveal the aesthetic and even more the kinesthetic in sports, and in the area of collective games, the tactical lived beauty. Although functional, the aesthetic

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judgment is one made to the human body, cultivated to becoming a model, although in sports the value's fundamental is expressed with priority in technical measures.

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