TRADITIONAL CREATION AND ARCHAIC CULTURE-COLLECTIVE CONSCIOUSNESS PRINT INFORMATION

Doina David
Assoc. Prof., PhD, "Dimitrie Cantemir" University of Tîrgu Mureş

Abstract: By creation man comes to universality, to materialize constantly striving to knowledge of analytical and synthesis. Creation starts off as an extension of life, promote creative and critical-original principles. As entities, cultures have particular ways in which images and symbols, updated structures archetypal then subjected valuing .For general, no culture is universally valid, but the images that precedes inform and structure the foundation of a culture "remain forever alive and universally accessible ". According to this reasoning, traditional Romanian culture as a result of the phenomenon of creation spirituality remains our hallmark of individuality. Because, in the archaic world, creation enhances human dignity, it's inoculating mystery, miracle, sacredness, under and over-reality, myth, magic, all materialized, ultimately, in the act of creation.

Keywords: archetypal, traditional, creation, culture, individuality

The value of culture in general and the culture archaic and traditional, in particular, is given by spiritual creations, the specific archetypal of the narrative and the practices of ritual, everything forms a huge collective consciousness is printing the specifics of conscience generations as "information fingerprints" incumbent memories like "... and things that you've never learned."[1]

In this context, traditional culture appears at a time as a Janus, with one face turned to the ancient myths and the other turned to permanent restructuring and remodeling, where man remains "subject and reshape culture."[2] Traditional world presupposes the existence of a complex human model, which through an ability to cultivate values polar world issues past and present issues that are becoming permanent and action.

Symbolic value[3], accumulation implies that while latent potentiality preserve "tradition acquires such a mission in the creative process: to be latency awaiting favorable conditions for recognition"[4]. Created[5] at the human level is a complex phenomenon: but not "in and of it self," it is becoming presupposes evolution, and can not be known and analyzed

[1]Constantin Noica, Romanian philosophical Saying, Ed. Scientific, Bucharest, 1970, p. 70
[2] Razvan Theodorescu, Roads to yesterday, Ed. Humanitas, Bucharest, 1992, p. 79.
[3] See Tudor Vianu, origin and validity values, op. Vol. 8, Ed. Meridiane, Bucharest, 1979, p. 134. Vianu value according to the meaning given is "ideal expression of an agreement between itself and the world that can ever be achieved" .op. cit, p. 134.
[4] Traian Stănciulescu, Introduction to the philosophy of human creation, Ed Junimea, Iaşi, 1999, p. 136.
[5] See CI Gulian "if neither history nor culture can not be understood only from the consciousness, it does not hinder us in the least to recognize culture as a creative response", op. cit. p. 142.

BDD-A23125 © 2016 Arhipelag XXI Press
Provided by Diacronia.ro for IP 216.73.217.142 (2026-11-14 12:55:18 UTC)

only if it is reported to the floor existential, where the material creation and spiritual to be included logical-historical natural substrate. It is not pure abstraction makes sense, reflects the social and human have generated the appearance, not to be seen in the form of "pure" because there are multiple dimensions, has a specific value specific printer universe existential- human in that was formed.

Knowledge of past cultural[6] values as a result of the creative process, can open new horizons for future creations valuing knowledge and, by returning to the mythical- ritually approach, but also to profane invoice transposition historical logic. Man is the creator of tradition and culture through creative reach to reappraise and acquire new dimensions in quality of creator and generator of cultural values.

For traditional universe is an expression of the will of divine creation[7] the Archetype Supreme-God. Creator of micro and macro cosmos; where man is regarded as unity of opposites

as they find themselves being: the ideal / real; tradition / innovation; innate / acquirer; nature / society; unity / diversity. Man is a micro-cosmos included a macro-cosmos that make up the World contradictory in their unit; the man as its fundamental component comprises ontos, logos and value, all found in human creation that becomes model archetypal at axiological acquires the same structure as human, unity and diversity of one and the multiple[8]. That creates three big planes involved in the act of creation as a generic act, man-world-Divinity.

Starting on these findings try to capture the distribution, reporting the three plans; one another, and reporting of human creative act in the world and divinity; all subordinate specific Romanian traditional creative universe; precisely because, in our analysis, it is the reference plane. Divine Creation involves timeless, traditional man to the world can be considered a result of divine creation, and what is being creative. This quality acquires as they see his creative ability when self-consciousness is to "create". If supported divine creation is an act in

[6] See Lucian Culda Man, values, axiology, Ed. Scientific and Encyclopedic, Bucharest, 1982.
[7] See, Ovidiu Papadima, op. cit. , On the presence of an equilibrium constant consciousness of Divinity determined by divine creation: "God by faith our people toiling simple, humane, and long before He created the world" .p. 74
[8] See actual testimony advocating for the total return to the absolute value "considerations based on perfection, harmony, meaning and intention". Alexandre Kayra, Galileo and Plato, vol. History and its conceptual reconstruction (anthology Ilie Pârvu), Ed. Scientific and Encyclopedic, Bucharest, 1981, p. 168, and Jacques Manodori, Le Hasard et la necessity, Ed. Seuil, Paris, 1970, p. 190.

BDD-A23125 © 2016 Arhipelag XXI Press
Provided by Diacronia.ro for IP 216.73.217.142 (2026-11-14 12:55:18 UTC)

itself creation involves " while human becoming man through and creation in a real universe (existing) or virtual (to exist)"[9].

Acceptance of human action in all its diversity explains the recognition of a report interrelation and hierarchy established between entities world-God-man. The Romanian traditional world view, creation involves triad World-God-nature, where man is included as a part of nature and organic Archetype God is Supreme; at this stage of our approach, involving creation dichotomy between man and nature and man- God. Here find the specific dimensions that are crucial "stylistic orthodoxy"[10] that the plan of the archetype "found a flourishing beyond what is dogmatic and fixed canon "[11].

In the world of traditional creation is built in an area of nature, human and divine, it is emerging as a unit of one and the multiple, which in the traditional consciousness becomes order "that makes the world to exist, to carry out energy and "forms[12]. For now abolishes rules creation and seeks a return to normality sacred moment, as if wanting to recover "lost paradise".

If we want to establish meaning and significance based on Romanian traditional creation held vertical and horizontal coordinates, whenever we can distinguish traditional Romanian culture horizontal developments. Because she has a perspective that starts from the world of things through which man lives. The direction given to it by the very attitude that man has towards life and death; it involves reconciliation and understanding, approach things from intuition to knowledge.

Gradual penetration of the appearance to the essence of things, to the formal structures is carried out in the context of creation is true spiritual reality, where man is tied to space, it is an integral part; and natural sensitivity, elementary imagism is neither pure nor pure conception, they are one and the other fused in an eternal human. Becoming creative act is performed in an almost natural, held horizontally, without hierarchy and order; expression of a rich inner reality without hyperbolized ambitions, precisely because the rich and varied inner life of the human spirit is dominated miss continuously toward a portion just something

[9] Ibidem.p.130

[10] Lucian Blaga, culture Trilogy, Volume 9, ed.cit. p. 254.
[11] See Mircea Vulcănescu, op. cit. Ernest Bernea, op. cit p. 239.
[12] See Ovidiu Papadima, op. cit .: "... our ethnic spirit not see death horror medieval vision, leans toward understanding calm, not the grim imaginings. Death is not a cruel despot of the world, but a poor execution ordinances that they wear so many others

BDD-A23125 © 2016 Arhipelag XXI Press
Provided by Diacronia.ro for IP 216.73.217.142 (2026-11-14 12:55:18 UTC)

that is our "human eternity"[13]. Romanian traditional sense of creation itself is conferred by the existing distribution of human consciousness[14] only in traditional mental entities: man, nature, God.[15]

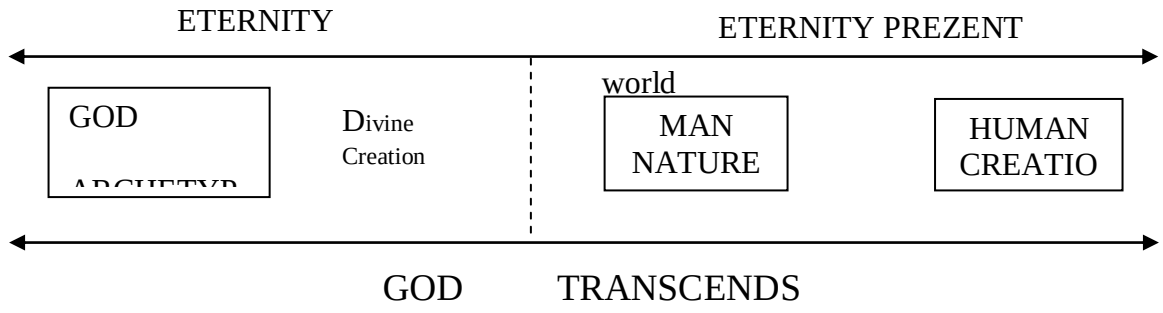


Fig. 1. Divinity, man, nature, purpose entities that have defined traditional Romanian creation

Romanian traditional culture is incorporated natural, because nature gives man the possibility of varying the shapes reality creation, indefinitely if there is a traditional Romanian creation naturalism it is far from pagan naturalism; creation of the natural shape uncovers not just because the world Romanian space provided by a natural correlation between the human and natural world. Relate without coercion, because coercion is lacking and traditional spirit. Here creation is an embodiment of apriorism of spontaneity, which involves human action that is born and dies in substance the same formal essences, wanting to touch the essence of divinity[16].

We can capture suggestively and chaining method of determining the most important entities involved in the complex process of creation. Universally Romanian traditional fundamental coordinates to the concrete world, being areas, is eternal present[17], typical of existence, and a creation that takes place continuously, now and here, in a spaciousness that God transcends, but is forever.

[13] Ibid, p.254.
[14] Lucian Blaga, Mioritic Space, Ed. Humanitas, Bucharest, 1994, p. 180.
[15]See Aurel Cosma, cosmogony Romanian people, Ed. Univers, Bucharest, 1942; Vasile Tonoiu, Ontologies archaic in actuality, Ed. Scientific and Encyclopedic, Bucharest, 1979; Dunitru Stăniloaie Man in God, Dogmatic Theology Studies, Orthodox, ed. cit., Craiova, 1991.
[16] See Dumitru Stăniloaie, or accepting Jesus Christ man, ed. cit., Craiova, 1993, Idem, nature and grace in Byzantine theology, in Orthodoxy, XXVI, no. 3 Craiova, 1974; Noica, Romanian sense of being, Ed. Eminescu, Bucharest, 1978.
[17] See Mircea Eliade, The Myth of Eternal Return, ed. cit: "Archaic man is certainly entitled to consider more creative than modern man ... Every year indeed, he takes part in repeating the cosmogony, the creative act par excellence ... was" created "in the cosmic plan, imitating this cosmogony regular repeated he, in fact in all areas of life; and participating in it. " p. 151.

BDD-A23125 © 2016 Arhipelag XXI Press
Provided by Diacronia.ro for IP 216.73.217.142 (2026-11-14 12:55:18 UTC)

God is transcending subject is Archetype Supreme exist eternally. Man has an existence constituted the temporal is inhabitant of a world destined to pass, embraces one and the multiple, but God is one: "... the world in chip time is subject to movement transformers ... but arrived God will take due monad, natural monad that came to him, always moving stability and a stable movement of ideas, committed around the same one ... [18]". Man has only fleeting prospect melting in the eternal essence of man is the result of divine creation, but also by creative heads to Archetype of the Creator.

If there is a sense of creation Romanian traditional, this may be one liturgical, dominated by deep meanings Christian (but not single) plus human creation included scenic, natural, creations that ultimately end up being contemplation directed toward eternity (icons, headstone, religious objects, anthropomorphic symbols of divine meanings) all complement an existential metaphysical emphasis, with a new or different color rooted in praxis.

The Romanian traditional human existence, the simplest objects that complement its habitat universe are useful, results of the small "works" even if they rests informational message that does not rise above intuition and everyday utility. If there is a direction of creation of traditional Romanian, according to our considerations it may be one that oscillates between the divine and the profane, between natural and human, physical and metaphysical contemplation and aesthetic real and surreal, playful and history, all found in traditional man at which claims are now and in eternity.

People and cultures in history there have parallel destinies or interference with, single or sibling, all articulated in history. Culture defines the place they occupy every nation in their history and global history universal "values dynamic design culture ... lead ... to the plane of world history."The roots structure of dual of the human, are elements that conjugate, leading to structures, which in turn generates "symbolic forms" with individuality conferred precisely the specific structure of the paradigmatic structure so contradictory symbol, full of oppositions: individual / general; particular / universal; part / whole; phenomenon / essence; unity / diversity, bearing in its dual meaning human.

Creation and traditional culture have a structure that requires continually opposition antinomical between archaic / modern; tradition / innovation, ideal / real; asset / liability; Intent / action; continuity / discontinuity; acceptance / denial; conjunction / disjunction;

[18] St. Maximus the Confessor, Apud, Dumitru Staniloaie Comment by Theodosius, 65; Filocania, Vol III. p. 438-439.

BDD-A23125 © 2016 Arhipelag XXI Press
Provided by Diacronia.ro for IP 216.73.217.142 (2026-11-14 12:55:18 UTC)

reflection / expression. For creation and traditional culture, man is shaggy and logos is specific logos, able to build symbolic images, codes, symbols completed copies with multiple connotations and meanings: gnoseological, logical, ontological, epistemological and axiological.

BIBLIOGRAPHY

1. Dorfles Gillo,(1975), *Estetica mitului*, Editura Univers, Bucureşti
2. Drâmba Ovidiu,(1990), *Istoria culturii şi civilizaţiei*, vol. III, Bucureşti
3. Dulcan, Dumitrescu Constantin,(1992), *Inteligenţa materiei*, Editura Teora, Bucureşti
4. Dumézil George,(1993), *Mit şi epopee*, Editura Ştiinţifică, Bucureşti
5. Dumitrescu Petre ,(1995), *Orizontul etic în gândirea românească,* în *Analele Ştiinţifice ale Universităţii Al. I. Cuza* din Iaşi, extras.
6. Eco Umberto,(1982), *Tratat de semiotică generală,* Editura Ştiinţifică şi Enciclopedică, Bucureşti
7. Eliade Mircea,(1980), *De la Zamolxis la Ginghis-Han*, Editura Ştiinţifică şi Enciclo-pedică, Bucureşti
8. Idem,(1992), *Drumul spre centru*, Editura Humanitas, Bucureşti
9. Idem,(1995), *Imagini şi simboluri*, Editura Humanitas, Bucureşti
10. Idem,(1994), *Nostalgia originilor*, Editura Humanitas, Bucureşti
11. Idem,(1993), *Ontologii arhaice*, Editura Humanitas, Bucureşti
12. Idem,(1992), *Tratat de istoria religiilor*, Editura Humanitas, Bucureşti
13. Idem,(1978), *Aspecte ale mitului*, Editura Univers, Bucureşti
14. Idem,(1981),*Istoria credinţelor şi ideilor religioase*, vol. I, Editura Ştiinţifică şi Enciclopedică, Bucureşti

BDD-A23125 © 2016 Arhipelag XXI Press
Provided by Diacronia.ro for IP 216.73.217.142 (2026-11-14 12:55:18 UTC)

15. Stăniloaie Dumitru,(1939), *Ortodoxie şi românism*, Sibiu

16. Idem,(1978),*Teologia Dogmatică ortodoxă*, Editura Institutului biblic şi de misiune al Bisericii Ortodoxe Române ,Bucureşti

17. Idem,(1991), *Studii de teologie dogmatică*, Craiova

BDD-A23125 © 2016 Arhipelag XXI Press
Provided by Diacronia.ro for IP 216.73.217.142 (2026-11-14 12:55:18 UTC)