THE TRANSIMAGINARY AND THE HYMENEUTIC ART

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Abstract: The study is an innovative one because it sets the base, also in Romania, for the transdisciplinary paradigm. It thus contributes to the institution, in the meta-language of the theory of culture/literature/art of new concepts like: the transimaginary (the symbolic and poetic capacity of the artist to describe, as if he had seen them or even more, as if he had created them himself, the worlds beyond), the trans-style (alchemic transcendence of the rhetoric language, as a transgression of persintology to other dimensions of expression of the spirit which let himself "contaminated" by the thirst of idealism by the perfecting of the inaugural/instituting gesture).

The method is evidently coagulated and descends from the relief of argumentation: non/transgression – a fundamental method of (trans) hymeneutic. The discovery would consist in the aspect that any hymenology deals, as a new science, with the weave of the masterpiece, with its texture, with the masterpiece as a weaving of signs in a composition. If ostensiotics defines the ostension of an object of art and as sign-shape, aplastic and apictorial, inaugural/institutive, the hymeneutics of the imaginary will be an art of interpretation and will be based on a method called non/transgression. Transgression is not the denial of the interdiction to "penetrate"/to decode a painting, but on the contrary its transgression and completion. This is because it unveils without committing a crime. On the contrary: hymeneutics reveals the hidden, forgotten, occult meaning that is the primordial or original one.

The adequate expertise will be owed precisely to this principle of transgression: organized transgression forms together with the interdiction an ensemble that defines social life. Transgression exceeds with destroying it, an earthly world, whose complement it is. Human society is not only the law of labour. Simultaneously – or successively – they make up the earthly and sacred world, being the two complementary forms. The earthly world is that of interdictions. The sacred world is that of limited transgressions. It is the world of celebration, of sovereigns and gods.

These being said, ostensiotics will remain regent to the visible by excellence, while hymeneutics – regent to the invisible.

The (trans)hermeneutist will force to oppose on a loud voice what from the artist's part needed to be made and sank in silence. This method – hymeneutics – was named by Nietzsche psychology. As a reading of signs or of symptoms, the authors of this study would rename it intrasemiotics. Hermeneutics in general, transgressional hymeneutics in particular, will set its target on the subjective substance (the spiritual essence), the inner reality; ostensiotics will be left to investigate the objective shell, the shape itself, the so-called paste of the composition, the exterior reality.

Art is that something for which any sacrifice and any freedom are worth making. It is in the virtue of the law of non/transgression – as a fundamental method of (trans)hymeneutics – a mixture of ecstasy and geometry in its own manifestation a dwelling of the essence, in itself synthetic, of the identity between the spirit and matter.

The principle of non/transgression is therefore the mediation from the inside and the outside of identity and between the inside and its outside. The only penetration in the painting – ostension is the reflexive one and it has imperious need for the time of through (and for its speed, right? – the fairytale speaks to us).

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What is the imaginary? What is then the transimaginary? [1] The second concept does not deny the first but absorbs it being as a sort of intertwining of the works' of art material and subtle body. But it also transcends it, instituting the integrating vision on the natural and cultural creation.

As a transmodernist exegete [2], I lay before the <<transimaginary>>, inspired by a Ioan Petru Culianu book, warmly recommended by Mircea Eliade, the typological triad (third inclusive) made up of ecstasy, ascension and visionary story-telling.

In its celestial ascension, the soul will rejoin the cosmos; will be confronted as a volatile essence, with darkness and lights, with abysses and otherwise unrecognizable heights. It will be what it was ab originem: a God. With a precise and at the same time diffuse shape. It is a shadow and pure energy.

Therefore, what is then the imaginary? Jean Paul Sartre believed that it represents the big non-realizing function of the conscience. [3] Or it could be the imagination itself and its noematic correlation; the imaginary as a phenomenology of the psyche haunted by severe unrest and fears. However, by advancing the place of the conscience transcending the immanent ontos, the philosopher of French existentialism pushed metaphysics on a full transmodern plain: there where the transimaginary means the symbolic and poetic capacity of the artist to describe, as if he saw them, the worlds beyond (moreover: as if he created them himself).

However, the artistic image is the eternal product of a deviation, of a offset from the norm; of a permanent contradiction of the system / of the expectation(s)' horizon of the reader (of the innocent or advised readers). The totality of all these 'aberrations from the current language is called <<style>>'. Style, trans-style, is received by us transmodernists as an alchemic transcending of the rhetoric language, as a transgression of the persintology towards other dimensions of expression of the spirit which let itself 'contaminated' by the thirst of ideality for the purpose of perfecting the inaugural/ installing gesture. [4]

Just as the signatory of this editorial does not have in his nature to use the polemic tone (especially a rude one, which is used nowadays with unmotivated rudeness in some literary magazines?!), he decently retreats in its anchorite's shell, to elaborate in silence and under the sign of equilibrium, between antitheses his short hymeneutics' paper of the transimaginary.

But what will this minimalist hymeneutic compendium be, taking cover Rabelais style behind the shadow of the incredible virginity of the uncreated poetry? The trace of hymeneality of the word with the idea? The impregnation of the germinal/seminal whiteness of the paper with the arbitrary significations of the letters? The painting-hymen operates as the pure revelator of the essence of a thought and of a discourse defined as images/ representations.

The hymeneutic art is transmodernist par excellence. It in fact indicated (shows us, it being ostension) the fusion, the identity of the two elements of a contradiction/ antinomy to produce – according to the third included hidden logic – the non-contradictory three value triad: A, non-A and T is also A and non-A. [5]

But as long as the hymen illustrates the suspension of differentials, what is there left besides the dream; which is at the same time perception, memory, anticipation (desire), everyone in one another? It is a tragic question, because the dream 'announces the fiction, the pure fictional environment and, at the same time, the perceived and non-perceived presence, image and model, thus image without model, neither image, nor model, a means (milieu) at the middle (au milieu): between, neither/nor; and environment (milieu): element, ether,

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medium ensemble'. (The quote is taken from Jacques Derrida's 'Dissemination': the Double meeting, my note IPB). [6]

The hymeneutic art thus prevails from this confusion between present and non-present, together with all indifferences that it dominates throughout all the series of opposites (perception – non-perception; memory/ image; memory/ desire etc.), causes an environmental effect (a medium as a T element, which engulfs simultaneously both terms: a medium element which is maintained between the two terms. 'Important is here the 'between' – considers the same Jacques Derrida - , the interval (l'entre – deux) of the hymen. The hymen fits in between, in the space between desire and fulfillment, between doing and its memory'. But this means (medium) of the 'between' only signals the idea of a centre.

Constantin Noica, our genius philosopher proposes another anti-hegelian term: 'between', which means also 'towards' and 'into'. Thus, 'neither inside', 'nor outside', both one and the other; is a means of 'not being in', understood as 'a being in'; more likely, a type of 'to be in', understood as 'a becoming in'. <<Within>> indicates the hermeneutic piercing within the being, the masterpiece, and expresses an opening towards a closed world, thus a circular one. At its origin, states C. Noica (in "A Word together about the Romanian language') 'between' was more precise than 'in', showing a motion or a state inside a place or within the limits of a time interval. Within the frame of a painting for instance <<within>> brings a splendid transfiguration; it is about the space within which something happens or someone enters, a space which normally would represent more likely the idea of surface. The relation created by the preposition <<within>> is that of intrication, of enciphering, like Eminescu would have said. In the case of a masterpiece: of enciphering in and within a structure; and in the midst of a dynamic system that is to say for a wholeness through which its self-regulation is made. [7]

As a consequence the hymen between (enters) the cave (L'himen entre, dans l'antre). Transferred in the domain of art, it is a consummation of the differentials and it is mistaken with the thing from which it seems to derive; it is the protective screen, the very fine and invisible vail which before the hyster is maintained between the interior and exterior of the masterpiece, as a result, between desire and its fulfillment, that is to say between poienic intention and the obtained poesis. As Derrida very beautifully writes (in op.cit. ibidem) the hymen the tissue on which so many metaphors of the body are written. Thus it is a sign of the equality between ostensiology and hymenology, between the ostensiotic and hymeneutic art is naturally installed. The hymeneutic art is a weave of sign (words and colors) meant to remain suspended between, outside and inside the cave. But nothing is more touched by the sacred, but her, more sealed, tangible and untouched. [8]

Any hymenology thus deals as new science of the masterpieces' weave, with its texture, of a masterpiece as a weave of signs in a composition. [9] The hymen's logic (that is to say of the interval – in Latin vallis – valley, while vallus = stake and inter=between) is the sense's indecisiveness. The hymen takes place only when it doesn't have enough room, when 'indeed' nothing happens, when there is making without violence or violence without a hit, 'or a hit without a hit, a marquee without a marquee (edge) etc., when the vale is torn without being torn' – I quoted the same Derrida from 'The Dissemination' – The Double Meeting.

In a hymeneutic/ hymenologic constellation there enters the mime (with his mimic), the virginity, infantilism, ingenuity, blind belief (un-knowledge), the circular paradise (eventually concentric), the occult, the penetration and the outer shell, the theatre, the hymn, the folds of a weave, the interstitial area, the sacred valley between the two croups of the Parnas (place of the Muses and (non)place of Poetry (ucronic and utopist), the space between the two palisades, the tact that does not turn anything, the song erupting from a tear, the fusion of the forms of pleasure. As acts, news, artistic/ aesthetic/ poetic/ ostensiotic activities, they are inseparable from the value of presence (be it cryptic and/or fanic) [10]: a presence

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together with its opposite: the absence as a primary and secondary game, as perpetration and penetration, as making, being, commission and of making to burst, but in a fictional manner, the hymen, the border never crossed, into growing, getting born and showing itself behind, on the doorstep, in front of the gates, the baby/ body/ masterpiece, fiction as it is, transimaginary.

If ostensiotics [11] defines ostension [12] as an art object and a sign-form, aplastic and apictural, inaugural-institutive, the hymeneutics of the imaginal [13] will be art and science of interpretation and will be based on a method called non/transgression. According to the transmodern philosopher Georges Bataille [14] transgression is not the prohibition or denial of the interdiction to "penetrate" / decode a painting, but rather to overcome and expanding it.

The hermeneutist (in this case mandatory for the transhermeneutist) will be drawn between the two worlds: the inner and the outer, the hidden / occult / Hermetic and the visible, manifest their existence as "primordial expression" [15]. Sometimes the picture as an intangible interdiction is violated, but that does not mean he would have ceased to be untouchable. We can even go to the proposition that the prohibition exists precisely to be violated.

"The proposition that - Georges Bataille states - is not, as it seems at first a bet, but a correct statement of a report from some emotions inevitably opposite. Under the impact of negative emotions, we must obey the ban. If emotion is positive, we violate it "The violation committed is not in order to suppress the possibility and sense of the opposed emotion: it is right justification and source".

In the words of Adrian Marino, the doublet interdict / violation is reduced to the unity of the undergoing of the (trans)hermeneutist, which concerns both the immediate sense, literal; clear (transparent – our note) like those obscure, opaque and oscillating. Compared to hymeneutics - ostensiotics is transhermeneutics. That is because it reveals without committing a crime. On the contrary: hymeneutics reveals the / reveal the meaning hidden, forgotten, secret, occult and original primary (original) [16].

In any case, it involved the essence of every hermeneutic postulate is the existence of true significance or meaning, absolutely genuine, clear or opaque. It may not be accessible and readable (so defined and described) than by a proper hermeneutics expertise [17]. Appropriate expertise will be due precisely to this principle of transgression as it is formulated by Georges Bataille in "eroticism", "transgressing the prohibition organized together with an ensemble that defines social life" [18]. "In such times and to a point, one thing is possible here ... transgression beyond transgression purposes without destroying it, a secular world, whose complement it is. Human society is not only labor law. Simultaneously - or success - a profane world and the sacred world up, what are the two complementary forms. The world is that of profane interdictions. Sacred World opens limited transgressions. It's holiday world, sovereigns and gods. "[19]

A god that Friedrich Nietzsche sees at Twilight is namely that of extinction [20] or only in the dark? No, not about dying but about to be hidden from / in the dark (as seed for to auto-generate). Or even to die and to be reborn.

These being written, ostensiotics will remain par excellence the regent of the visible, and hymeneutics the – the regent of the invisible. The domain of the visible: is that of knowledge of the order of denoting: an idea (from the Greek verb meaning to see), a theory (in Greek with the sense of contemplation), evidence (in Latin, evidens – visible, clear, obvious), the research/ introspection (in Latin introspicio, ere, spexi, spectrum – to gaze with attention, to carefully examine, to research) with its synonyms introspection, spectrum, intuition (in Latin intucor, eri, itus sum – to watch, to consider, to take into consideration, to explain/ in German – to light).

For the great philosophic tradition, to know means to see what is created made visible (cognoscible). But if it darkness, can no one see clearly? On the contrary one shall see, but

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with the help of…hearing and of….the hammer. When dusk comes one cannot see, one must listen: what happens in the opaque inside of a body. To make philosophy with the hammer for Fr. Nietzsche means to listen to the resonance, to report sentences to the body and at the will of whose 'signs it belongs to'.

Instead of using sight, Nietzsche uses his hearing. The ear, especially if it's fine and practiced, not only allows the perception of what is obvious, visible, lighted, but also what is hidden, obscure "gut". Thanks to sound, the ear can somehow probing inside without light, depth, can reveal what is hidden, latent below what is manifest and what is not subject only indirectly or does not want to say captures the unconscious and the body hidden symptoms .

(Trans) hermeneutics will force them to say aloud what the artist wanted it done and silent.

This hymeneutic method I said - was named by Nietzsche psychology. As reading signs or symptoms I rename it not only semiotics (and what) but introsemiotics. From now on, all ideas, concepts, values (good, truth) and their opposites (bad, false) have no effect in itself, the body is value judgments, and assessments dictated by a particular volition, they are ratings. We believe, like Nietzsche, morals and philosophy that an artist must take on reality, not to recall before it, refuse it, so despise etc. Although often repeated, he will not always be able to escape an inevitable internalization of the sacred.

Incidentally, about the inner sound of objects and beings, Wassily Kandinsky writes [21].

They are those "objects and beings to acquire an intrinsic value and eventually causes an inner sound". Each color has its own sound in its interior. The form itself, be it like a completely abstract and geometric forms, has her own interior sound; It is essentially a spiritual traits that are part of its identity. A color is thus a subjective matter in a wrapper object. Hermeneutics generally and transgressional hymeneutics in particular, will have the attention of the topic (spiritual essence), the inner reality; ostensiotics coating will remain to be investigated objectively form itself, the actual paste composition, exterior reality.

Literature, music and art are areas par excellence of the sound interiority. The word is an interior sound which awakens a vibration in the heart. This pure sound goes first and exerts a direct pressure on the soul, which comes to be submitted to an objectless vibration, a yet more complicated, supersensitive vibration. The most modern musicians (for instance Debussy) present spiritual impressions that they often collect from nature, but turn them into purely musical shapes and in images of the spirit. Of a similar manner the impressionists will explore the interior values of the phenomena. The inner beauty is the beauty obtained through the renunciation required by a superior necessity interior to the mundane beauty. The painters are the researchers of the interiority in the exterior world. Cezanne for instance has raised the still nature to a level at which the object, exteriorly 'dead', come 'alive' on an interior plain [22].

He knew how to imprint the objects that expression of color to be constituted as pure musical notation, but also to include forms to be raised to the rank of mathematical formulas often, sounding abstract, radiating harmony.

Cézanne's goal was to form the subject of a sound carrier interior painting called painting. So that how Henri Matisse also names his masterpieces relying on divine color rendering.

Aspiration towards abstraction and visual arts to inner nature have made them give expression to the creative artist's inner universe. Just like a musician, the painter will be interested in rhythm, mathematical, abstract construction, [23], the repetition tone color, moving the color, it will sink - write the same Kandinsky - "the treasures secret of interiority of his art." [24] with an infinite pleasure: departing from a text to become metatext times transtext or general Arhitext [25].

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The Barthesian pleasure yet stipulates that "writing is this: science that pleasures language". "The text of pleasure: that which pleases, fills, gives euphoria; one that comes from culture, not break it, is linked to a comfortable practice of reading. Text of delight: one that puts you in a state of loss, one that discourages (maybe up to a certain boredom), which makes them stagger reasons historical, cultural, psychological, the reader, consistency gestures, values and his recollection crisis put its relationship to language. [26]

The hammer philosophy and Kandinskyan thinking reappears and relates to color as a means to exert direct influence on the soul. "Color is the key. The eye is the hammer. The soul is the piano with many strings. The artist is the hand that either of keyboards makes the adequate human soul vibrate. It is clear therefore that chromatic harmonies cannot be based only on the principle of adequate damage the human soul. This base will be referred to as the inner necessity ". [27]

The principle – we retie a previously left in waiting knot – in which to the term of necessity we propose as equivalence that of immersion and/or transcendence in the sacred. As the sacred is and will be a condition of life and a gate towards death. Adrian Alui Gheorghe has a profitable assertion in this sense. 'Immortality is practically the other side of death. Death is order; un-death is non-submission, it is disorder it is an exit from 'the beauty of death'. Yes, they all agree that immorality is possible, but the transcendence of the human is not the happiest condition to which a human being can aspire to. Just as love is beautiful because it repeats itself, death is exciting just because it proposes another dimension to the being. Christian religion sees death as a gate through which that that passes gets purified' [28].

Internalizing the sacred - Roger Caillois states - is only an attribute of the soul: 'The sacred becomes inwardly and not more than the soul ... not without reason ... under these circumstances use the word sacred in itself outside the religious to designate that something which each devotes what's good in him, which he considers supreme value, worships, and who would need to sacrifice my life.' [29] Art is "that thing" for which every sacrifice and every freedom are always worth to be undertaken. It is under the law of non-transgression as a fundamental method of (trans) hymeneutics mixture of ecstasy and geometry in his own show as a "house of the essence in itself synthetic identity" [30] between spirit and matter. And the principle above formulated / set gives us only if we listen carefully to the fundamental tone, we reflect on it, as representation of belonging to a sign and meaning work pictorial, under a cohesion inalienable equivalent composition / composition [31] as artistic event: event set for simultaneously painter and cohesion in their essential being.

The principle of non-transgression is thus the means from the inside and the outside of the identity and between the inside and outside of it. The only penetration is the painting – ostensiotics is the reflexive one and it has imperious need for the time of thought. Because the painting – a hymen that indicates the fusion, identification, confusion between the making and the body. Between the two, Derrida sums up, there is no difference, but identity, confusion between the present and non-present, between memory and image, which cancels any textual difference between image and work, empty significant and full significant, restraining the to be a weave – mirror. No one will pass by it and it will never be broken. The game of the hymen will be at the same time vicious and/but sacred. Thus as he is neither one nor the other, because nothing happens, and because the hymen remains suspended between, outside and inside the cave' [32].

NOTES:

1. Jean-Jacques Wunenburger: Life of images, in Romanian by Ionel Buse; Cartimpex Publishing, Cluj, 1998, pp 19-33;

2. Basarab Nicolescu: Transdisciplinarity manifesto; trans. by Horia Mihai Vasilescu; Polirom Publishing, 1999, pp 147-152

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3. Jean-Paul Sartre: L'imaginaire-phénoménologique Psychologie de l'imagination, Editions Gallimard, 1940 Collection Idées, March 13, 1978, 378 p.

4. Umberto Eco: Joyce poetics; Italian translation and preface by Cornel Mihai Ionescu; Paralela 45 Publishing, Pitesti, 2007, p.90; see the concept of signifying structure and the ostentare (ghost).

5. Basarab Nicolescu, op.cit., P.59;

6. Jacques Derrida: Dissemination; Translation and afterword by Cornel Mihai Ionescu; Encyclopedic Publishing House, Bucharest, 1997, pp. 181-271;

7. Constantin Noica: Word together about speaking Romanian; Eminescu Publishing, Bucharest, 1987; See "Cycle Being", pp. 20-48;

8. Ion Popescu-Bradiceni: Genesis and body; Tome I: Short treaty of ostensiotics and ostensiology; Napoca-Star Publishing, 2010, in integrum;

9. René Huyghe: Dialogue with the visible. Knowing painting; Râpeanu Sanda translation; foreword by Valeriu Râpeanu; Meridiane Publishing, Bucharest, 1981, pp. 218-242;

10. Lucian Blaga - Works (8). Trilogy of Knowledge; Minerva Publishing, Bucharest, 1983, pp. 332-336.

11. See Ion Popescu-Bradiceni: Genesis and body. Tome I. Brief treaty of ostensiotics and ostensiology; Napoca Star Publishing, Cluj-Napoca, 2010, pp.18-164;

12. See Florin Maxa: Ostension. Understanding and acceptance .I. Schleiermacher's Hermeneutics; Limes publishing house, Cluj-Napoca, 2007 in integrum;

13. See in Jacques Derrida: op. cit., Pp.194-300; pp.307-383;

14. founding Sacred College sociology which aims to study social existence in all its forms, Georges Bataille discern the presence of the sacred in it (concern that lies behind "eroticism" in the "inner experience", the "theory of religion", etc. .);

15. See Florin Maxa: Art of the twentieth century between legitimacy and de-legitimating, Pitesti, Parallel 45 Publishing, 2007, p.30;

16. The primary, paramount significance is necessarily hidden since its original condition can only be latent and obscure. It is defined both by a dynamic potential indeterminacy. This does not preclude even involve the essentiality of his status as a fundamental truth, authentic. The field is deeper meanings hidden truths sphere, hermetic, esoteric that only hymeneutics translate them into a proper semantics, exoteric, but relying strictly on appearance ostensiotic. Semantics, it seems, would describe field verbal / nonverbal gave the work as it is observed from outside. Hermeneutics would handle the inner aspect of this world using signs or rather the interior of the speech / non-speech, which looked out, it is presented as a guide to the world of signs;

17. Adrian Marino: Hermeneutics Mircea Eliade; Dacia Publishing, Cluj-Napoca, 1980, p.41;

18. Georges Bataille: Eroticism; Translated from French by Dan Petrescu, Nemira Publishing, 2005, p.76;

19. Ibid, Ibid, pp. 76-79;

20. Friedrich Nietzsche: Twilight of the Gods; text translation, introduction and commentary by Eric Blondel; Romanian translation of Dinu Grama; Header XXPress SRL, Bucharest, 1993;

Wassily Kandinsky 21: Spiritual in Art; Amelia translation and preface by Paul; Meridiane Publishing, Bucharest, 1994, pp. 49-92;

22. See the René Huyghe: op.cit .; "Cézanne Universes", pp.103-105;

23. Ernesto Sabato, in "Essays" (II), translated by Ileana Scipione, Publisher RAO International Publishing Company, 2006 "About abstract art", pp.267-273, believes that

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abstract art "would claim one nine transcendence" and that "man seeking intense expression of emotions abstract forms ..."

24. Ibid, Ibid, p.45;

25. ARHITEXT is subject poetic text-field research and literary criticism. Meta-textuality is the commentary, the critical relationship. Arhitextuality is seen as participating in the broader area of trans-textuality or textual transcendence. In this overview, it would be the type most abstract and thus covering the general perception of a text or another, all the general categories, or transcendent - types of language, enunciation modes, genres plastics etc. - To which each single text. (Gérard Genette: Introduction to Arhitext fiction and diction, translation and preface by Ion Pop Publishing House, Bucharest, 1994);

26. Roland Barthes. The pleasure of the text; Marian Papahagi translation; afterword by Ion Pop; Equinox Publishing, Cluj, 1994, pp. 23-24;

Wassily Kandinsky 27: op.cit. p.53;

28. Adrian Alui Gheorghe: Youth without old age and tragic sense of time; Peter Ursache foreword, afterword by Mircea A. Diaconu; Piatra Neamt, Conta, 2004, pp. 234-239;

29. Roger Caillois: Man and sacred, translated by Dan Petrescu; Nemira Publihsing, Bucharest, 2006, pp. 113-166;

30. Alexandru Boboc: Contemporary philosophy. Phenomenology, hermeneutics and ontology. From Brentano Heidegger and Sartre and Nietzsche; Grinta Publishing, Cluj-Napoca, 2006, pp.187-188;

31. See the M.J. Bartos: composition in painting; preface by Pavel Şuşară, Polirom Publishing, Iaşi, 2009, pp.63-70;

32. Jacques Derrida, op.cit.p.217

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