MUSICAL SYNCRETISM AND ITS CATEGORICAL FIELD

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SUMMARY. The present text describes and analyzes both the meanings of the artistic view on the relationship *dance-poetry-music* and the way they determine it. Seen as a generative structure, this triad – *triuna choreea* (in the ancient sense of the word) appears as an epicentre as well as an intersection of two levels, or, in other words, the two limits of a category field – the physiologic (the sensitive, basic level) and the archetypal (transcendental, the upper limit). The complexity and, at the same time, clarity of the picture comes from the gradual growth and variety (the allusion of a tree-like growth) of the categories, with the final purpose of revealing the syncretic triad as a cumulative expression of extreme efficiency and legitimacy of the convergence between the irrational of the sensitive and the transcendental of the archetypal.

Keywords: syncretism, triune chorea, groups of categories, archetype, synaesthasia.

Of the multitude of meanings, the word *syncretism* has been invested with in Postmodernism, only one is of interest for the present thesis: the one referring to the cultural context of Greek Antiquity, emphasizing on *ancient tragedy.* We thus consider the *artistic* view of the syncretic model, one that essentially leads to what is known as *triuna chorea*, that is the joining of the three arts: *dance*, *poetry* and *music*.

One might question the reasons for this option concerning the illustrative value of ancient tragedy and of ancient culture, in general. Are there not other cultural models available that have encompassed syncretism and the three art forms – *dance-poetry-music* – as a means to produce specific (mediated) articulations of meaning?

The word *illustrative* is relevant to the present thesis, as astoundingly numerous arguments stand for its use.

(1) One may consider Greek culture as *referential* for almost all of Western Europe's latter cultural trajectory, especially in the Middle Ages and the Renaissance, but nonetheless in the later ages – as they were all nurtured by its rich consistency of ideas, themes, motives, imagery, conceptions (artistic, scientific, philosophical), facts, iconic figures (thinkers, politicians, artists etc.).

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(2) Ancient culture's relevance also stems from merely juxtaposing Greek culture and neighbouring civilization models, but Antiquity is what *tribal cultures* had not yet become and the Middle Ages culture was not anymore or, in other words, both neighbouring cultures did not possess the superiority of the authenticity and primacy of a wholesome cultural model, an authentic model that may be defined as *proto-modern*.

Placed between the two cultural structures – the cultures of Nature (tribal religions) and the culture of the Divine (Christianity), the conscience of Greek Ancient times is obviously autonomous from both, strongly affirming a second Nature (one of the *polis*, entailing all consequences regarding social organization as well as regarding the collective conscience) and interpreting its own myths (as sources and foundations of religious conscience) in order to develop what was to become later *science* (pre-Socratics) both in its theoretical forms and in its applied stances, but not limited to these.

(3) The particularity of Greek culture also resides in the fact that it is not a *referential* culture, such as, for example the Middle Ages culture which is indebted to the Ancient times (and to the Arabic culture, through which the latter has been filtered) by assuming Greek philosophy (Plato and especially, Aristotle)[2], moreover, Greek culture is not a culture of the *dogma* (religious, as in the Middle Ages, a culture of sacred „totalitarianism"), even judging by the way it interfered with the cultural model of Egypt (which was somewhat *referential* to the Greeks), by assimilating ideas, customs, concepts and, generally, ways of approaching knowledge (Pythagoras, Plato).

(4) Taken as a particular aspect of the Ancient art and culture, the *Greek tragedy* proves to be, in its turn, a model of reference and not so much as an acultural/artistic *artifact*, but more as (a) a (specific) model of representation of the world and its people and (b) as an instrument of influence (education of perception, behaviour, character and morals). Furthermore, unlike the *lack of mediation* of the situation in Nature (tribal cultures) and *estrangement* (abandon) of the worldly (culture of the Medieval Christianity)[3], the model of the *Ancient tragedy* (including the model of *comedy* and, in a broader sense, the model of Greek theatre and playwriting) represents first and foremost a very efficient model of *mediation*, the middle way of the just equilibrium between *reality* and *imagination*, between *mythological* and *pragmatic*, between *sacred* and *profane*. Situated between the *shamanic ritual* and the *Christian liturgy*, the *Ancient tragedy* offers the possibility of a double opening, retroversive as well as prospective, as it transforms the *ritual* in *performance*, it uses *mythological* themes and

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[2] … and not only this, but consciously situating itself between the two referential poles – the lost Eden and the heavenly Jerusalem or, in other words, between Creation and Apocalypse.

[3] … we understand here Christianity as a science of the optimum distancing (from the Divinity), a science of an accepted expectative as a pretext for a hermeneutics specific to the Christian imaginary.

motifs in building a dramatic *subject* and imposes the reference to the *sacred* as a substance of the *narrative plot*. We emphasize again this efficiency found in the model of the *Ancient tragedy* where the artistic model of *syncretism* is created (mediated and culturally accepted), as opposed to the *unconsciousness* (tribal cultures – the *shamanic ritual*) or the *dogmatic conventionalism* (culture of the Medieval Christianity – the *liturgy*).

The tribal cultures	The Greek Antiquity	The Christian Middle Ages
No mediation	*Mediation*	*Estrangement*
Irrationality	*Rationality*	*Conventionalism*
Identification	*Distance*	*Detachment*

Born from the atmosphere of *mystery* (with roots in Ancient Egypt, the mysteries of Eleusis, of Dyonisus or those of Delphi), the *Greek tragedy* recalibrates the *mysteries* and offers a new form, culturally acceptable (mediated) first of all of the *magical* energy, anchoring it by polarizing between the *actors* (who are not the Bacchants any more) and the *receiving audience*, converting it by means of *fiction* (another form of mediation) in an *emotional-imaginative* relationship. *The energy of the involvement* becomes *impressive energy*, transforming *the individual dissolution of unmediated participation* into *the coagulation in communities of conscientious receivers*, reorienting *the enslavement* (to the god) towards the highest degree of *becoming* (intentional) of the human being as a personality (the components of *mimesis* and especially *catharsis* of the tragedy). We have here a "change of course", or, maybe, a return of the transcendent to the human being. Therefore, the model of the *Ancient tragedy* holds a function of perspective, making direct references to the *Humanism* and, in general, to the culture of the European Renaissance[4].

This force of *exemplarity* owned by the *Ancient tragedy* raises curiosity to its interior consistence and, maybe, not so much at the level of the *technique* of the playwright of organizing his text, stage discourse or "tricks", but more so at the level of consistence of *categories*, where the primary constituents *dance-poetry-music* become a pretext for the revealing of an image of the *field*, and, moreover, an ideal *space circularly open and characterized by a very advanced power of categorical elaboration*.

The *syncretic* specificity of this relationship (*dance-poetry-music*) is relevant, as each of the three elements is interpreted and interpretable from the point of view of the other two, which gives the entire ensemble an important *impressive energy* and a *determinant power*, especially concerning generating

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[4] We knowingly, fictionally "deviate" here from reality, knowing that this formative and thematic consistence of the *Ancient tragedy* served as model and maybe even as a *fetish,* for the Italian humanists of the Renaissance.

mutational effects, of transformation (cathartic). Given this consequence, which presents itself more as a perspective purpose (syncretism), accepted as an element of a global aesthetic attitude, we become aware of the three elements of the syncretic equation – *dance, poetry* and *music* – more as "coefficients", as the "top of the spear" of certain intuitive energies, creative intentions an, in general, facts which, cumulated, become the three arts. Even more so that we can call revealing "coefficient" not the three arts, but the quality of their relationship, that is what we know as the phrase *triuna choreea*.

From this final assertion, according to which *syncretism* is not a determining cause but a consequence and a" coefficient" of certain previous facts, it clearly results the image of a field having at the epicentre the three types of artistic practices, the *syncretism* between them not being their *own characteristic*, of the relationship between *dance, music* and *poetry,* but more of a *generic trait* of the entire *field,* incomparably more complex. We can call this type of syncretism between *dance-poetry-music – artistic syncretism.* Secondly, this *artistic* meaning becomes the epicentre of a field that can be intuited as an extremely vast one, but where *triune chorea* also becomes the *axis* of multiple symmetries, intersections, and interferences.

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Types of artistic practices
Dance   Poetry   Music
Artistic syncretism

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Without detailing the theories of the ancient theatre (especially Aristotle's "Poetics"), we approach this triad as a given, final evidence of a system of *artistic practices* as *communication practices* (of expressing meanings), which require a set of basic abilities. We could call them *abilities/means*, which help *meanings* to *manifest*.

Therefore, the following *triad* is made up of the generic meanings or, in other words, the implicit morphologic principles of every element: for *Dance* – the *principle/ability* of *motility*, for *Poetry* – the *verbal principle/ability* and for *Music* – the *vocal principle/ability*.

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Typologies (techniques/practices) of communication/expression
Dance   Poetry   Music

Motility   Verbal   Sound (Vocal)
Typologies (techniques/practices) of manifestation

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At first sight everything is clear and there is nothing to be added. Compared to the *typologies of expression*, the *motility-verbal-sonorous* principles are inferior, as they represent an inferior form of *meaning*: *motility*, which represents **any** form of movement, or, in other words*, movement* itself, things being the same for the *verbal* and the *sound*. However, what is the connection

between these *forms* or, let us call them *principles*, between these two *triads*? We ask this question as it is obvious the *specific difference* between the *Typologies of expression* and the *Typologies of manifestation* which is that of the *accumulation of consciously oriented intentionality*, which the first triad holds like a "noble title", while the other one doesn't have it, being anchored in the area of evident generality.

The first visible criterion is offered by the *verbal principle*, **comprehension** being a liaison for the two triads. That narrow bridge where the *verbal* becomes *poetry* by *comprehension* rose to the level of *expression, motility* becomes *dance* (and later for example, ballet) and the *sound* becomes music. In other words, we have an *intentional overcharging with meaning in order to express meaning*, or maybe a supra meaning.

Dance   Music
Poetry
Comprehension
Coordinating/unifying superior element
Verbal
Motility   Sound
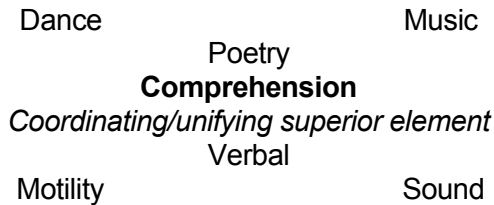
When we speak of *comprehension* we refer to *motility* (*any* motility) with a meaning (which is *dance*), the same holding true for the *verbal* (*any* verbal, with the chance of becoming literature) or the *sound* (*any* sound with the possibility of becoming music).

The second "linking" element of the two triads, unlike *comprehension* (which belongs to the superior triad), is *Rhythm*. We can consider inferior to comprehension, but with the common element of interference and "sympathy" between *motility* and *sound (vocal)*. *Rhythm* also includes the *verbal*, as it can be considered a *rhythm of movement,* a *rhythm of speech* and a *rhythm of singing*.

Therefore, the triad of the *typologies of manifestation* has the function of *coordinating epicentre* with *rhythm* as a *primary coordinating/unifying element*.

Verbal
Rhythmic
Primary coordinating/unifying element
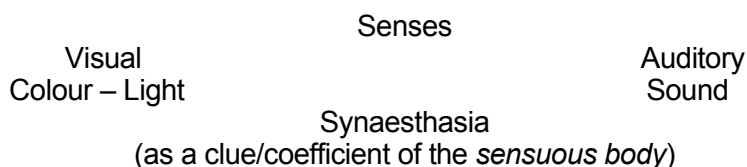Motility   Sound (Vocal)
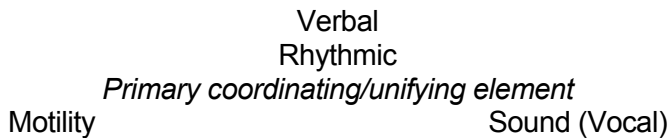
Up to this point we have had to deal with entities derived from the consistency of the relationship between the three artistic forms of *artistic syncretism* and all the *derivations* have articulated within the specific boundaries of the *manifestation forms*. At the same time, we notice that the *motility* and the *sound* (vocal) send us to the following categories, which we assume as a *reference* and *determining factor* that is *perceptions*. We reach thus the final level – that of the *lack of mediation*, at the maximum degree of *abstractness* and the inferior point of the imagined vertical.
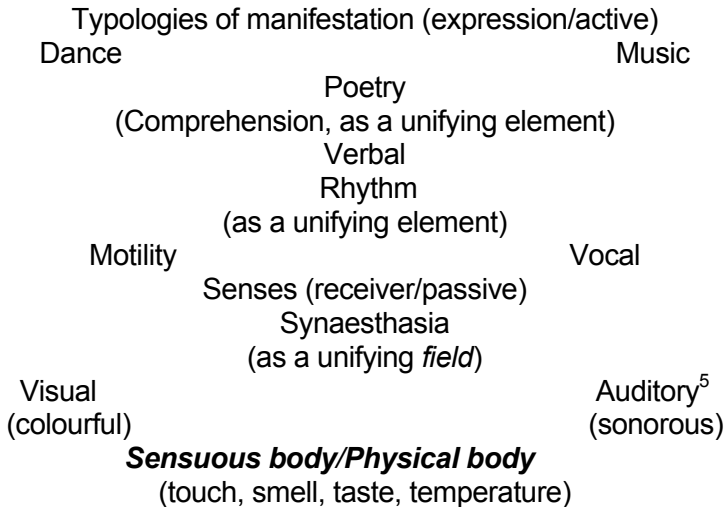
Perceptions stand as a sign of the *senses* and *motility* first calls upon the *visual* (detecting movement as a dynamic image) and the *sound* upon the *auditory*. In this situation, we can consider the *visual* and the *auditory* superior senses as long as both of them represent the most powerful and efficient functions (of the mind) and means (of *perception* for collecting information from the environment). This separation is only functional in discourse, as long as there is the need to be aware of the processes and transformations taking place in the perceiving mind, but in reality things happen differently.

First – the *spontaneity* of the perception and secondly – *the simultaneity* of the *senses* and just as many means of "collecting" information. Actually, the *simultaneity* also means *con-substantiality* of all the senses (of course, with various degrees of relevance and priority, let us call them variable). Normally, every organ perceives certain information. However, this simultaneity can also signify, sometimes, a change of functions between perceptions, seeming that certain organs "lend" their functions to one another, permanently or temporary. At a rational level, we could imagine a *need*, if not *envy*, to be the reason for what we call *synaesthasia*, meaning that information destined to certain organs is interpreted by other organs. We know of cases when the musical sounds are perceived by the sense of *smell* – the effects of certain tonalities are translated by the effect of perfumes. The cases when the musical sounds are translated by the effects of colours or various degree of light are more frequent. However, here it is not about this re-orientation of connections because of *emotional* effects the composer wants to obtain and they would result from the emotional response to the perceived fact. The tonality *E flat major* signifies the aquatic in the works of both Wagner and Rimsky-Korsakov and not the responses that this image would trigger (analogies, associations or emotions, immediate or remembered). Moreover, we find in Skryabin's works the combined association of colour/light with sound, and even if the intention is to impress more, it represents a somatic short circuit more than an attempt (mechanical in its nature) to match some colours with emotional consequences. We can also add the samples of "hors d'oeuvres" and "snacks" of Rossini, four of them, or Schoenberg's opposed conception of "klangfarben" (colour-sound).

The state required by the *simultaneity* of perceptions in a given, changing, vibrant, oscillating environment also requires a certain mobility of perceptions, which determines also the need for their *interference*. In this case, we can represent the total of perceptions as part of a common *sensuous body,* this *physical appearance*, that is neighbouring-simultaneity-interference, representing what a *physical appearance* can be as a *field*.

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Senses

Visual   Auditory

Colour – Light   Sound

Synaesthasia

(as a clue/coefficient of the *sensuous body*)

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The idea of *spontaneity, simultaneity* of perceptions, of *inter-determinate* functioning between them makes us think of a necessary short circuit, at the image of the three *forms of artistic manifestation* and, obviously, it raises a legitimate question about the possible *causal links* which undoubtedly exist between them.

Typologies of manifestation (expression/active)
Dance   Music
Poetry
(Comprehension, as a unifying element)
Verbal
Rhythm
(as a unifying element)
Motility   Vocal
Senses (receiver/passive)
Synaesthasia
(as a unifying *field*)
Visual   Auditory[5]
(colourful)   (sonorous)
Sensuous body/Physical body
(touch, smell, taste, temperature)

The level of *perceptions* is the inferior level of the category field presented, reaching the *indivisible* level of irrationality. We can formulate the idea that this *spontaneity* (of perception), *irrationality* (lack of conscious control of perceptions) and *simultaneity* (also involving *inter-determination*) define the founding algorithm of quality generating these relationships (*syncretic*) established between *dance, poetry* and *music*.

Invoking the criterion of *impressiveness*, of calling upon the *senses* which activate the multitude of procedures of *conscious assimilation* (reception, understanding, acceptance), the triad of artistic manifestations is structured on *imitation* (even if unconscious, or subsequently, as artistic conception founded rationally) of the way perceptions function. In other words, conceived by people for the people, the arts replicate at a higher level of generalization the parameters of sensory functioning, maybe reversing the order of priorities – the *simultaneity* (as a founding factor of the syncretic conception), the *spontaneity* (apparent but characteristic for the cohesion and coherence of the artistic discourse at the level of inter-determination and intermingling of the elements belonging to different artistic activities) and the *irrationality* (sending us to the level of

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[5] This sequence of categories or *triads* visually suggests the image of the Tree of Life, image and concept of the Hebrew Kabala. Another reference could be the World Tree in the Scandinavian mythology, Yggdrasil, which holds on its branches the worlds of the known universe – the world of the gods, the world of the people, the world of the monsters etc.

superior intuitions). We notice here a "sympathy" of the senses (at the level of conscious reception) and, for example, the *syncretic* relationship between the arts in the context of the *Greek tragedy*, without which the entire system practically loses its meaning and founding reason.

There could be a polemic about the multitude of explanations or reasons, which led to the conception of the Greek theatre, but *historicity* interferes, as the *lack of mediation* and the *inter-determination* of the senses with the arts as *sensorial callers* seems to be the most probable. We can only hypothetically understand the functioning of the human mind of a Geek from Athens, or the entire context of the ancient polis, as it is only available through archaeological discoveries or important writings about the ancient world. It is even more difficult to understand, as we are nowadays at the opposite pole from the ancient world, which, for us, is almost entirely included in the category of *kallos*. The conscience and perception of the modern man is situated at the pole of *separated perceptions,* of *autonomous arts* and maybe even at the level of a *deceiving appearance*, of a *kallos*, of a reversed *kallos* manifesting in the image of a *hybris*. This leads to the problems raised by understanding the *primordial* of the *syncretic* in the order of the stylistic stages (as a sequence of conceptions, algorithms, forms and contents) and the *evidence* of the fact that, in the old times, this could be the only *logical* choice, the simplest and most natural possible.

Having identified and defined in this way the inferior limit of the *syncretic* field, we direct our attention towards the opposite direction with the logical question referring to the openness offered by the *artistic activities triad*, on the vertical axis (imagistic, but substantial) of progressive *abstractness and generalization* (for more semantic inclusion).

At the level of *dance-poetry-music*, the triad *beauty-truth-good* (kallos-aletheia-agathos) is articulated – the term *kalokagathia (kalokagath'ia)* being used for their co-substantial unity. We notice here also this co-substantiality of the categories of *beauty-truth-good*, lived by the audience during a performance, as impressive states – sensitivity, emotion, and *awareness/ understanding*. From here we have several possibilities of interpreting the terms, as speaking of *kallokagatheia* (unifying principle comprising the three entities – *beauty-truth-good*) we speak about their role and their function of (1) *categories*, (2) *values* or (3) *states of perception* determined by the transformations suffered by the conscience of the audience when coming in contact (or, as case may be, collision, impact) with each of the three components of this final triad. This state, also co-substantial, is defined as *syncretism of the values*, but there is the problem of situating it in comparison with the first triad which comprises *dance-poetry-music*.

Categorical typologies

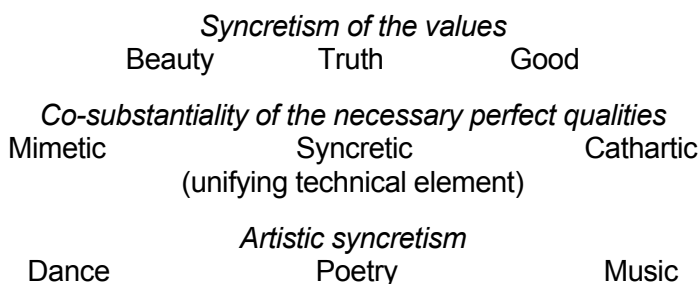| Beauty	Truth	Good
(kallos)	(aletheia)	(agathos)

Syncretism of the values

There is a differentiation from the point of view of *abstract*. We have here artistic practices and forms presented without intermediaries, while the second triad presents a sum of *effects* (emanations) or a sum of *conventional meanings*. We place thus the *syncretism of the values* higher than the *artistic syncretism*, obtaining a vertical axis structured according to the principle of abstractness: the wider the semantic, the more general they are, the more values and states they comprise, the higher the component. We notice here a coordination (even if a little mechanical) of the categories – beauty *corresponds to* dance, *truth* to *poetry* and *good* to *music.* This mechanism can be eluded if we think that in the Greek acceptance *beauty* is first of all *imagery* with an obvious connection to the *visual*, *poetry* adopts the higher forms of the *mythological* (the superior form of a undeniable truth). The Greek civilization of ancient times can be considered a *civilization of the poetic* and Plato considers *music* responsible of the *good* determining the evolution of a perfect citizen (purification of passions and inducing superior emotions).

From among the determiners such as (1) *categories*, (2) *values*, (3) *states of reception determined by the nature of the impact of the impression*, we select this final meaning, as Aristotle's "Poetics" presents them as a famous dichotomy in the form of the following concepts: (1) *mimesis* (following a superior *exemplarity*) and (2) *catharsis* (a sum of „purgative" effects, of elimination of the passions by raising feelings of *pity* and *fear*). We could define them as intrinsic elements of the artistic stage discourse, but also as implicit elements of the playwright *poetics*, *formative* effects (oriented towards the conscience of the receiver) and, at the same time, *qualities* of the discourse intended to amplify the *aesthetic* discourse. The dichotomy seems incomplete, as the *syncretic* principle is not integrated in this sequence, because this third entity (a presumed one, traditionally not introduced in the presentation) represents also a *quality* of the stage discourse. Therefore, these three qualities cover the perfect sum (necessary and sufficient) of the *qualities* of a discourse from the point of view of its maximum *efficiency* at the levels of *means* and *effects*.

Syncretism of the values

Beauty   Truth   Good

Co-substantiality of the necessary perfect qualities

Mimetic   Syncretic   Cathartic
(unifying technical element)

Artistic syncretism

Dance   Poetry   Music

We can already infer, from this image, several possible interpretations of the *qualitative, inter-conditioning relationships* brought by this *spatial* juxtaposition of the concepts. We obtain thus several *spatial* possibilities to draw a sum of semantic *axes*.

(1) one possibility would be the explicit, horizontal one, presenting three triads structured in an apparent *metonymy, concatenation* of the terms, each triad representing a *level* of meaning specific for its level (dance-poetry-music etc. horizontally);

(2) another possibility is the "reading" of the triads in their vertical succession revealing a progressive *generalization,* an *extension* and *incorporation* of meanings. The horizontal connections are apparently suspended leaving room for the revealing of secondary connections, on different criteria. If in the case of the horizontal triads we can speak about a certain *morphological homogeneity*, about belonging to the same *level* of the *power of generalization/abstracting*, in the case of the vertical arrangement, the juxtaposition of the terms becomes possible because of a *principle*, which is strong enough to group three elements situated at three different *morphologic levels*;

(3) in this image, the intermediary triad acts as a liaison, being a *bridge* between the *artistic manifestations* and the *triad of the values*, connecting and coordinating them.

This "vertical" reading presents the apparition of a new set of triads, in a quasi-metaphoric order of things, as the principle of *sympathy*, of a certain *"kinship"* is at work here as follows:

Beauty	(Truth)	Good
Mimetic	Syncretic	Cathartic
Dance	Poetry	Music

Each one of the *new* triads represents a consequence of the order of terms inside the original triads. But there is more. Each one of the new triads draws attention towards a single specific aspect which is presented as characteristic:

(2.1.) the relationship *dance-mimetic-beauty*, each term sends us to *imagery*, with an emphasis on the *visual*, calling upon the **sensorial**[6] way of perception and thus standing as a *sign* for the entire *sensitivity* involved in the perceptive process (with the possibility of also perceiving *music* this way – see Caragiale's famous words[7]). We associate this *sensitive* triad as long as the *visual references* are a priority in this case (there are, of course, many *secondary references*);

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[6] In this case both entities – *the imagery* and *the visual* – by their power of *stimulation*, determine the manifestation of *motility* as an attribute of the *physical* in general. Here, the word "sensorial", refers to *sensory* as a generator of a dynamic *feed-back* stimulating the *choreographic* manifestation and the *participation* that is its spontaneous *self-inclusion*, for example, in a collective dynamic act.

[7] "*Music is something that pleasantly **tickles** the ear*". We can't omit the observation on the *syncretic* content of these words (more precisely, *synaesthasic*), as long as the verb *to tickle* sends us to the *tactile* and the attribute **pleasant** sends us to the quality of the *tactile* act and to the quality of the *emotion* provoked by the hearing of a *pleasant* music. At the same time, at the acoustic level, there is indeed a process of "tickling" at the contact of the sound waves with the ear drum generating hearing.

(2.2.) the relationship *music-cathartic-good*, especially because of the last term, stands under the *sign* of **emotions**, of the perspective aim to be attained in the *affective* field, as Plato's typologies of ethos held as characteristic qualities in the Greek tragedies is well known. The *cathartic* element has thus the role of a *filter* (similar to the *mimetic* element from the anterior triad), directing the auditory-sonorous-musical *ethos* towards the reaching of the state of *good*;

(2.3.) the final triad represents an *epicentre*, a *point of focus* in more than one way, among which we distinguish an *axial* one, the one of **awareness**, of *understanding* and, implicitly, of a strong *acceptance* of the meanings emerging within the boundaries of the artistic discourse.

Understanding-**Awareness**-Acceptance
Poetry-Syncretic-Truth

Sensitivity   Emotions
Dance-Mimetic-Beauty   Music-Cathartic-Good

At first, we notice that the vertical approach reveals the *superior* value of the triad *poetry-syncretic-truth*, which holds the middle elements of each horizontal triad (*dance-**poetry**-music, mimetic-**syncretic**-cathartic,* and *beauty-**truth**-good*). Each of these *central* elements has, besides the simple function of *participant of the sequence*, a *mediation, intermediation* and a *filter* function, while also being a *bridge of transfer*, for example – *poetry* as a connection, mediator and *semantic* "*tunnel"/passage* between *dance* and *music*. The same way, only the centre position of the *syncretic* element can ensure the generation and the articulation of the *mimetic* and the *cathartic*, the same being also true for the *beauty-truth-good* triad etc.

But we can't overlook the position of an *absolute epicentre* of the *syncretic* element, as it generates the image of a *superior centralizing function* of the syncretic on the vertical, the horizontal and, most importantly, *diagonal*. If, for example, *poetry* represents a *horizontal mediator* and the *cathartic* or the *mimetic* (including the *syncretic*) only have the role of *vertical mediators*, then the *syncretic*, besides having both of them, has a third one – the possibility of diagonal mediation. Therefore:

(3) The third reading „key" can be considered as a *hyper-metaphoric* one, even "synaesthasic" or, why not, *meta-morphed*, as long as none of the three elements uses direct, specific, horizontal links (respecting the belonging to a homogenous typology group) or implicit, vertical ones (belonging based on psychological and physiological characteristics), but it implies the need for *diagonal* connections, this being the third possibility of *amplification* and *intensifying* the creation of meaning. The three elements (horizontal or vertical) call for more meanings, which can be obtained only by this *meta-morphed* approach of certain elements from other superior or inferior *levels* (horizontal) and obviously belonging to different criteria.

It is only here that the *centralizing* significance of the *syncretic* element is revealed. Let us take, for example, the *dance* element, which, by means of the poetic *bridge*, attains *music* (inside the homogenous group); by means of the mimetic *bridge*, it attains *beauty* (inside the second group of belonging to the sensitivity criterion), by means of the syncretic *bridge*, it attains, practically, its third „anti-pole" which is the *good.*

Beauty		Good
mimetic	Syncretic	*cathartic*
Dance	*poetry*	Music

In this image, *dance* is under the „pressure" of a double stratification on all three coordinates (horizontal, vertical, and diagonal): (1) the layer of the *mediating* elements – **poetic-syncretic-mimetic**, and (2) the layer of the three poles – **music-good-beauty**, among which the *good* represents the most distant pole, typologically as well as morphologically. The power of the *syncretic* element resides in this possibility to suspend the typological and morphological *difference* and to offer openness towards the constitutive element of a triad situated at maximum typological-morphologic-semantic distance. But we can also invoke an image contrary to the *„pressure"* exerted by the *triadic layers* on *dance*. We refer here at the *absolute permission* whose „arch key" is represented by the *syncretic* element. From the *„menacing" closing* and the *control* exerted by the two mediating elements (poetry/mimetic) towards the openness and free *movement* of the meanings by means of the mediating elements seen as *linking passages* for the extreme points of the triad. *The syncretic* sanctions this supreme function of the mediating element as *bridge*, determining thus the possibility of transfer, as well as, most importantly, its quality[8]. We can extend this meaning of *openness* offered by the *syncretic* element to the entire category involved in the equation of our text, as only this way the explanation and the understanding of the persistence of the *syncretic principle* as a cultural *archetype* with an important role in the history of the European culture becomes possible.

In this point of our discourse, we apparently reach a moment of relative equilibrium in the hierarchy of the triads.

Kalokagathia

Beauty	Truth	Good	(values)
Mimetic	*Syncretic*	*Cathartic*	(qualities/purposes)
			(mediating elements)

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[8] We only wonder whether the *bridge* is not actually the *generator* of this element (or elements) mediated by it.

Triuna Choreea

Dance -   **Poetry -**   **Music**   **(techniques/models of the artistic)**

Motility   Verbal   Vocal/Audio   (typologies of manifestation)

In this image, the *techniques/models of the artistic* are the *symmetry* axis between levels (superior-inferior), but also the generating epicentre from the point of view of conception. Both „anti poles" equilibrate one another and the image seems complete. The gradual growth towards *abstracting* is visible, with a more and more advanced meaning of *generalization* (upwards). The upwards extension of the field (anabasis), as well as the downwards one (katabasis), has the purpose of attaining a limit of *indivisibility*.

In the direction of maximum *specificity,* we reach the inferior limit at the level of *sensations* with the primary relevance of the *physiologic* quality, without the possibility of dividing into entities that are more specific. We thus complete the inferior half of the field with one last triad, that of the *senses*, but taken as a total of the possibilities of particular or *engaged* manifestation, as a *group* (at the *synaesthasic* level):

Kalokagathia

Beauty   Truth   Good   (values)

Mimetic   *Syncretic*   *Cathartic*   (qualities/purposes)

                                                (mediating elements)

Triuna Choreea

Dance -   **Poetry -**   **Music**   **(techniques/models of the artistic)**

Manifestations

Motility   Verbal   Vocal/Audio   (typologies of manifestation)

Senses (reception/passive)   (with synesthetic openness)

Visual   Physical   Auditive   (sensations)

                   (color)   (sound)

               (touch, smell, taste, temperature)

Now that we have completed the inferior part of the system, we immediately notice the *gap* in the superior part, the „anti-pole" of the *sensory irrationality*, which claims its *integrating and total* presence at the superior limit, for a maximum of *abstracting* and *generalization* and, at the last moment, of „rounding" the entire field in a system of *communicating vessels*. Simply put, the *polar* correspondent of the inferior level of the *senses (and sensations)* is missing.

We identify the sympathetic „element" on the vertical, every category serving as a semantic "step" for the (systematic) clarification and *revealing* of the necessary term for each of the three. We have thus a set of final „categories," which could only be guessed at the end of a process of gradual assimilation

and which would finally serve as a totalizing expression for the entire trajectory. The same triad could serve as a starting point for the entire discourse – dance-poetry-music – the three being selected only as a visual and semantic expression of a *column* of categories.

Starting from the ***Dance***, the entire column is structured as follows:

- visual – motility – Dance – *mimetic* (mediator) – beauty – (?)

Poetry controls the second column:

- (physical) – verbal – Poetry – *syncretic* (mediator) – truth – (?)

and ***Music***, the third:

- auditory – vocal (sound) – Music – *cathartic* (mediator) – good – (?)

We could formulate a fist observation referring to a certain type of relationship established between the three *columns*:

a. the upwards sequence determined by the presence of *dance* is articulated, each of the categories involved as expressions of the *explicit,* the extremes making an intermingled couple – visual-beauty[9]; it's an easily detectable explicit, with no need for supplementary comments or interpretations;

b. totally contrary, the opposed *column* – that of *music* – is about an obvious *interiority* of the *implicit*, of the *invisible implicit*, detectable, but not in the sense of the *visible, explicit beauty*;

c. the median *column* – that of poetry – shows a certain neutrality, without having its own characteristic, especially that it has the *syncretic* element and, as a specific trait, the *comprehension*, being noticeable not only the *palpable beauty* or the *invisible intensity of a certain state of mind*, but also the *meaning* and even its exclusiveness.

Consequently, we can imagine a system made up of three layers, we can present them as spheres, related in *perspective* as degree of (spatial) profoundness owned by the Dance *column*, the inside consistency is defined by the Poetry *column* and the core is made up from the categories gathered around Music. In an ideal situation, Dance is essentially nothing more than movement, without sound and without any other accompaniment (as we are used to perceive it), only accessible to the eye[10]; poetry is nothing more than

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[9] We say this taking the risk that, as long as we consider the reference to the *visual* as a first reaction, spontaneous in its essence, then we think of something *beautiful* – a face, an image, a painting etc. We don't refer, of course, to the cases when *beauty* generates spontaneous references to *auditive* or *motricity* phenomena, but we consider the *visual* as the most powerful stimulus, with incomparable and durable consequences.

[10] We use here a certain hyperbolic intensification only with the intention of expressin clearly the essence of each artistic act. It is obvious that we couldn't conceive them apart from one another and the specific categories are present in a gradual form in all three columns: Beauty which is not just a monopoly of the visual, Comprehension, which is not just a characteristic of the Poetry, or of the verbal utterance and the intensity of emotions, which doesnt belong exclusively to Music.

an articulated utterance of certain meanings, addressing strictly *comprehension*, with no other accompaniment, being the *dynamics of the semantic-imaginative interaction,* while music is nothing else but pure sound, hidden and without any possibility of bringing it to the surface of immediate understanding.

This *hyperbole* envisages the invoking of a *symbolic* status, which could belong to one of the categories at the top of every column, if they represented the cumulative expression of the entire *column*. The most appropriate term for this position is *archetype*, remembering here the representation of *temporal* continuity – between *ancestral and virtual,* but also a *spatial* total[11].

1. In this respect, the accumulation of the *visual, Dance, beauty* and mostly the *mimetic* lead us towards the stating of the *Ritual* as an essentially cumulative expression and a symbolic representative one for everything connected to the exterior. The key words could be here: visual, movement, symbolic. By *Ritual* we understand the involvement of all of the visual means (received without mediation) by means of expressed contents (the comprehension layer) of a stratum situated beyond the understandable (invisibility as an attribute of the incomprehensible). The term of *ritual*, in its most intimate meaning, sends us to the religious practices, to the *ceremony* (as a synonym detail of the initial term), to profoundly symbolic *festive* contexts and to movements, gestures and postures, to esoteric meanings, but also to a set of strict rules (traditional) of the sequence and the sense of the entire procedure. As opposed to the religious context, we could also consider a *ritual* the context of a symphonic concert or the situation in a classroom, but also the context of presidential elections, the spectacular, representative element being most evident in the presidential campaigns in the United States.

Even if we essentially refer here to the context and structure of the *ritual* as a succession of symbolic gestures, we are interested in the wider meaning, from the most esoteric expressions (the magic practices of the nature peoples, for example) to the daily gestures made regularly or, in certain contexts.

2. In opposition, we have the relationship with the *invisible* of the sound, of the audible as a sign of an accessible invisible (not necessarily conscientious). Here, the key-words could be: *invisible*, *auditory*, *good*. An interpretation of at least the two last terms would be necessary in order to reach the first one.

The good, whether it is in Plato's understanding of a *moral good* (as a civic virtue) or, maybe, a *psycho-somatic good* (the state after the purging of passions), or in the understanding of the Swiss researcher S. Langer as *the good* connected to the preservation of life itself, it sends us to a certain state of equilibrium which is necessary to the conservation of the vital or mental processes.

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[11] This *space* dimension of the archetype is represented first of all by a space dimension refering to human conscience impregnated by this *archetype* at every level, as mentioned by the philosopher A. Codoban in his work „Sacru şi Ontofanie" (Polirom, Iaşi, 1998, p. 67): Inconştient, Conştient şi Transconştient („Sacred and Ontophany": Unconscious, Conscious and Transconscious).

On the other hand, the *auditory*, despite its deficiencies in comparison with the visual, appears as the only way in which Divinity (at the peoples of nature) or even presented, the only way in which Divinity can communicate with the human beings (The Old Testament), or in which it can reveal itself in the conscience on the way of the apophatical mysticism (Pseudo-Dionysius the Areopagite). Thus, this *invisibility* which at first stands as a characteristic of the exclusiveness of the sound, of the audible or of music, presents itself as an implicit quality of the Divine and especially for that essence of the *transcendental* which is the Sacred. This is the second archetype, which crowns the *column* of Music. „The sacred as the root of life", in the opinion of the Swiss researcher S. Langer[12] is actually the supreme Good searched for and, first of all, intended in the relationship the man has with the invisible, this being one of the sources of the religious feeling and behaviour in general, beyond any symbolic or any other kind of mediation.

In the representation of the layers of the category field we have thus the archetypal expressions of the two poles: the *Ritualistic* – for the exterior layer, absolute visibility needed in order to express the *Sacred* – a symbol of absolute intrinsically, for the interior layer, the absolute invisibility (and inaccessibility) as a sign of the ineffable connected to the axis of the quintessential.

The problem of the mediating element (similar to the *syncretic* in the triad *mimetic-syncretic-cathartic*) implies at first something unclear as long as, in the Poetry column, we notice the presence of an extremely restrictive term, the Truth. It seems difficult to "understand" the terms, as, at the level of the senses, the middle position is occupied by the term *synaesthasia* and/or *physical* (where the senses interfere and are being distilled), under the protection of *comprehension*, we find the term *verbal*, which takes us to the following level of Poetry and, by means of the *Syncretic* (from the following level), we get to the *Truth*. We find contradiction here, as we notice a conflict of the definitions. We can all upon Plato's definition of *truth* – the transcendental structure of a prototype, a source generating meanings and forms, or, maybe, determinative value of the authenticity of a phenomenon. On the other hand, we can consider this category as a determinative entity in the field of the European rationalism, situated strictly within the boundaries of a logical section – the syllogism – where the *Truth* clearly emerges from exclusion. The intention is to identify that *archetypal* form of truth, which is important for the entire anterior, sequence of categories – *physical*, *verbal*, *Poetry*, *syncretic*. However, horizontally, we have to fill a spot among the already identified *archetypes* of the *Ritualistic* and the *Sacred*.

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[12] Langer, S. *Philosophy in a new Key* (A Study in the symbolism of reason, rite and art) (Un studiu al simbolismului conştiinţei, ritualului şi artei), Ed. Republica, Moscow, 2000

Both the vertical and the horizontal categories are completed by the category of the *Mythological*, as its presence at this "intersection" of the categories respects both the *semantic cumulation principle* (vertical) and the *typological harmonization principle* (horizontal). But which would be the explanation for this juxtaposition of *Truth-Mythological* as long as in the fore-ground of the *Mythological* we have a) events in a relative a-temporality (a possible bottomless ancestral dimension), b) the nature of the characters and phenomena is fantastic or supernatural and c) the truth of the facts, as well as the existence of the characters cannot be documented. Here we come up against a spontaneous cultural reaction of attributing the value of *Truth* to the two late acquisitions of knowledge, which are *History* and *Logic*, two forms of semantic usurpation of a reality with many more degrees of freedom. The supreme virtue of these two forms of *usurpation* belongs to *Demonstrability*, the confirmation of the veridical by a set of *proofs*[13]. From this point of view, the *Mythological* is nothing else but a fantastic narrative, a body of discourses speaking of facts and persons, which are inexistent and actually impossible from the perspective of the rational common sense.

Trying to avoid these *distortions*, we consider the *Mythological* more from the point of view of the *exemplarity* of the facts and characters. What matters is not the *demonstrability* of the authentic, but the amount of the facts and characters, of the qualities and possibilities offered by the context of such a discourse, the possibility to build "scenarios" which could present a series of cultural "genomes" characteristic for the collective imagination of a human community.

Two examples could clear things up, that is this *exemplarity* of the *Mythological*, by building an "axis" between the Greek and the Hebrew cultures, both belonging to the Mediterranean space[14]. In the case of the Hebrew culture, also known as the culture of the Book, we are more interested on the emphasis placed on the importance of the Scripture, a book inspired by the Divinity and which precedes the *existence* itself and which unquestionably determines *existence*. Moreover, according to a rational definition, the Scripture represents a collection of myths, but it is structured as an extremely elaborate *list* (A. Cornea), this fact itself being enough proof for the authenticity of all the names and

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[13] In the context of the New Testament there is a character which could be an example in this respect, that is Thomas the apostle, who, in order to keep his faith (the relationship with the Sacred), needs a confirmation (believable proof) by touching the wounds on the Saviour's body (tactile stimulus). If we hyperbolized this situation, we could considr the entire European rational culture to be situated under the influence of this attitude.

[14] In A. Cornea's opinion – the culture of the list and the culture of discourse (Hebrew-Greek) (in: „Scriere şi oralitate în Grecia antică" – „Writing and oral tradition in Ancient Greece", Humanitas Publishing House, Bucharest, 2007), and in A. Codoban's opinion, the same Hebrew-Greek axis – the culture of kratophany and the culture of teophany (in: *Sacru şi ontofanie* – (*Sacred and ontophany)*, Polirom Publishing House, Iaşi, 1998).

relations presented. Obviously, in the order of the *exemplarity* which proves authenticity[15]. From the point of view of the Greek culture, it is relevant the situation in which *philosophy* and *the sciences* appear, in the modern acceptation of the word. The starting point is also represented by *myths*, which in Socrates' and Plato's cases represent a series of *exemplary narrations* (the Myth of Err, the Myth of the Cave etc.), which could also be *logically* interpreted, converting the *archetypal exemplarity* (meta-logical) in an *supported discursive exemplarity*. A similar situation we find in the case of the pre-Socratic philosophers, thinkers aiming at a *pragmatic* interpretation this time, eliminating the deities from the myths and from everything connected to the imaginary or fantastic with the intention to offer pertinent *explanations*, in their opinion, of the *world, the existence,* and *the human being*. Consequently, the *myths* and the *Mythological* as a category, actually represent a source generating of truth both in the implicit, proper sense of these *exemplary narratives* (as a total of the imaginary experience) and in their explicit sense, as *models* in building the proper philosophical or scientific discourses.

What interests us next is the utility of this archetypal triad – *Ritualistic-Mythological-Sacred* – in our discourse, as well as the way this triad serves the *artistic* meaning emerging from this image of the categories, staying open towards a wider context – the *historical* one – where all the categories presented in Diagram 2 would gain the necessary *exemplarity* for the sum of the cultural phenomena from various epochs and styles and serve as sufficient proofs in presenting the *evolutional dynamism* and that of the *consequences* of this evolution.

Joining the triad in the beginning – *Dance-Poetry-Music* – to this last archetypal one – *Ritualistic-Mythological-Sacred* –, we have to introduce a number of details with respect to the specific meanings adopted by the *archetypal triad* within the boundaries of this relationship. Hence, the *archetypal triad* will represent, keeping the proportions, a "hyperbole" of the contents and functions belonging to the components of the *artistic triad* (Dance-Poetry-Music).

The *ritualistic* will appear as an amplification of the *Dance* category especially in regards of the *visual dynamism* as an organizational principle of a sequence of events including all the elements necessary for the dichotomy *actor-action*: specific context (temple, theatre), specific space (stage, in the broadest sense of the word), as well as an audience (with various degrees of involvement). We speak here of the *spectacular* and/or *representational* meaning of the *Ritualistic* as a display of symbolic actions. In this acceptation, the *Ritualistic* stands as a sign of *representation,* considered only in its exterior aspects or, representing a superior form of *motility*.

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[15] We mention here the famous *list of the Achaean sailing ships* anchored on the Trojan coast of Asia Minor, evidently a *list*, but also the famous description of *Achilles' shield*, also a *list*, proving its authenticity by the detailed description which has as a purpose the presentation of an imaginary (or imagined) fact as narrated by an eye-witness, the *aoidos*, in the case of the *Iliad*, its author.

As it is connected to the *Poetic*, or even the textual (written or oral) and it has the component of the *Truth* (the truth of fiction), the *Mythological* will be a sign of the *content* or that of the *theme*. We consider here this *archetypal* category only as a *semantic habitat* where meanings are displayed according to the logic of the narration and, implicitly, with the intention of generating a discourse (in this case, artistic). We refer here at *archetype*-themes, which could be represented even by one single name carrier such as Oedipus.

Last but not least, the *Sacred* will be the sign of *substance*, of those qualities which define a) *the polarizing weight* of the actors, b) the direction of the narration as a sum of the destinies of those involved and c) the final, total, visible meaning in the end of the display, or even after the its ending. The moment *after* the ending is important as it fully represents that *invisibility* of the *Sacred* as the last meaning, placed beyond the final limit of destiny or existence in general. Metaphorically speaking, this acceptation of *substance* and of *total meaning* beyond the boundaries of the narrative or artistic discourse, would be represented somewhere immediately after the final sounds of a symphony, the last line of a play, the last words on the final page of a book.

(Translated from Romanian by Roxana Huza)

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