

Abstract

Our thesis, which title is “Gilbert Durand. The metamorphosis of the imaginative anthropology” is meant to detect the problems of the imaginative starting from some fundamental elements: the image, the symbolic imagination, the myth, the symbol, the archetype, the symbolic derivations, elements that support its methodological coherence, focusing on the major aspects of a new anthropology. This intent consists in the possibility of decoding the structure and significance of the imaginative anthropology, from a triple perspective: mythocritique, mythanalytic and mythodological.

We believe that the imaginative does not has a linear evolution, developing from one stage to another, but it metamorphoses, maintaining the main features, according to the disciplinary context that is being analyzed. This does not suppose a crescendo in its development, but a dialectical change of its significance. This in why we must abandon the evolutionist vision in favour of the dialectical one, which is closer to the anthropologist approach.

Structured in five fundamental parts, the thesis tries to mark out the main transformations of the imaginative, its deep mutations, intervened at the level of the symbolic representations, with a view to drafting the profile of the “new anthropologic spirit”.

The first part of the study focuses on revealing the conceptual device of the imaginative, well organized thanks to Gilbert Durand’s works. We here analyze the main instruments of the imaginative: image, sign, symbol, myth, archetype, anthropologic layout, semantic basin, socio-cultural topic. Our intercession tries to underline the levels of the conceptual device of the imaginative, whose functions ensure the internal unit and the energetic dynamism.

The methodology of the imaginative appears as an arrangement in perspective and deepness of the images. Such an attempt leads us to the limits, to the borders, putting us aside from our sure landmarks. This is why it must be conceived in the spirit of the opening, opening to changes, but also to the plurality of the different types of approaches.

The second part of the thesis focuses on marking out the fundamentals of the symbolic imagination. The novelty of our research consists in reevaluating the function of the image, which involves a reversal of the equation, abiding by two terms, founders of the European cultural tradition: *mythos* and *logos*. The insertion of the third term, *imago*, equilibrates the binomial *mythos-logos*, aiming to adjust the rapport between ration and imagination.

The understanding of the image is bounded to the diversity of its manifestations and to the plurality of the perspectives adopted. Unlike Gilbert Durand, who makes use of the archetypologic perspective, we approach to the problem of the image from a different perspective: the ontological perspective (the specular image) and the metaphysic one (*imago Christi*). Through these points of view, we have the possibility to remake the bound between the Eastern European intellectual space, especially the one of the Romanian elite, on the way: Nae Ionescu-Mircea Eliade-Alexandru Dragomir-Mircea Vulcănescu-Andrei Pleșu and the Occidental space, on the way: Henry Corbin-Roger Caillois-Gaston Bachelard-Gilbert Durand-Michel Maffesoli-Jean Jacques Wunenburger.

The complexity and finesse of the ontological affair of the image, find themselves concentrated in the status of the specular image. The value of the mirror, the interpretation of the images in the mirror allow us to detect a certain way in which every undetermination of the sensitive image can interpolate itself in the being's sphere. Starting from the theory formulated by Mircea Vulcănescu regarding the metaphysics of the mirror, through the stressing of the three main aspects: *the mirroring, the look in the mirror, the cultural consequences of the mirror*, we underline the value of the metaphor of the mirror in the patristic literature. The figure of the angel as an intercessor between the Creator and His creature, as well as the one of the monastic, seen as an *imitatio angeli*, constitutes the symbolic valences of the mirror.

The profundity of the metaphysic problem of the image is discovered at the level of the Christic one. The discussion upon the value of the Christic image is circumscribed to a larger area of the mysticism where we assist at the configuration of the image about God.

We examine the status of the image on a poetic plan in order to discover the essential articulations of the logic of the imaginative. Through the poetic of the imaginative, we must understand, on one hand, a poetics which places itself at the text's services, starting from its deep layout and from its autonomic realizations and, on the other hand, a poetics that does not intend to be in favour of one of the images, against of the other ones, in order to emphasize the creative game of the imaginative.

Gilbert Durand's anthropological theory focuses on three important aspects: the imaginative is conceived as a general function of anthropological equilibrium; the formative levels of the symbolic images; the methodology of the imagination which, as ethic and metaphysics relies on the coherence of hermeneutics. The logic of the symbolic imagination at Durand belongs to the so called „reductive hermeneutics” and the „instauration hermeneutics”, both analyzed when

talking about the paradigm of the symbolic hermeneutics.

The projection of the image at the level of its symbolic depth includes the existence of four regulative functions of the symbolic imagination. From the *biologic*, *psycho-social* and *humanistic* function to the *teophanic* one, the symbolic imagination tries to reconfigure the *mundus imaginalis*, through the act of underlining the *homo symbolicus*' profile. All these four functions of the imagination, proposed by Gilbert Durand, constitute, in other words, four hermeneutic possibilities of approach to the *coincidentia oppositorum*, which marks the ontological status.

The purpose of our work consists in the opportunity to unlock the logic of the symbolic imagination, which must not be mistaken for an intellectual intercession, as the latter supposes a reception of the subject in front of his image.

The third part of our thesis is interested in the problem of the movement of the imaginative. Our research intends to identify the symbolic regroupings which correspond to the primordial gestures and to analyze the objects around whom a whole series of symbols emerge normally. We intend to identify the *symbolic constellations*, that is the groups of symbols which develop the same archetypal theme, to define the *isomorphism* and the *polarizations*, meaning the rules that lead different symbols to the convergence around an organized core. Subsequently, our attempt tries to mark out the laws of the regrouping of the images.

The observation of the convergence or of the isomorphism of the schemes, the symbols and the archetype, in the big mythemic systems, leads to a specific typology, including the regrouping in big families: structures and regimes of the imaginative. Nevertheless, the two regimes, diurnal and nocturnal, allow maintaining the fundamental acquisitions, elaborated in the history of religions. In order to better understand the own articulation of the two regimes of the imaginative, we must always take into consideration the law of symbolism, according to which, "there is no light without darkness, as well as the opposite of the equation is not true." This law, essential to every anthropologic inquest supports the universal principle of the *oppositorium coincidence* as a factor of metaphysic, ethical and theological equilibrium. It is a sort of natural theology of the imaginative, which cannot accede to the revealed theology, even if it is a teophany of the symbol.

The theory that we intend to demonstrate involves an essential fact for the epistemology of the imaginative; the imaginative as a regulative mechanism can suppress the *coincidentia oppositorium*. Its symbolic logic is a good example for the cancellation of the opposite, only if it can coexist with the rational logic of the concepts and judgements, a specific functional logic.

The symbolic logic intends to restore the relationship between man and Divinity, ensuring their consubstantiality through an attentive research of the signs of the real. It is a logic which relies on the *ens realissimum* as a coordinator principle of all things, a Real which aspires towards the Absolute.

In the last sequence of this part, we examine the signification of the symbolic structures, as they come out from Nae Ionescu's *Philosophy of the religions*, the artisan of a prosper Romanian school of thinking from the interwar period. Through the concept of symbolic structures, we understand the structures which surprise the essence of the religious fact as the possibility to mediate between the human and the divine. It supposes to decode the profound senses of the symbolic of the religion and of its intrinsic logic. This symbolic structure belongs to the diurnal regime, marked by verticality, the ceaseless appeal to transcendence, purification, and light.

The hermeneutic of these three symbolic structures (*the structure of the religious act, the structure of the religious conscience, and the structures of the secondary determinations of the divine*) demonstrate the organic character of religion, underlining once again the dynamism of the Orthodox imaginative, conceived from a plural perspective, which fertilizes its whole texture, essential for the theological and the metaphysical reality.

The fourth part of the thesis centres on the aspect of the imaginative, seen between the mythocritic and the mythanalitic discourse. There is a better possibility of taking into discussion the reposition of man's science which can be realized inside a creative tradition, based on the permanence of the values. We proposed two concepts of the man, two parallel and antagonist series, from which we can observe, on one hand, man's effort in order to dominate, assuming the risk of causing chaos (the human disfiguration) and, on the other hand, his effort to resist the fall (the prophetic figure of man).

The disfiguration of man in the occidental culture has a double source: the being who lacks the Tradition of the Church becomes an orphan and amputated one; the spiritual coordination can only be deformed when it is exposed to the social constraints. The essential condition of coming back to the man's science, without being reductive, or mutilated, consists, first of all, in getting to know the content of this "traditional figure".

Starting from the typology which focuses, from the comparative perspective, on the distinctive traits of the traditional and the modern man, we have configured the intrinsic structures of *homo rationalis* and *homo symbolicus*. If the man's science must be submitted to a new discourse upon the method, under the effect of rediscovering another law, we must

determine the profile of these concepts in order to get to know *homo symbolicus*. The difference between the ways of being into the world of *homo symbolicus* and *homo rationalis* is extremely obvious.

If *homo symbolicus* relies on the postulate of the Absolute, *homo rationalis* refuses the transcendence, accepting the relativity of the existence. Further on, the paradox of *homo rationalis* supposes to doubt himself of the significance of the existence. He assumes a new ontological situation; he appears as a subject and an agent of history, so to speak, he challenges any model of humanity, besides his own condition, accepting a tragic existence.

The novelty of the intercession consists in questioning the mythocritique and mythanalytic methods as founder premises of the anthropology of the imaginative. Through the mythocritique, the anthropology rediscovers the plural implanting of the work of art, that means, *the coming back*, the “symbolic character” of the human nature. The mythocritique lecture tries to emphasize in a story, which is an oral or a written text, a mythanalytic nucleus or a “mythical pattern”. Through the mythocritique approach of the work, through the confrontation with the “mythical moment” of the lecture and of the lecturer’s position, we can obtain prosper results, regarding the profundity structures of a creation. The mythanalysis tries to sketch the great directive myths of the historic moments and of the types of groups and social relations. In this way, through successive reestablishments, we discover, invested by the anthropology, the plural totality of the histories and cultural developments.

The mythocritique and meta-analytic methods contribute to the institution of a mythodology, which re-replaces the anthropologic knowledge towards the symbolic logic and the included tierce, through the coming back to the creative matrix of tradition, the only source capable to revalorise man’s science. The pertinence of the mythocritique method is demonstrated by the punctual application at the level of Eminescu’s poetic imaginative, where we want to surprise the articulations of three central myths: the Christic myth, the myth of history and the being’s myth which recomposes the artistic complexity.

In order to underline the importance of the mythanalytic method as a fundament of the anthropology of the imaginative, we focus on the mythanalysis of Orpheu’s complex. We use the notion of complex in Jung’s acception, as a constellation of associations, grouped around a main element, affectively marked. Following Durand’s thesis about mythanalysis we try to mark out the mythems which forms the myth of Orpheus, as the great redundancies that constitutes the systematic key or the verbal one. That is way, we are following the philosophical, theological,

literary and musical variations of this myth.

The thesis we express intends to show the complexity of the anthropology of the imaginative, as a new epistemological spirit, which basis himself on a profound tradition and on the plurality of the methods of research (from mythocritique to mythanalytic and mythodology), composing the profile of a real human science.

The last part of our study asks about the status of the anthropology of the imaginative. This status gravitates around the fundamental aspect of pertinence of the traditional vision about the man, the only one that can ensure the germinal kernel of its figure. Before putting into discussion the epistemological raise of the imaginative we concentrate upon the level of the anthropologic knowledge, were we distinguish three steps: the philosophical knowledge, the scientific knowledge and the religious knowledge.

The scientific knowledge is situated between the knowledge of the common sense (in the empiric step) and the philosophical one (in the abstract step): the philosophical knowledge places itself between the scientific knowledge and the religious one, while the latter finds itself close to philosophy.

In the anthropological order, the knowledge cannot constitute but an equilibrium solution, only if the man does not surpass its limits through the instruments of rationality. Depending on the solving of the problem of the existence, the human being tries to find his equilibrium in order to avoid the tragism of his life. Moreover, the human knowledge, even if philosophical, scientifically or religious places itself upon the sign of the anthropology. So, for the man, the total knowledge it is not a simple reflection of the world in his conscience as a mirror, but a permanent valorisation of the existence in accordance with his spiritual being.

Starting from Ștefan Lupașcu's philosophy, we examine the epistemological basis of the imaginative whose principle of function relies of the contradictive logic of the included third. Lupașcu's conceptualization gives birth to a real theory of the complex, of the complex objectivity in which every object has different levels until the opposition between potentialisation and actualisation, allowing to measure the degrees at the centripetal forces (homogenisation) and centrifugal (heterogenisation) which these ones (the objects) involve.

The epistemological raise of the anthropology of the imaginative relies on the revelation of the contradiction (antagonism) which, once understood, explains the essential impotence in surpassing the false debate between the rationalist idealism and the positivist or empirical materialism. These epistemological procedure which transgresses the logic of the identity and

universality, announces the coming back to the logic of Hermes, “the new anthropologic spirit”.

After we precise the epistemological dimension of the imaginative, we try to draft the face of this new anthropology. It deliberately substitutes the notion of “epistemological field” to the one of “epistemological profile” through which no object can be separated from its past, from all its archaeological incidents.

The anthropology of the imaginative proposes the continuum and the constituent reference to the primordial man in which it originates, starting from a unified centre, all the sides which send to the mirror, the man in the world. So, the anthropology of the imaginative surpasses the dualistic opposition between the I and the non-I, between body and soul, a consequence of the study of the not sacred cosmos.

The anthropology of the imaginative does not propose itself to be a simple collection of images, myths, poetical themes, tropes, but to elaborate the picture of the man hopes and fears. What the anthropology of the imaginative allows is the recognition, the identification of the positive thinking with the mythical one, of the mythical thinking with the civilized one, to the spirit level of the human being. Orientating towards the horizon of a universal meaning, the anthropology of the imaginative managed to reconcile the archaeological with the eschatological, the existence of the archetypal limits of the individual and collective behaviour with the spiritual creative freedom.

The method of the anthropology of the imaginative which we put into discussion involves a static and a mobile part. The first part corresponds to the archetypology which gives us the possibility to systematize the imaginative in structures and schemes. The structures express themselves under the form of a dialog between contradictories elements, as: non-exclusion, the acceptance of the third element, capable of synthesizing the other two. This is the fundamental difference between the logic of the identity and the exclusive one that dominates the Occident.

The second mobile part, regarding the anthropological way, permits us to make a much more detailed analysis, to take in consideration the constant movement and to see to road taken by myths. To understand this method means to open the way to another type of alteration, to renew the ontology and to put other epistemological basis. This interdisciplinary perspective which we embrace offers us the possibility to entry to a complete vision of man.

The essence of Gilbert Durand’s philosophy resides in “the unlocking of human spirit”. The theory about the imaginative proposed by the French anthropologist belongs to the catholic-polytheist or the “cosmic-orthodox” paradigm, according to Eliade. Even if this theory sanctions

the classic rationalism, it maintains within its limits. Its hiperrationalist (hiperdiscursive) thinking leaves place to the fantastic revelation. That is way we always invoke Giordano Bruno's assertion *intelligere est phantasmata speculari*.

From this point of view, the theory of the imaginative is apophatic philosophy, and not an apophatic theology. It is a fundamental nuance. In order to reconcile the philosopher and the theologian, we conceived the anthropology of the imaginative as a permanent coming back to the alive and creative Tradition of the Church, the only source that can reveal us the symbolic profundity of the human existence.