

## ***INTERPRETATIVE MEANINGS AND INTERFERENCES OF SYMBOLISM IN ALPINE SKIING***

**Ion Popescu-Brădiceni, Assist. Prof., PhD and Camelia Daniela Plăstoi, Assoc Prof., PhD, "Constantin Brâncuși" University of Târgu-Jiu**

*Abstract: The high level of knowledge, the informational access and the growth of human performances in an accelerated rhythm permit a great deal of interpretations, similarities and meanings modulated on the gestures and expressivity of the motions that are specific to alpine skiing. Performance, gestures, sensations, intuition, all of them operational, transfer and transmit information about timing and a model in performance sports that are under a philosophical influence, about the relations and the motivation that generates the models, the abstract thinking detaching a content characterized by intellectual qualities, logical and adequate.*

*Meaning, processing, interference and interpretation, continue to appear - even in receiving, in its quality of a construct - a phenomenological active subject, that subdues the world to an individual control and it assigns perspective. Processing leads to the change of the quantitative and qualitative informational, by enriching signification. The stylistic consequences that are visible at the level of the content of the skier's motions materializes by the processing of the individual (the sportsman), in most cases, in a speculative and metaphysical, mythical and symbolic direction, by assigning styles specific to every skier. In the symbolic interpretation, the will to create expresses intellectually, in transfiguration, this will to create manifesting as a system for imaging equivalence of the skiers feelings and experiences.*

**Keywords:** *alpine skiing, symbolism, meanings and interferences.*

### **Introduction. A specific language**

I have tried, for more than a decade, to elaborate a hermeneutics doubled by a science of the interferences grafted on a recovered trans-disciplinarily. This intertwining of the senses, in order to offer a synthesis / trans-synthesis at a superior level offered us another perspective on the symbolism of alpine skiing.

The study maintains itself of the frontier between trans-literature and trans-hermeneutics. The reason for this: the skier – ski system is an integrated one and it is subject to the laws of physics.

The first concept that must be explained is interpretation. Hans Georg Gadamer reinstates its origin: "To interpret means, at its origin, to point a direction ... towards something that is opened and that can be made in different ways" [1]. To point towards something means to indicate and to correspond as sense to the sign (s.n.).

It exists inside of the skier something that points, that is a sign, and therefore solicits us to take it and interpret it as a gifted sign, as something derived from the symbol, with a certain sense. (s.n.)

The one that witnesses it (spectator, official, competitor, reporter) will have a first "viewing of the sense from a latent whole (an interpretation that unravels in a way the indicative sense of a sign, distinguishing the thing towards which it points)"[2].

But, the so called visual signs exist, ostensiotic/ ostensiologic [3] in sight, the clues, significant and after are provided with a meaningful semantic and pragmatic “translated” significance. [4]

We will call – just like Paul Ricoeur – comprehension the process through which we know something of the physical nature with the help of some sensitive signs (s.n) through which they manifest themselves. Interpretation – that is the engine of our study is a particular sphere of this comprehension. [5]

The art of sky jumping is – in itself – a language on its own, specific, made, just like all other languages, from signs that have a cultural charge that is meaningless to “the ones that did not learn how to read them and the ones that didn’t learn a code for receiving a system of conventional signs”. [6]

It is clear that alpine skiing is a motion sport and it is clear that symbols’ and even signs organization is the scheme of motion, that important for the understanding of not only the symbols, but some signs that are overcharged with semantics, and of the meaning of the concepts / images, of image dynamism, figurative (trans-figurative) sense is that the sky jump is an integrallist macro-sign, a mega-sign that is integrated in the flight, which is a super-sign / a trans-sign. Thus, we close the hermeneutic circle of this introduction (of the spiritual comprehension –n.n) through the reinsertion in trans-disciplinarily and trans-modernism.

### **Theme development. Homo significarus and the experienced aesthetics**

The idea that we want to exhibit/point out is that interpretation (or hermeneutics) operates on the double meaning: the literal sense and the hidden (spiritual) sense.

I have proceeded in the virtue of this law, trying to decipher the hidden meaning in the apparent one, to unfurl the layers of significance implicated in the manifested meaning. The types of hermeneutics are very diverse, and our demarche targets the elaboration of a hermeneutics of sport in general and of alpine skiing in particular.

In what concerns us we welded once again the explanation and understanding. "Understanding (in the phenomenological sense of the word) is the notification of the sense that the skier experiences on his skis, but also in the economic, social, political, cultural , etc. environment. While interpretation goes beyond the experienced sense because interpretation itself discovers the hidden meaning. The sports language on one hand, the sense's language on the other hand are two ways of comprehensibility that seem very different. Fortunately, I have overcome this situation by appealing to the fact that interpretation, very convincing through its own light, was experimentally applied. [8]

Mountaineering is, first of all, o school of boldness. [9]. But modern alpine skiing is much more because it implies the finesse of the technique of the great competitors that continually innovate and perfect the procedures. The practice of skiing in unusual conditions (very steep slopes, difficult snow conditions, uneven terrain, ice, etc.) of high altitude skiing or of acrobatic skiing does not invite to gratuitous adventure. It is rather - Ion Matei considers - "a statement for platitude and intense joy of living in the ambiance of pure and shiny colors of winter, in the endless spaces of high altitude for the whole satisfaction that man experiences when he crosses the verticality of a hard accessible valley on his own two feet, the freshly snowed steep, with wooden wings, but not for flying as he leaves ground, but to

slide on it, more intensely feeling his support, without which plunging into the skies, his gesture would have no meaning. It is a harsh battle with nature and with the self. The conquering of the icy and snowy spaces, considered intangible fortifies the belief that skiing is not a pure technical exhibition, but, many times, an art form and an intelligent form of expression." [10]

The above quote is a reconstruction as a subject would hold and produce under the transparency of his sight the whole universe of the meaning accessible to the skier. "The work of the meaning would not even start if the result of the formation would not technological set the movement of the formation." [11] The learning and the perfecting of the technique of alpine skiing has three stages: the physical one, the emotional one and the intellectual one, whose triadic aspect "gives a new meaning to the verticality of the human being in the world" [12]. Probably the alpine skier is the owner/ promoter of a new magical thinking whose fundamental postulate is the one of universal interdependency: Nature cannot be conceived beyond its relations with man. Everything is a sign, a signature, a symbol in alpine skiing. Then, man discovers that he can transport its own body, he can take it far beyond a distance limited by his dimensions, or he dreams of freeing himself from the boundaries of earth gravity, transportation becoming vertical by different levels of reality. The unrelenting aspiration of the human being to transport its own body materializes - even in the case of the alpine skier - by the potential transformation of his genetic memory, inherited after the immemorial adventure of planet Earth, destined to give, through evolution, right to this body.

The alpine skier is a homo significarus [13] and for him the distinction between the sign that is perceived and the sign that is understood is the greatest victory of man against his surrounding environment. His whole culture develops between the sensible materiality of his successes and the intangible ideality of meanings. The interferences that characterize this sport come from this, aesthetics, poetics, hermeneutics, psychoanalysis, sociology, etc. The human body in motion receives, for example, a plastic beauty. From the practitioner point of view, every gesture and movement gives the skier the feeling of taking part in a aesthetic experience, sensation that overwhelms him. "The truth is that in sports we are dealing with and interesting phenomena of aesthetic experience" [14] a tactical one, free but one that has to answer to some social, inducible commandments.

### **Conclusions. the science and art of the rhythm**

The aerodynamic position of the skier in the 5 to 7 seconds of flight, almost parallel with the skies, forces you, as a trans-domain interpret, to speculate its evolution drawn under the sign of geometry and under the sign of imagination. "The models of the corporal activities of the skier can be correctly analyzed, in relation with the lines and imaginary planes in which these develop: frontal, sagittal, and transversal." [15]

Time - as I have proved in different occasions [16] - determines the execution of the ski jump. We rediscover it in the definition of the rhythm, with the pleasure to temporally organize sensible elements, meaning to create a structure. , but also a dynamic, in other words a gradual progression of force, observable in a series of signs in relation to the aerodynamic jump. In the limits of the rhythm are embedded the sense and the expression.

Rhythm is perceived periodicity. People let themselves tested by the perception of the relations of simple mathematics. Once it becomes sensation, it is art. Once it becomes a concept, it becomes science. The art of skiing is a science. [17]

The great skier owns the science and art of rhythm and has as an object the simultaneous understanding of the binding that unites the jump as a spatial and temporal figure and a artistic and aesthetic figure.

And why wouldn't it be, in its own way, the art of skiing an alternative art whose own hillock way would be flight and that would define itself ontological, symbolic, sincratic and phenomenological?

And why wouldn't we semantically potentiate the flight of the skier as an mental aspiration towards purity, volatile, as the will for transcendence?

### **BIBLIOGRAPHICAL NOTES:**

1. Hans-Georg Godamer: *The actuality of beauty*, translation by Val Panaitescu, Polirom, Iasi, 2000
2. Idem, *ibidem*, page 8
3. Ion Popescu Bradiceni : *The making and the body*. Tome I, Short treaty of ostensiotics and ostensiology, Napoca-Star, Cluj, 2010, in integrum
4. Ioan S. Carac : *The theory and the prectice of the sign*, European Institute, Iasi, 2003
5. Paul Ricoeur: *Hermeneutical essays*, translation by Vasile Tonoiu, Humanitas, Bucuresti, 1995, pages 115-118
6. Ion Matei: *Modern alpine skiing*, Sport Turism, Bucuresti, 1988, pages 324-327
7. Ion Popescu Bradiceni: *From the metaphysics of the trans-modern*, Napoca Star, Cluj, 2009
8. Andre Vergez, Denis Huisman : *A philosophy course*, translation by Alexandru Vasile Dragan, Humanitas, Bucuresti, 1995, pages 252-254
9. Gheorghe Suman Dumitru Babadag: *Mountaineering - a school of daring*, Militara, Bucuresti, 1987
10. Op. cit.
11. Paul Ricoeur: op. cit., page 191
12. Basarab Nicolescu: *Trans-disciplinarity. Manifesto*; translation by H.M. Vasilescu, Polirom, Iasi, 1999, p. 67
13. Henri Wald: *Homo significarus*, Enciclopedica Romana, Bucuresti, 1970, pages 5-10
14. Victor Banciulescu, Virgil Ludu: *Sports and art*, Sport Turism, Bucuresti, 1987, pages 11-13
15. Camelia Plastoi: *Mountain MDS*, Academica Brancusi, Targu Jiu, 2010, pages 20-22
16. Camelia Pastoi, Ion Popescu Bradiceni: *Interpretative semiotics of the visual meaning incorporated in artistic ski jumps*, *The making and the body*, Science and Art, Trans-disciplinary dimensions. Ceremonies. Volume III, Academica Brancusi, Targu Jiu, 2013, pages 261-265
17. Valentin Tascu: *Vertical Rhythm*, Univers enciclopedic, Bucuresti, 2001, pages 10-14.