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SIGNIFICANCE AND MULTIPLE VALUES OF THE RHOMBUS IN TRADITIONAL ROMANIAN ART

The purpose of the study is related to the identification and analysis of the significance and multiple values of the rhombus in the Romanian art, considering from its frequent perpetuation in the traditional art.

Methodology. The study is founded by the application of direct-descriptive observation methods, exploratory methods, structural, comparative, culturological-historical, artistic, inductive and deductive analysis. The substantiation of the arguments was based on the multicriterial analysis of the bibliographic sources of reference published on this subject.

Results. There were analyzed the interpretation of the subject in different bibliographical sources, analyzed the approach of the Rhombus from the oldest sources that attest its presence both as a synthesis of the form and as an ornamental element, there were analyzed the meanings attributed to the Rhombus as a representative visual identity element, there were analyzed the ways of visual representation of the Rhombus and were structured, it was observed and analyzed the presence of the Rhombus in the various pieces of interior textiles Romanian.

Scientific novelty. The evaluation of the importance of the Rhombus for the intangible cultural heritage, of the frequency of finding the Rhombus in the traditional art objects, the awareness regarding the capitalization of this important element found in the traditional Romanian culture that denotes the arguments of the spiritual aspirations of identity.

Practical significance. The practical importance is offered by the knowledge of the forms of representation of the Rhombus and of the meanings it denotes in one interpretation or another constituting reconnosable coded visual narratives. The paper presents the results of the study carried out within the State Program 20.8009.0807.17 REVICULT "Education for the revitalization of the national cultural heritage through the traditional processing technologies used in the Republic of Moldova, in the context of multiculturalism, diversity and European integration".

Keywords: Rhombus; ornamental element; values; interferences.

Introduction. The ornamental treasure of a nation represents the language with which various messages and aspirations have been codified, denoting the areas of their interest and development. The ornamental motifs are also the result of the techniques of processing the material from which the object is made. Initially they were unintentional, with time by intervening on them they became specific elements of a certain kind of objects. Other reasons derive from the functionality of the original object, being part of the structure. At first, the ornaments were the transmitters of some messages, they being constituted in a language well known by the viewer: "These symbol signs are – ritual insignia – used to convey a message: a formula of dedication, an invocation or can represent an allegory". At the same time they could only be "mnemonic

signs" or they could narrate an entire story, they were the signs of social status or they had a magical protective role, they were the insignia of the craftsmen, or simply copied from nature [3].

The Republic of Moldova is part of the Romanian area. In this context, the term Romanian art also refers to art made in the Republic of Moldova considering the specific regional peculiarities. Thus, the work presents interpretations and approaches of the rhombus in the Romanian culture. The analysis part of the presence of this significant ornamental element is presented in the objects resulted from the traditional art from the Republic of Moldova.

Analysis of the previous research. Some ornaments belong to humanity, being found in the culture of many peoples, Radu

Florescu opines: "many of the ornamental elements of Romanian folk art can be traced in a direct lineage from the Neolithic and from the Dacian period until today due to synthesis works, such as those of V. Dumitrescu (Neolithic art), H. Daicoviciu, R. Florescu and I. H. Crishan (Dacian art), Corina Nicolescu (feudal art), P. Petrescu and N. Dunăre (folk art)" [3].

Often, identified proliferously in the form of a repetitive ornamental element the Rhombus, it captures the approach through the ancestral approach of the cult pieces in the form of a rhombus, for example in this respect representing the Mother Deity in the Neolithic culture of Cucuteni, after Marius Zegra (fig. 3) [9]. The amplification of the identity mission of the figurine is also ensured by the ornamental reproduction of the Rhombus on these figurines, emphasizing the importance of the character for humanity. The retrieval of the Rhombus on these figurines dated with 4500-5000 B.C. denotes the age of his approach.

Each of the ornamental motifs denotes narratives through the elements of artistic language: signs, symbols, structures, which are intended to be perceived, identified only by those interested in cultural identity, in valuing and ensuring their continuity. Constituted in compositional structures in various joints, the ornamental elements amplify their value: constructive, functional, representative and psychosensory.

Statement of the problem. The objective of the study is analysis of the significance and multiple values of the rhombus in traditional Romanian art.

Results of the research.

1. The first attestations of the Rhombus in the Romanian space. Rhombus is one of the ornamental motifs perpetuated since ancient times. Bibliographic sources in this respect [9] denote the attestation of this reason since antiquity with the late period of the Paleolithic, Mesolithic, Neolithic.

The history indicates the attestation of the Rhombus with the Eneolithic period

through the anthropomorphic idols discovered and belonging to the Cucuteni civilization extended in the present space of Romania, the Republic of Moldova and Ukraine (fig. 1, fig. 2). Specialized sources present the attestation of the rhombus not only as a symbolic unequivocal representation, but also as an interpretation of the representation of various objects integrated in the structure of a rhombus (fig. 3). Thus, we identify Rhombus not only as a decorative ornamental element with multiple meanings, but also in the creation of handicraft products that are circumscribed into rhombus or having a rhomboid shape.

The insistence of the Rhombus approach in the present study is determined by the frequency of identification of this element in the diversity of interior textiles: carpets, towels, bedding, in the traditional costume, in objects carved in wood, stone, in the traditional kitchen.

2. Rhombus in traditional art.

Distinguished by its frequent presence in traditional art, Rhombus has become the subject of study of field research carried out in peasant households and museums in the central, southern and northern areas of the Republic of Moldova, as well as in the specialized literature. Thus, it was found that Rhombus has a remarkable presence in the rich ornamental repertoire of traditional art. The frequent attestation can be explained by the argument that this reason meets and "has met all the necessary conditions imposed by the technique of weaving, which compels the artist to prefer broken lines to the bent ones", a formula that may also be valid for other types of crafts [5]. The analysis of the presence of Rhombus in the objects specific to different genres of traditional art is presented in fig. 4.

3. The meanings attributed to the RHOMB. Starting from the statement that "works of folk art often have the appearance of an enigmatic text that can be read only with the help of a key, which the community possesses exclusively" [4] it was intended



Fig. 1. Anthropomorphic idol, Cucuteni eneolithic culture, Drăgușeni, Romania, 4050-3900 BC



Fig. 2. Neolithic figurine of Cucuteni from Cărbuna, Bessarabia, 5.000 BC



Fig. 3. The ancestral representation of the Mother Deity in the Cucuteni culture framed in Rhombus

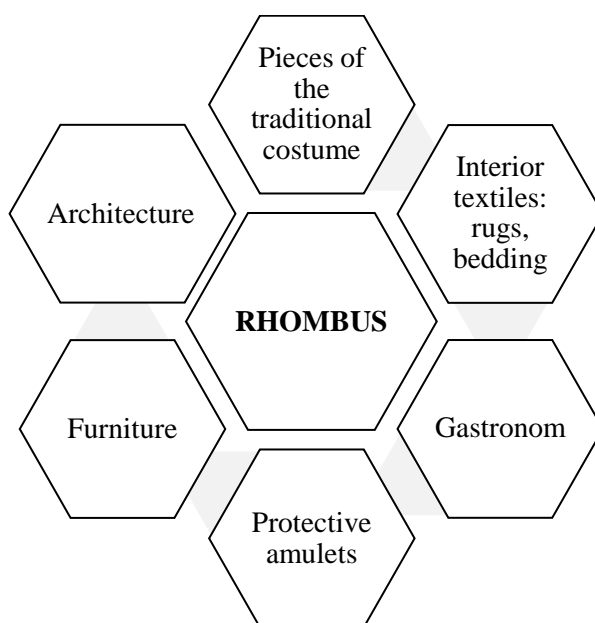


Fig. 4. The presence of Rhombus in the ancestral daily environment

to establish specific meanings attributed to the Rhombus. The folk art specific to different peoples and historical periods is studied especially through the prism of the symbolic iteration argued by the national identity macrocosm. The analysis of the evolution of the Rhombus interpretation is presented in fig. 2.

Thus, it was noticed that, evolving over time, in the meanings of different peoples, the meanings of the Rhombus oscillated, acquiring a magical, symbolic and aesthetic character. They emerged from the major codes of culture, from their dialectical play, and from the interference of the fundamental categories that support the ideational edifice of reason. However, Rhombus "being an extremely simple form, it has crept through the ages without losing its primitive character, thanks to the great regularity of the constituent elements" [5].

However, it is necessary to mention that the alteration of the form of the Rhombus, as well as of the multiple motifs in folk art, is caused by the material in which the motif is reproduced, the shape of the object to be decorated and the technology used.

Thus, at the peasantry or more recently at the folk craftsmen, one can notice the skill with which they decrease / increase or modify a reason being guided by instinct, by their own aesthetic taste, by the level of knowledge of the historical, philosophical essences that are the basis of the ornamental motifs, by the operation with the symbols in the reproduction of the narrative, etc.

Studies with reference to the meanings offered [8] denote that the Rhombus is an ambivalent symbol – a geometric symbol, but also a solar symbol. The rhombus seems to be a totalizing symbol that interacts with the circle, the rosette, the square, the triangle forming, together with them, a true ornamental "family", totally subordinated to the solar cult" [7].

In the opinion of the author Răchișan Delia Anamaria [8], the Rhombus is not accidentally called "the wheel". This name

leads to the idea of a circle, rosette – solar symbol. The circle, having a perfect, round shape, was difficult to render on textile fiber materials. Women in the countryside, instead of a circle, play, on their shirts, on the wiper, the rhombus, called "the wheel. The circle leads to perfection, protection, cyclicity, eternity, dynamism, divinity. The circle has a series of meanings: "the cosmos, the divinity, the perfection and the life [...] represented the sun god [...] the central point of the circle represents the center of infinity or cosmic origin"; "the miraculous resurrection from oneself, in the sense of a doctrine of death and rebirth [...] all that pertains to the spiritual side"; "to the majority of the peoples of the world, the circle is ascribed a magical power of defense."

A second interpretation refers to the Rhombus as a turned square. The rhombus, like the square, has congruent sides. The square represents the earth, having four equal sides, generates stability on the one hand, on the other hand it gives the human being the possibility to find both on the horizontal plane and on the vertical plane. It is not by chance that there are four seasons, four cardinal points, four pillars on which the earth/universe rests, four winds, four phases of the lunar astral, four evangelists, etc. Four represents the totality: "The relationship between him and the cross made the number four an incomparable symbol of fullness and universality, a totalizing symbol. At the symbolic level, the rhombus exudes dynamism, restores the state of equilibrium" [8].

Another argumentation concerns the interference of the Rhombus with the triangle, being considered to consist of two adjacent triangles. The triangle consists of three sides. The number three leads to the Holy Trinity, to the Savior Jesus Christ. The Triadic approach is found through three magi, three hours on the cross, three crosses on Golgotha, the inscription on the cross in three languages, the referential approach: birth-life-death; the subterranean world-the earthly world-the celestial world; faith-

hope-love; well-beautiful-truth; equality-freedom-fraternity; body-soul-spirit; mineral kingdom-plant kingdom-human kingdom; mother-father-child. The relation to the rhombus with two triangles, the confluence is noticed: ascending-descending, the dialectic of the opposites that harmonize: masculine-feminine, matter-spirit, earth-sky, dark-light. In Ivan Evseev's terms [6], opposing principles (masculine-feminine, heaven-earth) confer balance, given that they are "ancestral signs of love".

At the same time, at a symbolic level, rhombus refers to the Tree of Life: "the rhombus is nothing but the drawing, in the mirror, of the triangle that schematically represents the fir tree" [5]. The law of correspondence works. It starts from the premise that what is up is like the bottom. The rhombus, simultaneously contains two directions (vertical and horizontal), at the symbolic level, unites the earth with the sky, matter with the spirit, the inferior with the superior, the human with the divine, the left with the right, the masculine with the feminine, etc. and is a solar symbol necessary for harmonization and healing [8].

The multitude of significant valences attributed to the Rhombus determined their synthesis and specification [1, 6, 7]:

- The rhombus and the square symbolize intelligence (Maria & Nicolae Zahacinschi [10]);

- The rhombus is nothing but drawing, in the mirror, the triangle that schematically represents the fir tree (P. Petrescu [11]);

- The rhombus consists of two triangles and if their shape is prolonged it can signify the connection between heaven and earth and even the union between the sexes (J. Chevalier, A. Gheerbrant [1]);

- The rhombus is the geometric figure made up of two triangles united at their base has the meaning of the conjunction between two opposite principles: masculine and feminine, heaven and earth. As ancestral signs of love, fecundity, fertility and harmony,

rhombuses often appear in Romanian folk ornamentation (I. Evseev [6]);

- The rhombus cannot be detached, as an interpretation, from the triangle, rosette, circle, square, forming, together with them, a real ornamental "family", totally subordinated to the solar cult (P. Petrescu [11]);

- The rhombus illustrates the transposition of the circle into the fabric – because the latter is impossible to achieve because of the perpendicular crossbreeding technique of the threads (I. Gheorghită [12]);

- The rhombus is the symbol of the female vulva starting with the drawings on the walls of the caves from the Magdalenian era, against the background of preserving erotic symbolic functions, "where" the predominant symbolic contexts fully reveal the fertilizing attributes of the ROMB motif (I. Evseev [6]);

- The rhombus is the symbol of creation. Focusing on the image of the rhombus favors the elimination of blockages that prevent procreation. The tips of the rhombus represent the extremities of the cross, which is assimilated with a cross. The cross is an energy generator that aligns and balances the energy of the body. This sign influences all the basics (M. Zegrea [9]);

- The rhombuses, ancient symbols, from the Cucuteni culture period, are ancestral representations of the deities" (M. Zegrea [9]).

4. The presence of Rhombus in indoor textiles. Attested very present in the ornamentation of textile and clothing products throughout the evolutionary course of the Romanian people, Rhombus varies through the multitude of stylistic interpretations such as:

- integrated rhombus with inscribed elements (fig. 5a, b);

- compound rhombuses (fig. 6);

- rhombus with open ends like horns (fig. 7);

- rhombus integrated with other inscribed elements (often the star with eight vertices) (fig. 7);

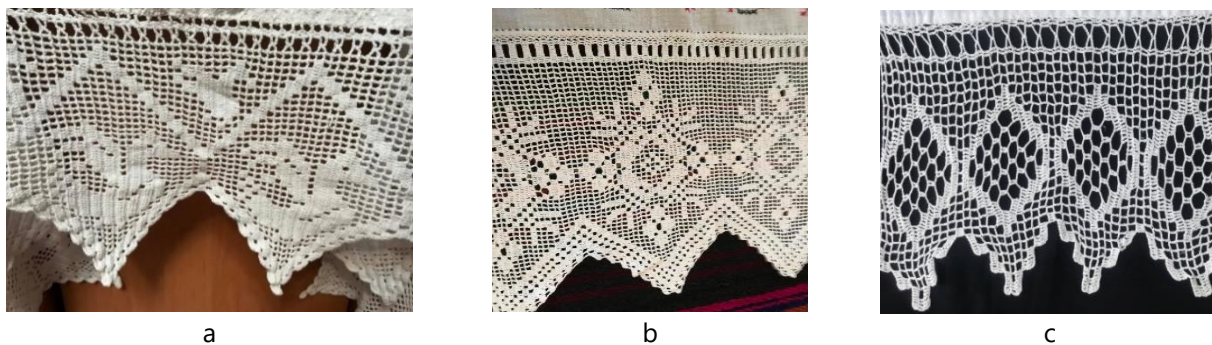


Fig. 5. Rhombus in laces: a – rhombus with avimorphic motifs inscribed; b – rhombus inscribed in zoomorphic motifs; c – rhombuses – lines that intertwine and form a structure



Fig. 6. Compound rhombuses Carpet. Edinet County Museum, Republic of Moldova

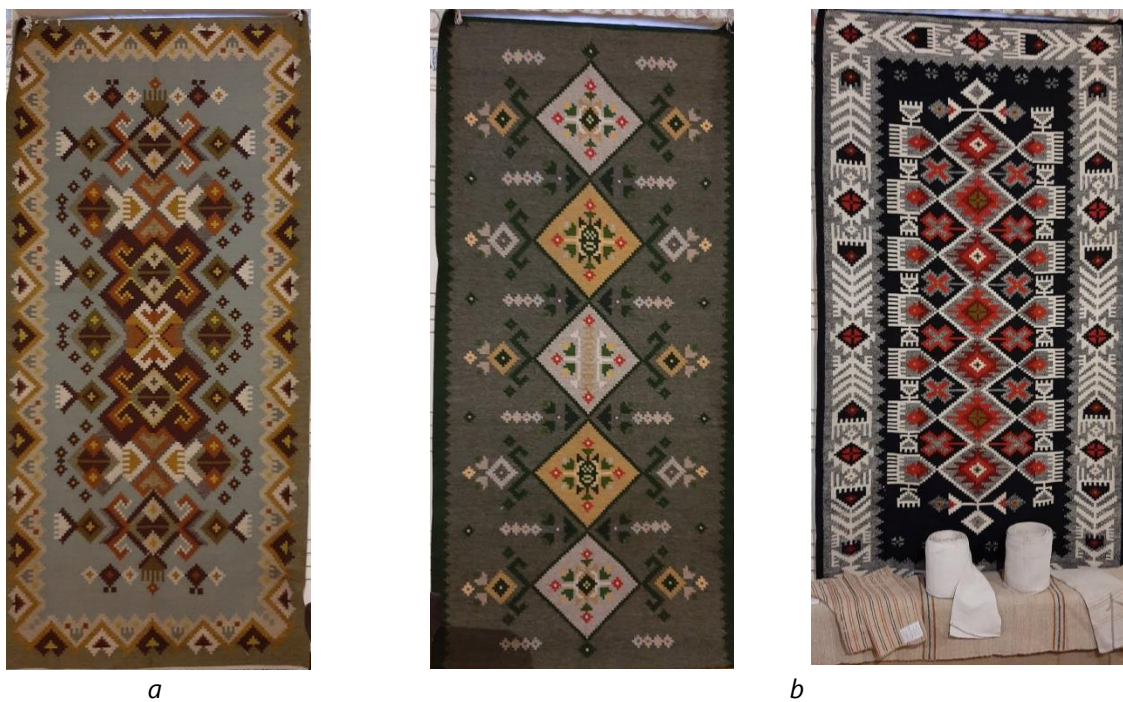


Fig. 7. Rugs: a – cross-headed (horned) rhombus; б – Integrated rhombuses with registered elements. National Museum of Ethnography and Natural History, Chisinau



Fig. 8. Rhombuses with united tips (strings)



Fig. 9. Rhombuses in steps (cow's coast)

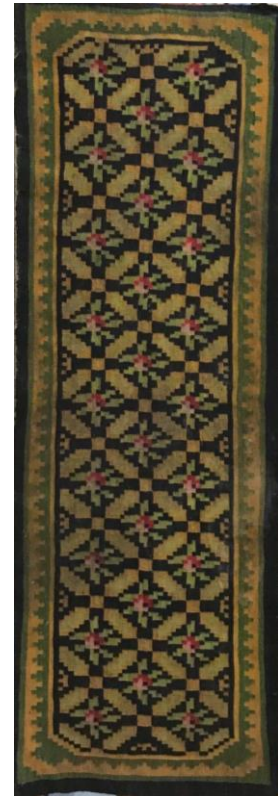


Fig. 10. Concentric rhombus, rhombus with point

Rugs. National Museum of Ethnography and Natural History, Chisinau.
Museum of History and Ethnography from Sofia, Drochia

- rhombuses with united tips (strings) (fig. 8);
- stepped rhombuses (cow's coast) (fig. 9);
- rhombuses – lines that intertwine and form a structure (fig. 5, c);
- concentric rhombus, rhombus with point, rhombus with united peaks (fig. 10).

The perpetuation of motifs is due to their transmission from mother to daughter, as well as the interest of young generations in the traditions of grandparents and great-grandparents.

The reproduction of Rhombus is not delimited by the processing technologies, it being identified reproduced at the weaving of: interior textiles both in vertical and horizontal weaving equipment, textiles for clothing pieces; by crocheting in the laces ("horbotelele") of towels, tablecloths, bedding, etc.; by sewing techniques in the traditional

costume, "roads", by decorating objects made of clay, wood, stone, etc.

Conclusions. The rhombus in different interpretations has multiple meanings, depending on the motif or ornamental element located in the immediate vicinity or with which it creates compositional structures, thus the meaning of the rhombus changes. The interpretations attributed to the rhombus identified in the field, in the northern, southern and central area of the Republic of Moldova, were diverse depending on the culture and fantasy of the informants: cow's coast, ram horns, sun, eyes, rhombus ornament, rumbe, cross, fry.

Often the presence of rhombus as a compositional structure is attested, frequently using: the registration method with the purpose of highlighting and revealing the central part as the most important – the eight-point star (most of the times); the method of rhythmic tact dividing the surface by lines.

Currently, attempts are being made to revitalize, capitalize on the signs, symbols of traditional art by creating various societies such as: Măiestria, Șezătoarea Basarabia, etc. or through local museum projects. They are

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focused on returning to tradition, creating connections between generations. The human factor is decisive in the perpetuation of national ornaments, customs and traditions.

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ЗНАЧЕННЯ І МНОЖИННІ ЦІННОСТІ РОМБА В ТРАДИЦІЙНОМУ РУМУНСЬКОМУ МИСТЕЦТВІ

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Метою дослідження є виявлення особливостей та аналіз значення та множинних значень ромба в румунському мистецтві з урахуванням їх частого використання в традиційному мистецтві.

Методологія. В основі дослідження лежать методи: спостереження, структурний, порівняльний, культурно-історичний, художній, індуктивного і дедуктивного аналізу. Обґрунтування аргументів базувалося на багатокритеріальному аналізі літературних довідкових джерел, опублікованих за темою дослідження.

Результати. Проаналізовано трактування предмета в різних літературних джерелах, підхід до Ромба в найдавніших джерелах, що свідчать про його наявність і як синтезу форми, і як орнаментального елемента. Проаналізовано смисли, віднесені до Ромба як репрезентативного елемента візуальної ідентичності, проаналізовано

ЗНАЧЕНИЕ И МНОЖЕСТВЕННЫЕ ЦЕННОСТИ РОМБА В ТРАДИЦИОННОМ РУМУНСКОМ ИСКУССТВЕ

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Целью исследования является выявление особенностей и анализ значения и множественных ценностей ромба в румынском искусстве, учитывая их частое использование в традиционном искусстве.

Методология. Исследование основано на методах: наблюдения, структурном, сравнения, культурно-историческом, художественном, индуктивного и дедуктивного анализа. Обоснование аргументов основывалось на многокритериальном анализе литературных справочных источников, опубликованных по данной тематике.

Результаты. Проанализирована трактовка предмета в различных литературных источниках, подход к Ромбу в древнейших источниках, свидетельствующих о его наличии и как синтеза формы, и как орнаментального элемента. Проанализированы значения, приписываемые Ромбу как репрезентативному элементу визуальной

способи візуального представлення Ромба в різних традиційних об'єктах румунського мистецтва.

Наукова новизна. Оцінка значення Ромба для нематеріальної культурної спадщини, частоти присутності ромба в традиційних арт-об'єктах, усвідомлення потенціалу цього важливого елемента, знайденого в традиційній румунській культурі, що позначає аргументи духовних прагнень ідентичності.

Практична значущість. Практичне значення надається знанням форм представлення ромба і значень, представлених в різних інтерпретаціях, з яких складаються розвідні закодовані візуальні наративи. У статті представлені результати дослідження, проведеного в рамках Державної програми 20.8009.0807.17 РЕВИКУЛТ «Освіта для відродження національної культурної спадщини за допомогою традиційних технологій обробки, що використовуються в Республіці Молдова, в контексті мультикультуралізму, різноманітності та європейської інтеграції».

Ключові слова: ромб; декоративний елемент; значення; інтерференція.

ідентичності, проаналізовані способи візуального представлення Ромба в різних традиційних предметах румунського мистецтва.

Научная новизна. Оценка значимости Ромба для нематериального культурного наследия, частоты нахождения Ромба в традиционных предметах искусства, осведомленности потенциала этого важного элемента, найденного в традиционной румынской культуре, что обозначает аргументы духовных устремлений идентичности.

Практическая значимость. Практическую значимость придает знание форм репрезентации ромба и ценностей представлен в разной интерпретации, составляющей рекогносцируемые закодированные визуальные нарративы. В статье представлены результаты исследования, проведенного в рамках Государственной программы 20.8009.0807.17 REVICULT «Образование для возрождения национального культурного наследия посредством традиционных технологий обработки, используемых в Республике Молдова, в контексте мультикультурализма, разнообразия и европейской интеграции».

Ключевые слова: ромб; декоративный элемент; значения; интерференции.

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