

# **Interpretări și aplicații semiotice**



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## By “Language of Light” Communion: On the Perennity of the Romanian Archetypes: From Archaic Intuition to Scientific Rationality

**Abstract.** The ARCHETYPAL CONNECTION between human and cosmos – mediated by the power of a specific LIGHT (information-energy) – was implicitly present in the traditional human creation by a double manifestation: a) *a natural one*, contributing to the bio-psychical health optimization by the objective resonance upon the human body of the materials, colors and forms used in popular clothing, utilitarian instruments, architecture, etc., on the one hand, respectively to the energizing ritualistic / symbolical practices of dance, music, speech, on the other hand; b) *a cultural one*, spiritually/mentally optimizing the human being by permanently informing that he/she is both a divine and cosmic creation. The main purpose of this paper is to recuperate and to (re)valorize the force of the archetypal “language of light” for the benefit of contemporary human life.

**Keywords:** archetypes of light, connection, nature and culture, synergy, harmonization

### 1. The genesis of cosmic “language of light”, between ontos and logos

The fact that human beings still speak the “LANGUAGE OF GOD”, the language of cosmic CREATION BY LIGHT, is evident from the constant presence of some archetypal forms / symbols in the human transition from Nature to Culture. An essay defining this type of language includes acknowledgement of the following:

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• **From an ONTOLOGICAL point of view**, the manifestation of the LANGUAGE of LIGHT through different complementary levels of reality (macro and micro-cosmic, physical, biological and psycho-social) is marked by the presence of the same vibrations, generators of “essential forms” (the ovoid, the hourglass, the column, the cluster), expressions of the sacred geometry (Poenaru 2012). Through the medium of these archetypal forms, all the world’s systems seem to be correlated through the harmonic resonance, for which LIGHT constitutes a common factor. As a result of this “signifying resonance”, all the systems of human culture developed as complementary channels reflecting cosmic creation through human creation.

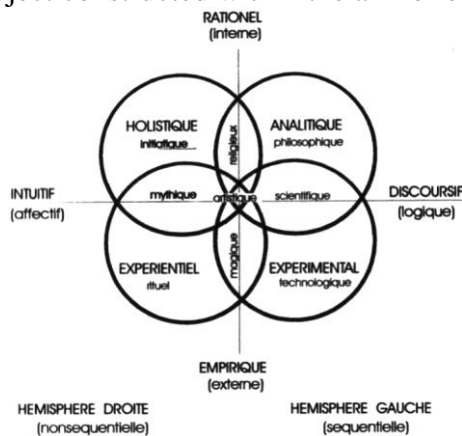
• **From a GNOSEOLOGICAL point of view**, four manners of acknowledging the world are to be identified (Marcus 1985, 151-155):

(1) *experiential* (intuitively-empirical), which involves “spontaneous” knowledge, through the means of the subject’s “participation” in the natural (or social) reality that he belongs to and assumes from within;

(2) *holistic* (intuitively-rational), which targets the *a priori* evidence of the whole, of some images’ ensemble or senses acquired through revelatory acts;

(3) *analytic* (discursively-reflective), mostly depicting the speculative form of knowledge, being dominantly lead by reason and having as its object-language a pre-existent reality, on whose basis the conceptual one is being developed;

(4) *experimental* (discursively-empirical), mostly attributed to the technical type of activity, consisting of the detachment of the human subject from the object constructed within the aim of experimentation.



**Fig. 1.** From ONTOS to LOGOS: essential types of knowledge and cultural discourses

Displayed from a historical point of view, these manners of knowledge determined nine types of major, cultural (ethnic) discourses (Stanciulescu 2001): *magical, ritual, mythical, mystical, theological, philosophic, scientific, technological, and artistic*, all these types of discourse being connected by the objective or subjective presence of LIGHT. Consequently, to the question: "Why the presence of LIGHT in our HUMAN LIFE?", we could answer as follow:

— because, **ontologically**, human life is a "sun's gift", being defined by the capacity of the biological organism to generate light (bioluminescence / light), and by receiving, through light's means, a vital energy-information, taken from the cosmic environment (Stanciulescu 2003);

— because, **gnoseo(praxeo/axio)logically**, in all his methods of discourse throughout history, man has reflected/utilized his connection with the exterior world to germinate creative endeavors and, implicitly, a life environment suitable for optimizing his vitality.

That is why, by supposing both a physical / ontical and a metaphysical / spiritual dimension, the SYMBOLISM OF LIGHT represents the way through which the ONTOS is assumed by the force of human LOGOS, in order to harmoniously sustain the LIFE itself.

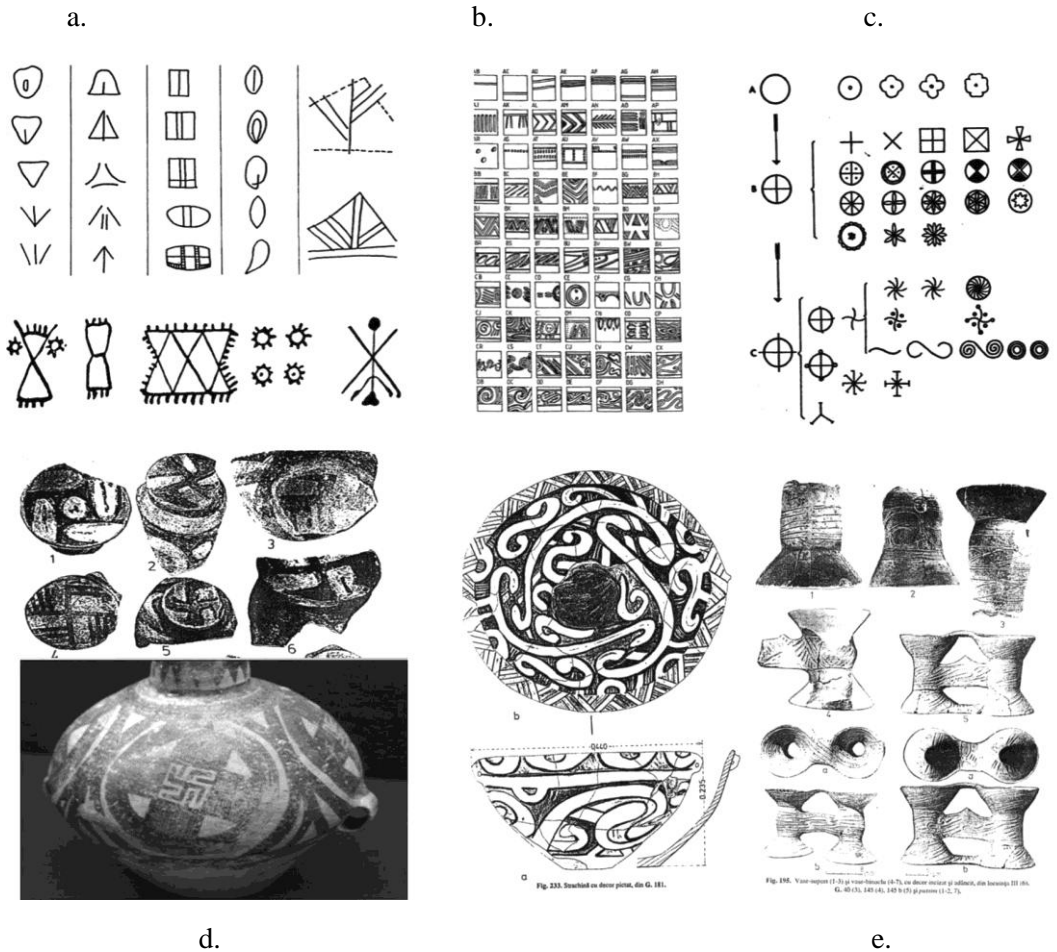
Conclusively, in order to support the idea of the "unity in diversity" of ethnical cultures, all the rites and habits of humanity, correlated with Light, encapsulate an essential function of life and health harmonizing, as presented in the following referential set of examples.

## **2. On the harmonizing power of the symbolism of light**

From the universe of ethnic cultures, both traditional and modern, some symbolic (cosmogonic) expressions of the LANGUAGE OF LIGHT have been recuperated, into the benefit of a new unifying understanding: the TRANSMODERN KNOWLEDGE, based on the "unity of diversity" principle.

### **2.1. Traditional patterns of the "language of light"**

Before any other considerations, let's intuitively examine some of the archaic signs carved on the walls of caves, and engraved or painted by archaic humans on decorative accessories produced millennia ago.



**Fig. 2.** The oldest cosmogonic symbols conserved as: a) the tectiforms present at caves of Santander and Gravitana (Spain) (Faure 1970, 23); b) cosmogonic / light symbols on Romanian paleolithic ceramics and the main symbols of light sculpture on wood (Vulcanescu 1972, 45); c); d) the solar symbolism of the swastika, drawn both onto Romanian and Taiwan ceramics (photo: David Cornberg); e) the archetypal gold spiral and the law of infinite continuity symbolized by Cucuteni ceramics (3000 b.c.)

Apart from the high level of essentializing that these motives behold, we may discover the common cosmogonic senses, a basis for an astonishing unity of world representation, and on the other hand, charged with a tremendous power of stimulation-harmonization. Some examples taken from the archaic universal cultures (Romanian, inclusively) are displayed in the following:

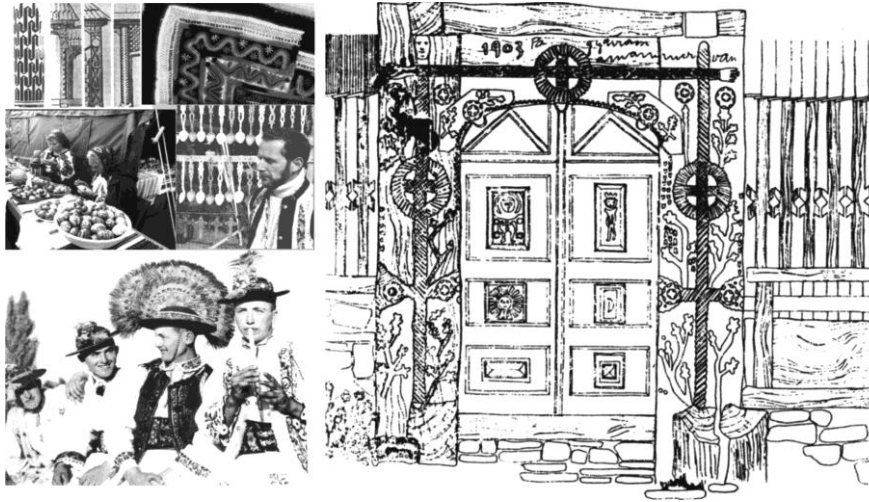
**1. The magical-ritualistic discourse** develops primal senses of the human-cosmic-light connection, to be found in the symbolic rites of solar, lunar, and astral cults. Therefore:

(a) The *Solar Light* is connected, by ancient cultures, with the Sun, whose light is not only a vital source, but also an agronomical fertility source or, on the contrary, of prolonged drought. Considering this dual power, the solar gods are regarded either as creators of the universe, either as first-degree creators, such as Zalmoxis in Romanian tradition, Ra in the Egyptian one, and Surya in the Hindu one. In Romanian traditions, for instance, as in the oriental ones, the power of solar light is beneficently invoked through visionary rites (such as the interpretation of spots and solar eclipses for predicting the future) or therapeutic ones, such as the utilization of the "paparuda" dance or "hora" for stopping drought, or the morning/evening invocations chanted for the interdiction of malefic energies.

(b) The *Lunar Light*, often connected with the solar one, has a magical element derived from its special attributes, as noted by V. Kernbach: "Through the augmentation, the glamour and the rhythmical periodicity of its appearances and vanishings, to which some terrestrial phenomena are connected, the Moon was praised in a divine sense through feminine and masculine impersonations, conjuring various myths..." (1989, 308). Precisely these attributes of lunar light determined some magical practices – such as collecting medicinal plants, therapeutic interventions, as well as seeding some plants – to be fully completed in the full moon period.

(c) The *Stellar Light* is correlated with the light of the Sun and the Moon, being symbolically subordinated. In Romanian culture, the planet Venus for instance (the evening or morning star "Luceafarul") is associated "to death and resurrection and the similarity of its arising with the one of the Sun made it a solar messenger, a link between it and people. Sometimes it is called a daughter of Sun and Moon, pointing the course of other stars" (Evseev 1994, 93). Some kind of magical-ritualistic practices – such as the calculation of stars' positions in order to predict one's future (archaic forms of astrology), or the utilization of disenchanting combined with "putting the eggs to face the stars", in order to identify if a disease is or is not curable- suggests that stars' light always represented a refined and important presence in human life. All these beliefs and rites have been merged with an adequate symbolism, meant to generate through the means of resonance – sympathetic magic (Frazer) – the "benevolent" echoes of light. Therefore, signs of light preserved from "illo tempore" are to be found: on the wooden sculptures of domestic

buildings, in the clothes' decorative sewing, in the ceramic patterns or in the engravings on coins, as well as in different forms of circular dances (hora, for instance).

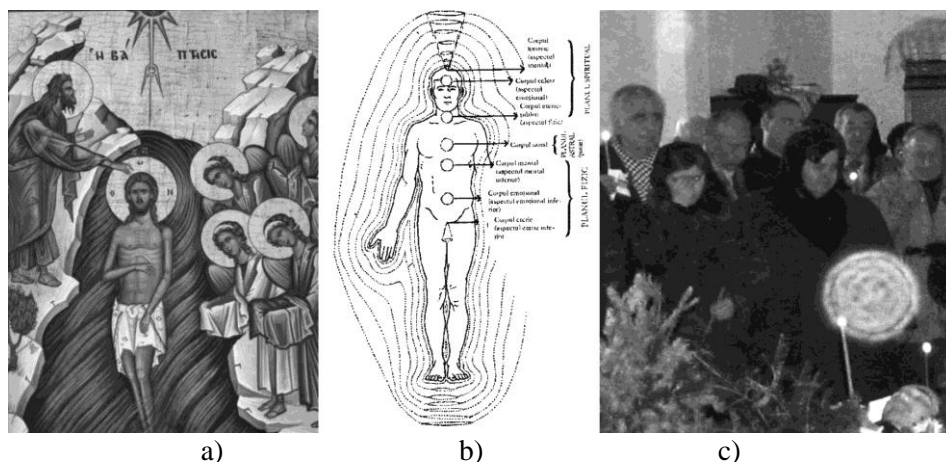


**Fig. 3.** Romanian cosmogonic “symbols of light” represented as: a) wood sculptured column or waves tissued into the tapestry; b) drawn on eggs or on wood spoons; c) synergetic language of forms and coulours, music and dance; e) wood sculptured gate, a real “book of genesis” (Maramures).

All these symbols have as dominant forms the circle and the ovoid, symbols of the Sun and its derived forms, marking rites associated with death and life. The parallel of these symbolic forms with the ones belonging to other cultural patterns, such as Hindu ones, reveals an amazing connection.

The complexity of the forms generated by the cult of light in ancient times also reveals the fact that humans have found, through the means of intuition, a certain connection between the cosmic radiation of the stars and their own bodily one. Therefore, we can affirm, based upon many archeological proofs, that the “clairvoyants” of the pre-historical period noticed the existence of radiant fields around the human head, of some kind of “aura” that was visible around saints and wise men, especially as a “light ovoid” with seven concentric levels, as Hindu tradition claims.



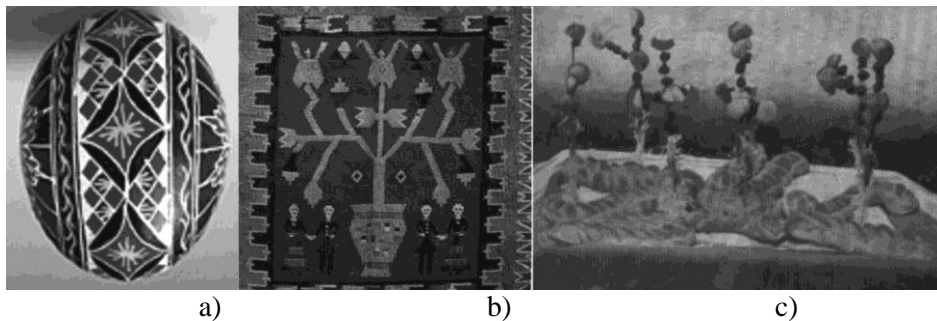


**Fig. 4.** Intuitive representation of the human “body of light”: a) the saints’ aura (icon of the adult baptism of Jesus Christ); (b) the seven levels of human aura (Brennan 1996, 53); (c) concentric entity of light appeared near a dead person: o possible image of the “soul”? (Gheorghita 2007, 112-113).

The intuitive knowledge of the “body light” is depicted in the animist doctrine of the “universal soul”, according to which everything communicates (resonates) with everything. On this belief, a series of empirical rites, white or black magic (symbolically implying the force of light or fire, as e.g the magic utilization of magic statues or of the sacred fires that accompanied the ancient sessions of praying) were based.

■ **The initiatic-mythical discourse** associates light with some other symbolic connotations, derived from the opposition of a light-dark duality, based on its importance in cosmic genesis. Thereby, light is assumed as “the expression of fecundated uranian forces, associated with the life-giving heat. A product of fire, it springs from fire and this is why it’s so related to the “Fiat Lux” principle, symbolizing the birth of life” (Evseev 1994, 94). The germinating sign can be – besides the Light Word – also a musical sign or divinity dance, the laughter of the whispering or creating God. Vibrations, light, sounds...In other words, the genesis of the world is associated with a burst of sound-light from the symbolical darkness of chaos (*post tenebras lux*). An ancestral Big-Bang...

The generating presence of Light is correlated, especially, with the Cosmic Tree and its hierarchical levels. In Romanian tradition, many of the mythical representations of the cosmogenesis conjure the tree symbolism or the apple symbolism, transfigured even today in the ritual practice connected with the (re)birth and death cycle, or any other sacred or laic habits.



**Fig. 5.** The Romanian symbolism of “cosmic tree”, an expression of life and death; a) Easter painted egg (Suceava); b) popular tissue (Bucovina); c) mortuary knot-shaped bread (Maramures).



**Fig. 6.** The fir ritual at: a) birth (the New Year Holiday); b) death (mortuary ritual).

Mythical discourse is the first discourse type to transfer the contradiction between light and dark into the area of ethical norms. In Romanian culture, this dispute is suggested as a confrontation between a white horse (the good) and a black horse (the bad). Let’s remember that, according to the Rig-Veda, “the universe is a horse”, meaning: the world is modeled from primordial elements – the fire (light), the earth, the sky/air and water – all symbolized by the image of a horse or a mythical serpent. The symbolic representations of this last one – through the image of a circle (Ouroborous snake, that bites its own tail), or through the waveform of a spiral, are very frequent in the iconic imagery of light.

We may say, conclusively, that – given the symbolic repetition of the cosmogonic cycle in human life – a way of stimulating the bio-psychical state is activated, by means of reciting cosmogonic stanzas, of using various ritual-associated stimulants (music, dance, incense, ambiance and so on).

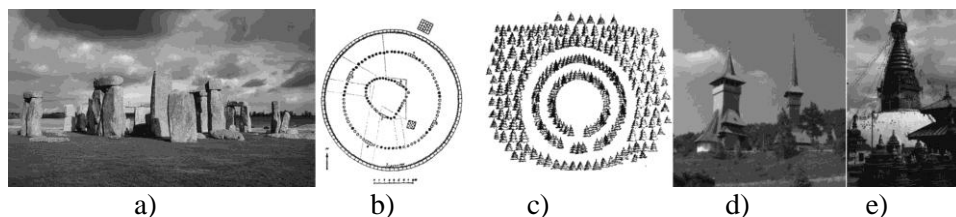
■ **The mystical-religious discourse** can be followed under two major hypostases: the Christian one and the pre-Christian one.

• **The pre-christian alternative** marks the cosmic communion of man with "the sacred light" through the means of a complex array of symbols. The old symbolism of light defines itself by a syncretic process, displaying a triple expression as follows:

(a) The pre-Christian cult of light is enriched by the genesis of tutoring gods. The tradition of celestial divinities – such as the cult of Cabeiri - has been linked with a syncretic symbolism that combines the abstract forms / signs of the above mentioned light and the anthropomorphic signs, standing for the divinities of light.

(b) The transition from the pre-Christian state to the Christian one is marked by the appearance of an ensemble of syncretic symbols, to be found on different cult objects such as the columns and funerary stars and even the laic objects such as coins and emblems that preserve the symbolism of light.

c) The initial graphic symbol, standing as an archetypal project, is transformed into a sacred place, of prayer, in a center of the world in which the cosmic light and the divine light meet. This "light space" is to be found in the circular forms of Dacian sanctuaries, as well as in "natural"-made churches, built by "cosmic trees" in the middle of forests. Similar from this point of view the Indian treehouses are preserved as an artifactual expression of the mythical cosmic tree, built on stone. These temples suggest the image of the world itself, symbolized by cosmograms/mandalas, being used for meditation as well as for resonating states with the "sacred light".



**Fig. 7.** *The symbolism of sacred light:* a) the sactuary of Stonehedge (England: [www.enugmis.wordpress.com](http://www.enugmis.wordpress.com)); b, c, d) Sarmisegetusa complex, church of fir wood and wood church (Transylvania / Romania); e) stone stupa (India: [www.palacesandtigers.com](http://www.palacesandtigers.com))

• **The Christian alternative** identifies light – under a metaphysical dimension- with the symbol of God's existence – "God is Light" (*John* 1,5) –, with the source of the holy Trinity and especially Jesus Christ

“which calls Himself “ eternal light” “light from light” or “life symbol” (Aga 1935, 188). The fact that “God is Language” and “God is Light” (*John* 1,5), that He “lives in a light that is unapproachable” (*Timothy* 6,16) is correlated with His Holiness (*Psalms* 27, 1; *Isaiah* 9, 2) and with His judgment (*Amos* 5,18). From this correlation the ethical dualism of good and evil is born, symbolized by the already mentioned opposition of light and dark.

A special interest resides in the association of Light with the human presence of Jesus Christ, who presents himself in front of His disciples, after resurrection, dressed in Light’s clothes. The same kind of “spiritual light” will therefore dwell in all the ones meant to follow and propagate His word, as light confounds itself with God’s word (*Matthew* 5,14). The ovoidal “aura” of the saints, apostles, initiates, depicted in the oldest preserved icons seems to be more than an artistic technique, hinting towards the suggestion of special psycho—physical features that were attributed to these people.

Axiologically, light signifies Life, Absolution, eternal Bliss given by God, whose law, brought by the Messiah, is a light crossing the paths of men. (*Isaiah* 42; *Luca* 2, 32). The iconic signs of divine light given to men have reached various forms of iconic representation, starting with the abstract symbols of the “eye’s light”, the ovoid subscribed in the center of the Holy triangle and up to the “symbol of the light/water waveform” represented by the symbol of the fish (ICHTUS), as a Christ symbol, up to the stars that enlightened the three mages’ path, and on to the aura that is said to have surrounded baby Jesus’ head even from his moment of birth. It has to be said that in parallel with Christendom, all world’s religions have symbolized, in one way or another, the sacred presence of light in the world, in the existence of humans implicitly.

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In conclusion, by analyzing the above mentioned intuitive types of discourse, we could consider that LIGHT is essentially involved in the mediation of human being and the natural and built environment. The human aura – starting from DNA and cellular level to the whole human body – represents the LIVING LIGHT interface between the human and the world, the INVISIBLE MATRIX, able to receive and to metamorphose / adequate all the exogenous COMPLEX LIGHT stimuli for the benefit of human homeostasis.

The effects of this light have activated from the point of view of human health through:

— *the symbolic forms*, constantly manifested in the human life's environment have acted through the electro-magnetic specter of the colours, plain waveforms, of the emitted radiation by physical material or biological entities on the health state of humans;

— *the sacred rituals which* have the importance, *par excellence*, of bio = physical determination/stimulation through resonance of the action of the bodily stocked energy-information (such as the act of executing the sign of the cross, or kneeling, or the praying or mantra suitable to certain situations);

— *the positive acknowledgement of the thought that Divine Force exists*, that is close to the one who believes in it, to automatically protect him.

Objectively, it has been proven that nothing is as forceful as the POWER OF THOUGHT, starting with the firm belief in God's existence up to the PLACEBO EFFECT, which is able to determine cerebral waves needed to achieve human harmony (through chemical substances such as serotonin, melatonin, endorphin, hormones, and other various substances with a therapeutic content). In this condition, the beneficial consequences (such as health recuperation) are beginning to happen. Or, on the contrary, the maleficent one, as it happens in the case of the aborigine who dies knowing that the shaman bewitched him / her (Eliade 1978, 45).

The signs of light – in both form and content – have always been a powerful tool disposed, greatly and efficiently valued by modern reason.

## **2.2. The perenity of the light archetypes: from archaic intuition to scientific rationality**

The transition from intuition to reason presupposes the correlated involvement of philosophy, science and technology in order to fully control the force of light. In a brief synthesis, it's sufficient to remember that:

- **The metaphysical discourse (philosophy)** gives light correspondences that oscillate between the spiritualist attitude and the materialist one. In this direction, in a paradigm such as the "Essential Unity" (Stanciulescu 2003), the human is represented both as:

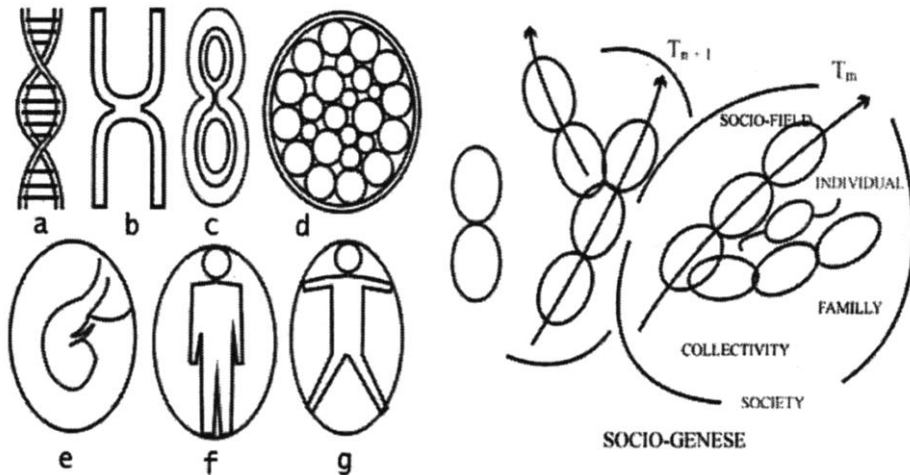
— an *expression of the divine creation*, for which LIGHT (both wave and corpuscle, information and energy) is the structural / integrative

principle, by synergically coupling the four essential elements (fire, air, water, earth) of the ancient cosmogonies;

— a *consequence of the cosmic laws of action*, functionally having LOVE / RESONANCE as the connecting principle, manifested at the micro-macrocosmic, and human scale as well, namely: a) the law of entropic cycle, which assumes the transition of each system of the world through the stages of entropy (chaos) → *negentropy* (order) → *entropy* (again chaos); b) the law of informational continuity asserts that no system of the world is truly ultimate, because of the creative transfer of its essentialized information in the dimensions of other systems, structurally and functionally different compared to the first one.

The interaction between the dialectic laws and the four elements generated the birth of the already mentioned “light forms” – the ovoid, the hourglass, the column, the cluster – that are to be found in various hypostases from the galactic micro-ovoid (“primordial atom”) to the image of the galactom (the galactic ovoid) which displays itself from the contoured hourglass of the circle “implosion-explosion” to the “infinite column” of the World’s worlds, that are born and die, from the spiral of the cosmic strings to the one of the galaxies, all those synthesized in the image of the highest complexity system that is the “cluster” of the Great Universe (Stanciulescu 1985). And from the cosmos to the human – through the activation of invisible creative patterns (such as the invisible magnetic field gives form to the iron powder) – only one step was to be made.

To justify the objective mechanism of the transition from the matricial form of an invisible field to its substantial expression represents a possible conciliation of the metaphysical view with the scientific-evolutionary one, that appreciates that world’s systems are imperfect and meant to evolve gradually. As, according to ancient wisdom, *Aurea mediocritas*. The one and the other altogether...



**Fig. 8.** Patterns of “human lights”, from invisible to visible: (a) the column of DNA; (b) the “hour glass” of chromosomes and of the dividing cell; (c) the divided group of cell, egg (tissue); (e) the ovoid of a foetus; (f, g) the auric ovoid of a mature human being; (h) the “grape universe” of human society.

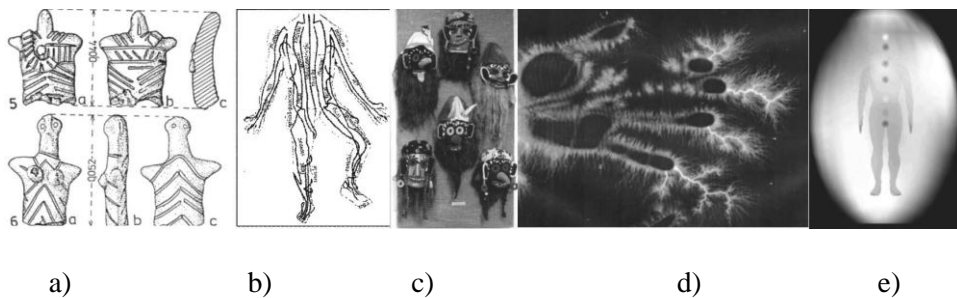
Through its structural forms, human being defines him / herself as a coherent complex that is related isomorphically with the cosmos itself. Under these conditions, living in resonance means sui generis to be harmonious and healthy.

- The scientific-technological discourse is the one which associates light with an ensemble of physical, biological, and chemical phenomena, apparently lacking in symbolic connotations. Underneath these phenomena some particular manifestations of light are hidden, starting with the natural and artificial ones to the biological one. Researching this “living light”, “ultraweak bioluminescence” specific to all biological systems from the perspective of biophotonics (Popp 1989) – it was finally possible to gain a much more deep understanding regarding the genesis and nature of human life. In this direction, two complementary theories, the one of “biological lasers” (Stanciulescu and Manu 2002), namely “the photonic theory of energy-information” (Constantinescu and Stanciulescu 1993) – have identified the following facts:

- light influences the health condition through the fact that is absorbed and transformed at the level of living systems into “living light”, of the “biological lasers” type and then transferred through the whole organism by the membranous liquid crystals, establishing a complex system of enchainned lasers.

— the interaction of biological systems with different stimuli categories from the environment consists in mechanisms of “holographic resonance”, able to transfer/transform from a system to another various types of energies and information (light forms)

We can reasonably explain therefore the possibility that light would be an external influence factor received not only via physical analyzers (the eye or the epidermal channels) but also at the level of its own bio-field, changed into a channel for the “trans” or “para-physical” information. This scientific explanation, technologically validated with Kirlian photography, electrography or with various bio-resonance measuring tools, recently permitted thought as magical phenomena to become explained in rational terms.



**Fig. 9.** The human “living light”, from archaic to technologic: a) clay figurines discovered in Romania (about 8000 b.C.); b) old Chinese representation of the energetic meridians (Crainici 1978); c) popular Romanian masks; d) electrography (Kirlian effect) of the human palm (Guja 1993); e) integral human body aura (Aura Vision System).

Conclusively, from the perspective of the analytical discourse, at the level of human being, we can say LIFE means the ability of generating bioluminescence, and HEALTH means the ability of constantly and harmonically transferring it, bit by bit.

### **2.3. Back to the archetypes: the “CLOTHING OF LIGHT”, the synergetic language of art and technology**

A synthesis of all types of presented discourse is offered by creation, be it artistic or utilitarian. Between the ethnic tradition and the modern (nano)technology, a fine example would be set by vestimentary creation. The fact that it can be fulfilled as a synergetic language, by unifying tradition with the fashion design and clothing technology –



having LIGHT as a common element- was the main interest developed in a recent work (Poenaru 2004); (Stanciulescu 2005).

A more or less ignored function of the traditional vestments – that to be healthy / harmonizing / optimizing for the human bio-psychical state – could be scientifically and technologically assumed by the original contribution of BIOPHOTONICS (biology + theory / technology of lasers). Some types of structural and functional properties of the traditional clothing are responsible for such a sanogenetic performance:

— the healthy properties of the natural materials (wool, cotton, hemp, linen, silk), allow the penetration of the healthy radiation of light, air, humidity, etc. at the level of the human body;

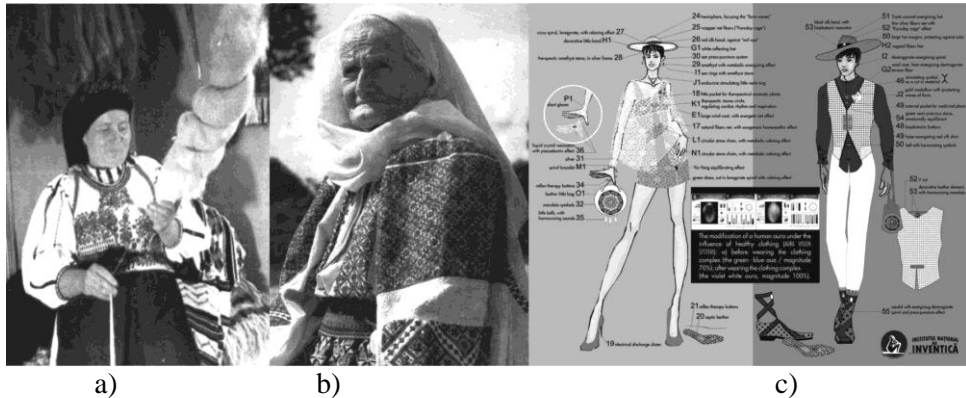
— the use of a harmonizing complex of natural colours, coherently vibrating (as electromagnetic waves) against the human eyes and body;

— the resonance of the archetypal motifs, accorded to the phi “golden number” and Fibonacci series, pictured or woven on textile material, able to optimize the human health states by the resonant effect of the “waves of forms”;

— the energizing effect of different volumes of the clothing cut (pyramid, cylinder, cone or trunk of cone, ovoid, etc.), specific to the elements of the vestment complex, such as coat, shirt, trouser, cap, etc.;

— the therapeutic effects of the costume’s accessories and decorative auxiliaries, such as “magic buttons” and magnetic bracelets, or as the universal bag with “magical patent” (plants, crystals and coloured stones or other therapeutic ingredients) etc.

The synergy of all these characteristics specific to the old clothing represents the deep cause of an objective HARMONIZING / HEALTHY POWER of all the traditional / ethnic costumes around the world, on the one hand, of an INDIVIDUAL / SPECIFIC BEAUTY of each ethnic complex of vestments, on the other hand. Or, from a biophotonic perspective, to be BEAUTIFUL means to be HEALTHY, because humans are loving beings / choosing what exactly corresponds to their body / organic and psychic necessities: frequencies, colours, forms, pressures, etc. In the context of such a “*principle of pleasure*”, some comparative examples of the old costumes, from Romania and from some others countries too, are presented as an argument for the “unifying / harmonizing diversity” of all the traditional cultures of the world (Stanciulescu 2006).



**Fig. 10.** From tradition to nanotechnology: the “clothing of light”, a healthy synergetic design Romanian tradition of wool spin and tissuing; b) biophotonic healthy vestments (Romanian patent) (Stanciulescu and Poenaru 2005).

Finally, from such an integrative perspective, it becomes possible to recuperate the therapeutic attributes of the old practices of dressing by the high resources of the actual (nano)technology, first, and by the creative force of a SYNERGETIC FASHION DESIGN, second. The tradition and innovation, together, in the frame of a revalorized SYNERGY mediated by LIGHT represents the main idea of the new well-being revolution:

**THE CONNECTION ENERGY PRESERVATION.**

### **3. Instead of conclusions: by light, towards an anthropology of ethnic culture**

Anthropologically put, the light is the “hard nucleus” whose metamorphosis describes the transition of humans from bio-physical to psychical, from light to enlightenment, from nature to culture, according to the below mentioned principles:

— any object of this world has its own “light”, the aural matrix that preserves in a “bioelectromagnetic language” the (bio)physical particularities of the referred object. (Guja 1993; Stanciulescu 2003); this matrix defines what symbolically may be called “living structured light”: biologically polarized light;

— the light metamorphosized at the level of human organism plays an essential role in generating the bio-psycho-physical mechanisms of language (Stanciulescu 1996, 44-46), assuring – among others – “the wordless communication ” (through resonance/coherence);

— light represents the basis for unifying ergo-informational fields to be generated, in a specific way to human community.

Through the development of these arguments the transition from "light to illumination", from Nature to Culture, doesn't represent just a metaphor, but becomes an objective gnoseological process, that becomes one with the historical path of human knowledge. Balanced between the constants of cosmic light and the differences generated by the factors of geographical determination, it has influenced in a specific manner the cultural patterns, flavoring them with the beauty of ethnic language (as suggested by Frobenius and Spengler or Sapir and Whorf).

Precisely through this harmony, beyond time and space, the archaic and the modern rejoin in the same area of contents, are expressed by the same means and forms of representing Light. What has become enriched is the degree of detail of content and nuance of the interpretative language, also doubled by the enrichment of the technological means of representation. Which means, once and again:

*Essentially, nothing new under the sun.*

UNITY IN DIVERSITY, ETHNICITY IN UNIVERSALITY...

This is the challenge which – overcoming a postmodernist thinker that allowed any kind of freedom, by saying that "unity died" and "anything goes" (Feyerabend) – TRANSMODERNITY tries to justify and harmoniously implement in the existence of human society, from an anthropology of culture, also.

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