

## THE AXIOLOGICAL DIMENSIONS OF THE SYMBOL: EPISTEMOLOGICAL ASPECTS

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In order to present the relation between the values and the symbols, which we are trying to argue that is the ground of the cultural act, a complex issue researched by various fields, such as linguistics, psychology, anthropology, informatics, with unique interpretations, which offers precious information about the way in which people understand and use symbols. In this article, as an introduction to a dissertation thesis on this subject, presents the bibliographical texts and how those conceptualizations can be used in this way. Following this relation between the symbols and the values, the perspectives which we involve implies the epistemological theories which conceptualize the truth as a correspondence, respectively as a coherence, in order to highlight the relation between the values and symbols as a correspondence, respectively between the symbols as a coherence. The purpose is to argue how this pattern, without using in an inappropriate manner the concepts, can highlight the perspective of the science of spirit, as Dilthey conceptualizes it, in order to highlight the resorts of the cultural act.

**Keywords:** *symbol, values, correspondence, coherence, culture, axiology, epistemology.*

### DIMENSIUNI AXIOLOGICE ALE SIMBOLULUI: ASPECTE EPISTEMOLOGICE

Pentru a prezenta relația dintre valori și simboluri, pe care o stabilim drept baza actului cultural, problemă complexă abordată de cercetători din diverse domenii, inclusiv lingvistică, psihologie, antropologie și informatică, cu interpretări unice, care oferă informații valoroase despre modul în care oamenii înțeleg și folosesc simbolurile. În acest articol, urmărim relația dintre simboluri și valori și reeșind din cele menționate ne propunem aplicarea teoriilor adevărului corespondență și a adevărului coerență, pentru a nuanța relația dintre valori și simboluri ca o corespondență, respectiv dintre simboluri pe fondul coerenței. Scopul este de a argumenta, fără a scinda sensurile conceptelor, cum acestea pot susține autenticitatea științelor spiritului, așa cum au fost concepute de Dilthey, pentru a evidenția resortul actului cultural.

**Cuvinte -cheie:** *simbol, valori, corespondență, coerență, cultură, axiologie, epistemologie.*

The human being is constantly on the alert. An alert in knowledge, not only epistemologically, but essential-ontological, so that it can be caught in different manifestations that have in mind this alertness. A fundamental alertness in knowing, in a deep understanding, in a penetration of the depth. And because the human being cannot access the depth so easily – since it does not appear as given – he resorts to approximations thereof. But approximating belongs to a connection through intermediaries that point towards this, resorting, therefore, to an intermediation, through symbols, because they allow the facilitation of the relationship between the accessible and the inaccessible.

Thus, the stake of the present approach is to study the way in which the human activity fundamentally is a manifestation that has a subsidiary which implies a pre-positioning: to be constantly alert in order to detect this depth; not in the sense in which this depth could be permanently specified, however it can be permanently speculated. Thus, the use of symbols reverts to an incessant search for depth what dwells in any human being. The human depth can be conceptualized from the transcendental perspective, as the most profound level of the spirit, where are located the existence's most intimate aspects (such as memories, values, feelings etc.). In fact, culture is the inscription of these dimensions, realizing the way in which the human being lives permanently in the depth of his anxiety that it can only be tempered culturally. Is that because

one of the roles in the culture's subsidiary is precisely this: to give an account of depths whose traversal can only be accomplished culturally.

It means that we have to follow the symbol as a link between depth and accessible, which implies an intermediate positioning that can be combined with research in both senses of the relationship, but the depths can never be fully explored, because the human being cannot penetrate its limits, being intuited to the impossibility to cross over full depth, so the goal remains to track the input of the symbol in the manifestations in question. The cultural act – in this positioning between what is delegated and what is impenetrable (in Blaga's sense) – can be traced as a symbol of man's creative power, not only in its constitutive dimension of the cultural act, but also as a position of creation itself. The symbol, here, shows the way in which the human being generally realizes a certain cultural product, being what allows the passage from the real to the deep, being the binder to depth.

### Methods

The paradigm of the human being as a culture-creating being brings to the fore approaches that cover its existence in a vision in which he or she uses everything that surrounds him – from nature and even one's own creations – in order to obtain an apprehension – totalizing, in one certain meaning – of existence. From the area of this type of conceptions – such as those elaborated by Ernst Cassirer or Clifford Geertz –, it should be noted that these perspectives render, in a tacit manner, the correspondence relationship between the level of reality and the deep level of man; in this sense, maybe existence in mystery and revelation has a consistency not only in the quasi-mythical framework it seems to have at first sight, shading precisely the man's struggle against the wall of what he does not know, betting on the limit of his understanding and the recourse to culture as a way out of the impotence of knowledge. Because the constitution of cultural artifacts for a deeper understanding of existence involves an interpretation – of the world, of the self –, so the purpose of the present research is to follow the way in which the cultural act reproduces, mirrors the human existence in its entirety; the idea that the human being “interprets” the world means the fact that his attitude towards what surrounds him is not neutral, seeking – instead – to understand, to give meaning to every moment he experiences, transcending the primary level of existence, seeking first and foremost the stake of an interrelationship harmonious of everything that is part of the world, so that, as Eliade [1, pp. 134-135] showed in the regard with the archaic communities, the human being is in permanent communication with the environment in which he lives, the link that allows this relationship being the symbol. Thus, to talk about human being through the symbol – positioning it as the center of a web of meanings (as in the perspectives of Geertz and Cassirer) – returns to the prospect of following him in the fullness of his powers; we will referring here to „symbol”, seeking to concretize the following explanation throughout the work, as in, generic, a cultural element that stands for the spectrum of human values are – a “something put in something else's place” [2, p. 360]; the broad framework that the present definition proposes, extending its dimension semiotics, deepens the stake of conventionality, moving from a meaning of the suppressible to a spiritual necessity – and thus engaging a permanent presentation of the depth course existential. In this expression, what does not condition the substitution of the symbol, the advantage is to highlight the connection of the two concepts that are to be theorized in relation to cultural activity: the cultural artifacts – as symbols – and the axiological system.

The latter term designates the set of values, individual or collective, related to the transcendental level, further conceptualized as „axiological level” – of the human being in general, of any artist or author, of any person. The introduction of this concept accounts for what will be followed, from the axiological perspective, after the exposure of the first two concepts, respectively the way in which the set of values corresponds and determines the different cultural activities that can be researched in an ethno-anthropologically manner.

Thus, it is worth pointing out that the present work will not seek a legitimation of a form of understanding of the cultural system, which – in essence – would seek to explain any type of cultural act, but, as merging of epistemological and cultural theories, will pursue an analysis of cultural artifacts through the research of its constituents and the way in which they are combined, the relationships between them and – in general – culture as a human manifestation. Finally, having an extension in the field of ethno-anthropology, the stake of

the present work does not so much attempt to legitimize all cultural acts in general, validating any kind of manifestation – regardless of its meaning or role – , as developing a perspective that can indicate the substrate of the constitutive process and the need for one cultural activities; basically, the reformulation of the present idea in the conclusion that any act can be legitimized cultural misses the point of conceptualizing culture as a coherent system.

Philosophically, the text could be included in the area of theories that state the fundamental character of which culture has within human existence (such as Cassirer, Blaga, Geertz and not just them). But the positioning from the cultural perspective highlights the virtual character of the human act, suspending the foundations that a justification would have – or an unfounded justification. To speak accordingly about a „virtuality” of the human act – a meaning that constitutes its source in regard manifestation and not a rigorous, technical, „epistemological” justification – does not determine an illusory character of it, but its inclusion as a necessity. Being permanently situated in perspective, therefore, this does not suggest a permanent „interpretation” of the world as a simplification or missing contact with it. Rather, it marks the very existential necessity that culture acquires, deepening into the paradigm of „converting” the world into the human deep level. By justifying the transcendental perspective of culture, the positioning suggests a relationship between the axiological system and the constitutive elements of culture, translating existential needs in a communicable manner. Despite the comprehensive nature of the social perspective in the framework of anthropology – especially in an analysis that looks at cultural acts as acts of communication – , this stake of the transposition of the deep human level through culture – culture here especially as form of expression that can be understood (by others) – nuances the need for the framework in which it can be apprehended the relationship between the axiological and the cultural systems as a way of relating the human being to the world. Moreover, situating in the transcendental perspective the research of culture, as it is theorized by Cassirer, deepens the purpose of the present work in the stake of combining symbols, as a premise of the research of cultural manifestations as configurations of symbols organized coherently by correspondence with the axiological level.

As we will show throughout the paper, the value system varies – from community to community down to the individual level – so that a „generic” relationship between the value system and the cultural elements will be pursued from the transcendental level, so that an extension in the existential necessities causes a deepening with purpose in an understanding of the human manifestations. Hence, the relationship with transcendence is a special case, and its extension into the sphere of a beyond suggests the „prudence” of an interpretation, an analysis, of the connection, in general, with the divinity – especially in regarding the participation in it; establishing the relationship with transcendence on the basis of participation, imitation to it, represents a situation already in context, so that the conceptualization of the transcendent as symbol [3, p. 368] represents not a reduction of the relationship with transcendence, but a deepening of it from one detached perspective.

A situation, therefore, from the transcendental side has as consequence, in the relationship with the cultural forms, an analysis of their merging in a coherent manner, as the stake of the symbolic level is to reproduce the transcendental one – the cultural act thus representing a transposition of the value system. The relation of coherence to the transcendental level is a consequence of the manner in which the human being organizes the world, the transcendent contribution – as a model and benchmark – being a later stage in the process of understanding the fact of being in the world – being preliminary stated the relationships between cultural elements that constitute the vision of the existence of that community. Consequently, the human act as an act with a transcendental source, will be the premise in the present research, seeking a deepening of the relationship between the axiological and the cultural level.

But what is the role of coherence here? How this contribute to the way in which the human being can be researched as a creator? The positioning from epistemology marks the stake itself to follow the way human being manifests, without looking for a reduction of the way he acts, but the deepening of the meaning that the human act has. An epistemological model in a cultural setting does not encapsulates culture, appearing as a rigorous hermeneutic that suppresses human depth or rejects the multiplicity – in general – of the cultural area, in the sense of an impersonal analysis. We believe that such an approach can highlight es-

sential aspects of the way in which the culture unfolds. Coherence has the advantage of putting parentheses in a certain sense and at a decisive stage, not the foundation, but the rigor of an extrinsic adequacy of the system. The manner of foundation is essential to reproduce the human act as such and afterwards the way it can be understood. But the virtuality which arises from the theory of truth-coherence – signaled by Russell [4, p. 109] – represents the very stake of the present research, and the coherent foundation – as mutual support of judgments – aims to deepen the cultural artifact and not to cancel it as a manifestation. It is a fundamental landmark in the understanding of the human act through the way they are combined, the constitutive components of cultural artifacts, the symbols.

The correspondence, also, makes an essential contribution, through the way in which the merging of cultural elements represents a transposition of the axiological level. Rather relying on the idea of relationship and not regression to the last foundations – although this would be precisely the transcendental level in the present case –, what we will conceptualize as a „Coherentist correspondence” determines an analysis of the cultural system in the fullness of its depth, counting on the essential contribution – in the sense of one its indispensability –, existentially, that the cultural system has in this context. It is imperative to point out that here the stake of „founding” does not have the epistemological meaning, in the foundational sense, meaning, in fact, the manner in which a cultural artifact, in general, is made; in this sense, nor the correspondence with the axiological system is properly a regression in meaning the finding of the latter judgments, which is justified autonomously, but a fundamental relationship between this two planes, in a mutual influence – taking over a symbol determining the axiological level, as the reciprocal is also valid.

Concretely, taking the concepts from epistemology, the stake of their use lies in the fact that, on the one hand, the cultural system has a coherence through intrinsic validation of the system, and – on the other hand – has a correspondence in the sense of a suitability from what the „benchmark” represents, the source, the system – the bundle of values; in an ethno-anthropological perspective, the approach focuses on how individuals synchronize, and in the case of certain cultural activities it even represents an individual form of an axiological system – hence the transcendental level. In other words, the thesis seeks to establish the cultural system, related to the transcendental level, as attempt of a „reproduction” of the axiological system, for the purpose of which they are organized, by the status of symbols, the constitutive elements of culture. As so, processes of re(-)symbolization take place, recontextualization that can be based on this desire to relate to the value system and duplicating it. And the use of epistemological theories, truth as correspondence and truth as coherence, contributes to more precise research of the constitution of the cultural system, because it would be about an intrinsic validation of the system through its other components – in the case of culture, a virtual validation –, which are related to the cultural standard through a correspondence. As such, the stake of the cultural system, especially as an existential necessity, can be understood much clearer; virtuality – in this sense – does not eliminate the need for a judgment to belong from the system or the relevance of the system, but shows the fact that a cultural system, as an interpretation of the world, is much stronger the more this correspondence relationship is made explicit in the coherence of the cultural system. The interpretation here means that the human being does not instinctively relate to his existential context – like other living things – ,but „qualitatively invests” it – assigns meanings to it and a role that goes beyond the instinctive level, considering, for example, certain moral activities, relating to the environment as an interlocutor (as in the relationship with nature through the symbol – in the case of the archaic human being –, as Eliade observes [1, 134 – 135]), managing them input into the existence.

As such, briefly, the aim is to trace the cultural manifestation not epistemologically, but by using some concepts of this perspective within the research of the kind in which cultural artifacts are made by organizing the constitutive symbols. Thus, with the subsequently exposition of the epistemological concepts in mind, we will look for a use of these in the framework of axiology. Based on it, we will follow the relationship of values with re-presentation – understood as an actualization through culture, two fundamental concepts, both for the present work and for culture itself – through some conceptions that study the man, more or less explicitly, as creator of culture that operates with symbols; the stake of the re-presentation is, as we initially showed, the operating in the relationship with depth, the symbol appearing as an intermediary that facilitates this relationship, so that the actualization here concerns the delegation of symbols (and of

culture) in an actualizing existential depth exploration. Based on these relationships conceptualized in the light of the epistemological correspondence, we try to trace the way in which these relations determine, to the level of cultural artifacts, structures whose coherence are based on these correspondences; here, coherence highlights the set of relationships intrinsic to any cultural artifact, determined by the manner in which the human being seeks to concretize the correspondence between the cultural and axiological levels.

In other words, the stake is to trace this correspondence, which ensures coherence of the cultural act, from the delegation of symbols for axiological reasons. Or – more precisely – what it will be called as „Coherentist correspondents” establishes the realization of the cultural act as a union between symbols, axiological delegated, for re-presentation; delegation, in the context of the present work, is the generic purpose of an appearance – here also being conjugated with the role of re-presentation in actualization. In this context, the use of symbols creates an existential framework – not in correspondence with reality, but with the axiological needs.

The two theories we appeal to relate to the manner in which judgments that are part of a system of knowledge can be based. The dispute between correspondence and coherence is not the subject of the present paper, which does not propose, by the way, a new approach – possibly of reconciliation – of the two, but of fixing them as landmarks in studying the cultural system, so that the combination of the two approaches focuses here only in the sphere of philosophy of culture, aiming at an interweaving that can be enlightening regarding the study of a cultural event. Basically, the model proposed by developing a completion report does not have expressly extensions in knowledge studies, epistemological borrowing having here the aim of an application of the two theories in the research of the constitutive moment of one cultural artifact; moreover, is problematic the manner in which the fusion of the two theories would be epistemologically satisfactory.

In the field of knowledge, the purpose of foundation is fundamental, being the moment of validation, for a „true opinion is knowledge if and only if it is founded” [4, p. 161]. In this framework, the two theories represent different methods of managing the filtering of judgments, the first relying on a „vertical” construct – finally reduced to empirical data –, and the second establishing a „horizontal” (circular) plan – managing validation of judgment by integrating into a previously validated system, so there is a mutual, intrinsic foundation.

The premise of correspondence, since Aristotle (Metaphysics, IV, 7), comes from sense of truth which conceptualized as *aletheia*, a conceptualization exemplified by *homoiosis* – can also be associated with imitation, which also appears in art [6, p. 103, p. 113] – the meaning of unconcealment through the correlation with the fact of being present [7, p. 132], being here the guiding line that orients, both, the epistemology and our approach. The cultural openness of *aletheia* resides in its conceptualization as a state of unconcealment, realizing the way in which the cultural act contributes to the meeting between human being and truth. Correspondence, is only a way of the emergence of the truth, facilitated by the concealment as bringing-to-presence, the deeper meaning of *aletheia* surpassing this first experimentation of unveiling, at which knowledge stopped [7, p. 129 – 133].

Regarding the scientific dimension, what interests us is the fact that epistemological correspondentism accounts for the way in which judgement reproduce the fact, so that there is a reflection of the factual in the statement [8, p. 25 – 26]. By extension, in the context of the correspondence, to whom Mircea Flonta refers by the term „foundationalism”, „judgments or statements that are self-validating, based on themselves, have been called by philosophers statements „basic” They are the statements that support the entire edifice of human knowledge.” [5, p. 168]. Since the stake of the foundation proposes the regress to the first judgments, the „self-validating” ones, problematic the way in which they can be identified appears, and – finally – the stage in question determines the appeal to sensory, empirical data – since these, in principle, could not be invalid, representing each individual’s confidence in their own perceptions [5, pp. 170 – 179]. As such, correspondence appears as adequacy of judgments issued to reality by means of sensory data, however, it remains problematic, among other things, how empirical data can have – or acquire – objective value.

Coherentism, on the other hand, „disputes the existence of basic opinions that are justified on themselves. In other words, he disputes that foundation is a regress from what founds to what is founded and

that in this regression there would be an ultimatum. [...] the basic assumption of coherentist theories is that grounding is not a linear relationship, but a circular one. Supporters of coherentism will argue, of course, that this circularity is not a vicious one” [5, p. 189]. Moreover, what is important about coherentism does not appear by not claiming one veracity in the first phase – partially suspended by the lack of clarity regarding the inferences of grounding (in the essential sense of an implication as it occurs in logic) – but by focusing on the establishment of a system whose parts are established as indisputable. Coherentism represents „an essentially holistic perspective. The assumption from which this approach starts is that the acceptance of an opinion will be determined primarily by the possibility of integrating it into an orderly and coherent system. [...] All knowledge would be on the same plane.[...]Coherentism conceives the development of knowledge as one process in which the starting point is always a comprehensive collection of utterances believed to be true” [5, p. 190].

But this „relativism” of believing in their veracity does not remove the relevance of the theory, the contextual input being essential in Lehrer perspective [5, p. 198], because the stake of coherence turns on the criterion of acceptance or rejection of judgments through the epistemological prudence of managing opinions with potential in integration into system. The precaution, specific to fallibilism – also found in Lehrer’s theory – consists in the fact that the validity of a judgment is temporally conditioned, being inherently the moment in which it will lose its role, so it will need to be removed – and possibly replaced, which Popper also theorized in the temporal conditional contribution of the participation of an opinion in the judgment system.

In the light of this caution, it is worth noting – although it will not be part of our approach – that an interweaving of the two approaches is theorized as „funderentism”, having as stake an „harmoniously” correlating the idea of „fallibility with that of progress in the evolution of knowledge about the facts” [5, p. 207] through both inferential (from correspondence) and relational (from coherence) input – by validating with the support of other judgments within the body of knowledge [5, p. 206-207].

However, what is important for this study is the fact that within coherence no privileged judgments appear. Thus, there are no judgments with essential status within the founding process, the validation being carried out in a monistic manner, in which it has the meaning of „interaction, as mutual support, and not as derivation, as a one-way dependency. Grounded does not mean derived from knowledge primary, but adequately integrated into the knowledge system” [5, p. 191].

From all this it follows that the model of a system based on fusion can extract constituent elements in order to support and progress that characterizes the system. The transposition of such a concept in the cultural field highlight both the stake of circularity in the process of cultural creation – supported intrinsically, through a reciprocity of judgments – as an effect of spiritual stimulation, as well as the elaboration of the foundation through the derivation from the axiological correspondence. Along with coherent integration (thus signaling becoming through stages of contextualization and re/de-contextualization), an important aspect of taking over this model consists in the fact that an extension through epistemological fallibilism (as theorized by Popper) implies the process of cultural bricolage – as a combination without pattern, a combination of cultural elements, of symbols, marking their finite fusion.

Specifying the ontological nature of truth in culture, so that the validation of knowledge is correlated with the perpetuation phase (performance and – beyond – affirmation of identity). The corroboration of the act constitutes the preliminary stage – stimulated by the system of values – , is by punctuated and the epistemological observation that we will use here as a point of support: virtual „foundation” (specified by Russell as a criticism of coherentism) goes not so deep the epistemological inaccuracies that the theory in question has, as – by transposition in culture – the countless alternatives that the human being has in order to achieve correspondence with the axiological level. Thus, the cultural act has a becoming in which de – and re – contextualization appears as necessary stages in cultural manifestations; or – more rigorously – the countless alternatives on that, that the human being has in order to achieve correspondence with the axiological level, indicates a „coherentist” research of culture.

As such, applying a correspondence model in a coherentist manner to the cultural sphere is looking for a detachment from what can be considered an improper form of cultural analysis – following rather the

way in which a rooting is achieved on the path of tradition a certain cultural element and not the way in which they can be corroborated and permuted within cultural systems. Overcoming this illusory position of cultural „solemnity”, of legitimation in an improper form of the valences that the symbol has, the stake of coherence exemplifies the way in which the constitution of the cultural act does not necessarily involve a certain one way of using symbols or relating to them, but rather focusing on the way in which they can be corroborated and can denote their so diversified use.

Therefore, the supporting role that coherence plays in cultural development is based on the very idea of the epistemological perspective of grounding through the support of others elements of the system. By that, the elaboration of the cultural act as a sum of symbols that do not have obligatorily a form of foundation – relying on the correspondence with the axiological sphere and not on a justification of the integration of symbols in the matrix of a cultural act – determines the study of the perspective of a coherence of the cultural system.

Alternatively, this direction of association could also be justified by the etymology of the symbol – *symbolon* having the meaning of „putting together” [9, p. 34] –, which shows the way in which the associations of objects targeted by symbols and – by extension – of their corroborations come from the stake of correlations. These are brought-to-the-presence correlations that do not require such a foundation, as an association that accounts precisely for the intrinsic coherence of this juxtaposition; in addition, it is a putting, so an action that materializes through the network that results from joining, on harmony constitutive parts – in the extension of Aristotle, who characterizes the work of art by „harmony, symmetry and proportions” [6, p. 113].

Moreover, as we specified, the foundation does not have the epistemological meaning here, but – based on it – the concept in question clarifies both the constitutive process of the cultural artefact and the need for such a study. It is not about a rigorous and selective legitimation of culture, but about how the production and dynamics of cultural elements can be understood, taking over the term “foundation” – or the reference by it – having an exclusively instrumental role, with an existential meaning. Basically, reformulated, in the epistemological sense of foundation, as it could be about validation of the cultural act? How can the question of refusing the human act be posed, contesting it? The transposition of the axiological level – its „materialization” – determines the identity function on which the culture has, thus showing that values do not only ground the cultural act – participating so at its constitution –, but they themselves are in a process of constitution as a whole – of organization in a system – through the contribution of identity. Subsequent use of the terms „correspondence” and „coherence”, therefore, will position the epistemological theories as extrinsic benchmarks, in the sense that concepts from the field of knowledge will be used to indicate the way in which the cultural act will be followed, trying to clarify both the interiority of it as well as of the approach carried out, without an attempt to encapsulate the cultural artifact in epistemology, but with an indication of the creative approach.

Thus, therefore, *aletheia* and *symbolon* have here the role of landmarks for our approach, epistemological theories and in the field of cultural philosophy being associated with them through the way in which the human being organizes the cultural act and in view, in light, in fulfillment the source from which it is made, the cultural artifacts.

## Results

In the light of the stake to follow the way in which knowledge – or ideas – can be combined epistemologically – with the research of human activity, it is worth remembering how the latter it has developed over time. In order not to digress, we will briefly outline some main ideas which can outline the direction of the present work.

The broad framework implies a relationship between the natural sciences and those that follow the activity of the man, a report that brings to the fore both the targets targeted by the two fields, as well as the manner in which they constitute. The accuracy – or objectivity – of the former cannot be found in the latter the second – or not in the same conceptualization at least. Along with this, another observation makes reference to the way in which the cultural act engages many more sides of man, in contrast to scientific research.

Thus, an important landmark is Blaise Pascal, author who distinguishes between the geometric spirit and

that of finesse; the vast area covered by the latter determines the preference for it in the detriment of the first, otherwise the spirit of finesse includes the attitude of the geometric spirit [10, p. 228-229]. The spirit of finesse means not only the „geometric” rigor, which can be transposed into the manner specific to mathematics – in which the demonstrations follow a precise path, according to an indubitable plan –, Pascal considering that combining the latter with the opening of a specific „affectiveness” the spirit of finesse allows the human being a fulfillment in his way of being. Man, who is constantly on alert – the rigor of geometric demonstrations, involved in the moments of the knowledge process – is fulfilled through an exercise of the emotional side as well. The sensitivity does not oppose precision, but – on the contrary – includes the second within a broader perspective, totalizing in terms of the conceptualization of man. For Pascal, therefore, rigor is not sufficient, surprising its ineffectiveness in overcoming the scientific spectrum.

The spirit of finesse, in this framework, involves the fact that the research activity is not only that specific to the natural sciences, this involves another form of knowledge, totalizing – in a certain meaning – so that a conceptualization of it requires the research of the way in which the human being sought to know. Based on a very thorough and impressive historical research, Giambattista Vico surprises in extending the way the human spirit relates to the frame existential as in a malleable environment, the fact that that the human being seeks to reorganize what surrounds him in the view of apprehension through a process of “familiarization” [11, p. 54]. In the light of poetic wisdom [11, p. 104], Vico observes that since the times of the first cultures there has been this form of knowledge by analogy and through symbols. But it is not only in this framework that knowledge of this type is involved, the human being – in general, not just the archaic one – approaching knowledge through metaphors; and – in a certain meaning – they acquire a revelatory character.

Finally, attempts to conceptualize the sciences of the spirit, through the use of landmarks of different cultural activities, are integrated within the interpretation of the latter. Because the stake of such research is to follow the springs of human acts, the direction hermeneutics appears as a perspective that seeks to fix interpretation as a rigorous way of knowledge. Thus, Friedrich Schleiermecher theorizes that the goal of such research consists in the way in which, following the results of these processes of penetration of the spirit into the human world, the elements that contribute to the realization of such a manifestation can be distinguished. Such a hermeneutic begins from the manifestation and from the one who realizes it, combining the two sides of research in a general hermeneutics – based on grammatical interpretation and on the psychological one [12, pp. 25-26]. What follows from this is the fact that both contribute to a framing of the cultural act, as well as a survey of it. Being indispensable, the grammatical interpretation is the way in which cultural context determines human manifestation – language influencing fundamentally the way of affirming, not just expressing, the cultural act [12, pp. 40-47] – and the interpretation psychological represents the way man uses what surrounds him – in the light its deep dimension – to express itself; the interpretation, on the psychological side as it is conceptualized by Schleiermecher, having two parts: the actual psychological interpretation and the technique, the first targeting individual springs and the second analyzing the form in which the human being expresses his or her axiological system [12, pp. 127-130].

What is interesting about the psychological interpretation is that it can be deepened into the spectrum of research of the spiritual sciences, theorized in the light of a set of contributing elements to the knowledge of human activity. Thus, Wilhelm Dilthey – who also signals the role of re-presentation – conceptualizes that through it, the symbol, the meaning, all lived experience, values and so on, the connections on which they are founded involves human manifestation, making connections between the listed concepts determining the way in which the human spirit manifests itself [13, p. 139-140] – also involving the theorizing of those sciences that have as their goal the research of these manifestations. In this sense, one can be surprised how the human act is researched as an ensemble whose coherence is given by the merging of lived experience with the understanding, respectively its expression and – in the alternative – with the values, respectively the re-presentation [13, p. 272].

From all this, some important ideas are presented here as follows: in the context research of human activity, the different methods or objects of study capture i) both the way in which the human spirit manifests



itself in the light of an existential reorganization of the world (the spirit of finesse, poetic wisdom), ii) as well as the way in which not only the research of this manifestation, but also the manner in which they are researched acquires rigor. What comes out very important from here – and in the light of which the present analysis will be carried out – consists in the fact that, reformulated, it can be pursued, first of all, based on these structures formed by links between concepts (the scientific method), the manner in which the human spirit acts through a reorganization of the world – indicating, thus, the contribution of the correspondence with it – and research of the structures from the depth of its reorganizations.

The conceptualization of this correspondence is fundamental, as we were showing, in the way the human being relates to the environment, having the power to control, remodel or reorganize it. Thus, the stake of this correspondence, within the structure of life – as Dilthey conceptualizes it – emerges following the contest given by re-presentation, values, in relation to living, explaining, meaning. From this follows the fact that the springs of human activity – or what determines it – are in relation, so it imports the connections between them and what follows from such a structure [13, pp. 42-44]. Being important both the constituent elements of structure as well as this as such – as a set of links between them –, is of pointed out here, first, that any „manifestation of life re-presents something common or shared in the domain of objective spirit” [13, p. 168]. The fundamental character that the re-presentation has consists in the fact that it appears within the meaning impregnation of what is experienced [13, pp. 35-37, p. 53], so that re-presentation can be defined as „the explanation of what is given by elementary logical operations, its reproduction in memorized representations and its logical representation in discursive thought” [13, p. 149]. In fact, it contributes fundamentally to the development of human existence, being in relation with the lived experience [13, p. 160], which makes up the essential process of the sciences of the spirit alongside expression and understanding [13, p. 153]. Adding to it the relationship with the values [13, pp. 175-182], since reporting implies another connection between the latter, meaning and explanation [13, pp. 260-263], re-presentation appears as a fundamental element, filtering the lived experience [13, pp. 160-162], so that, „at any point or period in the project of the sciences humanistic, there is an interpenetration of lived experience with understanding and a re-presentation general concept of the world of the human spirit” [13, p. 167].

In this context, where the world is conceptualized by reference to an interpretation of lived experience, which involves both its expression and understanding, as well as the conceptualization of reality as meaning [13, p. 139-140], respectively knowledge as a coherent system in the light of structure as an essential concept – therefore aiming at a reorganization of the world –, this research, reformulated, implies to conceptualize culture – or to analyze it, more precisely – as a system of symbols with a function of re-presentation, based on an axiological correspondence that determines the intrinsic coherence of the artifact cultural, but also of the cultural system itself.

It is precisely in this manner that we try to address a potential contribution of epistemology to the framework of the philosophy of culture. Not as the specific concepts of the second domain would be insufficient or imprecise, but in light of the fact that the theories of knowledge mentioned at beginning can contribute to probing the deep dimension that culture has – or contributes to through an outline of this survey. The depth of the cultural act, in the light of correspondence and coherence, can be highlighted through both the relationships and suitability, as well as by the nature of the combination between the different constitutive symbols. That thus, for the research of how this relationship to culture can be conceptualized, it is important to trace the correspondence extensions found within the theory of values and re-presentation – in relation to the symbol –, so that, in their spectrum, the apprehension of the stake of the cultural system coherence.

In order to do this, the relation between the values and cultural artefacts is researched in the history of religion, diplomacy and the history of art, based on the premise of the way in which the two parts of the human cultural area express, represent, values, part of them being already presented in some conference, such as the international conference „Science. Education. Culture” (Comrat, 2022) and the Bucharest – Chișinău Conferences, called „Identity, Heritage, Globalization” (Bucharest, 2023-2024), where the premises of this study were applied on subjects such as the relation between the human being and the deity, respectively about the identity and how it is presented through symbols as axiological re-presentations.

### Conclusions

Based on the relation between axiology and the symbols, the role of the Coherentist correspondentism is to serve as a method for anthropology or other social science in order to highlight the relation between the values and symbols used in different cultural contexts. For example, the links between the cultural artefacts (such as the urban culture (music, fashion etc.), especially the countercultures and subcultures during from the Cold War). Also, another important study implies the cultural dynamics (such as the narrative perspectives of the last two centuries) and the way in which, in contemporary, the symbols are used to express one's values (as in the contemporary art). Because these studies are in progress, we cannot draw conclusions, but it is important to highlight the way in which the values (either religious, national or artistic) represents the core of this complex mirror, the mirror of human being's depth, which is the culture and the way it represent the human identity through symbols as axiological re-presentation.

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*Presented on 01.03.2024*