

Introduction

The current issue of *Hermeneia – Journal of Hermeneutics, Art Theory and Criticism* – has settled as its main topic the relation between tradition, translation and language. The articles published are organized in three sections: “Phenomenology – Tradition and Reinterpretation”, “Hermeneutic Perspectives” and “Interpretations of the artistic phenomenon.”

As it is known, the relation between phenomenology and tradition is a rather problematic one – on the one hand because tradition may represent a sequence of distortions of an originary truth, on the other because tradition, in spite of this falsification, represents the only relation between us and that originary truth. The phenomenological undertaking will therefore consist in a reinterpretation of the heritage transmitted through tradition, whose purpose is a purification of the heritage thus performed as to ensure us full access to the phenomenon in its originarity. In order to achieve this, there must take place an exfoliation of the overlapped strata, of the layers that block this access; simultaneously, though, there must also be reactivated the capacity to look at the phenomenon in itself, beyond all the interpretations it has undergone. The articles in this section, quite provocative, set as their goal either to approach tradition in a phenomenological manner (e.g. Rolf Kühn, *Europe and the question of Enlightenment, seen in a radical-phenomenological way*) or to discuss an already constituted phenomenological tradition, as Catalin Cioaba does in his article on phenomenology as tradition in Martin Heidegger.

The second section of the journal, namely *Hermeneutic Perspectives* entails a broad concept of hermeneutics as it reunites diversified contributions. Starting with a review of the traditions of hermeneutic phenomenology, Dimitri Ginev offers an account of the interpretative practices of scientific research. Laura Tusa Ilea intends to reinterpret the issue of creation in history as it was developed by Jan Patočka in *Plato and Europe and Heretical Essays in the Philosophy of History* by considering the change of perspective that she encounters in her reading of the text, a passage from a strictly phenomenological perspective towards a critical philosophy of history. Charlotte Gauvry writes a review article stating the importance of the concept of authority for understanding the concept of tradition in both Gadamer and Wittgenstein. He completely agrees with Jacques Bouveresse, author of the article

“Herméneutique et linguistique”, that there is a certain discrepancy to be encountered between the hermeneutical concept of tradition adopted by Wittgenstein and understanding: the tradition that a certain language game is based on is not to be interpreted but accepted. Dana Tabrea reunited under the pretext of alternative reading two authors that did not come across each other: R. G. Collingwood and Mircea Eliade. They would have remained apart but for the thesis that they both seem to have accepted: There are presuppositions of the archaic thought (the beliefs of the archaic man), just as there are presuppositions of our modern thought. Another hermeneutical parallel is offered by Dan Alexandru Chita who wants to show how Norbert Elias and Michel Foucault share the same perspective of how the modern subject has been constructed.

The third section is dedicated to Interpretations of the Artistic Phenomenon. The contributors are: Monica Alarcon, Ilinca Bernea, Codruta-Alina Pohrib, Antonela Corban, Maryvonne Perrot, and Roland Quilliot. Because of its contributions, the last section converges towards the focal point of this issue of the journal that is phenomenology of art: for instance, “Artistic Research and Phenomenology as Theory of Experience in Dance”. Otherwise, papers in this section focus on issues of classical importance such as aesthetic value, beauty and ugliness, the difference between art and pseudo-art, or they exploit the relationship between art and philosophy: for instance, Nietzsche and the arts of music and dancing; the image and the imaginary in Bachelard and Dali; and the structuralism of Levi Strauss and modern art. More or less aesthetic concepts, irony, nostalgia, and the sublime are reinterpreted in relation to post-communist Romanian national identity, by considering two important contributions to the subject – Andrei Ujica’s *The Autobiography of Nicolae Ceausescu* and Alexandru Solomon’s *Capitalism-Our Secret Recipe*.