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Non-iconicity and non-canonical iconic in their relationship with the sacred

Summary

This paper is the outcome of a few observation upon contemporary India, with regard to the visual representation of the theoretical concepts of sacredness in a heterogeneous world; this heterogeneity covers the whole distance between non - iconicity and the rigor of an iconic representation so that it is only natural that such reminiscences of the iconic may still be found in representations. In a space where the human being seems to have no role as a distinct individuality, these effacements in the relationship with sacredness reveal a kind of neo – pantheism, mono – idealistic and dualistic (the latter especiality obvious in the contemporary period) vaguely dissipated in symbolism yet, in this way, still preserving the wholeness of the universe. Non – iconicity is the starting point and the recurrent return within the framework of a possible comparative history of the divine.

Also present in a few pre – Christian religions, having re-emerged in the Middle Ages under the form of the iconoclastic movement, being an invariable characteristic of Judaism and of the Islam, non-iconicity is not only a primitive way of reference to sacredness but also a means by which mystery is preserved, enabling one’s creative imagination to run freely, without any constraints or influences from the visual factor. Contemporary debates are questioning the usage of the religious image more and more often because religions seem to meet up in a common space, direct consequences of the latest phenomena of migration and globalization.