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The Vision of Hermeneutic Interpretation upon the Skiers' Gestures

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Abstract: The meaning of the mental visualization of the skier's gestures contributes to a more accurate focusing on the representation of the route. Thus, there is an interpretation derived from the skier's performance gestures, analysed quite deeply through hermeneutical interpretation. Starting from the simple basic gestures, as component parts of the movement as a whole, we will analyse and interpret, in terms of hermeneutics, their knowledge of these interpretations and implications in achieving sporting performance. The impact and implication in terms of multidisciplinary shape generates also finalities with major role in differentiating gestures that athlete playing under stress, maximum concentration and accumulation fatigue. In this work in extenso, we intend to argue these allegations and to interpret by hermeneutics nuances the skier performance gestures.

Keywords: *grammar; skier gestures; achievement; hermeneutical interpretation; multidisciplinary approach.*

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1. Introduction

We begin this article ex abrupto with a few considerations of Roman antiquity about «gesture aesthetics». Cicero, for example, establishes the aesthetic concept of decorum» in the sense of "what is right/proper" (and linked it to other aesthetic concepts: measure, symmetry, and mellower-n.a.). Applied to both the physical and intellectual training, the fact is significant not only for revealing a uniform vision of the human being, but also for the equal importance given to body and spirit.

In all the facts and words, movement and body attitude, three things, matched with action, are difficult to express, the beauty, order and proper attire. In different situations "the results are average, with higher results obtained in logical-mathematical intelligence, demonstrating a reduced amount of sporting activities while having good academical results." (Chera-Ferrario & Plastoi, 2016)

Quintilian requires teachers forming gestures and attitudes that make the arms to hang naturally, hands to be slender and graceful, the attitude to be elegant, head and gaze to be consistent with the body posture. (On the ski in our case - Ed) requires instructors therefore to teach both theory and practice reconsidered with integral part of specific semiotics and an areas hermeneutics (of interpretation the skier gestures - Ed).

Moreover, Plato put the gesture law among the citizens' virtues and did not miss any of Chrisipin teachings about the education of children. Modulating, movement is that which gives life and expression to works of art (before expressing thousand nuances-Ed) (Petecel, 1980).

In fact, we understand through gestures the kind of non-verbal communication and body language. Gestures in their hypostasis as metalanguage, coming to support (or refute) an idea. "The gestures represent first way of communication developed by human society before the oral language" (Popa, 2006, pp. 52-53). Therefore, concomitantly with the use of oral language, all cultures have developed systems of gestures with specific meanings, accompanying the words or even replaced by oral language.

As such, even gestures have specific cultural style and acquired by living together with those who share this culture of Skiing. They bring contributions to the clarification and creation of meaning causes emotions and even attitudes except emblematic gestures.

Creative behaviour is also proper to the skier, where the creative fantasy afford separation of immediate reality but under extremely demanding control and permanent reversions to/ in concrete. (Vlad & Vlad, 1978, pp. 240-260). Besides skiing is not a pure technical exhibition, but,

often, "an art and an intelligent form of expression" (Matei, 1983, p. 6), in which skis are integrated into the body of the subject scheme, together with his body to form a whole called "system skier skiing". Acquiring this behaviour belongs to the essence of skiing, which we define as bodily expression in the gap between inner psychic forces or pressures and the outside world with its influences. "Interference using audio-visual means may be used singly or in combination with other m which will generate valuable results for sport and society". (Plastoi, 2014).

2. Developing the idea

Game should appear as a basic means of initiation into skiing. In the form of games, skiing is an attractive, dynamic, activity, which allows obtaining quick results in the initiation. Even to competitors, the effectiveness is "even more evident if we compare the conditions that ensure the early preparation of skiing, in which the game is proper to the age of children, the world of representations is rich the instinctive and intuitive character is present" (Matei, 1983).

Alpine skiing (on the slope), skiing (mountain-ski), cross-country skiing, extreme skiing are winter sports tourism activities characterized by "that state of drunkenness, that state of bliss, that skier tries on the slopes, aviator in the air, and the jumper on the trampoline" (Terray, 1961).

Corneliu Cristian Dragoi signals profound changes in tourism trends and sporting activities in mountain area. "An important segment of the mountain tourists move toward massifs which can provide less human intervention and more peace and solitude" (Drăgoi, 2006, p. 21).

What actually amazes the skier is that the physics not only explains the sound system in the world, but its chromatic register, too, which he does not hear, but sees or contemplates it. Installed into the sensitive concept of Existence, the skier perceives it with his theoretical senses and with the immediate ones (tactical, olfactory, gustatory) of course in a logic silence specific to Hegelian times or Nichita Stănescu's poems showing that on the surface of the world we have colours and sounds, and aromas and other sensitive properties. The poet explains exactly as follows: "Here, thus the foundation of dimensional physics would lay; whose scoring system are words and whose research tool is fantasy. Moreover, if physicists play the lyric, why would not the poets play the absurd Physics" (Stănescu, 1990, pp. 100-102)? Because, the same N. Stănescu says, "Nothing is more natural than the absurd .... The absurd expressed ceases to be absurd. Any form of

expression implies an order ... Discovering death we ignore the absurd" (Stănescu, 1990, pp. 71-72).

3. Problem Statement

3.1 Goals

The creative elements of meanings for communication are those that relate to the physical appearance of the overtaken person. Clothes worn by this have a certain motivation to impress, to create certain communicational meanings. Another series of metalanguage item are facial expressions and body movements. Bodily movements and facial expressions tell more than we want to let you understand.

On the one hand, gestures serve to restore a balance with the environment, and with their own psyche. In communication, gestures represent a useful synthetic code of information, but in this context the skier studies them treating them him like a behavioural grammar scientific and technical imaginative and creative.

3.1 Objective

Hermeneutical interpretation of skier gestures can be found in all motor skier which he displayed under stress, concentration only appeal to multidisciplinary information that can allow shaping of positive end points.

3.3 Research Methods

Due to a rich personal experience in practicing performance sport, as well as in training sportsmen to gain the necessary artistic and expressive movements I noticed that there is a major connection between gestures and their level of training. The sportsmen express the depth of storing motor information through forms, moments and movements performed by all the parts of their body. This manifestation enable an analysis and observance of their own control upon execution, emotional stability or, on the contrary waste of energy and movements triggering failure in obtaining performance.

By approaching pluri- and inter-disciplinary body modelling, it enables starting from simple executions to reach the accumulation of theoretical and practical knowledge meant to generate elevated gesture interpretations. The elevated gestures perception and at the same time perfection reach the ideal in interpretation and symbolistic emphasized in the present study represents the outcome of a philosophic sports expressive connection reconfigured and explained through the practical expertise of the authors. Dedication in equal extent in framing the article re-synthesized and

designed the aspect through which the totality of our gestures are part of obtaining the performance, the body language being perceived and assimilated without linguistic boundaries, yet being a condition of the success.

Preparing skiers as elite athletes and possessing them with special abilities as a future coach, can be done only by a convergence of concepts that will have impact on generations of elite athletes can be edified by:

- deep mastery of finess concepts which create differences in obtaining performances;
- broadening towards high performance sport visionary;
- the ability to generate mental ideal solutions to achieve the intended purpose;
- the capacity to be an example to follow by making and express;
- the ability to create innovative preparatory programs;
- the sustainability for increasing life quality;
- the possibility to share knowledge without cultural borders

Profoundness in body language represents profoundness in assimilating and storing the information in re-modelling the shape of the forms of the movements and high level in designing the body in rapport with the piers and himself, as an evolutionary landmark.

The skier has assimilated the philosophy that life is the time to live. The act to suppress the absurd is the pleasure to ski. Simply to be has no signification. Being meaningless is not to be. Writing the word "ski" is equivalent to putting the body into clothes that are part of his body. Skier survives because he exists at the same time with the Mountain with Snow, Slope and ski. The uber-specialization of skier's equipment is an undeniable reality. Ski suits should be light to allow freedom of movement, resistant and pleasantly coloured. Not even should the mechanical and physical principles of waxing skis be treated lightly, since snow is a matter that evolve and transform because of changing its crystals into granular more or less regular.

In order to compete successfully, along with physical training and a good technique, the athlete must know when and where to use a specific drive ... He must remember as well that the skier does not practise skiing under standardized conditions and in such a case it is necessary that learned skills to meet these requirements. "The specific conditions of the races are determined by varied relief, speed, snow condition, weather conditions etc., which require that attention should be given to their use in different situations during the training process, at the same time with acquiring the processes of movement," (Ene-Voiculescu, 2007, p. 79).

"The main feature of the phenomenon of universality of Alpine skiing is the pleasure of gliding on skis - Echeverría-Voiculescu ensures us. Nothing can be better than knowing that you can float on the crests of the mountains with spotless snows" (Ene-Voiculescu, 2006, p. 4). This float is a strange metaphysics. This float being absolute, being the absolute itself, it is God-like. Metaphysics is an addition and a limit to the Ontology" (Cătineanu, 2013, p. 263). What can we talk about in an ontology of the skier? The images put into a series of ski invitation will receive in their well-configured order, a special vividness that will allow us to denote a movement of the imagination. This is why the sense of imaginary voyage is very different depending on various skiers. The true journey of imagination is the journey in the land of imagination, in the imaginary Alpine himself.

4. Results

In this paper, we would like to investigate the imaginary immanence into real, continuous route from real to imaginary. Inside the empire of imagination, any immanence joins transcendence, but "the acceptance between fiction and reality and the events from the real life" is important (Curelar & Rely, 2016). For any skier who meditates, his sport is a mirage, which fascinates. He brings with him a special dynamic, which is an undeniable psychological reality. In giant slalom, especially, which requires the athlete's full mastery of technique detours, braking, skidding, meandering etc. But also developed reflexes at the highest level, "sense of snow" glide sense, courage, a very good memory (for bearing the entire route in mind, position gates etc.), self-control. In jumping, flying remains the most important stage and the most spectacular one.

For classical psychoanalysis, the dream of flight has become the clearest symbol, one of the most common explanatory concepts (i.e. hermeneutics); it symbolizes the voluptuous desires. We will (re)locate with skier in graceful aesthetic gestures. Of course. "Every Bergson follower knows - Gaston Bachelard assures us - that gracefully curved path must be crossed by a movement full of sympathetic and intimate. Any graceful line reveals a sort of linear hypnotism: it guides our reverie, giving continuity to a line" (Bachelard, 1997, p. 22).

Evolving on the slope, ramp, trampoline, skis, the alpine tourist/ athlete feels the graceful strength, he is aware that he himself is a reservoir of grace, that he is a power of flight, that his flight is a release, a suspension for a few moments into the azure. Flying, the voluptuousness is beautiful. Dream flight is a seductive dream that seduces. Love and his images can

build on this topic. By studying it, we will see thus how love produces images such as "love of perfection" or "love, ecstasy and hypnotism", or "latent deep revelation". It arises in the soul of that skiing (and dreams at the same time) a clear conscience of the Flier. George Calinescu placed four myths, as a foundation of Romanian folk literature, including the fourth, is the myth of erotic Flyer. "Without a literature of love analysis, it was natural that Romanian poets go down to the primitive instinct to the myth of erotic invasion instinct to girls (and the boys - Ed). All these essays have as a common feature the total irrationality of the crisis" (Călinescu, 1985, p. 60).

José Ortega y Gasset aims to identify the main characteristics of love. In love, everything is an activity. In making love, the person comes out of itself; it is perhaps the most intense attempt of Nature for everyone to come out of itself to something else. Love is a fluid, a flood, its psychological matter, a fluid that flows continuously as a spring. Drawing a parallel, the thought and will skier receive psychological temperature from love (or hate - Ed). Even the artistic style of the skier deserves the denomination - temperature. "However, we are with him in a symbolic coexistence - our soul seems to expand in a fabulous way, seems to overcome distances and no matter where we are, we feel an essential reunion with him" (Gasset, 1995, pp. 13-15). Love is vividness, the creation, intentional preservation of the loved "object" and its periodically reinventing during various agonistic «competitions».

For skiing is a sport whose sacred, playful, content, has not "cooled down", though has become a sui generis element. Sometimes interpreted as a holy and redemptive action, notwithstanding the sport – as hermeneutic describing it - is today rather a manifestation of self-agonistic instincts, associated with a factor of a community sense still fertile, social, cultural and political-economic (Huizinga, 2003, pp. 290-292). The psychology of the air element is a vector, in essence. In essence, as well, any aerial image has a future, has a flight vector. "If there is a dream able to show the vectoring character of the psyche, that is particularly the flying dream" (Bachelard, 1997) - the same philosopher and excellent hermeneutist Gaston Bachelard warns us. "Not so much through its imaginary movement but through its substantially intimate character". (Bachelard, 1997). "The key feature of the model is its elaborate construction, which, however appropriate and elaborate would be, approximates linguistic reality, being but one of its assumptions of organization and functioning. According to this feature, the possibility appears justified the idea of continuous improvement and concomitant models of the same type of model" (Popescu-Bradiceni & Plăstoi, 2014).

5. Discussion

A true skier - whether an amateur or Olympic - pays attention to the material imagination and dynamic imagination. The laws of substance and mental becoming show their supremacy over the laws of form. Psyche in full exhaustion after it - clearly, dually, distinguishable, but dialectically draws apart. "Transmission of information implies a "transmitter" in this case being the one leading the educational process and a "receptor" represented by the subject of the study. Besides the aspects of the quality of the transmitted message and the voice tone, it will focus on how the dialogue will be formulated. This formulation will be owned and managed, fully by the "transmitter". This aspect suggests that it is obvious that the one leading the educational process must have sufficient information about the types of temperament and "strengths and weaknesses" or "attributes" specific to the temperament". (Plăstoi, 2017)

Upward psychology will have to establish a whole meta-poetics of the flight that will prove the value of aesthetics of the flight. In order to execute the longer possible leap, the skier must exploit as correctly as possible the buoyancy given by the air resistance and reduce the force of the frontal resistance that opposes to advancing (which means a bigger inclination of the body during flight). "The most advantageous angle of inclination of the jumper to the flight path is about 25-30°. This means that the athlete will stretch almost parallel with his skis. Landing is the final phase executed by a running jumper at the end of his flight. To avoid overloading caused by contact with the landing, the skier executes a leg flexion during the impact. Along with the leg flexion, the skier also executes a lunge flexion. A few meters before making contact with the slope, the shoulders extend, the head raised and arms extend laterally to facilitate braking. When passing through the arc connecting the trampoline jumper stands in a higher position. Stop takes place on counterparties, by-pass or plug. Trampoline consists of a very inclined slope elk, followed by a straight portion (mass), slope landing (long and sloping) and opposed to stopping" (Caileanu, 1984, p. 295).

As in a poem by N. Stănescu, the skier "was slender and beautiful, /like an eagle feather, lean. / The moon was lower than he was/ sun kissed his hands, silvery. /.../ While the face with curved lips / kisses the air as if a girlfriend". (Stănescu, 1985, pp. 102-103) Moreover the poetic of the air intersected with that of the love recurrent in Nichita's lyrics: "My hands are in love, / oh, my mouth loves, / and behold, I found myself / because things are so close to me, / hardly I can go through them / without getting

hurt /.../It's a dance, my love, of feelings, / goddess-air, between you and me. / and I, with the canvases of my soul / swollen of longing / looking for you everywhere, and things come / even closer / and my chest tighten and hurts me" (Stănescu, 1985).

6. Conclusions

Analysis, in terms of multidisciplinary domains, will enable a stroke of finalities with different gestures which the athlete plays in stressful conditions, of the maximum concentration and accumulation of fatigue amid that even the motivational complexes are subjected to regularities, as well as what has been objectified, i.e. verbal or nonverbal expression (in our case the motor).

Starting from simple, basic gestures, as parts of movements as a whole, the interpretation in hermeneutic tone on the gestures of the skier's performance generates a level of knowledge and commitment to perfection. Due to the wide-ranging communication capabilities, the gesture expressed through body movements is the essential vector of representation, the only transmitting of the narrative sense of the image.

In the situation of the ski and, of course, the skier, the allegorical interpretation is possible (in which besides the proper meaning implied by the immediate context, a figurative meaning is implied) as well as the more rigorous practice of comprehension. This practice departs from the fact that misunderstanding is spontaneous, whereas wished for and searched for systematically (Schleiermacher, 2001, pp. 21-47). It is time to establish - as the "tough" core of study - a hermeneutics of skiing/skier, as well, whose mission is to give the interpreting practice both a technological base and a theoretical one.

Specific gestures of the skier find the most appropriate resonance in body phenomenology, a perception conferring the mundane self, connecting it to the phenomenal field in which it appears, giving coherence and continuity between self and world. Ego and body of the skiers are all the same, illustrating the determination between perception, corporeality and subjectivity, such the perception theory tends towards a pragmatic and not a cognitive tint.

The skier's body, therefore, is the indicative of the possibility of inter-subjectivity and community, whereas the body language, as a form of communication, is not far from the phenomenology involving physicality. Assuming the physicality of the subject signifies his location in the phenomenal world and the ability to have access to the modalities of

expressing intentionality of the subject, the skier in this case, in his symbolic-semiotic and concrete-abstract entirety.

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