

TOGETHER WITH SOLOMON MARCUS, TOWARDS IDENTITY

Because we are afraid of the time that passes by, our being is constantly looking for support in the spiritual dimension – *without time, without space and beyond the Crossing*.

Being often asked about his fears, Solomon Marcus always answers the same: *the fear of getting lost and the fear of losing my keys*. I have always thought about this confession and I have understood the tenacity which defeated his fears and raised him above the flow of time and now, at the age of 90, he looks with serenity at the whirlpools of time. Solomon Marcus has overcome *his fear of getting lost in the unknown*, of not finding his path. His own cultural identity, which I assimilate with *the metaphor of the keys*, guards his path.

The academician is a personality who shapes destinies and a living proof of the fact that although time flows, it can also stay dumbfounded, identifying its authority with that of the man who, biologically and spiritually, has overcome the borders of time, entering into universality. We are honoured to witness man's victory over those who are above the human spirit. This gives us the certainty that, by means of complex knowledge, the infinite can be exploited, in time and in space, sanctioning the permanency of the great universal spirits.

From the work of the academician Solomon Marcus, I have chosen the idea of identity, correlating it with *the fear of getting lost and the joy of finding the self*, in a historical era in which this concept redefines itself, in the search for the connection between the individual and his native soil, as an expression of the connection with time that, miraculously, appeared at some point between the human being and the spirit.

Every evolution involves transgression, as an insertion in history. We are in a process of a fulminatory evolution in the cognitive sphere, a

phenomenon which decisively marks the ontological aspects that govern the modern world. Therefore, the verb *to transgress* generates reticence in the form of a rebellious attitude towards everything that is related to the ordinary, routine, or in the rejection of the new and modern approaches to knowledge. More and more we speak about identity and especially about the identity crisis, as a manifest of the postmodern individual. In *The Universal Paradigms*, Solomon Marcus connects identity to pattern, and this leads to the understanding of the concept from an archetypal perspective, as an intangible structure, usually stable in relation to all historical changes, but elastic enough to allow the adjustment to the new, without abandoning the tradition.

The author reminds us about the identity of the individual, without ignoring the identity of the collectivity, reflected in interactivity, action that endorses the cultural survival of a nation. Asked why he has always returned to his homeland considering all the wonderful places that he has visited, Solomon Marcus answered: *If I did not ask myself this question, why is it necessary for other people to ask it?*, therefore establishing a connection with his birthplace as a symbol of identity. A current theme, especially in this millennium, the migration from the homeland to other places, where there are obviously different cultural models, may lead to changes in the individual conscious which favour riots because of some identity frustrations or some failure, such as the forced uprooting. At the basis of such manifestations there is also the individual's tendency towards cultural and linguistic assimilation by the new cultural environment in which he lives or is forced to live, due to objective reasons. Or maybe the sheer pleasure of having his sacred space of national identity values

invaded may lead to dramas when it comes to the migrant's conscience. The detailed presentation of the identity concept is also the result of countless journeys throughout different cultural spaces, where he noticed that the world is more colourful than ever, and this linguistic and cultural mosaic can also be interpreted as a sign of globalization, triggering a lack of balance and some crises.

More and more, people invoke the loss of identity or its melting within the globalization effect, and this represents a calamity of our current millennium. In his books, Solomon Marcus, claims that *cultural values are formed and validated at an international scale*, proceeding to the association of globalization into culture, with the metaphor of *the quantum field*, especially because I believe that here is the key that he proposes in order to have the correct understanding of an interpreted phenomenon, usually, as a threat to *the pattern*.

Talking about identity in the millennium in which the identity crisis is a major world problem, we can immediately relate to the mental suffering triggered by forms without substance that appears in those individuals who see beyond the bureaucratic packaging, in the true sense of the word, tortured by a language that rules the communication process, especially in the institutional space. Mr Marcus has won us over with the idea of looking at the paper with its semiotic function. I recalled, from his reasoning in *The Universal Paradigms*, the contiguity relationship between a being and the different papers that represent it. I had the feeling that, finally, a personality whose words cannot be doubted, avenges all our words burked before birth, in order not to bother. The semiotic function of the paper is represented in relationship with its writer's identity and with that of its user, with

or without reason, in order to build or consolidate its identity. It is not just a piece of paper in which the identification data is being written, but it also represents a membership certificate to a nation and to a country. Beyond this identity certification, the papers that join us can also be ordinary ornaments of a professional destiny, usually fleeting.

Starting from L. Hjelmslev's theory on form and substance, as well as his conclusion that in conscience, form is the most important, in the book *The Universal Paradigms*, the author speaks about *the paradigm of the (beautiful) form*, concluding that *the remarkable thing is the double origin of the forms that we take into account: cognitive and aesthetic*. Therefore, we end an old debate between the two great fields of knowledge: *science and art*, launching the idea that approaching knowledge by means of the (beautiful) form paradigm may eliminate a possible reluctant approach to the globalization concept in the sphere of culture. Cultural identity defines us as a nation.

The utility aspect of knowledge is placed between **the rigors** of science and **the freedom** of arts. I take into account the fact that both conscience and art offer a prisoner algorithm of *the truth* and of *the beautiful*. In order to build a spiritual shelter in the space of the universal values, set in the rigor of scientific knowledge and in the freedom of living in the beauty of arts, is it really a solution to sweep away *the fear of getting lost* and the hesitations of establishing our identity, in this millennium in which the loss of self awaits us at every step? I choose to stop at this question to which, at this point, only one man can offer me the answer – *Solomon Marcus, the one who lives in the paradigm of the unflowing time and that of the unlimited space*.

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