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Symmetry and Structure in Art

/In the work of art and in the oeuvre, in aspect of interpretations/

A work of art /literary and another work/ can be approached in several ways. The possibilities, of course include various methods of professional analyses from the point of view of linguistics, semantics, psychology, cultural history etc. In any case the symmetry /assymetry, dissymetry/ plays an important role.

1. Symmetry /assymetry: grammatically, - in literal sense
and figuratively -; rhetorically,
rhythmically, semantically.
" " in images, metaphores, paralellism,
repetitions, motifs, archetypes and
mythological elements and compositions.
2. The hypothesis is: all kinds of symmetries enumerated are really connections /internal and external connections; connections in an work of art; connections between an individual work and an individual oeuvre; between these and the historical, cultural continuity etc.
3. These connections properly speaking correspond to some, certain networks, systems.
4. These networks, systems /of symmetries/ are essentially implications.
5. The term: implication /implying and being implied/ is
a./ in the sense that it may condense the characteristic elements of entire lifework and

suggests the governing principle of the pattern that oeuvre has taken, the principle of its functioning;

b./also seted in the sense that there are open or hidden implications with reference to the way the work in question and the entire oeuvre fit into the whole of literary /artistic/ and cultural history;

c/ In this way we find microcosmic and macrocosmic references which are intrinsic to the text /or another work of art/ and also detect implications which lie outside of it, implications which are part of the linguistic plane and hence which are only suggested by it; we come across the incidence of synchronous or diachronous associations ~~xxx~~ each either in a static or dynamic manner.

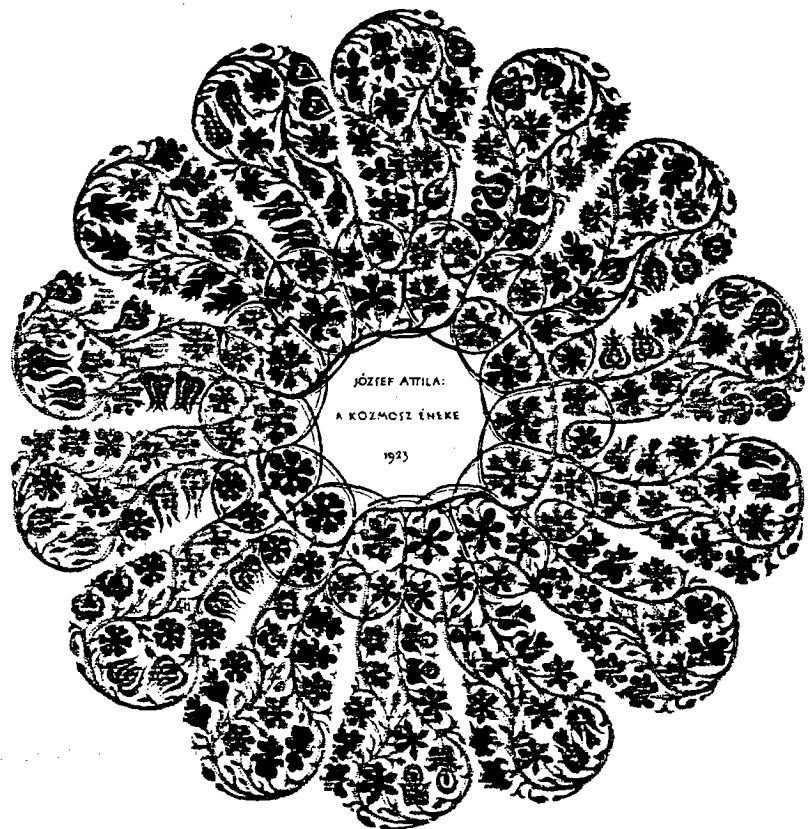
d/ Thus implication /implying and being implied/ is an integration of various simmetries /assy-metries/.

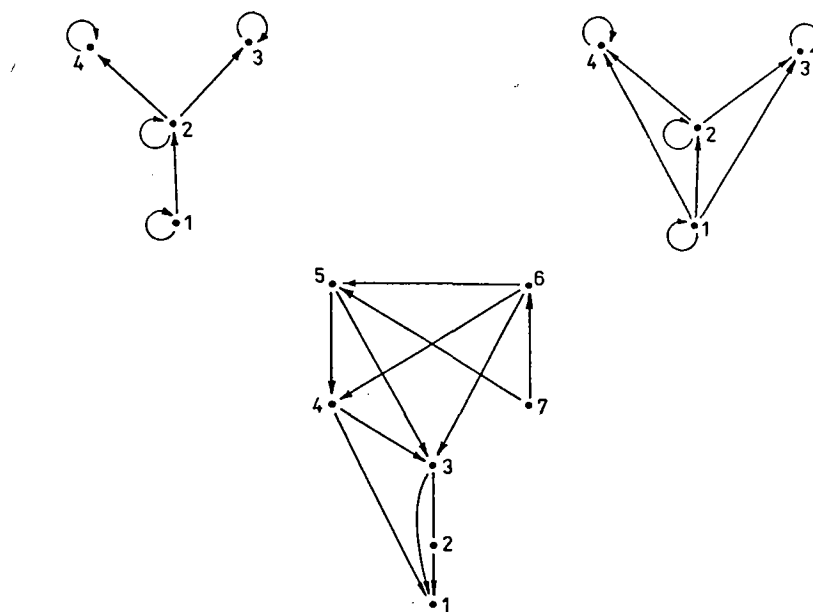
In conclusion: the exposition will be the unravelling of the symmetries and symmetrical systems that is at least latently there in the work /in the oeuvre etc./, the presentation of the system or relations that make up the texture of the work /the oeuvre etc/. Regardless of their methods and approaches, good interpretations of good works reflect as an "imitatio-

nal/imitative activity" /R. Barthes/ - the laws that
that call to life works of art and make them function
as such.

This order of ideas is an continuation my former studies:
"An attempt at setting up a model for literary analysis"
in: filológiai Közlöny, Literatura, Essays in Poetics.

II. Lotz János: József Attila: A kozmosz éneke:



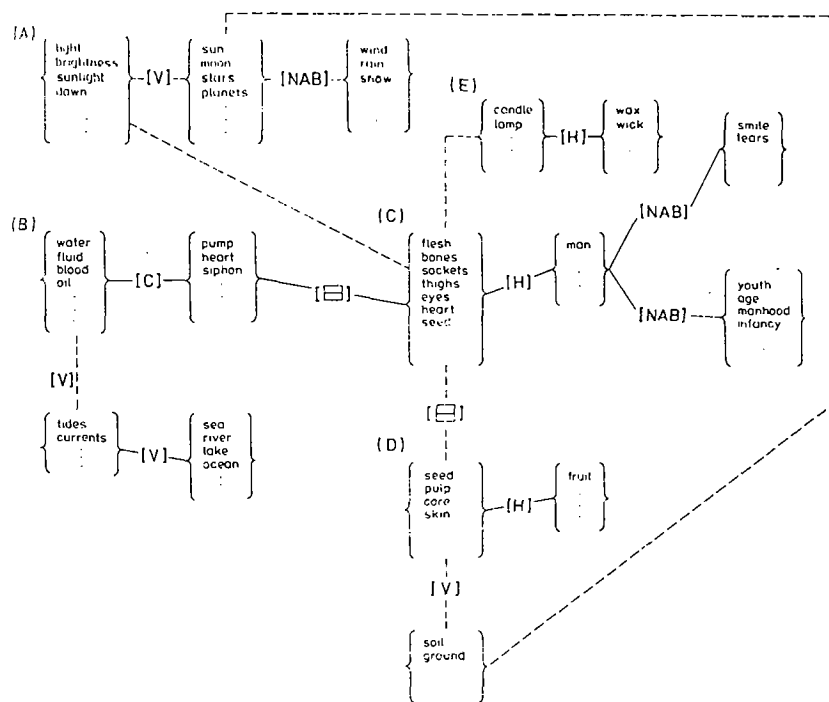


6. ábra

Barron Brainerd: Shakespeare "Being your slave..."
 /Graphs, topology and text, Poetics, 1977 /March/. Shakes-
 peare Sonett, LVII. /

I. V.V. Ivanov: Kholm. Nov: "India pronoszjat na szlavonih...".
 /indiai ministér/:





S. abra

Joseph M. Barone: Dylan Thomas: Light Breaks.

/Semantic sets and Dylan Thomas' Light Breaks.
Poetics, 1974/10./