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## RHOMBUS-MEANINGS AND INTERPRETATIONS

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*The Rhombus represents an ornamental element noted as a genesis with the Paleolithic period. It is a geometric motif with an archaic symbolic charge, characterized by perennality and cosmic sacredness, it was capitalized and integrated in all the elements of the environment of man. In this context, the objective of the study was directed towards presenting the multicriterial interpretation of this reason. On the one hand, the Rhombus has a special semantic value, varied in terms of chromatic diversity and of the forms it takes/ generates, and on the other hand, it is aimed at recording and fixing some valuable images of the objects bearing this decorative element. Distinguished by its wide use, The rhombus is found in its geometric sense as a singular element, in assemblies of motifs and geometric compositions integrated with other inscribed motifs, but also in free rendering that implies contour changes, proportions. Thus, the knowledge of the multiple values of the rhombus allows the revitalization of some compositions from the national folk art and the preservation of this old primary ornamental motif.*

**Key words:** Rhombus, ornamental element, values, interferences.

### INTRODUCTION

The ornamental treasure of a nation represents the language with which various messages and aspirations have been codified, denoting the areas of their interest and development. At first, the ornaments were the transmitters of some messages, they being constituted in a language well known by the viewer: "These symbol signs are – ritual insignia – used to convey a message: a formula of dedication, an invocation or can represent an allegory" [1].

Some ornaments belong to humanity, being found in the culture of many peoples. Each of the ornamental motifs denotes narratives through the elements of artistic language: signs, symbols, structures, which are intended to be perceived, identified only by those interested in cultural identity, in valuing and ensuring their continuity. Constituted in compositional structures in various joints, the ornamental elements amplify their value: constructive, functional, representative and psychosensory.

### PURPOSE

The objective of the study is analysis of the significance and multiple values of the rhombus.

### RESULTS AND DISCUSSION.

#### 1. The first attestations of the Rhombus in the Cucuteni space.

*Rhombus* is one of the ornamental motifs perpetuated since ancient times.



Bibliographic sources in this respect [9] denote the attestation of this reason since antiquity with the late period of the Paleolithic, Mesolithic, Neolithic.

The history indicates the attestation of the Rhombus with the Eneolithic period through the anthropomorphic idols discovered and belonging to the Cucuteni civilization extended in the present space of Romania, the Republic of Moldova and Ukraine. Specialized sources present the attestation of the rhombus not only as a symbolic unequivocal representation, but also as an interpretation of the representation of various objects integrated in the structure of a rhombus.

**2. Rhombus meanings and interpretations.** Starting from the statement that "works of folk art often have the appearance of an enigmatic text that can be read only with the help of a key, which the community possesses exclusively" it was intended to establish specific meanings attributed to the Rhombus. The folk art specific to different peoples and historical periods is studied especially through the prism of the symbolic iteration argued by the national identity macrocosm.

Thus, it was noticed that, evolving over time, in the meanings of different peoples, the meanings of the Rhombus oscillated, acquiring a magical, symbolic and aesthetic character. They emerged from the major codes of culture, from their dialectical play, and from the interference of the fundamental categories that support the ideational edifice of reason. However, Rhombus "being an extremely simple form, it has crept through the ages without losing its primitive character, thanks to the great regularity of the constituent elements" [3]. However, it is necessary to mention that the alteration of the form of the Rhombus, as well as of the multiple motifs in folk art, is caused by the material in which the motif is reproduced, the shape of the object to be decorated and the technology used. Thus, at the peasantry or more recently at the folk craftsmen, one can notice the skill with which they decrease / increase or modify a reason being guided by instinct, by their own aesthetic taste, by the level of knowledge of the historical, philosophical essences that are the basis of the ornamental motifs, by the operation with the symbols in the reproduction of the narrative, etc.

Studies with reference to the meanings offered denote that the Rhombus is an ambivalent symbol – a geometric symbol, but also a solar symbol. The rhombus seems to be a totalizing symbol that interacts with the circle, the rosette, the square, the triangle forming, together with them, a true ornamental "family", totally subordinated to the solar cult" [3].

The multitude of significant valences attributed to the Rhombus determined their synthesis and specification [2, 3]:

- The rhombus and the square symbolize intelligence (Zahacinschi).
- The rhombus is nothing but drawing, in the mirror, the triangle that schematically represents the fir tree (Petrescu).
- The rhombus is the geometric figure made up of two triangles united at their base has the meaning of the conjunction between two opposite principles: masculine and feminine, heaven and earth. As ancestral signs of love, fecundity, fertility and harmony, rhombuses often appear in Romanian folk ornamentation [2].
- The rhombus cannot be detached, as an interpretation, from the triangle, rosette, circle, square, forming, together with them, a real ornamental "family", totally subordinated to the solar cult (Petrescu).



- The rhombus illustrates the transposition of the circle into the fabric – because the latter is impossible to achieve because of the perpendicular crossbreeding technique of the threads (Ion Gheorghită, newspaper Culture).

- The rhombus is the symbol of the female vulva starting with the drawings on the walls of the caves from the Magdalenian era, against the background of preserving erotic symbolic functions, "where" the predominant symbolic contexts fully reveal the fertilizing attributes of the ROMB motif [2].

- The rhombus is the symbol of creation. Focusing on the image of the rhombus favors the elimination of blockages that prevent procreation. The tips of the rhombus represent the extremities of the cross, which is assimilated with a cross. The cross is an energy generator that aligns and balances the energy of the body. This sign influences all the basics.

- The rhombuses, ancient symbols, from the Cucuteni culture period, are ancestral representations of the deities" [1-3].

### **CONCLUSIONS**

The rhombus in different interpretations has multiple meanings, depending on the motif or ornamental element located in the immediate vicinity or with which it creates compositional structures, thus the meaning of the rhombus changes. The interpretations attributed to the rhombus identified in the field, in the northern, southern and central area of the Republic of Moldova, were diverse depending on the culture and fantasy of the informants: cow's coast, ram horns, sun, eyes, rhombus ornament, rumbe, cross, fry. Often the presence of rhombus as a compositional structure is attested, frequently using: the registration method with the purpose of highlighting and revealing the central part as the most important – the eight-point star (most of the times); the method of rhythmic tact dividing the surface by lines. Currently, attempts are being made to revitalize, capitalize on the signs, symbols of traditional art by creating various societies such as: Măiestria, Șezătoarea Basarabia, etc. or through local museum projects. They are focused on returning to tradition, creating connections between generations. The human factor is decisive in the perpetuation of national ornaments, customs and traditions. In this context, we conclude that all the objects of folk art identified in the field constitute "the title of nobility of our nation" (George Oprescu).

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