

SUMMARIES IN ENGLISH

Hans Siggaard Jensen: The Dimensions of Symbols

In this paper the various uses of the symbol-concept are presented and analysed. A sketch of the history of the concept is given, and some fundamental conceptions and philosophies concerning symbols are presented. From an understanding of some of the basic problems concerning symbols a presentation of the various dimensions need to grasp the symbol-concept is presented. Finally an analysis of the relation between symbol and concept is given.

*Lise Warburg: Speaking Animals on Silent Tapestries**

»The Lady and the Unicorn« (The Cluny Museum Paris) is a series of 6 tapestries from the late Middle Ages, so called »millefleurs« (thousand flowers) among which small animals of the most varied kinds appear. Today the series is interpreted as a secular allegory of the five senses, while the 6th tapestry has to be explained as an introduction or conclusion to the far-fetched message.

The paper tries to make out the main content of the Lady and her two aides-de-camp, the lion and the unicorn, on one of the tapestries. By the aid of the Bestiaries from the period the iconographical meaning of all the animals, big as well as small, is stated. The informations form a natural and meaningful, but strongly religious whole, and they are elucidated by generally available texts of the time.

*) The paper is an abstract of a chapter in my book: *The Lady and Unicorn – an iconographical reappraisal* (in publishing).

Frederik Stjernfelt: Symbol and Schema in Neo-Kantian Semiotic

This paper presents the concepts of symbol and schema in Kant's work in order to follow their elaboration in two central neo-Kantians, Ernst Cassirer and Charles Peirce. In Kant, the schema united concepts and intuition and hence becomes the condition of possibility for objective science, while the symbol is an indirect schema – in the language of our days, a metaphor.

In Cassirer, the symbol becomes a general concept covering all articulations of the human spirit, while the schema preserves its central place, now as the driving force in Cassirer's three-step vision of human civilization, ranging from *Ausdrücke* over *Darstellung* to *reine Bedeutung*. An important step in this process is the so-called »symbolic pregnance«, allowing schematism to make stable signs in the flux of *Ausdrücke*.

In Peirce, a similar schematic role is played by the *diagram* which unites the similarity-based sign-category of *icons* with the *symbols* which in Peirce's theory are general, thought-like signs. In his systems, diagrams are the very conditions of possibility for any thought, thought being always general but able to subsume under itself a continuous range of individual iconic cases.

Both neo-Kantians, it is argued, shares several interesting epistemological point-of-views. On the one hand, they so to speak »phenomenologize« Kant: The object is no longer seen as a product of the mind's ability to synthesize; rather, it is presented as an undifferentiated whole which can in turn be analyzed in various ways by use of schematisms. On the other hand, they aim at a semiotics which imply an epistemology in so far the very Kantian concept of schematism entails an analysis of the intrinsic architecture of the sign's signified: It contains necessarily a schematism combining thought and imagination. In this respect, these neo-Kantian semioticians transgress the Saussurian concept of the sign, in which the precise definition of the signified was always opaque, this leading to semiotic scepticism as a common consequence.

Torsten Ingemann Nielsen: The Symbol and the Presentation of Reality

In this paper symbol is not understood as a sign re-presenting something else. Symbol designates an entity - found or created by man - which presents reality, in a way that transcends its habitual mode of appearance.

Through the symbol the finite, i.e. the sensuously demarcated qualities of an ordinary thing, is presented. But also the infinite, i.e. the wholly other (*das Ganz Andere*), without any sensuous or conceptual demarcations, is presenting itself in an intuitive way.

Since the appearance of the infinite is an integral aspect of a living symbol, the symbol cannot be reduced to finite constituents, i.e. the symbol is in principle beyond interpretation. This does not mean, however, that it is beyond psychology. The inspiration exerted on a human being by the symbol can be investigated, without interpreting it: What feelings, thoughts, wishes etc. etc. the symbol evokes. And further: How the human being acts in relation to the inspiration of the symbol.

Rolf Reitan: Missing the Point: On Symbols in Psychoanalysis

The paper discusses a certain quartet among Freud's colleagues, and their contribution to a psychoanalytic theory of symbolism: Ferenczi, Rank, Sachs, and Jones. It is shown that these authors, in their eagerness to defend a 'Freudian position' in the aftermath of the conflicts with Jung a.o., miss the point of symbolism in confounding symbols with neurotic symptoms. The figure of thought masterplotting this theoretical displacement of symbols turns out in the end to be the classical opposition between direct and indirect, figurative speech. On the other hand, stray thoughts and contradictions in the texts of these authors indicate a more pertinent and interesting conception of symbols – at work between the lines, as it were. Possible implications of these undeveloped strains of insight are then developed, pointing in the direction of Melanie Klein and the Laplanchien working through of the concept of 'deferred action' – and also pointing back to some pointed remarks of Freud, disregarded by his compatriot colleagues.

Stig Poulsen: Illusion and Absence: Object Relational Perspectives on Symbolization

The paper exposes the theories of the symbolic function in the writings of central figures within the kleinian and the independent traditions in british psychoanalysis. Central themes are the different conceptions of the psychodynamic meaning and function of symbols and the competing theories of the development of the symbolic function. The diverse views of the british analysts are hereafter compared to theses from the non-analytic developmental psychology with special attention to the challenge from the theories of Daniel Stern.

René Rasmussen: From the symbol to the symbolic

Our starting point will be the idea that focusing on a so called symbol in a psychoanalytical treatment often results in a narrow-minded interpretation. By dealing with Saussure's linguistic definition of the symbol conception we stress the fact that it is most necessary in the clinical work to involve other linguistic phenomena which could underlie a given word or symbol also meaning the way in which the linguistic expressions (signifiers) form metonymies or metaphors. These linguistic aspects can class with the symbolic (Jacques Lacan) which also puts into perspective the meaning of the idea of the phallus which often appears in psychoanalysis which must not however be seen as a symbol but as a signifier regulating the subject's desire and *jouissance*.

Alice Theilgaard: Metaphor as therapeutic Resource

From a therapeutic perspective the two fundamental properties of metaphor are essential: First, the metaphor differs from the literal statement by creating a certain tension between the subject and the modifier. Second, in a condensed way the metaphor may express many phenomena simultaneously, having both an ikonic and a verbal content. The imaginative, metaphorical language has a far greater possibility to influence the unconscious than the logical, informative language.

Steffen Jørgensen: About Metaphor and Concept

Metaphor is neither noise nor ornament. It is shown that philosophers as Aristotle and Hegel display metaphor in dealing with metaphor, intrinsically, in definitions and descriptions. Metaphor, thus, is not mere substitution of *verba impropria* for *verba propria* but mapping between coexisting semantic domains as suggested by G. Lakoff. Metaphor is pervasive in everyday thinking – and in scientific discourse as well, when confronted with *terra nova*: Concepts »burrowed« from existing, developed disciplines may, projected on lesser wellstructured research areas, function as *models* establishing formal analogy or *isomorfism* between model and research object.

Asger Schnack: The Symbolic World of Modernism

The use of symbols in modern poetry is being discussed. The claim is, that the symbols in modernism are detached from all established, allegoric patterns. They are loaded with a force of their own, in a way they are becoming their own symbol. The exemplification from Danish poetry concentrates on three symbols: the stringed instrument, closed eyes and the flood.