

## STRESZCZENIE PRACY

The dissertation entitled *Hans-Georg Gadamer's hermeneutics of an aesthetic subject within the aspect of myth* covers the questions of the philosophical hermeneutics and its objective is to comprehend the philosopher's ideas on subjectivity. The main goal of my dissertation is not to reconstruct the entire concept, but to present some of the aspects in which the hermeneutical "I" is related with the philosophical idea of myth. I had a special interest in the manifestations of human identity which are revealed within art. The philosopher distinguishes this kind of experience while claiming it has a significant meaning for being a human. The importance that Gadamer attributes to the aesthetic experience has led to the conclusion that the figure of so-called "aesthetic man" emerges from the philosopher's work. The author of *Truth and Method* intertwines the aesthetic experience and the question of myth that he perceived as a particular kind of experience placed on a par with artistic and religious ones, and devotes his effort to evidence the assumption.

The dissertation consists of 16 chapters. The first four ones present the methodological background for my considerations on the main subject and this involves the following questions: the introduction to Gadamer's philosophy with reference to the changes within the philosophical tradition, in general, and Cartesianism, in particular; the phenomenon of crisis as a key to understanding human identity that contributed to the changes within the philosophy, which I mention in Chapter 1, and culture; the attempt to reconsider the problems of logical fallacy that have been noted within the hermeneutic circle and to span the field of investigation with extra logic idea of ambiguity, contradiction, being a fraction and a whole, and the analysis of the notion of community.

The following chapters are dedicated to the idea of myth. The analysis of the philosopher's work led to its systematics which is presented Chapter 1, in the second part. Chapter 2 is dedicated to the mythical figures of Narcissus, Prometheus (and also Promethean man) and Hermes.

In the third part of the dissertation I consider the question of the hermeneutic identity related to the artistic sphere that Gadamer distinguishes and analyse the figure of artist, the problem of artistic act and its subconscious character that is revealed within the specific "shift" or, in other words, the irrational moment of creation. The myth of Narcissus is read here in the context of the artist's situation. In next chapter I reconstruct the concept of the portrait within the philosophical hermeneutics which features the oscillation between presence and absence from the creative act to the complete artistic work. From this perspective I intend to outline so-called hermeneutic identity whose immanent characteristic is ambiguity. I regard the categories of presence-absence and existence-nonexistence as fundamental for my reflection. Summing up Gadamer's ideas in this part, I once again refer to the figure of Narcissus. The myth that discloses the person who contemplates his own reflection becomes the canvas on which I reconstruct the relations that describe the hermeneutic identity with reference to the portrait. In Chapter 3, in the third part of the dissertation, the notion of game is applied in order to interpret the role of the participant from the axiological perspective. The figure of "player" or "participant" is immersed in the values that the work of art creates and this way he becomes the "witness". The notion of the participant originates from my reading of the myth about Prometheus and the figure of Promethean man. The last chapter of this

part is dedicated to the question of biography and, in particular, the complexity of subjectivity in a literary work. I consider the assumption that the complexity of subjectivity is inherent for a literary work and it is the next stage of my analysis of the hermeneutic identity.

The fourth and last part of the dissertation is an attempt to outline a universal model of identity that is emerging from Gadamer's works. While focusing on the notion of myth, I argue that it is a possible link between nature and culture. The perspective might imply that the author should refer to other disciplines such as biology and sociobiology. My objective, however, is to demonstrate that the hermeneutics itself offers sufficient methodological fundamentals in order to evidence the assumption. I refer, therefore, to the Cartesian formula "cogito ergo sum" and focus on determining its underpinning preassumptions. Gadamer stated the fact, which is still being considered on the other fields of philosophy, that an enunciation contained a system of hidden assumptions. Consequently, the philosopher changed the understanding of the Cartesian formula and the way the subject is perceived. The methodological consequences let me consider the hermeneutics, from the perspective of the philosophical hermeneutics, as the critique of culture and make a reference to Prometheus as did Gadamer.

Taking under consideration Gadamer's ideas on art which he perceived as a model for philosophising, I refer to performance which the philosopher distinguished in his work along with architecture. I argue that the characteristics of performance such as momentariness and transferability are the fundamentals of the hermeneutic identity in its universal dimension. The shape of the subject, which we can relate to the model of the aesthetic man, leads to elaborating the identity which we call here provisional. Furthermore, the identity is inscribed in the hermeneutic presentation of the subject. The figure that refers to the community and solidarity which is based on the experience of *polis* reveals, while being examined, the permanent inability to settle in. The misunderstandings, fractures, suspensions that belong to the hermeneutic circle situate themselves on the foreground. In the present analysis they are not only perceived as the features of creative people and situations, but as a part of common experience that is a consequence of the lability and sense of instability. The recurrence of the myth within hermeneutics provides the way to achieve harmony and a sense of safety. The myth is presented, thus, as a narration that enables people to participate in their common meaning and to find their sense of stability. In next chapter I once again refer to the figure of Hermes in order to focus on its dynamic character. Thanks to introducing the notion of performance and revealing the analogy between this artistic discipline and philosophical hermeneutics in the previous chapter, I have managed to come up with a new interpretation of hermeneutic circle that revealed its non-obvious, corporeal dimension. I argue that this reading of the essential philosophical figure can be perceived, on one hand, as a closure for previous analysis and, on the other, as the opening of Gadamer's hermeneutic philosophy on the dialogue with the disciplines that appreciate body and treat it as a source of knowledge.

Gadamer's philosophy refers to the experience of the art in the 1960s. Although the museum and art world has changed notably since, the ideas that emerge from the book *Truth and Method* correspond with current conceptions on art. The questions such as: ability to relate, openness to dialogue with science or interactivity and the hermeneutic reflection converge. In the last chapter I analyse some examples of contemporary art theories in order to distinguish the field for a possible dialogue between art and Gadamer's philosophy. I argue that the dialogue is not only beneficial for art critics and artists but it can contribute to the development of hermeneutics itself.

The dissertation includes my translation of *Mythos und Vernunft* by Gadamer and my analysis of the text. They both become an integral part of the dissertation.