

Józef Tischner's philosophy of drama as an anthropological interpretation of the man - God relation

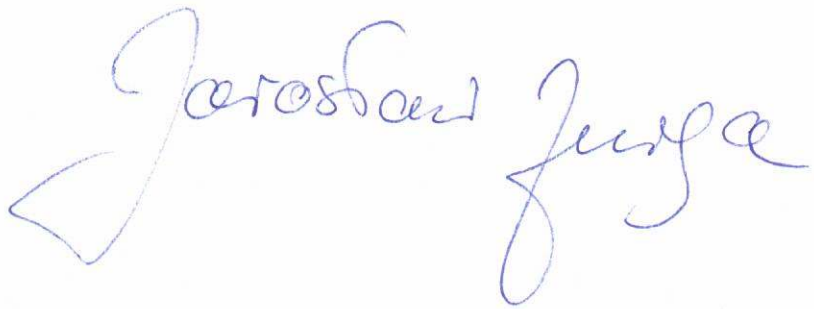
Summary

The aim of this dissertation is to present the anthropological reflection of Fr. Józef Tischner, in which a man is presented as a dramatic subject. A model example of a philosophical drama is the drama (relation) of a man with God, which is Tischner's basic assumption. The author of this dissertation adopts two research theses. The first is based on the assumption that the category of drama is inscribed in the religious relationship between God and a man, which implies the need to revise positions and reformulate questions about God and a man posed in the current philosophical discourse. The second thesis concerns the belief that drama as an anthropologically relevant perspective in which the activities fundamental to the human subject are realized - both those that can be described using the concept of "needs" and those that, like religion, escape the category of "needs" and can only be described in the perspective of "desire" - it is precisely due to the presence of an axiological horizon which can open a person to good. The area of the philosophy of God and a man, captured in the context of such a discourse, requires the search for points of contact with the previously explicated perspective, in search of complementarity of positions. Our analyses aim to capture the key moments for understanding religion, and more specifically the religious relationship, and to show them in the light of the category of drama, which is fundamental within Tischner's philosophical deliberation. Should being a Christian be expressed only in terms of celebration and participation in a religious rite? Is it not worrying that the key ideas and postulates that the religious message carries with itself are not translated into the lives of individuals and societies? Is it not surprising that religious discourse is often autonomous with regard to seemingly inviolable assumptions and fundamental principles, the respect of which guarantees religion its status and identity, and which, if ignored, may turn into a caricature of itself? Is it possible to assume that the description of religious reality would also be useful for the image of Plato's Cave, often quoted by Tischner, in which the visitors do not associate with reality, but with its appearance? And would it be possible to use this metaphor to express the situation of a man abandoning the gospel perspective, respecting the freedom of conscience of every human individual? The dissertation attempts to clearly articulate the above questions and proposes answers which are explicitly or implicitly present in Tischner's texts.

In conducting the research, both the phenomenological and the critical methods were used. The phenomenological method is useful for the analysis of source texts. An overview of the issues raised, suspending the knowledge on the subject so far, allows for focusing on the analyzed source text. In the course of the undertaken analyses, passages of source texts were quoted, directly related to the research theses and providing a back-up for a transparent presentation of the process of achieving the intended goals. Such a procedure protects against possible overinterpretation and the arbitrary imposition of structures of previously held presuppositions, whereas the critical method assumes a critical analysis of source texts in the scope that is important for the work, within the problem horizon outlined by it. The use of this method enabled the development of material to the extent necessary to implement the adopted research assumptions. Reflection on the dramatic perspective by means of which we interpret religion - and more specifically the situation of a man whose dialogical and dramatic subjectivity culminates in the reality of the drama with God - puts the philosophical discourse in a new light. Tischner directs it, placing at its center the relationship between God and a man, which allows for a recontextualization of both these subjectively and personally understood objects of reflection; at the same time, it does so in the search for new ways of exploring them. The application of the critical method also made it possible to confront the findings made with the use of the phenomenological method with the propositions of other authors who operate within a perspective similar to Tischner's.

Within the first chapter, we aim to capture and present the inspirations that patronize the philosophical and anthropological work of Tischner, and at the same time arise from his intellectual biography and trends in philosophical thought, influencing the shaping of the philosophical figure of the Krakow thinker. Strong setting in the context of biblical images and archetypes aroused in Krakow's philosophy, a sensitivity to a particular way of thinking, which Tischner calls "thinking from within a metaphor". The second chapter focuses on the focal points of Tischner's anthropological reflection, who uses metaphors, especially theatrical nomenclature, to explore the meaning of the word drama, clearly changing its meaning and adapting it to his anthropological project. The transposition of terms in the field of nomenclature functioning in the theatre space allows us to discover completely new horizons of meanings in the area of the issues of our interest where religion and human life meet. The third chapter brings a critical recapitulation exposing the specificity of the human drama. A man appears in it as a being situated on the horizon of good and evil. Another one appears in the field of view as You or He, seen in the perspective of the world of values. However, he

can reveal itself in the category of not-You and not-He. The fourth chapter opens the perspective of detaching oneself from the vision of God as a static being in favor of showing the Absolute in dialogical terms. God who is described in terms of the Holy Trinity is shown in the aspect of relevant conversation, dialogue, and discourse taking place within the Divine Persons and between God and a man. God as a relationship of persons in the Holy Trinity conducts an internal dialogue which is, in a way, an introduction to a dialogue with the world. This dialogue takes place in the light of the category of events. The fifth chapter is an attempt to present religious experience in the context of the determinants of a new anthropological perspective, important for Tischner. The axiological perspective, adopted by Tischner as key in the description of a religious act, may become the basis for both interreligious dialogue and the relationship of faith with atheism or agnostic attitudes, which is an inevitable process in the contemporary, pluralistic world. The shape of these relations, mediated by the agathological perspective allows to conduct a creative dialogue in which the category of holiness appears not only as a description of the Absolute, but more often as an attempt to imitate the Absolute.

A handwritten signature in blue ink, reading "Jaroslav Jurega". The signature is written in a cursive style with a large, stylized initial 'J'.