

Summary

On the notion of fantasy. The Noon of the 19th century and changes of idealism

The aim of this book is to reconstruct the semantic features of the notion of fantasy on the basis of philosophical texts by authors connected with Polish idealism. By means of fantasy, the author of this dissertation intends to present the complicated and multidimensional spectrum of ideas and artistic trends of the Noon of the 19th century, understood as the period from the mid-40s to the mid-70s of the 19th century. The reason behind the use of this unknown category of periodization is to cast light on the 19th century as a concept, which is often overlooked in research practice. The author also depicts the transformations of the model of man connected with the so-called positivist turning point.

The development of the intellectual program formed by young positivists is presented in relation to the unknown range of influences and perceptions: idealist national philosophy and postidealist academic work of some professors at the Main School, as well as the milieu of the Department of Mental Health and Forensic Psychiatry. The positivist turning point depicted from such a perspective clearly demonstrates that it is insufficient to examine the early suggestions of “the young” with reference to Western philosophy.

This dissertation consists of three parts entitled: *Masters, Teachers and Students*, arranged according to the specific artistic profiles of: Bronisław Trentowski, Karol Libelt and Józef Kremer; Aleksander Tyszyński, Henryk Struve, Franciszek Krupiński and Wiktor Feliks Szokalski; Eliza Orzeszkowa, Piotr Chmielowski and Julian Ochorowicz. Each part is preceded by

a theoretical and historical introduction, which presents the characteristics of each group. In the conclusions the author enumerates the semantic features of fantasy, defines the notion itself and describes the image of man emerging from the examined texts.

On the basis of the conducted analyses it can be asserted that:

– “the young” were much more dependent on national philosophers (especially on the level of theoretical language) than it has been assumed until now;

– fantasy undergoes a transformation: from a spiritual force responsible for the creation of works of art and the cognition of the divine sphere (positive connotation), it becomes an automatic process of associating images and concepts, which is no different from any other mental process threatening individuals and communities, because it leads to dreaminess and madness/insanity (negative connotation);

– the formation of the positivist subject should be examined in the context of the programs of the Noon of the 19th century. These programs prove that its antinomies and aporias result from the development of the scientific methodology and from abandoning metaphysical explanations. The positivist subject in many aspects (freedom, cognition of the world, self-control) is a dialectical construct, as is its idealist and postidealist predecessor.

(translated by Magdalena Kwapich)