

Summary

Fredric Jameson: poetics of social forms.

Contextual philosophical and sociopolitical analysis

The main topic of doctoral dissertation is a Fredric Jameson's original concept of the history of aesthetic forms, which is also called by him the poetics of social forms. This concept corresponds with the history (mainly last two hundred years) of the Western aesthetic forms considered in connection with various spheres of the social, political and economic life.

Circumstances of the Jameson's intellectual formation during the studies in US and in Europe are discussed in the first chapter. This chapter tries to locate his first book *Sartre the Origins of Style* in the context of his later achievements, inscribe his figure in the Western Marxism tradition, and show that the emergence of the New Left in US created the conditions of possibility of the formation of Jameson's theory.

The second chapter tries to answer to the questions of the validity of the Jamesonian characteristic of the relations between the aesthetic forms and the social, political and economic structures, particular emphasis is placed on historical determinism problem. Issues such as cultural periodization and relation between form and content are touched tentatively here.

In the third chapter three main issues are presented: Jameson's theoretical project in context of the hermeneutic tradition, the concept of political unconscious, and the socially symbolic act concept which plays the crucial role in the Jameson's understanding of culture. In the last part of this chapter Jameson's model of interpretation is reconstructed in detail. Jameson postulate that the interpretation should be carry out in three concentric circles: the political, social and historical.

Chapter number four goes back to the analysis of the role of periodization in the Jameson's theoretical project. It is shown that in Jameson's view periodization is first and foremost a tool which ease the understanding of historical material. This chapter underlines that the Jameson's understanding of the logic of this material is based on the concept of the permanent cultural revolution connected with the economic shake-up.

Considerations on Jamesonian periodization of the capitalist era are continued in the fifth chapter. Presentation of the project of poetics of social forms starts with the discussion of the first of the Jameson's cultural dominant – realism. In this chapter it is shown e. g. how the contradictions of the capitalist and precapitalist modes of production are worked out by the content and form of Honoré Balzac early novel *La peau de chagrin*.

Next cultural dominant distinguished by Jameson – modernism – is presented in the sixth

chapter. Here the two contradictions which lay the foundation of the modernist artistic practice are discussed. First one is the incomplete modernization – coexistence of the elements from various modes of production. Second one is the colonial network of exploitation and the specific unconscious of this fact in the metropolies where the greatest modernists lived and worked.

Elaboration of the issue of the petrification of the modernist artistic practices leads to the analysis of the relations between the emergent (postmodern) cultural practices and the post-war socioeconomic transformation. Five fundamental features of the new, postmodern cultural dominant are discussed in chapter seven: depthlessness, pastiche, technological sublime, postmodern space and weakening of historicity.

Premises of the aesthetics of cognitive mapping are analysed in chapter eight, this aesthetics tries to merge the truth of the individual, existential experience with the scientific truth of the representation of global capitalism. Also „poor person's” cognitive mapping – conspiracy theory – is analysed in this chapter.

The beginning of chapter nine concentrates on the analysis of the utopian impulse omnipresent in culture. Then there are discussed the ideological constraints of the various utopias. Last part of this chapter shows that the utopian form is inextricably bound with some existential fears.

In Conclusion the main threads of the dissertation are summarized and some consequences for the research in the field of Polish culture are presented. The author of dissertation argues that Jameson's theory of culture is both sophisticated and coherent. It refreshes the perception of the cultural phenomena, shows its connection with social, political and economic life, and, what is the most important, shows that in our culture in addition to the pessimism of the reason there is also some space for the optimism of the will.