AN OUTLINE OF MYTHICAL AND PARADIGMATIC
METHOD IN COMPARATIVE STUDIES (I)[1]

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Abstract: Lidia Wiśniewska, AN OUTLINE OF THE PARADIGMATIC METHOD IN COMPARATIVE STUDIES (I). „PORÓWNANIA" 4/2007, Vol. IV, p. 21-38, ISSN 1733-165X. Henry Remak's proposal, that reach beyond literary comparisons only, and reference to the notion of cultural texts allows for a broader understanding of comparative studies. In this spirit I present the comparative method which refers to two types of myths and the corresponding desacralised indicators of time and space in the form of paradigms put forward by Eliade. The origin myth and the modern myth, at this point signed with the figures of Nature and God, allow to perceive the world from the inside as dynamic (metamorphosis) or from the outside as static (governed by law). The corresponding desacralised paradigms permit to retrieve the basic indicators of time and space. The circular paradigm expresses time in form of units of circular recurrences and shows space as a whole based on the coincidentia oppositorum principle. On the other hand, the linear paradigm presents the holistic rectilinear time and the hierarchical space which separates units. In cultural works, to start with science and end with literature studies, echoes of particular myths and methods of organisation through the above mentioned paradigms of time and space are retrieved in a way that complies with the specificity of fields of interest (the physical, biological, psychological world, the consciousness, the unconsciousness, the featured world, the organisation of the work and historical changes), which allows to perceive the distinctness of their concrete realisations and treat them as tertium comparations. The possibility of applying this method in art, including literature, is signalised here as well.

Резюме: Лидия Висьневска, НЕКОТОРЫЕ АСПЕКТЫ ПАРАДИГМАТИЧЕСКОГО МЕТОДАСРАВНИТЕЛЬНЫХ ИССЛЕДОВАНИЙ (I). „PORÓWNANIA" 4/2007, Vol. IV, c. 21-38, ISSN 1733-165X. В своей статье исследовательница ссылается на концепцию Г. Ремарка, который предложил болеешырокое понимание компаративистики, выходящее за рамки сравнения литератур и ставящее в центревнимания понятие текстов культуры. Сравнительный метод, рассматриваемый в работе, опирается на двух типах мифов, современных и архаических, выделяемых Элиаде и соответствующих им десакрализованных образцах времени и пространства, которые выступают в виде парадигм. Два вида мифов, представленных фигурами Природы и Бога, позволяют взглянуть на мир изнутри, как на

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динамический (метаморфозы), или снаружи, как на статический (руководствующийся Законом). Соответствующие им две десакрализованные парадигмы (кругообразная и линеарная) помогают выделить основные виды времени и пространства. Рассматриваемые парадигмы играют огромную роль в культуре и касаются как символической культуры так и познания (наука). Компаративистика, как область интердисциплинарных исследований, позволяет показать изменчивый и многослойный образ культуры, в которой вновь и вновь появляются основные оппозиции пола, мифа, истории, искусства, науки и одновременно помогает вернуться к незыблемым ценностям, постоянству, что придаёт культуре единство.

1. Comparative literature and more

Symptomatic for comparative literature was the proposal put forth in the latter half of the 20th c. by Henry Remak[3], who observes that no principal difference of approach can be identified here, as compared to the methodology used within a national literature. Furthermore, the author indicates that this area of studies should be seen not only as comparing literatures, one to another, but also as comparing literature to other forms of humanistic expression (such as philosophy, psychology, sociology, history, etc.; here I would highlight the role of myths and their non-sacred derivatives, i.e. paradigms). If comparative literature as an area of literary studies drew on other sciences in the past, it seems that today it can offer a lot to other areas as a line of study that stresses reflection on cognition. This is true especially as long as this cognition is determined by language and textuality and as long as history or the exact sciences are treated as stories about the real[4].

If, then, an interdisciplinary approach becomes a fact, also thanks to comparative literature, a question arises about the justification or legitimisation of such a possibility.

2. Myths and paradigms as the *tertium comparationis*

The existence of two kinds of myths proposed by Mircea Eliade[5] assumes that they promise a classification that allows an assumption of two models of interpreting the world: the archaic myth, typical of cultures preceding Christianity, and the 'modern' myth, which the

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[3]   H. H. H. Remak, *Literatura porównawcza – jej definicja i funkcja* [*Comparative Literature, Its Definition and Function*.] Transl. into Polish by W. Tuka, in: *Antologia zagranicznej komparatystyki literackiej*. Ed. H. Janaszek-Ivaničková. Warszawa 1997, p. 26-36.

[4]   That history is one such story is indicated by Hyden White, *Poetyka pisarstwa historycznego* [*Poetics of Historical Writing*]. Transl. into Polish E. Domańska, M. Loba, A. Marciniak, M. Wilczyński. Ed. E. Domańska and M. Wilczyński. Kraków 2000; that scientific narrative is contingent on the time it is written in is pointed out by I. Prigogine, I. Stengers, *Order Out of Chaos. Man's New Dialog With Nature*. Shambhala Publishers, Boston 1984.

[5]   M. Eliade, *The Myth of the Eternal Return: Cosmos and History*. Transl. W. R. Trask. Princeton, University Press, Princeton 1971. See by the same author, *A History of Religious Ideas*. Transl. W. R. Trask. University of Chicago Press, Chicago 1978.

author associates primarily with the Judeo-Christian option. Let me observe at the start, however, that I do not admit that this division allows for a sharp juxtaposition of cultures. In fact, Eliade does not posit it, either. The operational applicability of the author's classification seems all the more valuable in that the author also assumes the possibility of these patterns existing in their non-sacred form, as circular and linear paradigms that are present in the entire broad zone of culture located outside the sacred.

Both kinds of Eliade's patterns may be interpreted via the categories of space and time. In the archaic myth and in the circular paradigm, space is determined by the *coincidentia oppositorum* principle. In its primary state, it is characterised by an inner duality of gods and their existence in pairs, which allows the comprehension of everything, at the level of both micro- and macrocosm. At the same time, the temporal aspect allows the isolation of component parts that appear thanks to a metamorphosis in the form of circular recurrences, both within the wholes and between then. In the modern myth and in the linear paradigm, in turn, space is determined by hierarchy, which implies the stratification of space. In turn, the temporal dimensions has a holistic nature and encloses the whole between the points of alpha and omega (such as birth and death on the human scale or such as the creation of the world and the Last Judgement on the world's scale). Each of these orders must cope with the basic difficulty of capturing the world in the perspective of the entirety and the part[6], and does it in its own characteristic way. It is only thanks to the set of the four above perspectives – the two opposing ones on the strength of their description of an individual and a whole within unidimensional (linear or circular) time and the two opposing ones because of their description of an individual and a whole within a multidimensional space (hierarchical or based on the principle of the *coincidentia oppositorum*) – that a complete set of approaches to reality, operating within culture with the use of the categories of time and space, is possible.

Such an understanding of the two fundamental myths related to the notions of God or Nature as complexes of time and space determined either by permanence or by dynamism, and their related paradigms as complex arrangements of time and space allows us to treat the above patterns as components of a clear *tertium comparationis*. Thanks to this unique

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[6] The fundamental nature of these categories may be depicted by B. Skarga's philosophical commentary related to ontology: 'Actually Plato is clear about it, stressing the inherent contradictions. An individual as a whole must be identical to itself, yet as a multiplicity of parts it contains a difference. Furthermore, Plato's words indicate that it is it different from other things and identical to them'. See B. Skarga, *Tożsamość pojęcia czy tożsamość bycia. Z lektury Damaskiosa*. In: B. Skarga, *Tożsamość i różnica. Eseje metafizyczne.* Kraków 1997, p. 22.

measurement criterion, it is possible to compare dissimilar sciences[7], where the operational descriptions of reality are narrowed down to (simultaneously simple and complex) foundations.

3. Myths and paradigms in culture

The set of these patterns is fundamental for the descriptions of both the spatial division of the brain (or, to be more exact, of its operation in the state of consciousness) into the male and female versions[8], and of the broader description of the psyche into daytime and night-time[9]. It can also form the foundations of the division of culture into official and folk varieties[10] as well as, from the point of view of another discipline, into one determined by the Christian myth (modern) and science and its laws or one determined by the Dionysian myth (archaic) and art and creativity, while the attitudes resulting from them into theoretical and tragic[11]. Furthermore, this set of patterns lies at the foundation of the division within science that is clearly highlighted today – into traditional, Newtonian and non-Newtonian science[12]; in the arts it is fundamental to the division into the homophonic and the polyphonic[13].

A set of these patterns may be held accountable in temporal terms for the emergence in the description of a holistically treated psyche of paradigmatically divergent stages of life, which can moreover be compared with the fundamental stages of social progress,[14] if we single out the eras of matriarchy and patriarchy in social history[15]. Equally important will be the identification with its help of the eras of Renaissance and Baroque in the history of the

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[7]   See I.G. Barbour, *Myths, Models and Paradigms. A Comparative Study of Science & Religion*. Harper Collins Publishers, London 1974.

[8]   A. Moir, D. Jessel, *Brain Sex. The Real Difference Between Men and Women.* Delta Publishers 1992.

[9]   B. O. States, *The Rhetoric of Dreams*. Ithaca and London 1988; see also C.G. Jung, who indicates: "Union of opposites is equivalent to unconsciousness, so far as human logic goes, for consciousness presupposes a differentiation into subject and object and a relation between them". In: *Gnostic Symbols of the Self*, see: C.G. Jung: *The Gnostic Jung: Selections From The Writings of C.G. Jung and His Critics*. Princeton University Press 1992.

[10]   M. Bachtin, *Twórczość Franciszka Rabelais'go a kultura ludowa Średniowiecza i Renesansu*.Transl. A. and A. Goreniowie, Kraków 1975.

[11]   F. Nietzsche, *The Birth of Tragedy, or Hellenism and Pessimism.* Transl. R. Speirs. Cambridge University Press 1999. F. Nietzsche, *Thus Spoke Zarathustra. A Book for All and None*. Transl. A. del Caro. Cambridge University Press 2006.

[12]   I. Prigogine, I. Stengers, *Out of Chaos...*, op. cit., I. Prigogine, *The End of Certainty: Time, Chaos and the New Laws of Nature.* The Free Press, New York 1997.

[13]   M. Bakhtin, *Problems of Dostoevsky's Poetics*. Transl. C. Emerson. University of Minnesota Press 1974.

[14]   J. Prokopiuk, 'Powrot Wielkiej Matki', in: Robert Graves, *Biała Bogini*. Transl. and preface by J. Prokopiuk. Warszawa 2000, p. 7-30.

[15]   E. Fromm, *Love, Sexuality and Matriarchy*. Fromm International Publishers 1997.

visual arts and, extending the scope of Baroque, of the modern[16] (as well as Classicism and Romanticism). At the same time, it allows the identification, within the above eras, of early Gothic as linear, and late Gothic as seeking effects typical of painting (circular)[17]; similarly, in the Enlightenment it allows the identification of Cartesian rationalism and the Expressivism of German philosophers, totally different from it[18]. Similarly, this set of patterns is activated the moment we use the notion of work or text, because we can find it in the construct of cultural products – 'Newtonian' or 'non-Newtonian'[19] (science) or 'ideologized' or 'conceptual'[20] (art). We can also identify it in the opposition of the bright Attic and the complex Asiatic styles (coupled with the identification of two kinds of tropes), which may be the basis for identifying whole currents[21], or in the opposition of two models of the novel[22].

In their most principal form, these patterns are signalled by the images of Nature inscribed in the myths: on the one hand Nature is exemplified by the mutability of the moon, and on the other hand by the permanence of the sun. They can moreover be reflected in the figures of Mother-Earth, God the Mother, Grand Goddess on the one hand, and of an ideal (spiritual) God, God the Father, the Supreme God, etc. on the other. These figures are 'translated' into descriptions of non-sacred phenomena and figures, which can be described in the following manner in an approach that obliterates the differences between the sacred and the profane (myth and paradigm).

The creation of an image of time as a whole is effected when among the multitude of gods, still marked by their originating from the multifarious and changeable Nature, there emerges one who assumes undivided authority (because of which his sisters, previously treated on a par, become as of that moment only the god's spouses), thereby constituting henotheism. This is the case of Marduk, victorious in battle and enjoying the support of all other gods, and later on of Hesiod's Zeus[23], who swallows his divine spouse, the goddess of wisdom Metis, subsequently giving birth to his daughter Athena, representing wisdom only as

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[16]   H. Wölfflin, *Principles of Art History. The Problem of the Development of Style in Later Art*, Transl. by M D Hottinger. Dover Publications, New York 1932.

[17]   Ibidem.

[18]   Z. Kuderowicz, *Filozofia nowożytnej Europy.* Warszawa 1989, p. 486.

[19]   H. White, *Interpretacja tekstów*, in: White, *Poetyka pisarstwa historycznego*. Ed. E. Domańska and M. Wilczyński, Kraków 2000. See also: R. Barthes, *Od dzieła do tekstu* [From Work to Text]. Transl. M. P. Markowski, „Teksty Drugie" 1998, no. 6; R. Barthes *Teoria tekstu* [Theory of the Text]. Transl. A. Milecki. In: *Współczesna teoria badań literackich za granicą. Antologia*. Red. H. Markiewicz. Vol. IV, part 2. Kraków 1996.

[20]   M. Bakhtin, op. cit.

[21]   E. Kuźma, *Z problemów świadomości literackiej i artystycznej ekspresjonizmu w Polsce.* Wrocław 1976. See also to some extent a debunking article: idem *O tak zwanym nurcie ekspresjonistycznym w literaturze Młodej Polski. Problemy metodologiczne i teoretyczne*. In: *Ekspresjonizm w literaturze Młodej Polski na tle literatury polskiej i obcej XX wieku*. Red. E. Łoch. Lublin 1988.

[22]   L. Wiśniewska, *Świat, twórca, tekst. Z problematyki nowej powieści*. Bydgoszcz 1993.

[23]   H. Podbielski, *Mit kosmogoniczny w „Teogonii" Hezjoda.* Lublin 1978.

a function of his own wisdom. This will further lead to monotheism, which along with a single God introduces the vision of time contained within the gestures of Creation and Last Judgement. In this way temporal wholeness is portrayed, which can be translated into all other images of time, encapsulating it between beginning and end (birth and death, emergence and ultimate annihilation, etc.). Unlike in the case of motion that falls within a space placed between fixed points, in this case time captures changeable events into clumps of immutable, intransgressible points that define a single occurrence. In this way we may speak about phenomena guaranteed by One God – one world, one law and one Book, one chosen nation or one true religion, one marriage, one identity, and one life contained between birth and death.

The time of Nature, in turn, opposing this linearity, is a time where it is virtually impossible to talk about beginning and end, since they both are superimposed; it is more advisable to talk about the pivot (and centre of motion). Irrespective of whether we refer to stages of human life, the eras of humanity, seasons of the year, no doubt archetypal for this kind of perception of the world or about the times of day – we will speak about the location of antinomies along the circle, about the combination of the upper (summer) and lower (winter), right (spring) and left (autumn). This time, then, demonstrating oppositions whose analogous manner ties different scales (circular recurrence of day and year, human life and human history, just like the possibility of the birth and annihilation of many worlds) is the paragon of recurrence[24]. This recurrence may appear within a single being; we will find it in the concept of multiple deaths and births within one life and between lives (as in Ovid[25], where Priam is advised that his dying son will not cease to live but is transfigured, in this case into a bird). This may furthermore signify a constant recurrence of life within the Bakhtinian collective 'body of the people' or the generational aspect highlighted by him during the Renaissance. It is, then, neither within a single entity nor between entities that some pure state transpires (at the same time there appears no Divine 'cut off' being[26]). Instead we deal with hybrid existence triggered by the appearance of multiple circuits within an obscurely designated individual. […]

In turn, the wholeness of space, set opposite the singularity of circular time, is realised by Nature via movement as something which is the most common, present 'in-between', uniting inherently everything, i.e. matter. When discussing the visual arts, H. Wölfflin

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[24]   See J. Gąssowski, *Mitologia Celtów*. WAiF, Warszawa 1979; R. Graves, *Biała Bogini*. Transl. and preface by J. Prokopiuk. Warszawa 2000.

[25]   Ovid, *Metamorphoses*. Transl. A. D. Melville. Oxford University Press 1988.

[26]   A. Świderkówna, *Rozmowy o Biblii*. Warszawa 1996, p. 15. The author refers to the notion of 'sacred' which initially meant 'cut off'.

interestingly observes in this context an immaterial aspect of movement (corresponding to spirituality in the myth of God), which is consequently hard to represent. Movement, however, unites opposites (that remain outside the valorisation ascribed to it in the linear paradigm) and thus divides similarities – if we can regard as similarities entities emerging within the linear paradigm all of whose components are subject to the unifying category of identity, incorporating into the chain of being[27] – since it incorporates them here into the chain of metamorphoses. By means of force that inevitably assumes either a negative or a positive vector, Nature realises its constructive and destructive projects, as was observed in the beginnings of philosophy by the Pre-Socratic philosophers, thanks to the ties of concord and discord, love and hate.

[…]

Therefore, Nature and God signify divergent and yet complementary perspectives: inner and outer spatial ones, and temporal perspectives of change and stability. Within space, in one order of description (Nature), via a metamorphosis, what is different is united into a whole, while the identical is divided. Within the other order (God) – what can become similar thanks to law, creates an individual pure identity, while the divergent is separated and valued. Change transpiring over time (Nature) takes place thanks to individual returns, while permanence (God) takes place via a closure between beginning and end.

Additionally, in the cognitive zone corresponding to descriptions of the world, the stabilising mind is situated on the outside and uses linear language adequate to the subject of cognition. In turn, internal cognition calls for the use of 'pre-rational' cognition or, in other words, instinctual and emotional cognition based on passion; at any rate, a cognition as dynamic as its objects. This correlation may mean that in order to obtain a full picture we should actually move between different kinds of cognition, just like between different aspects of the real. […]

Physical space in traditional 'Newtonian' science turns out to be absolute space, determined by a set of perpendicular coordinates, dissecting it into regular sections and by the hierarchical overriding law, a derivative of God himself, a visible trace of his action. In a similar manner we can describe (Moir, Jessel) the male brain, divided into specialised areas, with the right hemisphere hierarchically dominant and set to apply hierarchy to space, which makes the male brain more inclined to rules, including the acceptance of conventional ones.

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[27]   Lovejoy recalls that in the case of Leibniz, identity, seen as the assumption of a certain position in a hierarchy of beings, means in effect the introduction of the *principium individuationis*. See A. O. Lovejoy, *The Great Chain of Being. A Study of a History of an Idea*. Transactions Publishers, Piscataway, NJ 2009, p. 260.

Furthermore, cognitive space in 'daytime' thinking, defined by States, is represented as determined by the static description of events with a nearly numerical precision. 'Theoretical' space is shown by Nietzsche in the perspective of being dominated by one overriding value (good), an echo of the Platonic idea and metaphysical thinking (God). Cultural official space according to Bakhtin is defined by treating goodness as absolute, while art within it is determined by a canon, an artistic equivalent of the Divine law in physical space. Patriarchy in Bachofen is marked by an equally evident law of the father (as Fromm adds, making a selection taking into account his own interest and constructing a hierarchy which allows his authority). Within the realm of art, Wölfflin makes 'a higher being' (God, Plato's idea) responsible for the ordered space of classical art. Moreover, a single work, irrespective of whether we refer one which is scholarly or literary, is determined by incontrovertible truth, related to the 'metaphysics of truth' or by one voice, especially the voice of the author-God, who makes decisions about the construction of his world. God, physical law, social law, cultural law, artistic canon, the law of the father, the law of the author, the law of the right (male) hemisphere of the brain, the right of conscious thought with its linear logic – constitute variations of dominants that guarantee stability and determine the emergence of a hierarchy irrespective of the area where the description identifies it. […]

A similar thing happens to linear time. In keeping with Newtonian science, absolute time flies continuously and the events set within this time are determined by linear, causal relations. The body's biological clock may be treated as programmed for the time between birth and death[28]. The male brain takes action making use of the linear organisation of intellectual processes, while daytime thinking according to States is contingent on significance, which supports linear relations made by a previous thought and is decisive for the inevitable consequence. Nietzsche justifies the linear nature of the activity of a 'theoretical man' by his desire of the only good. Bakhtin discovers absolute time with its definite beginning and end in official culture. In the concept of patriarchy, social progress plays a decisive role in the description of time. Wölfflin holds the line, delineating the contour-border, accountable for the linear way of experiencing the world in a work of the visual arts. The Enlightenment highlights the linear progress of humanity. Finally (according to White), in a historiographic 'Newtonian' work, history assumes the form of the traditional novelistic

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[28]   J. Z. Young, *Programs of the Brain*. Oxford University Press 1981.

plot with its beginning and end, as takes place in a homophonic and at the same time ideologised literary work of art.

In this way, in all of the above examples linear time and the determinist sets of causal relations occurring within this time determine descriptions of individual scopes of reality. Here, again, a linear image of reality is accompanied by an adequate image of cognition itself, reflected in linear language which is at the same time idealising. It is realised in both linear equations and in the ideally regular figures of Euclid's geometry. It is visible in the ability (ascribed to the male brain) of thinking in terms of simplifying models. In the daytime thinking described by States, verbal language, determined by the requirements of combining words in line with a logical sequence or a linear sequence of linguistic structures, is indicated as linear. The language of logic (and science) according to Nietzsche and homophonic language set on one significance, especially in the absolute written version identified with the ultimate truth in Bakhtin, is located on the same side. According to Bachofen (and even more so according to Fromm), linear language (the creative and the only proper Word) is what lies at the foundation of the world 'born' in this way by God and is also reflected in the authoritative word of the father. The linear 'language' of a line in painting becomes the first determinant of classical art. The idealised language of mathematics, including the arrangement of proportions, is at the root of all arts in the Renaissance[29], to reach its apogee during the Enlightenment (let us recall that already Moliere's Don Juan, when accepting the credo that two plus two equals four, sides with the 'obvious' truths). The linear is visible moreover in the subjecting of history to a mythical plot or a single trope, as indicated by White, and in the Bakhtinian vision of the work appears in the one-sided ideological. This is how we move from mathematical, abstract and simplifying idealisation to a cultural, very concrete and yet equally simplifying ideological aspect of language.

The circular paradigm, in turn, calls for another world-view, another language, another cognition, another comprehension of truth, since it places them in another vision of time and space than the linear paradigm.

Starting this overview of world-views from the physical and life sciences, we should indicate that the language of non-Newtonian science is a non-linear language that focuses primarily on irregularities (defined by means of non-linear equations), and thanks to them to the individual. This can be observed also in geometry – in fractals (whose essence is the entry into the depth of space) and in attractors (demonstrating movement in different scales). We

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[29]   M. Praz, *Mnemosyne: The Parallel Between Literature and the Visual Arts*. Princeton University Press 1975.

will encounter a similar irregularity in a totally different area: Moir and Jessel ascribe to the female brain the ability to combine verbal and nonverbal, i.e. concrete language, which must mean a departure from the regularity of common logic. The language of what States calls 'night-time thinking' is defined in turn as an ambiguous language of images; thanks to it such language would be capable of a higher degree of concreteness than a verbal language. Nietzsche's Dionysian language, in turn, seen as opposing scientific language, proves an illogical language of the arts, rooted in customs. Bakhtin's language of folk culture is based on the dialogical word (which refers simultaneously to other words and to reality). The language of matriarchy proves a comprehensive and multidimensional language of body-earth-art, and so in this language all can generate significance. The language of Baroque, in turn, would according to Wölfflin be the language of the overlapping and merging of forms in painting rather than their being separated from one another by lines. Similarly, the language of the art of Romanticism is treated as the victory of the curved line over the straight one[30]. The language of Expressivism is based on the power of the unifying pra-phenomenon rather than on the mechanical relations of sequence[31]. Within this paradigm a historical text is based on references to the complex Asiatic style and tropes that highlight duality, starting from katachresis through to irony. Bakhtin stresses the multiplicity of styles and genres of a work based on the dialogical word, especially in the complex novel 'about ideas'. In all of the above cases language rejects the linear and is based on complication stemming from the attempt to describe the centre situated between contradictions rather than from the simplifying inclination to one side; the ambiguity of a painting proves especially promising.

The bringing out of the hardly accessible centre, which might in fact be inaccessible altogether, is reflected also in the difficulty of a clear division of language and the very mode of cognition, if they are treated as adequate components of a temporal and spatial structure. However, the above apparent duality of language, which conjoins the verbal with the concrete and is realised more adequately in art than in science, finds its equivalent in cognition, which is marked by duality.

First of all, we need to bear in mind that this cognition does not exclude reason but solely dislodges it from its privileged position that is decisive for hierarchy, and progresses towards the combination of different possibilities. Characteristically, then, cognition, e.g. in the science about deterministic chaos, resorts to methods which are strange from the

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[30]   J. Woźniakowski, *Arabeska w literaturze i sztuce wczesnego romantyzmu*, in: *Pogranicza i korespondencje sztuk*. Red. T. Cieślikowska and J. Sławiński. Wrocław 1980, p. 202

[31]   J. Krakowski, *Goethe i Kant a wczesna twórczość Hegla*, in: *Między Kantem a Goethem. Eseje o wczesnej filozofii Hegla.* „Acta Universitatis Wratislaviensis" No. 1536. Wrocław 1994.

perspective of traditional (i.e. linear) scientific approaches. The Nobel Prize laureate in physics Ilya Prigogine observes that since the mind remains helpless in the face of certain phenomena (e.g. the interior of space), scholars often invoke the possibilities offered by art and artistic experience (they invoke here Goethe's concepts, Wallace Stevens's poetry, recurrent images of water in William Turner and Salomon Ruysdal, etc.). Scholars referring to the operation of the female brain highlight its cognitive capability based on the combination of functions that are separated in the male brain, such as reason and emotions, and consequently on the combination of such areas as law and experience, public and private, etc. However, night-time thinking based on the subconscious operates along the same lines; it does not select but leads to a holistic approach to experience, including that convenient (constructive) for the subject and inconvenient (destructive, willingly rejected by consciousness). For Nietzsche, in turn, the type of cognition under discussion here is contingent on passion, which is as dual as the poison-medicine, on the ability of primordial reactions of tears and laughter, on Dionysian madness (that opposes the stability of reason), finally on the dual wisdom of the body that obliterates the borderline between the body and the mind, represented by consciousness. Similarly, for Bakhtin the frolicsome holiday madness of the carnival, in particular ambivalent laughter which simultaneously accepts and negates, and familiarity that is based on (dual) emotions are located on the same side. Disregarding the valorising aspect of the term 'pre-rational' – we may also rely on it as constituting the difference of cognition in matriarchy from patriarchal cognition: Bachofen in particular stresses the unconditional nature of maternal love and it is worth bearing in mind that this means a kind of amorality of this cognition, capable of accepting both the positive and the negative of the subject of this love. Wölfflin defines Baroque cognition in a similar way, as based on emotions. Romanticism is no different; highlighting the role of emotions, it stresses the fact that music reflects them the best[32]. Goethe, too, still within the framework of the Enlightenment, opts for emotion as a type of cognition, alien to the cold traditional science but which does not reject mathematics, but does not consider it as dominant and calls for the combination of the experience of nature and nurture. In historical texts, as White demonstrates apropos of Foucault, cognition may take the form of a confrontation of different positions, which leads to relative and also multifaceted cognition. Similarly, in Bakhtin with respect to art we see an approval of the presentation of multiple voices and thus polyphony becomes a manner of representing the multifaceted nature of the world.

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[32]   J. Opalski, *O sposobach istnienia utworu muzycznego w dziele literackim,* in: *Pogranicza i korespondencje sztuk*. Red. T. Cieślikowska and J. Sławiński. Wrocław 1980, p. 54.

This type of cognition that aims at the fullness rather than at the simplicity of effect, both with respect to the need to express interest in its divergent objects of interest and as to the use of different ways of their cognition, and in particular the dual 'pre-rational' ways, is based on the conviction of the possibility of merging the antinomies of the world. This is accompanied by the rejection of science's usurping the conviction about the nearly divine certainty of its results and by the assumption that the results obtained, treated as constructs, have a relative power of explanation. Cognition based on the merger of divergent perspectives, referring to the principle of *coincidentia oppositorum*, similarly like, generally speaking, non-linear language that stresses deviation and circularity – are based on the circularity of the time and space arranged according to the *coincidentia oppositorum* principle.

Let us begin with an image of time perceived in the perspective of circularity, present in various disciplines.

Non-Newtonian science introduces the notion of circular time, which is especially significant for its use to stress the importance of the so-called time arrow, signifying the irreversibility and individual accomplishment of a given return. Paradoxically, however, the multiplication of the returns seems to lead to the transformation of a dynamic into stability that is effected by a rhythm that gains a principal significance for making the world a single whole. We must refer here to the centre where cause and effect are in effect inseparable. What is realised on a macro-scale as a result of reiterations of a structure within a structure, as described by non-Newtonian science, on a micro-scale finds its equivalent e.g. in the description of the operation of the female brain, subject to regular deviations of the biological rhythms of the body, which may lead to the emergence in successive returns of multiple personalities within one. Night-time thinking according to States is also subject to cyclical returns to the wholeness of experience, with no selection, but capable of entering different configurations; here we would need to speak about different personalities encapsulated in each successive return. In Jung's vision of the subconscious there is a possibility of a symbolic re-birth of psyche (its being hatched in the cave of the subconscious[33]). It seems that similar to the effects of the operation of the female brain and what Jung proposes is the Nietzschean image of 'entity' (identity without the signifying 'id'), or an identity of a creative person, who himself in a way decrees many deaths during his lifetime and appears as a child many times. The 'entity' is based on the conviction about the circular return (which,

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[33] C. G. Jung, *Archetypy i symbole. Pisma wybrane.* Selection, transl., preface by J. Prokopiuk. Czytelnik, Warszawa 1976.

interestingly, Deleuze, interpreted as a carrier of the individual[34]). For Bakhtin the circular return of the carnivalesque has a similar significance; it allows a temporary reversal of ordinary hierarchies – in representations of carnival art the end is often represented as the beginning and the other way around. According to Bachofen, the time of matriarchy is dominated by the time of Nature (considered by him to be stagnant). In the description of Baroque by Wölfflin, the author stresses the era's interest in incessant coming into being, which can be seen as a signal of the circular return. Similarly, circularity clearly lies at the foundations of the concepts of Romanticism[35]. In a historical text reference to different concepts or interpretations concerning, e.g. madness, means a circular return to this subject in successive 'versions'; a similar thing obtains in Bakhtin, where a given event (e.g. in Dostoevsky) is the focus of opposing ideas.

The *coincidentia oppositorum* principle, in turn, is realised in the following images of space. Space in non-Newtonian science is shown in the perspective of complex, non-linear relations that are responsible for the fact that if in an integrated dynamic set there are non-linear interconnections and processes, then the whole is not a simple sum total of the component parts. Space captured by the female brain is charged with multidirectional interconnections, whose integration translates also into integrative social activity. In the night-time thinking demonstrated by States, the multiplicity of senses becomes a matter of course and is tied with indeterminacy, lack of stability, flux, oscillation, or hybrid nature of images, which are charged with multiple meanings and are moreover interlinked and superimposed. The norm, then, within this space is a lack of identity on two levels: one ontological one (the seeping person becomes an author and – in the plural – protagonists of his dream) and the other cognitive (a dream resembles algebraic rather than arithmetic computations; the latter introduce determinacy). In Jung's depth psychology, the human being in addition is a plexus of opposing archetypes. In an image of an analogous type of space in Nietzsche, the sublime and the low-brow become relative; after all the lower you fall, the higher you may climb up, and the other way around. Both space and the human being are subject to inner contradictions, and the identity of the latter is not the self based on consciousness but rather 'entity', referring to the inseparability of psyche and body, and to the incongruity of both. In Bakhtin space also loses its absolute dimension; this is all the more true about the human person, who is a material and bodily oneness that transcends the individual, and is at the same time hybrid,

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[34]   G. Deleuze, *Difference and Repetition*. Transl. Paul Patton. Columbia University Press New York 1994.
[35]   J. Opalski, op. cit.

which feature is condensed within the body, where life, death, childbirth, defecation, and eating are tied within one knot. Certain places in the body are exposed and facilitate its union with the world. Fore Wölfflin, Baroque is a tangle of interlocked antinomies; this is even more true about Romanticism. Add to this the vision of history as born at the intersection of mutually incompatible interpretations and polyphony of the novel of an idea. In all of these cases, instead of a drive for simplicity that is typical of the paradigm of God, limited to the observation of the outside, there is a drive for an inner fullness, a token of the absolute being.

The brief review of ways of constructing images of the world (time and space) and of man (his cognition and language) in various texts of culture is itself, naturally, located on a specific side: if we look up the etymology of the term 'comparativism', it originates e.g. in the word (Latin) *pār*, *pāris*, meaning a pair, especially woman and man. Thanks to comparative studies, then, we can try and apply this fundamental opposition of the sexes to the different texts of culture. I will insist, however, that the opposition between structure and anti-structure[36], originating in myths and spreading in their non-sacred versions, i.e. paradigms, is more fundamental than the opposition of the sexes – and any other concrete realisation thereof – and therefore more complex. It allows us to demonstrate how, thanks to different views on reality, we may obtain its image from a variety of perspectives, charged with the specific features of these perspectives, and at the same time how, thanks to the multiplicity of these perspectives, we return to certain invariables. The truth is, however, that the invariables are entangled in a game which is as complex and multifarious as they are[37].

Transl. Marcin Turski

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[36]   See, V. Turner, *From Ritual to Theater: The Human Seriousness of Play*. New York, PAJ Publications. 1982. His statement: 'Man develops thanks to anti-structure and lives thanks to structure' can be generalised.
[37]   For a fuller picture of the use of the method see L. Wiśniewska, *Między Bogiem a Naturą. Komparatystyka jako filozofia kultury*, Bydgoszcz 2009.