

SUMMARY IN ENGLISH

The topic of this doctoral thesis entitled „Puppet in a contemporary theatrical event in the context of J.L. Borges text "Twenty-five August 1983" concerns the analysis of the broadly understood concept of a puppet in various theatrical phenomena appearing both within the theatre and in other fields of visual arts. The aim is to analyze the essence of the concept of "puppets" on the basis of artistic inspirations, technological experiments and their results and perceiving it as an object of art research as well as an object of philosophical, anthropological and ethnographic reflection. In this process, it is important to perceive the movement and transformation of puppets in the context of theatre, sculpture, installation and technology, in conceptualize or defining its role as a visual and symbolic form. Symbol, presence, making present an *parergon* become the key concepts in this work. They belong to the main research area in the literal and metaphorical sense. The analysis is conducted in relation of the existing interpretations of energy contained in objects and situations involving the state of presence - it is an attempt to analyze this phenomenon, assuming that according to anthropological and ontological analyses, it appeared when man became aware of his individuality from the world. This resulted in various types of objects, objects-puppets, designed to help him organize the ontological and metaphysical world. The analysis of the scientific and artistic problem discussed in this dissertation resulted from the need to confront the existing observations with the knowledge of selected issues in the area of design, technology and art. The theoretical part with the analysis of concepts selected in the context of the studied puppet phenomenon is an attempt to compare them with the context of selected historical periods concerning the history and transformations of puppets in culture. Its variety of forms - in historical terms - I present in the light of artistic events and selected philosophical concepts with the aim of showing the following a problem that is the object of my artistic research. The assumption is that this will be an analysis from the first forms used or shaped in the original world to contemporary puppet theatre and theatrical phenomena, with particular emphasis on sculpture and sculptural installations in and towards space. The following chapters are devoted to raising particular issues important in building the research results. The chapter on the practical part (the realization of my artistic work) is a summary and description of the result obtained and a presentation of the documentation of the analyses and the resulting work, in which the puppet and animator in "mutual animation", become a phenomenon in the process of creative creation in the world of theatre.

