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ZASTOSOWANIE ANALIZY KONOTACYJNEJ ERNESTA BOESCHA DO INTERPRETACJI OBRAZU RAFAELA SANTI „ADAMA I EWA - GRZECH PIERWORODNY”

Streszczenie

Stworzona przez szwajcarskiego psychologa teoria działania symbolicznego, z zawartą w niej nieznaną szerzej metodą Analizy Konotacyjnej (AK), w tym oryginalną koncepcją „konspiracji”/interrelacji mitów i fantazmatów, umożliwia interpretację duchowości konkretnej osoby. Boesch zakłada bowiem, że mity, będące powszechnie przyjętymi symbolami, są interpretowane przez ludzi jako indywidualne fantazmaty, nawiązujące do ich systemu wartości i wiary. Związek mitu z fantazmatem zostanie przedstawiony na przykładzie postaci i dzieła Rafaela Santiiego. Celem pracy jest zbadanie wybranego dzieła malarza, wykorzystując możliwości płynące z AK. Zakłada ona, że przez przełożenie mitów kulturowych oraz symboliki zawartej w dziele (obrazie Santiiego: „Adam – Grzech pierworodny”) na indywidualne fantazmaty autora, możemy dotrzeć do sfery duchowej wyrażonej w obrazie i jednocześnie tożsamości jego twórcy. Metoda Boescha pozwala przeanalizować bogatą symbolikę religijną obrazu w kontekście biografii twórcy.

Słowa kluczowe: Ernest Boesch, Analiza Konotacyjna, Teoria Działania Symbolicznego, mit, fantazmat, Rafael Santi

Application of Ernest Boesch’s connotation analysis to the interpretation of Rafael Santi’s picture “Adam and Eve – original sin”

Abstract

The Symbolic Action Theory (SAT) has been created by a Swiss psychologist Ernest Boesch and it contains a not very well known method called Connotation Analysis (CA) with its original concepts of conspiracy/interrelations of myths and phantasms. The SAT is

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closely related to a possibility of an interpretation of a concrete person's spiritual identity. Boesch assumes that myths, being the commonly known symbols, are interpreted by people as the individual phantasms referring to their system of values and beliefs. The connection of myths and phantasms is presented based on Rafael Santi's character and masterpiece. The main objective of the article is to interpret Santi's masterpiece using the method of Connotational Analysis. It assumes that by translation of cultural myths and symbols contained in Santi's picture: "Adam and Eve – The Original Sin" into the author's individual phantasms, we can reach the spiritual sphere expressed in the work and present in his creator's identity. The rich religious symbolism of the painting in the context of Santi's biography maybe analysed in the terms of Boesch's method.

Key words: Ernest Boesch, Connotation Analysis, Symbolic Action Theory, phantasm, myth, Rafael Santi

INTRODUCTION

Ernest Boesch, a contemporary Swiss psychologist, began his academic career as a clinical researcher at the Saar University in Saarbrücken. Afterwards, he worked in the International Institute for Child Study in Bangkok where he was absorbed in studying cultural psychology, what resulted in development of his own Symbolic Action Theory (SAT) in the 70s.

Rafael Santi was the Renaissance painter from Italian town of Urbino, charming and extraordinarily talented. Initially, he was a provincial craftsman who, within few years, became the aristocrats' favourite, popes' adviser, main architect and artist in Rome. After death, he remained known as a female portraits' master (Chrościński, 1972, p. 9).

The Connotation Analysis (CA), an original method of interpretation of human symbolic actions and artifacts, based on the Symbolic Action Theory will connect these two men. The psychologist, by means of applying the aforementioned method, wanted to change the approach to human psychic from mainstream to cultural psychology. In his opinion: 'the individual acts in a cultural field and in doing so progressively constructs a personal history' (Boesch, 2001, p. 479), so human actions are related to three parameters: the objective content of experiences and rights, cultural principles and individual tendencies. Boesch's concept may be contained in a few words: 'Understanding a human in his/her cultural environment' (Boesch, 1971, p. 75). This is the main assumption of SAT and by using Connotational Analysis it became also the objective of the research. Due to applying it for the purposes of examining artifacts of human action we are able to explore its creator's psychè. As it was said about the results of applying the method: 'it is not the objective (or the objective measurable) 'world of facts' that is of interest here but the subject's 'world of valences' (Straub & Widemann, 2007, p. 51).

The investigative hypothesis of the text is that the method of CA of Rafael Santi's painting: 'Adam and Eve: Original Sin' reveals consequences of interactions between cultural (and religious) myths with author's individual phantasms making it possible to explore (in terms of SAT) artist's Ego-phantasm and at last his spiritual

identity. Religious symbolism of the painting is used as an additional tool of interpretation. Six steps of the Connotation Analysis in connection with Ernest Boesch's basic ideas of SAT and a new representation of the scene of the original sin, probably a bit closer to that perceived by Rafael, will be presented.



Picture 1. Rafael Santi: Adam and Eve – Original Sin.
(<http://www.wikipaintings.org/en/raphael/adam-and-eve-from-the-stanza-della-segnatura-1511>)

THE CONNOTATION ANALYSIS – DESCRIPTION OF THE METHOD

The Connotation Analysis, in simple words, is a method of understanding human behavior based on revealing myths and phantasms and their close interweaving. CA serves to describe and interpret people's symbolic actions and artifacts taking place in the context of culture. The base of CA is modified Freud's method of free associations, Jung's word association test and Piaget's method of clinical interview, to which he added his idea of polyvalence (and overdetermination) of human actions and their goals which was inspired by works of Kurt Lewin. Since the human symbolic behavior is complex, its analysis does not belong to easy tasks so to examine them the contact with active subject or his creations (artifacts) is needed. Based on these possibilities Boesch distinguishes two ways of the usage of CA (Pankalla, 2011):

1) As a diagnostic-therapeutic method – CA serves mainly to interpret “Me-World” relation and to find out cultural connections of a particular person. It allows to understand how the patient creates his experiences by gleaning connotation and determining the structure of phantasms. Thanks to that, the patient gets insight (also into traumatic events) and then this insight, like during psychoanalysis, becomes the curing factor.

2) As a research method – it differs from the diagnostics method in the way that it examines not only people or their actions but their symbolic actions' creations: artistic masterpiece, pieces of literature or even objects of everyday use. CA serves not only to reveal the ‘Me-World’ relation but it also extracts visions, imaginations, fantasies of a specific creator who does not necessarily have to be an artist. It helps to reach the creator's personal experiences and discover the reason for creating this particular kind of creation.

The way of applying the Connotation Analysis no. 2 will be used in the article. It provides the researcher with a wide range of opportunities. S/he is able to examine the person with whom s/he has no direct contact. Boesch himself for example used CA to analyze Pablo Picasso personality/identity on the basis of his picture “Guer-nica” (Pankalla, 2011). Here analogically, on the basis of a fresco “Adam and Eve – The Original Sin”, Rafael Santi's personal perspective coming back to 500 years ago will be examined. This is possible because the personal cultural creation remains always set in connotations both of biographical clue and cultural content since it plays the role of finding the own place in culture, defeating the author's individual limits. CA allows to figure out the picture of human identity among the mixture of those clues and content. It also lets the attempt of predicting how those clues will be developing in the future. By reversing the procedure, it means searching for references of the meaning of general cultural content to individual psychè. It can to some extent defeat the basic methodological difficulty which is in this case the lack of possibilities of direct talk with the author.

STEPS OF THE CONNOTATION ANALYSIS

The CA is conducted on four levels. The first one concerns the objective meaning of the facts. The second – the overall myths, that is convictions and social opinions,

gathering around this facts. The third is described by phantasms which means perception of the reality through personal prism, his/her desires, goals etc. The fourth level is connected with objectification of phantasms in its products – symbolic objects, for example paintings. According to Boesch every artist's picture is a piece of symbolic action which aims to overcome the gulf between I and the World, so works of art are "bridging objects".

Operationally, there are not four but seven stages/steps of Boesch's CA used to interpret chosen artefact/work (Pankalla, 2011):

1) The discovery of function of the work, individual importance, goals and context of emergence.

2) Precise description of the work's contents, components, colour, figures and structure.

3) The choice of the main theme of the work. Search to the author's individual phantasms by analysis of its presentation in the picture, references to author's biography and cultural myths dominating in his/her times.

4) Description of the side themes in the picture. Considering three aspects: presentation, biography and motives of choice of this theme.

Finding the intention of painting the picture by searching private importance of topics and themes of motives for choosing this theme. Paying attention to author's characteristics expressed in the picture and also on his own phantasms, including phantasms about himself and co called Ego or Me-phantasms (Boesch uses both of terms in the same meaning). The summary of results of the analysis in reference to the investigative method. The main role in this step of investigative action plays analysis of relation myth-phantasm in order to observe steering function of phantasm in world perception.

The First Step of Connotation Analysis: The Function and Creating Context of the Work. According to Boesch „A man is the one, who perceives, interprets, transforms and, to some degree, also creates his world. (...) For all these reasons (...) I decided for the theory which not only allows to take human creativity into account but also promises to restore his dignity” (Boesch, 1991, p. 367). John Paul II used to say: „A man is an act” (according to cardinal Marian Jaworski, the Pope's friend. TVP 1 interview in „Wiadomości” programme, April 2nd, 2010). The basic unit of the Symbolic Action Theory, as the name shows, is though the symbolism of the action. In his theory, Ernest Boesch also focuses on the relationship of myths, which are action collective regulators, with phantasms - the private regulators of actions. However, objects like pieces of art are crucial for the purposes of understanding the personal action in the context of culture. The culture is the scope of action and the action is goal-focused behaviour, specifically human, and always depends on the context. The leitmotiv, which is explored in SAT, is the relationship of a man and the world, where he lives. As far as SAT is concerned, each action consists of single actems, while complete a chain of action is called the act. The goals may be symbolic and polyvalent. In Boesch's opinion we act on two reality levels - public and hidden (private), and each action consists of conscious and unconscious components. An now Rafel's masterpiece in terms of SAT and CA. “Adam and Eve. Original Sin”- the ceiling fresco of Raphael Santi's authorship was created in 1511

- in the Renaissance, just like artworks created by such artists like Michael Angelo or Leonardo da Vinci. The painting is located in the Palace of Vatican, in the Stanza della Segnatura (“Room of the Signatura”). The room was designed at the Pope Julius II’s demand, but the man responsible for the whole project, all ideas, concepts and technical issues was the artist from Urbino (Cuzin, 1985, p. 103-110). The project of the Stanza was based on three motives: Good, Truth and Beauty (Girardi, 2006, p.54). That’s why placing the „Original Sin” scene – the beginning of Evil - is so noticeable. This picture distinguishes/differs from the main topics and it causes putting questions: Why did the artist choose that one biblical motif, the motif of sin and first people from the Garden of Eden? Probably it was because this way he wanted to show his own vision of how a man started the dialogue with Evil/Satan.

According to Boesch, each action is structured and filled with meanings due to ideas and myths from the external world and phantasms which derive from the internal world. It also works the other way round: actions structure internal world with its phantasms and external one with the myths. And what is crucial in Swiss theory, the action is most of all full of symbols, so the symbolism of Rafael’s work, as a result of giving the action individual meaning, shall be contemplated in the next step.

The Second Step of Connotation Analysis: The symbolism of the Work.

‘Adam and Eve – Original Sin’ painting characterizes with typical features of renaissance painting, based on the themes from ancient art. Darker, brownish green plant elements and golden background contrast with a naked woman and man. The picture is divided into two halves by a tree trunk of similar fair colours as the Biblical heroes. The Snake’s tail is wrapped around the tree being the lower part of the figure, the upper part of which is a clearly darker woman’s body (Cuzin, 1985, p. 105). The scene shown in the picture is of rich symbolic representation. Eve’s posture is open, upright and self-confident. At the same time her tempting position and loosened hair emphasize the female eroticism. Nonetheless, her whole figure is in the fair light what makes Eve a symbol of purity and innocence. Adam is standing on the right side in opposition to Eve and the Snake. He remains in sitting position, visibly lower than both “women”, what can be read as his subordination. His face and torso are enveloped by shadow which symbolizes uncertainty and hesitation. The Snake is presented here as a cultural symbol of Sin and Evil. In the picture his figure is divided into two parts: an animal tail at the bottom and a female face and trunk. The juxtaposition of this creature with Eve shows a symbolic dualism of feminine nature – flawless but sometimes deadly dangerous. The lack of the forbidden fruit, which seems to be replaced by decisive female beauty being the temptation for Adam is additionally intriguing. Rafael’s work may be objectively described with the words from the first paragraph, treating it only as a workmanship made by a talented craftsman, who created background and a few figures with his paintbrush. However, this approach diminishes the value of the picture, which becomes really significant only if we consider its symbolism. It makes us realize the accuracy of Ernest Boesch’s assumption, which says that: “the reality consists of actual, objective or material components and their symbolic content and variability” (Pankalla, 2011, p. 163).

The issues of the aforementioned symbolism can be considered in three aspects (Pankalla, 2011): Cultural aspect, which constitutes the system of references of a specific action or a product to numerous elements with different meanings; Individual aspect, which allows referring the events from an individual's life to other facts from its life, making up, at the same time, human history on cultural field (including religion); Aspect of predictions and plans for the future which the individual builds his/her further history on. Moreover we can distinguish also two types of symbolism concept: Social symbolism, which contains public, artificial symbols which are characteristic for specific social groups; Personal symbolism, which consists of natural symbols which emerge in our mind and lead us to inner cognition of individual's experiences.

Based on previously mentioned fields of action and its symbolism, it is not difficult to perceive general accessibility of symbols, which penetrate all elements and actions of human life – past, present and future and also personal and social ones. This property is summarized in Boesch's words: "symbolic meanings are pervasive and due to the above, the symbolic function has a primary character" in our life actions (Boesch, 1991, p. 81). The Third and Fourth Step of Connotation Analysis: Myths and Phantasms.

Rafael's painting deserves a deeper analysis, also in terms of myths and phantasms – the main terms in Ernest Boesch's theory. They idea will be illustrated below on the example of the main theme of Rafael's picture – Eve:

Myth: Biblical Eve, a woman-temptress who is responsible for bringing the consequences of the origin sin, loosing the Paradise and mankind's ruin. (Kopaliński, 1987, p. 226).

Phantasm: Eve on the Rafael's picture is innocent and pure. She doesn't notice the Snake -Satan herself, she is even obscuring it and completely focuses on the man. Moreover, she does not try to deceive Adam with the forbidden fruit but she strives to protect him from the influence of the Snake - woman embodying the Evil.

The myth in Boesch's conception has a lot of definitions, however the most accurate of them, which refers to the method of Connotation Analysis sounds: the myth is primary pattern for explaining motivation which regulates the social actions. In addition, it is determined as a collective wisdom, the guide of thinking which provides clues in organization and explanation of the meanings of objects. It remains under constant influence of culture which it was formed by. It can be noticed based on the preceding example – the myth about Eve refers to Biblical, traditional image which became a part of the culture. The myth also plays multiple functions, the most important of which is diminishing a distance between Me and the World, socialization, enculturation, providing sources of sense and understanding of the world. This concept is summarized in elaboration of Boesch's theory: "the myths serve for connecting an individual with the culture and they also structuralize reality" (Pankalla, 2011, p. 244).

The concept of phantasm contains a lot of meanings in SAT, while the main two are subjective-functional action patterns and perception patterns that mediate in reception of the surrounding by a human. To make it simpler – phantasms are myths in subjective dimension, they are useful to define reality and to activate organism

to act. Phantasms are formed along with human development and participate in creating his identity. Therefore, their source lays with personal experiences and individualized collective ideas. They are created by an individual and they may be used as an excellent source of information about thereof using CA. However the central role in Boesch's concept is played by relationship between myths and phantasms. The main difference between them is defined as follows: "myths are collective and phantasms are private regulators of action" (Pankalla, 2011, p. 250). Creation of subjective phantasms is strongly conditioned by private reception of objective myths. The structure, which is given to the myth by an individual is dictated by his/her personal phantasm. The relationship is of a dialectic character, it is the basis for the individual's socialization and is directly imposed on Me – the World relationship, what is of direct reference while examining people with the use of CA.

To summarize this part of the work, myths and phantasms of other themes on Rafael Santi's picture will be presented:

Adam: Myth - Biblical Adam as the first of the mankind – passive and tempted by Eve. (Kopaliński, 1987, p. 15); Phantasm - Adam is uncertain and he hesitates between Good, personalized by Eve and Evil – shown by Satan. Finally he dialogues with the Snake, which he gradually succumbs to. The man rejects Eve and at the same time – he chooses the Sin.

The Snake: Myth – Snake/Satan as a symbol of evil and death, sexless and impersonal. (Kopaliński 1987, p. 343); Phantasm: The Evil in the form of a woman who tempts not with power and knowledge but with female charm.

The Tree: Myth – The forbidden tree of knowledge about Good and Evil, Life and Death, the fruit of which is the symbol of the Sin. (Kopaliński, 1990, p. 73); Phantasm: The tree divides femininity from masculinity and not Good from Evil. There is no fruit in the Rafael's picture – no symbol of the Sin.

The Fifth Step of Connotation Analysis: The intentions of creation of the work.

What intentions were leading the Renaissance artist when he was creating his visions from The Old Testament? He chose commonly known topics, repeatedly interpreted and shown in art and literature: the Adam and Eve's original sin. Nevertheless, the Rafael's presentation is surprising because it differs from culturally approved frame of that scene. We can infer intentions of creating the masterpiece from those aspects of the picture oppositional to the culture. Firstly, Adam justifies Eve – she is presented as luminous, beautiful and immaculate. She does not hold in her hand the Forbidden Fruit, does not tempt but she protects against Evil. Why Rafael decided on this particular vision of the woman? It is presumably connected with the artist's mother Magia Carla who died when he was 8 years old (Rizzatti, 1990, p. 9). In his pictures, mainly in the "Madonnas" the search of ideal woman's beauty which Rafael created in his mind when he was a child based on the mother's pattern, can be noticed. From that reason the painter purifies the woman from the sin, he puts her on the pedestal. He portrays her kindness and beauty, he purifies Eve from flaws just as he did with his mother. Moreover, in Rafael's picture not only Good but also Evil has the woman's shape – it shows female nature. Moreover, even the name of first woman can be translated double: as "awaking life" or as "a snake" (Bocian, 2000, p. 93). The Devil tempts Adam as women tempted Rafael

through all his life. The artist was desired, loved, idolized. He reasonably benefited from all delights which life offered him. And he must have met the dark side of woman's character. He presents this personal experience in his picture.

And what role in the picture is played by a mythic Adam? One can suspect that he personifies Rafael himself. He is riven, he hesitates and in the end he chooses more human, imperfect female face which is taken by the Satan. Maybe because of the fact that Eve-mother remains only the paradise's ideal, unattainable or too hard to be found. Santi is searching her only in art. He is probably dreaming that he will meet her in the paradise and he associates her with a childhood "paradise". However, in everyday life he chooses the woman-Devil. Rafael's vision is in many respects subjective but the topic itself comes from the culture in which the artist lived. Somebody can deny commonly approved rules and opinions but s/he cannot live without them because "human being lives restricted in some cultural frames (or saying by Swiss psychologist words - in cultural action field) which s/he subjectively experiences and cannot leave" (Pankalla, 2011, p. 112). However, we should not treat culture as something independent from human strength which fully determines his/her behavior. On the one hand, culture constitutes the context of person's life by which it influences his/her behavior. On the other hand, it is human being who creates culture, s/he is its carrier. Based on that sentence it can be said that Rafael's intention during painting the picture was bringing something personal to the culture.

According to Boesch the culture can be interpreted in two ways: taking into consideration its denotation and connotation meaning. The first of them has an objective-instrumental character and it corresponds to superficial cultural features shared by a social group. The knowledge about Adam and Eve based on cultural transfers can be included here. On the other hand, there is a connotation meaning which concerns subjective experience and values and refers to deep, unconscious cultural features. Connotations, in turn, may be divided into cultural and private. The example of the latter ones is the vision of the original sin applied by Rafael to his life, which is revealed in the painter's masterpiece. If the culture was only a static structure and did not give people the possibility to action, it would be impossible to express private connotation. Boesch says however that "Culture is the action field which content spreads from artifacts to institutions, ideas and myths" (Boesch, 1991, p. 29). The conclusion is that there exists two components of cultural field: material ones (artifacts) and ideal ones (myths). Both of them are personal representations. Desiring to get to cultural meaning of Rafael's masterpiece it is necessary to get to its functions – following Boesch's SAT we can distinguish here two main functions: the source of stability and the source of innovation. On the one hand, culture presents commonly approved scene of the original sin giving on the other hand the possibility of the polemics. Rafael acts that way – he bases on cultural myth and gives it the new meaning in connection with his own goals and experiences. He creates a new masterpiece and he simultaneously adds his own part to the big building which is culture.

The Sixth Step of Connotation Analysis: The identity of the author.

Therefore, what can we get to know about Rafael Santi after using Connotation Analysis of his picture „Adam and Eva. The Original Sin”? Which deep private features of self-identification does artist reveal by his work? Does Rafael realize his Ego-phntasm in Adam’s figure? Was painter, called a divine artist, the same as Adam in the picture? Torn into two, facing the permanent choice between Good and temptation. We know that Rafael surrendered to women but he did it reasonably. Despite of the fact that he was loved he did not become too self-confident or arrogant. He just did what he could the best – he created. He worked really hard to achieve what he achieved – the Art was on the first place in Rafael’s life. Conscientiousness, diligence, care, accuracy, artistry, and also submission? If yes, it must have been only to some extent because he respected and valued himself. We know that he could love, truly love his mother – by pure, nearly ideal feeling. Her memory was alive in his painting. In the picture we can find huge respect to this most important woman in Rafael’s life. As it was mentioned the Rafael’s only weakness which is known are women – they tempted him. Rafael even before the death was desired and loved.

According to SAT personal creation of culture is always set in connotation connections both with biographical clues and cultural contents. CA allows to emerge the human identity’s image. Thanks to finding the meaning of generally known cultural contents for cultural psychè, it is possible to defeat the basic methodological difficulty which is the lack of possibility of direct talk with the author. In the Symbolic Action Theory when we ask about the identity – we ask about the subject of action and also about his/her relations with the world. We draw an attention to the body (how excellently Rafael knew the female anatomy!), to objects and ideas including myths. Wanting to build the acting subject’s identity image we take into consideration objects which s/he creates, among which s/he lives and more precisely his/her visions and ideas with myths as a mainstay of the identity. Our body, experiencing as a source and goal of our actions and location of our action potential, remains indispensable condition to create the identity. It has its roots in the body, at the same time, it goes beyond it.

We experience ourselves and the world by experiencing the body. Our body is also a symbol of ourselves. The function of external objects is to supplement our identity. By choosing objects we determine our desired identity which is partly symbolized with these objects. They are embodiments of myths, mediate between an individual and myth. The identity is always in the relation – relation Me-world, Me-Others. Resistance to the world in realization of needs during which the action potential is born is crucial for the sense of our inner life. Me-phntasm means ideal relation “Me-world” and compatibility with this phntasm, with vision of ourselves influences the feeling of identity. The identity in action is becoming which is turned to the future, to someone who we can and want to become. According to Boesch, one can say about the identity to which we aim so about Me-phntasm. The human action serves to influence to the world and to shape own identity.

THE SEVENTH STEP OF CONNOTATIONAL ANALYSIS: SUMMARY

Basing on six steps of the Connotation Analysis described above we can sum up the results of our research in step no. 7: An interaction between myth of Eve-temptress and the phantasm of Eve - pure and flawless, results in her acquittal by means of the elimination of the symbol of the Origin Sin – the forbidden fruit; The social myth of Snake-Satan as a sexless and impersonal figure cooperates with the phantasm of Evil as a female and gives us the Snake's image - *Femme Fatale*, who directly tempted Adam; Based on the above premises it can be concluded that to Rafael Santi femininity contains two elements: Evil and Good. It makes up the dualism of female nature; Connection between passive Adam tempted by Eve and phantasm of Adam subjected to the charm of Evil, rejecting Eve – the symbol of innocence consequently presents a man facing permanent choice between Evil and Good.

CA can reveal the essence of Rafael's picture and got to know a bit closer the artist himself – his Ego-phantasm, eventually his identity. The painter by his picture probably wanted to present the inversion of Biblical roles: Adam becomes a culprit of the Origin Sin and Eve is acquitted. The specificity of that presentation is to emphasize lack of the forbidden fruit, which is replaced by a tempting female nature. Additionally, the Ego-phantasm of Rafael is revealed: Me Adam and Me not-Adam. The artist partly identified himself with Adam – because he was also tempted by female nature and beauty and repeatedly surrendered. On the other hand, the phantasm of Me not-Adam emerges due to the independence and accuracy of Rafael's judgments. We do not have the premises to suspect him of identifying Evil with feminine nature what excludes his total immersion in Adam's role.

CONCLUSIONS

With help of CA we are able not only to find the deeper meaning of the works of art, but also refer to personal experiences and cultural myths. Then we can explore inner spheres of the individual's subjective perception of the world – phantasms. Due to exploring the meaning of artistic works or daily necessities we can open the door to the psychè of their creators and this way find hidden Ego-phantasms, the door to author's identity.

The idea of interrelation of myths and phantasms (although partly connected with Jung's conception of symbolism) is based rather on original assumptions of SAT. The main goal of the method is to take into account simultaneously, both individual with his/her own experiences and cultural environment with its symbolism. The value of Boesch's conception is indeed in connecting this two factors and considering them in the base of individual's creations. That way it makes a new field to explore people's inner life – observing and analysing their works in connection with cultural environment it gives us the insight to their set of meanings hidden in intimate experiences.

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