

The thesis explores the problem of definition of “art” as it has been systematically discussed since the second half of the 20th century - mainly in the Anglo-American analytical aesthetic tradition. Despite the complexity and diversity of this discussion, it is possible to indicate two opposite definitional approaches. The first is the so called proceduralism which is established on the conviction, that the art status is connected with certain performative procedures (social, theoretical or historical in character), and that its attribution to an artifact essentially affects its artistic/aesthetic function. The second is a functional strategy, traditional in character, which presupposes on the contrary, that ascription of art status comes always after the indication of functional efficiency of the artifact in question. In four parts of this thesis we want to argue for the superiority of functional view of the concept of art. To do that, we made one exceptional step out of the borders of analytical tradition in order to see how this traditional problem is solved in the theoretical context of Prague Structuralistic School, domain of European functional thinking. The comparison of Jan Mukařovský, the main representative of functional approach to art, with Nelson Goodman, one of the most prominent American philosophers of the analytic school, should reveal convergences of their theories, which could possibly be taken (partly because they figure in the markedly different philosophical context) as argument for correctness of functional (symbolic and aesthetic in character) definitional strategy.