

The study is focused on the aesthetic theory which Patočka outlines in his work *Writer and his object* and calls it „the theory of echoeness“. It is an original insight into the essence of literature of modern time. In *Writer*, despite of being a concise sketch, the theory contains vast potency. Our interpretation unfolds this potency into broader context of Patočka's late thinking (asubjective ontology of natural world, the conception of three movements, conception of history and conception of language). The aim of this work is a critical analysis of the theory of echoeness considering its pros and cons.

Daily routine such as working, being concerned for relatives and friends, paying accounts, satisfying vegetative needs, strong emotional experiences, indifference, misunderstanding and affinity, joy, death. This is only a poor enumeration of of life's preoccupations of man. All these life's intentions which man puts into the world by giving it its sense, are mostly nonreflected. They feature in the world as echoes and are nutrient material for writer. It is writer himself who observes and collects these echoes and by means of language turns their directions. In ordinary life the intentions are non-reflected and focused on particular sense. But in literature they are focused on the whole sense. Reader can reveal and reflect his own life. Is there not a big piece of truth of the essence of literature? Does not Patočka's thinking with his accent on danger of rigidity in everyday ordinary life (in modern period complicated by technique which deprives man from his natural approach to world) offer persuasive

84

directions how to make a distance from ordinary life? Is not the theory of echoeness a typical example of reversion in existence from everyday life to being and to the whole sense? Is it not the proper theme of philosophy of Jan Patočka?