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## **Roman Ingarden's Theory of Literary Work from the Pedagogical Perspective<sup>1</sup>**

### **Wybrane zagadnienia teorii dzieła literackiego Romana Ingardena – refleksja pedagogiczna**

**Abstract:** The article describes the ideas of the Polish phenomenologist Roman Ingarden on the theory of literary work. While the considerations refer primarily to literature, they also discuss the work of art and particularly its analysis in the field of pedagogical research. The article focuses on the theory of literary work known and used in phenomenology and also points to the need to further explore the area of art understood in a broad sense. Of particular importance in this regard are the new media and technological and civilizational possibilities that appear today in the area of culture, introducing new solutions and concepts to the analysis of the work of art. The solutions to the issues of image and music proposed by Ingarden have not been sufficiently used in science so far.

**Keywords:** phenomenology, aesthetics, education.

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## Introduction

Roman Ingarden was a Polish philosopher, a professor at the University of Lviv and, after the war, a professor at the Nicolaus Copernicus University in Toruń and the Jagiellonian University in Krakow. He is known for his works in the fields of epistemology, ontology and aesthetics, but his scientific achievements also include publications in the fields of axiology, philosophical anthropology and philosophy of language. Alongside his teacher Edmund Husserl, Ingarden is considered an outstanding representative of the phenomenological school. He became famous for his works in the field of ethics and the theory of knowledge and, above all, for his theory of aesthetics regarding the existence and structure of the work of art. The theory of the literary work of art he developed in the late 1920s (*O dziele literackim* [The Literary Work of Art]) is the most famous. However, having the appropriate education and drawing on his own artistic experiences, the philosopher also conducted research in the fields of music and visual arts. Initially, he intended to put all his thoughts about the work of art in one study to create a ‘universal philosophical model of the work of art’,<sup>2</sup> referring to both literature and music. It turned out, however, that in the aforementioned publication, Ingarden not only had to limit his considerations to the theory of the literary work of art but also to postpone his reflections on music. He returned to this topic in 1933, publishing the article entitled ‘Zagadnienia tożsamości dzieła muzycznego’ [The Work of Music and the Problem of its Identity] in the journal *Przegląd Filozoficzny* [Philosophical Review] and then, only at the end of the 1950s, in volume II of *Studia z estetyki* [Studies in Aesthetics]. He became interested in the structure of the painting in abstract art for the first time in 1946, when, referring to the concepts of Henrich Wölfflin, he published an article entitled ‘O budowie obrazu’ [On the Structure of the Painting].<sup>3</sup> His theory of the literary work is, of course, the most famous and most often used in phenomenology but the solutions proposed

2 M. Rychter, *Filozofia muzyki Romana Ingardena (z widokiem na nowości)*, in: *Doświadczenie świata. Eseje o myśli Romana Ingardena*, ed. T. Maślanka, Warszawa 2020, p. 339.

3 J. Patočka, *Uwagi o Romana Ingardena filozofii obrazu*, in: *Fenomenologia Romana Ingardena*, ed. J. Kuczyński, Warszawa 1972, p. 267.

by Ingarden for analysis of the work of art in the history of art and music have not been sufficiently used in science so far. Nowadays, researchers return to considerations on these issues in the area of culture, referring to his concepts, which, thanks to progressive technological and civilizational changes, may not only be appreciated but also continue to be explored.

### **Biographical outline**

Roman Witold Ingarden was born in Krakow on 5 February 1893. He came from a typical middle-class family, consisting mainly of doctors, artists and architects. His father, Roman Kajetan Ingarden, was a water engineer by profession and his mother, Witosława (née Radwańska), was a teacher. He had two sisters, Maria and Jadwiga. He was extremely talented, sensitive and ambitious thanks to the upbringing and education provided by his immediate family and the culture of interwar Lviv. He did very well in his studies at middle school, developing his musical talents at the same time. In 1909, he graduated from the Conservatory of the Polish Musical Society in Lviv in the violin class, but he wanted to become a poet. He gave up his youthful dreams, but his experience in creating poetry, working with words and his interest in literature resulted in his later work on aesthetic research and developing a philosophical theory of the literary work of art. He passed his secondary school leaving examination in 1911 and then began studying philosophy, science and mathematics at the then Jan Kazimierz University in Lviv. From the very beginning, he stood out among students as a strong individual and because his studies at this university did not meet his expectations, in 1913, Ingarden moved to the university in Göttingen. He studied mathematics and philosophy there until 1916 and it is where, during seminars with Edmund Husserl, he first encountered the concepts of the then strongly developing phenomenological trend. While studying in Göttingen, he also studied in Vienna, at the University of Lviv and in Freiburg im Breisgau. In 1918, he wrote a doctoral thesis under the supervision of Edmund Husserl, with whom he was friends and who he treated as an authority and master. He started working at a middle school in Lublin, then in Warsaw and then in Toruń.

In 1919, he married Maria Adela Józefa Pol, an ophthalmologist, with whom he had three sons. In 1924, at the Jan Kazimierz University in Lviv, he obtained

his habilitation (post-doctoral) degree, which enabled him to work as an associate professor at the university. However, until 1925, he had to combine his scientific work with that of a mathematics teacher at a middle school in Toruń. He translated his habilitation thesis entitled *O pytaniach esencjalnych* [On Essential Questions] into German and published it in Germany. At that time, he was primarily concerned with the philosophy of literature and described his views in his book entitled *The Literary Work of Art*, which he wrote during his stay in Germany and France. The book contains his considerations on the literary work of art and criticism of Edmund Husserl's transcendent concept of philosophy. He entered into a polemic with his master on the idea of phenomenological philosophy and, despite Husserl's proposal, did not undertake to edit the studies he prepared.

In 1933, already enjoying a reputation as one of the most famous Polish philosophers, Ingarden was employed as a professor at the Jan Kazimierz University in Lviv. Only then was he able to resign from his position as a middle school teacher and focus solely on research at the university, where he worked until the end of World War II. His seminars on aesthetics, ontology and the theory of knowledge were very popular not just among students of the University of Lviv. The theory of the literary work was also becoming increasingly known in Europe and he was therefore invited to international congresses in Prague and Paris. The outbreak of World War II complicated and hampered but did not stop Ingarden's scientific development. He spent the period of occupation in Lviv, working as a professor at the Ivan Franko National University of Lviv (created from the Jan Kazimierz University) and as a mathematics teacher at the National Technical Vocational School. At the same time, he also conducted secret teaching classes. During the occupation, he wrote his most famous work entitled *Spór o istnienie świata* [The Controversy over the Existence of the World]. Although he did not finish this book, it is one of the foundations of today's phenomenology. After the end of the war, in 1945, he began to work at the Nicolaus Copernicus University in Toruń and a year later, at the Jagiellonian University in Krakow.<sup>4</sup>

4 M. Ferenc, *Biogram Romana Ingardena*, <http://ingarden.center.uj.edu.pl/biogram-romana-ingardena/>, accessed: 20.02.2023.

In the second half of the 1940s, when he was engaged in both didactic and scientific work, his studies *Spór o istnienie świata* (1947) and *Szkice z teorii literatury* [Sketches in the Theory of Literature] (1947), written during the war, were published. Until 1948, Ingarden participated in many international philosophical congresses abroad, including in Rome, Brussels, Paris and Amsterdam. In 1949, he became an active member of the Polish Academy of Arts and Science, for which he had been writing since 1945. In 1950, he was forced by the communist authorities to take a leave of absence, which was equivalent to a ban on teaching. He was also deprived of the opportunity to publish scientific studies as his views were considered dangerous.<sup>5</sup> Despite this, he did not stop writing historical and philosophical texts and phenomenological works with a view to future publication. During that time, Ingarden (who spoke German fluently) translated several books into Polish, including *Critique of Pure Reason* by Immanuel Kant, published in the Library of Classics of Philosophy of the Polish Academy of Sciences. In 1954, he finished editing the third volume of *The Controversy*, written in German. He only returned to work at the Jagiellonian University in 1956 and worked there until his retirement in 1963. During that time, he worked very intensively scientifically: he published, participated in international conferences and gave lectures both in Poland and abroad. He wrote new articles and conducted numerous seminars in the fields of axiology, aesthetics and also in anthropology and the theory of knowledge. He was a member of many scientific associations such as the Polish Academy of Arts and Science and the Polish Academy of Sciences. In 1961, he founded the Aesthetics Section of the Polish Philosophical Society, which he also headed after his retirement. In 1957, the Polish Scientific Publishers began editing his *Dzieła filozoficzne* [Philosophical Works]. He published 224 scientific works, in both Polish and German. As a summary of Ingarden's unfinished works in anthropology and epistemology, two works were published after his death: *Książeczka o człowieku* [Little Book on Man] and *U podstaw teorii poznania* [Foundations of the Theory of Knowledge], Part I. Most of his publications were translated into other languages. He died of a cerebral haemorrhage on 14 June 1970.

5 S. Grudzień, *Ryszard Terlecki, Profesorowie UJ w aktach UB i SB*, „Dzieje Najnowsze”, 35 (2003) No. 4, pp. 221–225.

### **Ingarden's views: The theory of the literary work of art**

Not long ago, he himself spoke and now, we must speak for him. And we do not know what to say... it is best to let him speak for himself once again: read excerpts of his writings.<sup>6</sup>

The basic area of Ingarden's scientific interests included problems related to aesthetics and the existence of a literary work. His considerations resulted from the need to determine how it exists and to what type of objects it belongs. Ingarden divided all objects into ideal (intentional) and real,<sup>7</sup> which resulted from his criticism of Husserl's idealistic concept.<sup>8</sup> Arguing with the theory of pure phenomenology of his mentor and master and also by developing the concept of the structure of a literary work of art, he argued that a literary work is an example of an intentional object, on the one hand, and a real object, on the other.

If someone were unwilling to agree to the ontic autonomy of ideal objects, he would still have to distinguish them from real objects if only because the latter originate at some point in time, exist for a certain time, possibly change in the course of their existence, and finally cease to exist. None of this can be said of ideal objects.<sup>9</sup>

Therefore, it can be assumed that a literary work, being an intentional object, will last despite its physical dimension as a material object. For example, Mikhail Bulgakov used this idea in *The Master and Margarita* when writing about the indestructibility of manuscripts<sup>10</sup> – one can burn a book, but as a work, the idea will not cease to exist as long as it is remembered. This view

6 W. Tatarkiewicz, *Roman Ingarden*, in: *Fenomenologia Romana Ingardena*, p. 55.

7 R. Ingarden, *The Literary Work of Art: An Investigation on the Borderlines of Ontology, Logic, and Theory of Literature : with an Appendix on the Functions of Language in the Theater*, transl. G. G. Grabowicz, Evanston, Illinois 1973, p. 10.

8 Cf. Idem, *The Controversy over the Existence of the World*, Lausanne 2014.

9 Idem, *The Literary Work of Art*, p. 10.

10 Cf. M. Bułhakow, *The Master and Margarita*, London 2004.

also fits perfectly into the function of Polish historical paintings of the 19<sup>th</sup> century. Paintings illustrating the most important events in Polish history, the purpose of which was to cultivate Polish tradition, language and culture, allowed national identity to survive during the years of partition and Nazi occupation. Ingarden's views and theories resulted from an upbringing typical of the culture of the Polish intelligentsia in Lviv at the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries. This was based on patriotism, respect for the homeland, the fight to regain independence and contact with art, which at that time not only served to comfort hearts but was also a source of knowledge about the history of Poland.

Ingarden treated a literary work of art as an example of an ideal object, claiming that it cannot be identified exclusively with a physical (material) object, such as a painting canvas or a book. At the same time, he proved that it is not identical to the psychological experience of the creator or reader.<sup>11</sup> He devoted his first significant publication *The Literary Work of Art* from 1931, published in Poland in 1960, to this issue. The very idea of a literary work of art as an ideal object would not be significant even for research in literary theory but Ingarden expanded his concept to include three key concepts: the structure of the strata of the work, quasi-judgements and spots of indeterminacy and concretization.

### **The strata of the work of art**

In his considerations, Ingarden stated that a literary work as an ideal object cannot consist of material factors, but of other ideal objects, which are linguistic formations<sup>12</sup> that make up the language of the work: sentences and their meanings. A literary work itself is a formation composed of several heterogeneous strata.<sup>13</sup> Owing to this understanding of a literary work, its characteristic feature became polyphony (consonance), consisting of the simultaneous occurrence, multiplicity and variety of strata that are interdependent and, together with the structure of the work, create one inseparable whole.

11 Cf. R. Ingarden, *The Literary Work of Art*.

12 Cf. *Ibidem*.

13 Cf. *Ibidem*.

In the practice of literary criticism, i.e., in the discussion of individual works, in the distinguishing of their various types, in the contrasting of various literary movements and schools, etc., the usual practice has been to contrast the individual elements of the literary work and in individual instances point out their properties. But it has never been noticed that what is involved are heterogeneous strata which are mutually conditioned and are joined together by manifold connections; nor has anyone ever clearly distinguished them in their general structure and shown the connection between them which arises from this structure. Only a detailed analysis of both the individual strata and the kind of connection arising from them can disclose the peculiarity of the structure of the literary work.<sup>14</sup>

The stratum of meaning in a literary work is therefore only one of its strata and that is why Ingarden proposed in his theory the concept of a literary work built as a multi-stratum ideal object. Each stratum can be separated from the others but they cannot be treated as separate works and, according to Ingarden, they should not be considered independently of each other.<sup>15</sup>

In particular, every attempt to solve the problem of the form of the literary work of art must fail as long as one constantly considers only one stratum and disregards the others, since in doing so one overlooks the fact that the form of the work arises from the formal elements of the individual strata and their concurrent action.<sup>16</sup>

In addition to the 'stratum of meaning units',<sup>17</sup> Ingarden distinguished the 'stratum of represented objects' in a literary work.<sup>18</sup> In his opinion, the structure of the strata of a literary work indicates the role and importance of 'appearances', which are the stimuli received through the senses such as sight, hearing and touch that we experience during perception.<sup>19</sup> For Ingarden, a literary work was a linguistic-objective creation and, therefore, the basic components

14 Ibidem, pp. 32–33.

15 Cf. Ibidem.

16 Ibidem, p. 33.

17 Ibidem, pp. 182–186.

18 Ibidem, pp. 217–246.

19 Cf. Ibidem.



of the structure of this work were: morphemes, words and sentences. According to him, these create an intentional world (imagined in the literary work) and are a transition from language to the senses with which we recognize the text being read when we try to imagine the people, situations, places and feelings described by the author, perceiving them as specific intentions representing reality.

### **Quasi-judgements**

The above understanding of the essence of a literary work relieves it from the need to present actual reality and limits the function of a literary work only to the aesthetic dimension, serving to satisfy the need to feel and for contact with art.<sup>20</sup> This is achieved by affirmative sentences of a quasi-judgemental nature used in a literary work. Their purpose is not to precisely define and indicate the actual state of reality (described realistically and truthfully), but to show the intention behind creating the reality of a literary work, which in real life may be fiction, that is, a world that exists only in the literary work.<sup>21</sup>

...declarative sentences [affirmative propositions appearing in a scientific work are genuine judgments in a logical sense, in which something is seriously asserted and which not only lay claim to truth but are true or false, while those appearing in a literary work are not pure affirmative propositions, nor, on the other hand, can they be considered to be seriously intended assertive propositions or judgments.<sup>22</sup>

Ingarden thus states that a literary work is completely fictional as it does not serve cognitive or didactic purposes. He thus frees it from functions other than aesthetic ones. His theory of quasi-judgements shows that sentences in a literary work refer neither to facts nor to true reality or to anything that exists outside the work itself. They do not talk about the real world, the author or their experiences, but consistently separate the author from the subject speaking

20 Cf. A. Maslow, *Motivation And Personality: Unlocking Your Inner Drive and Understanding Human Behavior*, New Dehli 1981.

21 Cf. R. Ingarden, *The Literary Work of Art*.

22 Ibidem, p. 160.

in the work. The world presented in the work is therefore not related to objects and people in the real world actually existing outside the literary text. The sentences in the work are only quasi-judgements and, although they only pretend to be the real world, they are not simple fiction. However, the better the quasi-judgements are, the more willing the reader of the work created by an artist is to be seduced by the experienced content, creating their own interpretation and forgetting about the reality in which they live. They shift their attention to fleeting impressions, trying to capture moments and forgetting that the experienced reality is only apparent and represented, just like the paintings of impressionist and post-impressionist painters (1870–1900).

Only the ontically autonomously existing states of affairs can be the 'exhibiting' ones in the strict sense of the term, and only when elements containing self-presenting qualitative moments occur in them. In the case of purely intentional states of affairs, on the other hand, even if they do contain such elements, the containing' of these self-presenting qualitative elements is only a quasi-containing, one which only simulates the containing appearing in ontically autonomous states of affairs or objects. And though we usually do not, in our attitude toward the content of the purely intentional sentence correlate, bring the pure intentionality of this correlate into our consciousness, though we almost succumb, as it were, to the deception that its content has ontically autonomous components, nothing is changed with regard to the essential fact of the pure intentionality of this correlate and of the circumstances that are.<sup>23</sup>

According to Ingarden, the reader forgets that they are dealing with an appearance only for a short period of contact with the text, noting that they falsify the literary work, its essence, content and structure, identifying quasi-judgements with judgements in the strict sense. Introducing this understanding of a literary work creates a space for discussion between the work, the author and the reader. This is because, being an ideal object, the work does not exist independently, but is created in the creative process of the artist's consciousness and, as an artistic product, reaches the reader's consciousness.<sup>24</sup>

23 Ibidem, p. 196.

24 M. Gołaszewska, *Estetyka i antyestetyka*, Warszawa 1984, pp. 22–25.

### Spots of indeterminacy and concretization

Among Ingarden's ideas, the concepts of spots of indeterminacy and concretization in literary works of art had the greatest impact on literary theory and literary communication. The philosopher claimed that not everything that the reader adds while reading is what the author has included in the work. Many contexts and elements of the represented world appear although the work actually does not contain them and, what is more, cannot contain them as the literary work is a finished creation and the features of objects are not. Ingarden believed that every reader adds properties that are not mentioned in the text and, therefore, actually does not have contact with the work in its 'pure', untainted form. Instead, the reader creates concretizations of the work, thus filling in the spots of indeterminacy. Although a literary work is composed of quasi-judgements and only imitates the real world, trying to define it leaves the reader with unsaid statements, full of various possibilities for creating an individual interpretation. While looking for answers to questions that the reader does not receive from the author, they create their own concretizations, which are individual definitions, opinions and interpretations.

Thus, in its content, the represented object is not universally, unequivocally determined, nor is the number of unequivocally specified determinants that are positively assigned to it, and are also only corepresented, infinite: only a formal schema of infinitely many spots of indeterminacy is projected, but almost all remain unfilled.<sup>25</sup>

According to Ingarden, a literary work becomes an intentional object only when it is 'perceived *in concreto*' by someone and only then do the reader's experiences become aesthetic values.<sup>26</sup> The possibility of creating concretizations is unlimited and each reader can concretize the literary work being read an infinite number of times. An example of unlimited concretization of a spot of indeterminacies may be a painting based on transferring free associations of the subconscious and lyrical visions to a two-dimensional reality.

25 R. Ingarden, *The Literary Work of Art*, p. 250.

26 M. Ferenc, *Biogram*.

...the literary work itself is to be distinguished from its respective concretizations, and not everything that is valid for the concretization of the work is equally valid for the work itself. But the very possibility that one and the same literary work can allow any number of concretizations, which frequently differ significantly from the work itself and also, in their content, differ significantly among themselves has its basis, among other things, in the schematic structure of the object stratum of a literary work, a structure which allows spots of indeterminacy.<sup>27</sup>

There is one literary work but there are as many concretizations as there are readers or even more because everyone can create an infinite number of concretizations, as is the case with paintings by Henri Matisse, Edvard Munch, Wassily Kandinsky, Pablo Picasso or Salvador Dalí. It is in such paintings, thanks to the author's attempt to present the topic in an unreal, surprising way (for example, from several sides at the same time or by exposing physical features that the object does not actually have), the reader, thanks to their concretizations, becomes a co-creator of the work that was created for them. A characteristic feature of the visual arts in the first half of the 20<sup>th</sup> century were representations showing that knowledge about the represented object, which was a factor of an intensively developing civilization (abstractionism), or the unreal properties of the object, which were a mixture of dreams and reality and did not exist in reality (surrealism), were more important than how the objects actually looked. Paintings in the first half of the 20<sup>th</sup> century were characterized by properties that seemed to result from the interest of people living at that time in searching for higher dimensions and ways to visualize them. Among the most famous seekers of other dimensions was the mathematician Charles Howard Hinton, who was obsessed with popularizing and showing the fourth dimension (1890–1910). He constructed cubes that made it possible to see what hypercubes might look like in a reality larger than three-dimensional space. The expansion of such a cube is called a tesseract. It found its place in the art of that time (for example, the painting *Christus Hypercubus* by Salvador Dalí). It can be

27 R. Ingarden, *The Literary Work of Art*, p. 252.

assumed that, as an artefact of popular culture of the early 20<sup>th</sup> century, it was one of the social factors influencing Ingarden's philosophy.<sup>28</sup>

## Conclusions

Ingarden was among those scholars who were the first to show that although a work of art is created for recipients and with them in mind, it is actually created only during the process of changing the perception of the work into its reception. The addressee receives the message addressed to them, reads it, recognizes it and actively co-creates the work, giving the received information meaning and interpretation. In this context, the question arises whether the above-mentioned concepts of Ingarden refer only to adult recipients and the art intended for them, or whether they are so universal that they can also be applied to the recipients of children's art and art created for children. In addition to the concept of a work presented as a multi-strata ideal object, Ingarden emphasized the need to correctly read a literary work, separate fiction from reality and distinguish the author from the speaking subject due to the existence of 'spots of indeterminacy, quasi-judgements and concretizations' in the work. The idea of the strata of a literary work and considerations regarding the individual ideal factors that make it up give rise to the problem of the need to use knowledge about its structure and individual elements in a discussion about it. This knowledge depends on the recipient's education and an appropriate level of competence to reflect on the work. Therefore, it is impossible to apply this theory not just to children but also to viewers and readers who do not have even basic knowledge of the field of art in which a work was created. The situation is completely different when it comes to the concept of 'spots of indeterminacy, quasi-judgements and concretizations' of a work as anyone can reflect on these aspects of a work. What this requires is not actual knowledge about the existing world, but the interpretation of the information read, according to one's knowledge and experiences. It also involves an emotional experience that stimulates the imagination and logical thinking processes leading

28 Cf. M. Kaku, *Hyperspace: A Scientific Odyssey Through Parallel Universes, Time Warps, and the Tenth Dimension*, Oxford 1995.

to the development of abstract thinking and creative problem solving. It is also about freedom, independence and respect, which give every person the right to express their thoughts, feelings and opinions. Janusz Korczak was among the very popular and most frequently cited recent propagators of these ideas. He wrote that ‘...no book, no physician, can replace one’s own keen thought, own attentive perception.’<sup>29</sup> He implemented this idea into reality with his activities in the first decades of the 20<sup>th</sup> century. At the same time, in his published guides for educators and parents, he pointed out that among the most common educational mistakes is limiting the freedom and independence of children and pupils: ‘...How many times do you say: “Cut it out – leave it alone – stop – don’t do that. Or, “Hey, you’ll be sorry afterwards”’.<sup>30</sup> According to Korczak, this attitude is visible not only in the area of needs and physical independence, but also in that of mental and spiritual independence, in which the guardian or parent does not leave any free space for personality development, collecting their own experiences and expressing opinions, but usurps the right to impose on the child the worldview that they believe is correct.

We rear, shield, feed, educate. Without having to worry, the child gets all he needs.

What would he be without us to whom he owes everything? Everything, only and exclusively – us. We know the roads to prosperity, give directions and advice. We develop virtues, suppress faults Guide, correct, train. The child–nothing. We– everything.<sup>31</sup>

The need to prevent this concept of upbringing and educational practice is nowadays strongly emphasized not only by specialists in psychology and pedagogy, but is also recommended by the legislator. In 2017, in the core curriculum for preschool education, recommendations were formulated by the Minister of National Education regarding the tasks of kindergarten, including: ‘promoting independent children’s exploration of the world, selecting content appropri-

29 J. Korczak, *Selected Works of Janusz Korczak*, Warsaw 1963, [https://archive.org/stream/TheSelectedWorksOfJanuszKorczak-English/janusz-korczak-selected-works\\_djvu.txt](https://archive.org/stream/TheSelectedWorksOfJanuszKorczak-English/janusz-korczak-selected-works_djvu.txt) p. 92, accessed: 23.05.2024 (online version; no pagination).

30 Ibidem (online version; no pagination).

31 Ibidem.

ate to the level of development of the child, their perceptual abilities, ideas and reasoning, respecting individual needs and interests'.<sup>32</sup> The same document also indicates the objectives of general education for primary school, such as: 'developing competences such as creativity, innovativeness and entrepreneurship; developing the skills of critical and logical thinking, reasoning, argumentation and drawing conclusions'.<sup>33</sup> These are still in force today and, although included by the legislator in the duties of early education teachers, their implementation has still not met all social expectations in this matter. Therefore, when reflecting on Polish science and education, it may be worth developing not only Korczak's early-twentieth-century achievements, research and concepts that have enjoyed great interest in recent years but also the ideas of the Polish philosopher Roman Ingarden, which remain on the margins of scientific discussion.

The author's reflection on selected aspects of the theory of literary work developed by Roman Ingarden in 1931 shows that his ideas are universal and continue to be relevant today, and can be used particularly in pedagogical research. In the third chapter, concluding his book *The Literary Work of Art*, the philosopher considers forms of artistic works using various systems of signs: words, images and sounds, and refers to forms popular in culture in the interwar period: theatre performances, films and pantomimes.<sup>34</sup> The considerations he initiated on the identity of a musical work and the structure of an image in later years show the direction of possible pedagogical research on the development of an intersemiotic theory of a work of art. It is feasible for use in the analysis of not only all traditional forms of art but also contemporary ones, based on the latest technologies using references to the semiotic signs

32 The Regulation of the Minister of National Education of 14 February 2017 on the core curriculum for preschool education and the core curriculum for general education in primary schools, incl. for pupils with a moderate and severe intellectual disability, and for general education in stage I sectoral vocational schools, general education in special schools preparing for employment, and general education in post-secondary schools, Annex 1: The core curriculum for pre-school education for kindergartens, preschool classes in primary schools and other forms of pre-school education, Journal of Laws of 2017, item 356, point 5, p. 2.

33 Ibidem, Annex 2. The core curriculum for general education in primary schools, points 4 and 5, p. 11.

34 R. Ingarden, *The Literary Work of Art*, pp. 323–323.

perceived by all human senses. These considerations result from the author's educational experiences, personal reflections on Ingarden's concept of the literary work from a pedagogical perspective and research intuition. They are, therefore, an example of Ingarden's quasi-judgements, clarifications and concretizations that deserve interest and research in the search for contemporary tools for the interpretation and analysis of a work of art, and not only in the field of social sciences.

**Streszczenie:** Prezentowany artykuł podejmuje refleksję nad problematyką teorii dzieła literackiego polskiego fenomenologa Romana Ingardena. Prowadzone rozważania choć odnoszą się przede wszystkim do literatury dotyczą także dyskusji nad dziełem sztuki, szczególnie w zakresie jego analizy prowadzonej w badaniach pedagogicznych. Autorka najsilniej koncentruje się na znanej i stosowanej w fenomenologii teorii dzieła literackiego, ale wskazuje na konieczność prowadzenia dalszych eksploracji w obszarze szeroko rozumianej przestrzeni sztuki. Szczególnie chodzi o rozpoznanie czy teoria ta jest również możliwa do zastosowania w przestrzeni badań pedagogicznych nad współczesną kulturą tworzoną z wykorzystaniem nowych mediów i możliwości technologiczno-cywilizacyjne wprowadzających nowe rozwiązania i koncepcje do dzieła artystycznego. Proponowane przez Ingardena rozwiązania dyskusji nad obrazem i muzyką nie zostały do tej pory w nauce wystarczająco wykorzystane, szczególnie w zakresie nauk pedagogicznych.

**Słowa kluczowe:** fenomenologia, estetyka, edukacja.

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