

## PhD Dissertation Summary

### *The Concept of the Lyrical Work in Roman Ingarden and Jacques Derrida — a Comparative Analytical Study*

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The research that has resulted in this dissertation aimed at providing a comparative analytical study of the concept of the lyrical work as discussed by Roman Ingarden and Jacques Derrida.

Considerations included in this work may not only provide significant fresh insights into the area of methodology, but also broaden the scope of philosophical reflection by comparing various outlooks and prove to be of specific value to literary theory, which - akin to the philosophical theory of interpretation - continues to rise to challenges posed by literary works.

Interpretive hypotheses put forward in this dissertation are tested out by reconstructing and interpreting texts (books and articles), understood as cognitive creations with their own specific content, whose authors expressed their ideas in the form of relatively well-ordered sets of sentences that communicate their convictions. The dissertation attempts to interpret the reconstructed concepts of selected thinkers.

This study follows the analytical hermeneutical method, with particular emphasis on text analysis, which takes into account both logic and subject matter. The author investigates works (texts) by Ingarden and Derrida and their students, dating back to various periods in their careers, as well as the philosophical views that the authors referred to (either by embracing them or criticising them). She also focuses on various studies of the thinkers' writings as well as on works of philosophy which are significant for the evaluation of their achievement. Many analyses included in this dissertation are of comparative nature.

The present study has been divided into three chapters. The first one discusses Roman Ingarden's concept of the lyrical work. The second one focuses on Jacques Derrida's take on the same issue. The third chapter is both conclusive and interpretive in nature. It presents conclusions resulting from the analysis and comparison of the phenomenologist and the deconstructionist. The structure of the first chapter follows Ingarden's idea of how a work of literature should be analysed, which takes into account both its horizontal and vertical

dimensions, including further layers, which make up the literary work. Furthermore, this section discusses the ontological origins of Ingarden's considerations. Since the lyrical work is a work of literature, Chapter One reconstructs Ingarden's concept on the level of sound, meaning, appearances and the represented world. It then moves on to present his idea of the schematic structure of works and concretisations by their recipients. Finally, the chapter concentrates on the specific nature of the poetic work as a literary work as described in Ingarden's philosophy, to move on to the question of literary axiology in both its aesthetic and metaphysical aspects, as presented by the Polish philosopher.

The second chapter undertakes to characterise deconstruction as a philosophical standpoint as well as a reading method. To characterise deconstruction one must highlight its phenomenological origins. While it was necessary in Chapter One to highlight the ontological provenance of the considerations, Chapter Two focuses on deconstruction specifically as counterontology. It then moves on to represent Derrida's view of reality as a collage of texts and the resulting relationship between deconstruction and literature. Furthermore, the chapter discusses Derrida's texts about poetry and the conclusions the author attempts to draw from them. This part of the study culminates in reflection on deconstruction as a universal method of reading poetry.

Chapter Three, in which the author presents her own comparative interpretation of the subject matter, focuses on further areas that can serve as common ground for a comparison of Ingarden and Derrida. These areas include the phenomenological origins of their philosophies and their attitude to the current itself, which, while providing a common starting point for both philosophers, led them to very different conclusions or concepts of the literary work. The way Ingarden and Derrida understand the work is presented on six different plains. The author reflects on how the understanding of sense and meaning functions in the work by both philosophers. She then moves on to discuss the method they employed and the proposed structure that could help understand the work. Finally, she juxtaposes Ingarden's and Derrida's attitudes to metaphysics and axiology, to move on to reflect on both thinkers in the hermeneutical context, which seems to be the most natural when it comes to the lyrical work. The author also undertakes to discuss the question of the voice and the letter, which carries metaphysical implications for both philosophers. It is in this section that she introduces representatives of other philosophical schools, who serve as intermediaries between Derrida and Ingarden. The intermediaries' ideas fill the gap in the concept of the lyrical work. To complete this gap one must venture into various fields, which makes this dissertation all the

more erudite. The chapter culminates in reflections on the subject, understood broadly as the author, the reader and the subject expressing itself in the work, commonly described in literary theory as the lyrical subject.

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