

# Międzynarodowe Studia Społeczno-Humanistyczne (International Social and Humanities Studies)

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## Polish military literature of the era of national uprisings and the national liberation struggle (1764–1864) – outline of the issues

### Summary

The concept of military writing in the historical aspect has not yet been clearly defined in science – the issue of its substantive scope is still a matter of debate among historians. [1]. It is assumed that its compendium includes, strictly speaking, treatises and manuals devoted to military matters as well as issues related to the broadly understood organization of the army and the principles of the art of war. This very interesting issue has not yet gained the appropriate rank and has not been the subject of many significant scientific studies in Poland. It is difficult to consider sporadically published studies as filling the gap. In Poland, the lack of comprehensive scientific studies presenting the history and achievements of general military literature is particularly acute – developing its entire history is undoubtedly an interesting research problem. This fact inspired the author to conduct many months of source studies, which gradually resulted in the present work. This study attempts to present the achievements of military writing – the theoretical military thought of the years 1764–1784, i.e. the era of great Polish national uprisings and national liberation struggles - a period of extreme importance in the historiography of Poland and its armed forces.

**Keywords:** army, military art, military writing, military thought, intellectual culture.

### 1. INTRODUCTION

The history of Polish general military literature has not yet been comprehensively and chronologically studied. This issue began to arouse greater interest among Polish historians only after World War II, which resulted in the publication of several treatises presenting the theses, postulates and thoughts of recognized theoreticians of military thought and military textbooks.

The aim of this study is to present this topic, which is so interesting from the point of view of pedagogy (including military pedagogy). Due to the limitations resulting from the current editorial framework, the issue was treated in a selective manner, and the author, while analyzing the problem, tried to focus on the most important issues showing the achievements of Polish military literature in the years 1764–1864. In Poland, these issues were dealt with by, among others, military historians Stanisław Herbst, Zdzisław Spieralski, Tadeusz Korzon, Stanisław Herbst, Tadeusz Marian Nowak, Jacek Lasota, Janina Nowakowa, Marian Anusiewicz, Rudolf Niemiec, Janusz Sikorski, Leonard Ratajczyk, Janusz Wojtasik, Jan Wimmer. [2]. The author of this study also raised these issues in his earlier works. [3].

## 2. PRESENTATION OF THE MAIN MATERIAL AND RESEARCH RESULTS

### 2.1. Polish military literature until the mid-18th century

The beginnings of military writing in Poland can be found as early as the 15th century. However, the basis of knowledge of the military craft at that time was personal experience and oral traditions.

In the 16th century, during the Renaissance, the currents of a new era reached Poland in a wide stream, bringing with them an interest in ancient culture with its patterns relating, among others, to military organization and the art of war. Amidst the general flourishing of literature, the first theoretical works on military subjects appeared. [4] Gradually, original military thought and writing flourished. Works on general military issues and military technology are being written (e.g. Niccolò Machiavelli, Mario Savorgnano, Justus Lipsius, Francois de la Noue). [5] In Poland, during the Renaissance, we also encounter the beginnings of military writing. The first military treaties arose from the needs of defense, from concern for the country's security, and from a sense of responsibility for the fate of the state and the nation. Noteworthy are the treatises of Stanisław of Skarbimierz (1365–1431), Paweł Włodkowic (1370–1435), and Jan Ostroróg (1436–1501), [6] among others, which constitute the background for later specialist military writing in the Polish-Lithuanian Commonwealth. 16th-century Polish military literature developed largely under the influence of the then existing threat from Ottoman Turkey, hence military treatises highlighted military problems (strategy, tactics) of the fight against the Turks and Tatars. These issues were the subject of considerations by, among others Jan Tarnowski (1488–1561), Stanisław Łaski (1500–1550), Albrecht Hohenzollern (1490–1568), Andrzej Frycz Modrzewski (1503–1572), Marcin

Bielski (1495–1575), Stanisław Sarnicki (1532–1597). [7] These works are considered by modern military historians as excellent (for their time) studies – tactical studies. They are original monuments of Polish military writing from the Renaissance. Other interesting works from the period in question, dealing with military issues related to the progress in technology and military armament, undoubtedly worthy of attention are the theoretical treatises by Jakub Przyłuski (1512–1554) and Reinhard Lorichius (1510–1564). Their authors address issues of war, the art of war, and the defense infrastructure of the Polish-Lithuanian Commonwealth. They are also a crucial manifestation of the mentality and culture of their era. [8]

The further development of military literature in Poland took a technical direction, as in the following century (17th century) significant progress was made in the natural and mathematical sciences. Mainly artillery literature and literature on fortifications and military engineering developed, which was the result of the development of artillery and military engineering. Leadership positions in the Polish army (artillery and engineering corps) were held by people educated in the West (the Netherlands), with great organizational skills, such as: brethren Paweł Grodzicki (? –1645) and Krzysztof Grodzicki (? –1659/1660), Krzysztof Arciszewski (1592–1656), Zygmunt Przyjemski (? –1652). The list of writers dealing with military issues in the seventeenth century begins with the figure of the professional soldier Mikołaj Chabielski (? – after 1615). As a military man, he was keenly interested in defense and army matters, including technical issues. He was an advocate and promoter of fundamental changes aimed at improving the defense of the Republic of Poland. [9] Of great importance for the development of Polish military thought and education, as well as for awakening the interests of defense among more enlightened circles of society, are, among others, the works of a Polonized Italian settled in Poland, coming from Venice – Andrzej dell’Aqua (1584–1656), the author of the books: “On the Assembly and School of Cannoneers” and “Manual Praxis of Action”. [10] Both books constitute the first surviving, comprehensive artillery treatises written in Polish, covering all the theoretical and practical knowledge necessary for a cannoneer (artilleryman – AC) of that time. They are considered among the most outstanding works in the field of military thought. Interest in military matters in the Polish reality of the 17th century gradually increased, as evidenced by numerous works in this area. In the years 1636–1650, three interesting military treatises were published. The first of them is a book by Oswald Krüger (1589–1655), professor of the Vilnius Academy, entitled “Parallela horoscopa ad bellicorum tormentorum directionem”. It concerned a very narrow and specialized problem – aiming devices for artillery guns. [11] The second of the mentioned works was the Polish translation of artillery treatises by Jan Dekan (before 1613– after 1643) in 1643 of the Spanish work by captain Diego Ufano (1614–1646) entitled “Tratado dela Artilleria”. [12] The work contributed to familiarizing the military in Poland with the achievements of Western European artillery and played an important role in educating field artillery specialists. The third work was the work of military engineer Kazimierz Siemienowicz (1600–1651), titled: “Artis magnae artilleriae pars prima”. [13] The entire work is based on the extensive literature of exact sciences collected by the author (he cites nearly two hundred authors) because, as he writes, in order to delve into the essence of military issues, he tried to master *foreign arithmetic, geometry, mechanics or statics, hydraulics, civil and military architecture, i.e. fortification architecture, graphics, optics and tactics [...] knowledge of physics and chemistry [...] I wrote down many things, some of which I invented myself, others I learned from others.* [14] The work is structured in a clear and transparent way. It has a utilitarian character. She was highly regarded in Europe and gained recognition primarily for her independence, critical thinking, and decidedly scientific and theoretical character. Its popularity is evidenced by numerous translations into French and Dutch in 1651, German in 1676, and English in 1729. An interesting and undoubtedly worth mentioning work by Adam Freytag (1608–1650) from Toruń entitled “Architectura militaris nova et aucta” (“New and extended military construction”) from 1631. [15] It is widely recognized among military historians as the world’s best manual on the construction of field

fortifications. The importance of the work and the interest in it is evidenced by the fact that already in the 17th century it had five editions in Dutch, four in German and three translations into French. It was an excellent textbook, considered by the Western military education of that time to be the basis for engineering studies. Also noteworthy is the treatise by the outstanding military engineer and cartographer Józef Naronowicz-Naroński (1610–1678) – “War Construction”. [16] This work is a comprehensive (four-volume) handbook for military engineers. The enormous value of the work is enhanced by numerous technical drawings illustrating the author’s considerations. It was written in Polish. The work places the author among the most outstanding writers in the field of technical sciences in 17th-century Europe. The treatise enjoyed considerable interest and was reprinted several times in translations into, among others, French and German. Although the activities of J. Naronowicz-Naroński have yet to be fully researched, it can be safely stated that he played a significant role in the development of Polish and European military and technical thought. When writing about Polish military literature of the 17th century, one cannot ignore the figure of engineer Krzysztof Mieroszewski (1600–1679). Several manuscripts by K. Mieroszewski devoted to military issues (mainly from the area of fortifications) have been preserved. Among them, the most important is the richly illustrated “Architectura militaris”, [17] which is a compendium of knowledge about technical and military construction.

The picture of the history of Polish military writing in the 17th and 18th centuries would be incomplete without mentioning other figures who were no strangers to military issues and had the good of the Republic and its security at heart. One of them is the writer and historian Szymon Starowolski (1588–1656), who left behind several works on military issues with numerous postulates of military reforms strengthening the country’s defense. [18] In the opinion of contemporary military historians, Sz. Starowolski writings presenting military issues are valuable. His works constitute valuable items in the history of Polish military writing because they contain an image of the Polish military contemporary to the author. In the pantheon of Polish military writing of the 17th century, an important place is occupied by the figure of Andrzej Maksymilian Fredro (1620–1679) – the author of several general military treatises containing interesting speculations on army organization, discipline and tactics. [19] The vast majority of historians agree that A.M. Fredro was one of the most outstanding Polish military theorists of the 17th century. This is confirmed, among others, by renowned Polish and European historians, such as Julian Krzyżanowski and Henryk Barycz. This position was also shared by Łukasz Kurdybacha. [20] Andrzej Maksymilian Fredro’s treatises conclude the group of the most important Polish theoretical and military works of the period in question.

## 2.2. Military literature during the great Polish national uprisings in the 19th century

The background for Polish military thought of the period in question was the contemporary European military literature, which was adorned with the great names of theoreticians of the art of war, such as Carl Phillip Gottlieb von Clausewitz (1780–1831), Helmuth Karl Bernhard von Moltke (1800–1891), Colmar Freiherr von der Goltz (1843–1916), Antoine Henri Jomini (1779–1869), Jules Louis Lewal

(1823–1908), Hippolyte Langlois (1839–1912), Alfred Thayer Mahan (1840–1914) and Philip Howard Colomb (1831–1899).

Polish military thought of this era was significantly influenced by Napoleonic military art, both in theoretical and practical form. The first publications with military content in this period were the historical work of the creator of Polish armed formations in exile (Polish Legions in Italy), General Jan Henryk Dąbrowski (1755–1818), written immediately after the Kościuszko Uprising of 1764 in Warsaw occupied by Russian troops, and published anonymously in Leipzig. [21] The second one is “Histoire de la Révolution de Pologne en 1794” by Colonel Józef Zajączek (1752–1826), who was in exile in Paris. [22] However, in the field of military writing of those times, the first place is undoubtedly occupied by the writings of the outstanding commander and military strategist General Ignacy Prądzyński (1792–1850). [23] He is the author of nearly 60 works in the field of military science. [24] His publications on historical and military topics of the period under consideration occupy a special place in military literature – they influenced the improvement of the professional and general knowledge of the command staff of the Polish army. They reflected the author’s thorough professional knowledge and his sober view of Poland’s past and current military situation. The results of I. Prądzyński scientific activity included works on military art and fortifications: “On the Art of War. A Course in Tactics” (1822/1823), “Field Fortifications” (1825). [25] In his reflections on strategy and tactics, he strongly emphasized the importance and superiority of offensive actions over defensive ones, and highly valued the importance of initiative and the factor of surprise on the battlefield. He also appreciated the importance of the so-called small war (guerrilla warfare) and its connection with the activities of regular troops. His studies are characterized by detail and knowledge of engineering and fortification topics, and to this day his arguments are of interest to specialists in this field of military technology. The General was also the originator of the project of a professional historical and military magazine promoting native and European military art and thought – “Bellona”. According to the project creator’s assumptions, the publication was to be characterized by a neat graphic design, low publishing costs, which was not without significance for the price and availability of the periodical, and to familiarize the command staff of the Polish army and Polish youth with the art of war and contribute to the development of military literature. [26] However, the project was not implemented due to the negative attitude of the viceroy of the Russian Tsar Nicholas I Romanov (1796–1855) in Poland after the November Uprising of 1830 [27] – Grand Duke Konstantin Pavlovich Romanov (1779–1831). The creative achievements of Ignacy Prądzyński are not limited only to strategy, tactics and military engineering. He also conducted studies on plans for future military operations and on the organization and armament of the army. The result of his research were memoranda written in the years 1816–1828 regarding the assessment of the international situation at that time, the military position of Poland and defense issues. [28] The presented literary achievements of General Ignacy Prądzyński in the military field have not been covered in a full and exhaustive manner, as this would exceed the scope of this study. The author’s intention was only to recall the most important works that made this outstanding strategist one of the most outstanding figures in the history of Polish military writing, who made a significant contribution to the development of Polish and European military thought – because this is an indisputable fact. This is confirmed by the opinions of

renowned military historians, including Czesław Bloch, Szymon Askenazy, Marian Kukiel, Jan Wysokiński and Wincenty Łopaciński. [29]

Polish military literature in the mid-19th century, due to unfavorable historical turmoil for Poland (the complete loss of statehood in 1795), developed mainly in exile and oscillated towards searching for a solution to the dilemma that arose after the failure of the insurrection of 1830/1831 – the resumption of armed struggle in order to regain sovereignty. As the Polish military historian General Marian Kukiel (1885–1973) aptly noted, [...] *the military issues of the national uprising appeared before military thought not for the first time, when after the lost war and the fall of the November Revolution it was time to [...] reflect on the defeat and look for ways leading to a free, whole and independent Poland.* [30] In exile, Polish writers and military theorists sought a solution to the problem of resurrecting the army and resuming the armed struggle for independence on a different level than the previous attempts to regain state sovereignty. Among them, three groups can be distinguished: supporters of guerrilla warfare, general people's war and military struggles conducted by regular armed forces. Every researcher, when attempting to characterize the problem in more detail, must not lose sight of the fundamental criterion of this division. In a foreign land, France, which has been friendly to Poland and Poles for centuries, one of the first to raise the issue of the fight for the liberation of the country was the author of many plans and operational concepts, General Wojciech Chrzanowski (1793–1861). In 1835, his work entitled "On Guerrilla War" was published in Paris, in which he presented his views on independence-oriented armed actions of a guerrilla nature in the fights against the occupying powers, based on the Spanish system from the period of the Napoleonic Wars. [31] In addition to the above-mentioned work, W. Chrzanowski also wrote other theoretical and historical-military works, such as: "Outline of the applied cavalry tactics", "Outline of the applied infantry tactics", "On the staffs". [32] The general wanted to pass on his extensive military knowledge to the younger generation of officers. Hence, his works include organizational, tactical and technical issues. He formulated his thoughts and syntheses based on his experiences from the war operations in which he participated. Apart from General Wojciech Chrzanowski, the group of emigre military writers and theoreticians includes Aleksander Jełowicki (1804–1877) and Ludwik Bystrzonowski (1797–1878), authors of many military-political works and memoranda. [33] An important place in the history of Polish military writing of the period of national uprisings is also occupied by Karol Bogumił Stolzman (1793–1854), Henryk Michał Kamiński (1813–1866), Ludwik Mierosławski (1814–1878), Józef Wysocki (1809–1873), [34] who in their theoretical and military studies justified the idealistic thesis that only by its own forces, without relying on external help, Poland could regain independence. They recommended conducting the liberation fight using the so-called "small war" methods, i.e. fighting with the help of dispersed, maneuverable small insurgent units. It was a classic idea of conducting military operations using the guerrilla method – guerrilla warfare and even people's (general) war. According to them, it was to be led by local people who knew the topography of the area of future fighting very well. Its advantage was to be the spontaneous involvement of the general public in the national liberation struggle, as well as the surprise factor and the speed of action. They placed great emphasis on the soldier's awareness of the goals of the war. They believed that *Poland must rise not through the virtue and reason of others, but through its own virtue and reason.* [35] In the Polish political reality of that time, these

concepts can be described as utopian, despite the interesting thoughts and solutions they contained. Their authors, while in exile, did not notice the class contradictions occurring in Polish society and mistakenly treated it as a monolith. They also underestimated the military power of their potential opponents (Russia, Prussia and Austria – the partitioners of Poland) and their enormous material potential. However, the undeniable value of their thoughts – in the era in which they were created – is that they constitute documents of the will to lift the nation and the state out of decline. Their works are characterized by deep and reliable military knowledge and constitute a kind of quintessence of military knowledge of the time, which is why they occupy an important place in Polish military literature of the 19th century. Also noteworthy are the thoughts on the organization and tactics of military operations of one of the most outstanding Polish commanders of the 19th century – General Józef Bem (1794–1850). [36] He was an advocate of combining the national liberation struggle of partisan activities with the activities of regular troops in the Polish political reality (lack of state sovereignty). This concept was based on the experience of the Spanish guerrilla (partisan – AMC) in the fight against the French army of Karol Ludwik Napoleon Bonaparte (1769–1821) in the years 1808–1813. In his book “On the National Uprising in Poland” he stated: *Only one foreign war could be applied to the present situation of Poland, that is, the Spanish War of 1808. [...] Spain then organized a guerrilla war [...] on the entire surface of its country and exterminated the French armies or forced them to retreat, because no enemy army can resist a well-organized national uprising for long.* [37] Józef Bem, as a theoretician, practitioner and military strategist, made a significant contribution to the development of Polish military thought. Thanks to his military talent, he permanently entered the Polish pantheon of outstanding military figures. He gained fame and recognition among Polish and European military historians. The recipients of military literature, especially in the field of military history and the art of war, were primarily soldiers, students of emigration and native schools, military courses, as such existed in the Duchy of Warsaw during the Napoleonic era, in exile (France, England, Italy, Turkey) and the hybrid Kingdom of Poland, as it was mainly addressed to them. Reading military thought enabled readers to learn about current European patterns of command and organization of armed forces. They were a source of military knowledge. They broadened their general and specialized education, provided them with examples of warfare, the ability to combine theory with experience (utilitarianism), prudence, aroused their interests, the desire for fame, and shaped their customs. [38]

### 3. CONCLUSIONS

The Polish army has always had outstanding units that produced or creatively adapted to Polish needs the cognitive values necessary to ensure the army's cohesion and functioning at an appropriate level. The importance of the military intellectual elite in the historiography of the Polish armed forces is invaluable, especially its intellectual effort in solving the issues of the country's defense, preserving and continuing the image of military life and the visual value of the armed struggle for independence, which strongly affects the imagination and emotions of the human being (the reader-recipient). Thanks to its efforts, the Polish army was one of the most important factors of national integration in many historical periods. This study briefly outlines the most important works and their authors that constitute

the achievements of Polish military writing – Polish theoretical military thought from the era of the great Polish national uprisings and liberation struggles. Their authors, through their writing, undoubtedly made a significant contribution to the development of culture and science, not only Polish but also European. The outline of Polish military writing presented in this study, mainly from the period of great Polish national uprisings and the national liberation struggle, does not, of course, exhaust this issue. Due to editorial limitations, not all works or all authors worthy of attention have been discussed. This material is the first step in the author's research leading to a comprehensive collection of knowledge about Polish military writers and theoreticians available at this stage of research. If the reader receives it favorably, it will be the greatest satisfaction of the author and will serve as an incentive for further research on this very interesting subject.

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## Description of the abbreviations used

- AGAD – Central Archives of Historical Records Warsaw
- BKUL – Library of the Catholic University Lublin
- BPAN – Library of the Polish Academy of Sciences (Kórnik, Cracow)
- BŚ – Silesian Library Katowice
- BUJ – Jagiellonian University Library Cracow
- CML – Central Military Library Madrid
- CBW – Central Military Library Warsaw
- NLOss. – National Library of Ossolineum Wrocław
- MNK – National Museum Krakow

MON – Ministry of National Defence Warsaw

PSB – Polish Biographical Dictionary

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## Dialogue Between Contemporary Humanity and Art: The Search for Meaning in Aesthetic Experience

### Summary

The paper explores the dialogue between contemporary individuals and art within the context of digital culture and education. It analyzes the theoretical foundations of integrative approaches that combine art, technology, and the humanities, emphasizing the role of experiential learning in fostering aesthetic sensitivity and critical thinking. Special attention is given to the transformation of artworks into digital environments, the use of augmented reality (AR), and interactive media, which reshape production-reception models and open new interpretative possibilities. The study presents experimental results confirming the positive impact of integrative methods on student achievement and offers recommendations for pedagogical practice in the context of media convergence and participatory culture.

**Keywords:** art; digital hermeneutics; augmented reality; aesthetic experience; integrative teaching; participatory culture; interactive media; interpretation of artworks; experiential learning; media convergence.

### THEORETICAL FOUNDATIONS OF THE EXAMINED ISSUE

The idea of a close relationship between art, technology, and the humanities has long remained on the periphery of theoretical reflection within Western culture. The second half of the twentieth century, marked by the emergence of new technologies, brought significant shifts in the fundamental concepts used to describe humanity's place within the cosmos of social processes. Assertions concerning new relationships between art, technology, and the humanities, as

well as the need for the humanization of technology, ceased to function merely as elements of artistic strategies or scientific and philosophical concepts; they became part of societal consciousness. It is difficult to predict whether the advent of new communication technologies will contribute to the “reconstruction of the lost unity” of art and technology. What is certain, however, is the necessity of developing a new model of the humanities that transcends the traditional division into the so-called two cultures. We appear to face a new challenge in the preparation of future educators: to establish meaningful connections among such domains of human activity as technology, the humanities, and art.<sup>1</sup>

Interactive media technologies create a paradigm that largely determines the trajectory of contemporary social practices and influences not only art and scientific research but also communication processes, work organization, education, advertising, and marketing strategies, thereby penetrating deeply into the sphere of everyday life.

The twenty-first century brings profound changes across all areas of social discourse, and it is therefore unsurprising that these transformations are reflected in educational systems. Following an era of various alternative teaching methods and content, questions related to integrative approaches in education have become increasingly pressing. In this context, the concept of integration must be understood as a distinctly modern phenomenon. Furthermore, it can be observed that the interconnection of different art forms occurs analogously at the level of recipients, whose perception of an artwork may stimulate diverse associations not only within a single artistic domain but across multiple forms. Within this framework, we may speak of the phenomenon of syncretism among artistic genres – a concept that achieved theoretical articulation and creative prominence in the Romantic period following the bourgeois revolution in France, yet paradoxically re-emerges in the postmodern era, both in artistic production and in educational processes, grounded in definitional frameworks and, above all, in practical implementation.

Our approach is based on the principles of confluent pedagogy (G. I. Brown, F. E. Williams) and Gestalt pedagogy, which emphasize the holistic development of the learner’s personality. The term “confluent” denotes the integration of emotional and cognitive aspects within the learning process, thereby creating a harmonious synthesis of thought and feeling. Confluent pedagogy belongs to the humanistic-personological theories of education. Its prominent representative is G. I. Brown, referenced by M. Zelina<sup>2</sup>. Brown argues that learning should not be reduced to the mere transmission of information but must encompass the affective dimension – experience, emotions, and the learner’s personal engagement. This approach builds upon F. Perls’ integrative psychotherapy<sup>3</sup> which underscores the significance of experiential and holistic perception. Within integrated instruction, emphasis is placed on perception, sensation, imagination, and creativity, thereby fostering the learner’s creative potential. The ultimate goal is to unite the logic of understanding

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<sup>1</sup> B. Knosala, *O nowej relacji między sztuką, techniką i humanistyką w ujęciach teoretycznych i praktyce społecznej*, Zeszyty Naukowe Politechniki Śląskiej. Seria: Organizacja i Zarządzanie, z. 79, Nr kol. 1930 (2015), dostępne na: <<https://delibra.bg.pol.pl/dlibra/publication/48757/edition/44452/content?ref=struct>> [prístup 20. 11. 2025].

<sup>2</sup> M. Zelina, *Stratégie a metódy rozvoja osobnosti dieťaťa*, Bratislava: IRIS, 2010.

<sup>3</sup> Ibid.

with the “logic of the heart,” as described by G. Bateson, thus generating a new epistemological method that respects both rational and emotional dimensions of learning. Such a conception enables learners not only to acquire knowledge but also to experience it deeply, leading to more enduring and meaningful learning outcomes.<sup>4</sup>

## DIALOGUE BETWEEN CONTEMPORARY INDIVIDUALS AND ART

The dialogue between contemporary individuals and art is acquiring new dimensions that transcend the traditional understanding of the aesthetic experience. Art is no longer merely a static object of contemplation; it has become a dynamic partner in communication, responding to technological, social, and cultural transformations. In the era of digitalization, not only the form of artistic works changes, but also the mode of their perception: interactive installations, virtual reality, and algorithmically generated images create situations in which individuals become co-authors of the aesthetic experience.<sup>5</sup>

An example includes digital galleries such as Google Arts & Culture, which enable global access to artworks, as well as projects employing augmented reality, where the artistic object becomes integrated into physical space. Interactive installations, such as the works of Ryoji Ikeda, engage the viewer in the creative process through sound and image, while AI-generated art – exemplified by projects from the Obvious platform or the works of Refik Anadol – raises critical questions concerning authorship and originality<sup>6</sup>. In the literary domain, projects of digital poetry and hypertextual literature are emerging, transforming the linear mode of reading into a networked experience.<sup>7</sup>

This dialogue is characterized by openness, participation, and hybridity – the boundaries between creator, recipient, and the work itself become blurred. Contemporary individuals engage with art primarily through digital platforms, where aesthetic experience intersects with the visual culture of social media. Technology does not signify the end of art but rather its transformation. Algorithms, artificial intelligence, and data visualizations expand the possibilities of creation and interpretation, while humans learn to communicate with new forms of aesthetic objects<sup>8</sup>. This process requires a new form of literacy – the ability to read not only texts and images, but also codes, data structures, and interactive environments. The dialogue between contemporary individuals and art is therefore a dialogue between tradition and innovation, between sensory experience and digital abstraction, between individual perception and collective creation.<sup>9</sup>

<sup>4</sup> B. Śliwerski, *Súčasná teória a smery vo výchove a vzdelávaní*, Ružomberok: Katolícka univerzita v Ružomberku, Pedagogická fakulta, 2009, pp. 140–141.

<sup>5</sup> H.-G. Gadamer, *Wahrheit und Methode*, Tübingen: Mohr Siebeck, 1960.

<sup>6</sup> U. Eco, *A Theory of Semiotics*, Bloomington: Indiana University Press, 1979.

<sup>7</sup> F. Moretti, *Distant Reading*, London: Verso, 2013.

<sup>8</sup> J. Drucker, *Digital Humanities and Interpretation*, Cambridge: MIT Press, 2021.

<sup>9</sup> S. Schreibman, R. Siemens, and J. Unsworth, *A Companion to Digital Humanities*, Oxford: Blackwell, 2016.

In education, this dialogue opens up opportunities for experiential learning, critical reflection, and the development of digital literacy. Teachers can employ virtual galleries, interactive applications, or AI-based tools for text analysis, thereby fostering the integration of aesthetic and technological dimensions within the educational process.<sup>10</sup> Such an approach enables students not only to understand works of art but also to actively participate in their interpretation, leading to a deeper comprehension of cultural values within the context of the contemporary world.

**Table 1:** Traditional vs. Digital Dialogue with Art

ASPECT	TRADITIONAL DIALOGUE	DIGITAL DIALOGUE
<b>Form of Art</b>	Painting, sculpture, literary text, music in classical form	Interactive installations, VR/AR projects, AI-generated images, digital poetry
<b>Nature of Experience</b>	Contemplative, passive, linear	Participatory, dynamic, networked
<b>Environment</b>	Galleries, museums, concert halls, libraries	Virtual galleries (e.g., Google Arts & Culture), online platforms, metaverse
<b>Role of the Recipient</b>	Observer, interpreter according to cultural codes	Co-author, active participant in creation
<b>Methods of Interpretation</b>	Hermeneutics, aesthetic analysis, historical context	Digital hermeneutics, algorithmic analysis, multimodal approaches
<b>Education</b>	Reading texts, gallery visits, discussion	Virtual excursions, interactive applications, AI tools for text analysis

Source: Author's own elaboration

The dialogue between the individual and art today is shaped by openness, participation, and hybridity, as the boundaries between creator, recipient, and the work itself become blurred. Contemporary individuals engage with art through digital platforms, where aesthetic experience intersects with the visual culture of social media. Technology does not mark the end of art but rather its transformation – algorithms, artificial intelligence, and data visualizations expand the possibilities of creation and interpretation. The dialogue between the individual and art concludes as an open-ended process that continually intertwines personal interpretation with the dynamics of cultural and technological change.

## Interpretation of the Work of Art – From Classical Concepts to Digital Approaches

The interpretation of a work of art is a complex process that goes beyond the mere decoding of the meaning of a text or visual artifact and, in contemporary aesthetics, is understood as an act of constructing meaning that emerges through the interaction between the work, its context, and the interpreting subject. This process is conditioned by linguistic, semiotic, psychological, cultural, and historical determinants, and

<sup>10</sup> M. Jockers, *Text Analysis with R for Students of Literature*, Cham: Springer, 2014.

its nature changes depending on the methodological framework applied. Classical approaches such as hermeneutics, semiotics, reception aesthetics, and phenomenology provide fundamental points of departure for understanding interpretation. Hermeneutics emphasizes that the meaning of a work of art is not fixed but dynamic, which Gadamer describes as a “fusion of horizons” – a dialogue between text and reader shaped by historical context and pre-understanding.<sup>11</sup> The semiotic approach perceives the work of art as a system of signs that generate meaning through codes and conventions, thereby enabling the revelation of its structure and intertextual relationships.<sup>12</sup> Reception aesthetics emphasizes the role of the reader and their “horizon of expectations,” thereby opening space for exploring the variability of meanings over time,<sup>13</sup> phenomenology, by contrast, emphasizes the subjective experience of the aesthetic object, which is fully realized only in the act of perception.<sup>14</sup> These approaches now intersect with new digital methods that fundamentally transform the way interpretation is carried out. Digital hermeneutics employs algorithms to analyze extensive text corpora, enabling the tracing of intertextual relationships on a scale that was unattainable through traditional methods.<sup>15</sup> The concept of distant reading replaces the detailed analysis of a single text with the statistical examination of thousands of works, thereby opening new perspectives in literary studies.<sup>16</sup> Multimodal interpretations employ artificial intelligence to analyze visual, auditory, and textual elements simultaneously; machine learning algorithms can identify stylistic patterns in images, music, and literary texts and compare them with historical trends, while NLP methods enable automated analysis of sentiment, thematic structures, and narrative patterns, thereby expanding the possibilities of interpretation even within educational contexts.<sup>17</sup> Digital platforms foster participatory interpretation, where readers and experts collaboratively construct meaning through online annotations, discussions, and data visualizations, while virtual and augmented reality enable “immersion” into the artwork, transforming the perceptual framework and opening new forms of aesthetic experience.<sup>18</sup> The integration of digital tools into the teaching of literature and art introduces possibilities for visualizing textual structures, creating interactive maps of intertextual relationships, and conducting automated stylistic analyses that foster critical thinking, digital literacy, and the ability to interpret art within the context of contemporary culture. In this regard, interpretation becomes not only an instrument of knowledge but also a means of cultural adaptation, as digital environments transform the way we perceive aesthetic values and open space for new forms of interaction between humans, technology, and art.

The concepts of *experience* and *living culture* define the methodological position of the Institute of Literary and Language Communication under new social conditions – conditions with which we seek intellectual reconciliation, but which above all affect

<sup>11</sup> H.-G. Gadamer, *Wahrheit und Methode*, Tübingen: Mohr Siebeck, 1960.

<sup>12</sup> U. Eco, *A Theory of Semiotics*, Bloomington: Indiana University Press, 1979.

<sup>13</sup> H. R. Jauss, *Toward an Aesthetic of Reception*, Minneapolis: University of Minnesota Press, 1982.

<sup>14</sup> R. Ingarden, *Das literarische Kunstwerk*, Halle: Niemeyer, 1931.

<sup>15</sup> J. Drucker, *Digital Humanities and Interpretation*, Cambridge: MIT Press, 2021.

<sup>16</sup> F. Moretti, *Distant Reading*, London: Verso, 2013.

<sup>17</sup> M. Jockers, *Text Analysis with R for Students of Literature*, (Cham: Springer, 2014).

<sup>18</sup> S. Schreibman, R. Siemens, and J. Unsworth, *A Companion to Digital Humanities*, (Oxford: Blackwell, 2016).

the experiential horizon of art and the understanding of beauty, while also provoking profound changes in aesthetic reflection and didactics.<sup>19</sup>

Artistic artifacts possess a specific character that is tied to the complex presuppositions of the reader or student. Their comprehension often requires explanation and interpretation, as a work of art is not merely a bearer of aesthetic values but also of layers of meaning that cannot be reduced to a simple description. Throughout the history of aesthetics, different approaches to interpretation have emerged – for instance, in Germany during the 20th century, a tendency toward *anti-interpretation* (a critique of excessive explanation) appeared, whereas in France, interpretation is perceived as a form of spiritual aesthetic reflection that broadens the horizons of understanding the work of art.<sup>20</sup>

Interpretation is intrinsically linked to language, verbalization, dialogization, and discourse – that is, to differentiated forms of communication that enable the mediation of meaning in an artistic text or artifact. Hermeneutics, as a theory of interpretation, emphasizes that understanding is an active process realized through dialogue between the text and its recipient.<sup>21</sup>

Modern hermeneutics conceives language as an act – the utterance is an event that mediates the world and opens a space for the exchange of meanings.<sup>22</sup>

The prerequisite for interpretation is the sensory experience of the work of art, which forms the basis of aesthetic perception. R. Ingarden emphasizes the layered structure of the artwork – material, content, and meaning – whereby the aesthetic experience arises only in the process of reception, when these layers are activated in the mind of the recipient.<sup>23</sup> Similarly, P. Ricoeur speaks of a “*conflict of interpretations*,” which is a natural consequence of the plurality of meanings within an artistic text.<sup>24</sup>

Interpretation is therefore not merely a technical analysis of form and content, but a dialogue between the subject and the work, encompassing emotional, cognitive, and axiological dimensions. In pedagogical practice, it should be understood as a creative process that fosters aesthetic sensitivity, critical thinking, and communicative competence.<sup>25</sup>

The language of an artistic work does not lend itself to immediate comprehension, as the poetic function predominates over the referential function. It draws upon the forces of imagination and fiction, both at the level of the author and the recipient.

<sup>19</sup> J. Plesník, *Pojmy zážitok a živá kultúra*, Bratislava: Veda, 1991; F. Miko, *Estetická komunikácia*, Bratislava: Tatran, 1993; V. Šabík, *Diskurzy o estetike*, Bratislava: Vydavateľstvo Spolku slovenských spisovateľov, 2003.

<sup>20</sup> S. Sontag, *Against Interpretation and Other Essays*, New York: Farrar, Straus & Giroux, 1966, pp. 3–5; P. Ricoeur, *Interpretation Theory: Discourse and the Surplus of Meaning*, Fort Worth: Texas Christian University Press, 1976, p. 12.

<sup>21</sup> F. Schleiermacher, *Hermeneutics and Criticism*, Cambridge: Cambridge University Press, 1998, p. 45; H.-G. Gadamer, *Truth and Method*, London: Sheed & Ward, 1990, p. 102.

<sup>22</sup> H.-G. Gadamer, *Wahrheit und Methode*, Tübingen: Mohr Siebeck, 1990, p. 108.

<sup>23</sup> R. Ingarden, *The Literary Work of Art*, Evanston: Northwestern University Press, 1973, p. 56–60.

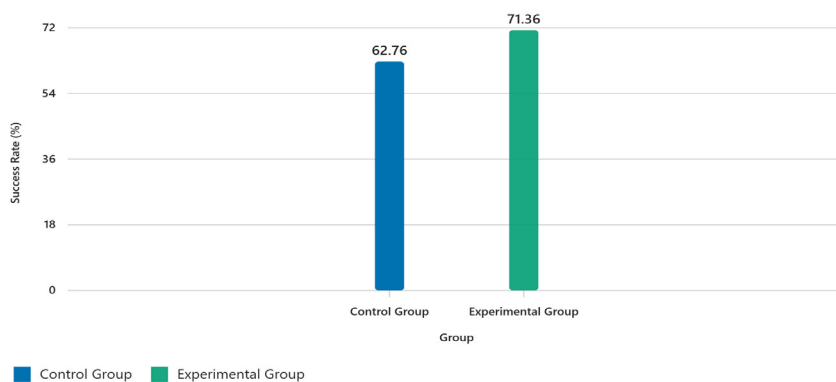
<sup>24</sup> P. Ricoeur, *Interpretation Theory: Discourse and the Surplus of Meaning*, Fort Worth: Texas Christian University Press, 1976, p. 18–20.

<sup>25</sup> M. Zelina, *Stratégia a metódy rozvoja osobnosti žiaka*, Bratislava: IRIS, 2010, p. 75–78.

The apprehension of meaning in the reception of an artistic text depends not only on the structure of the text but also on the recipient's internal motivational, cognitive, and other predispositions. Complete understanding of a literary work is therefore possible only through interpretation, which becomes a form of reception.

The core issue concerns the aesthetic character of the artistic work and the question of aesthetic experience within the receptive process – a broad and complex domain. This experience has two aspects. The vertical aspect represents concrete experiences: records of individual aesthetic reactions, forms and traces of specific aesthetic objects, and their discovery within human psychology – favorite books, images, musical and theatrical experiences – constituting an elementary, concrete aesthetic experience. The horizontal aspect is an abstract layer that generalizes these concrete experiences. It comprises major forms such as aesthetic views, norms, taste, and aesthetic attitudes. Through aesthetic relations to the world, students learn to recognize the difference between what they see and what lies beyond – the idea, the concept, the meaning.<sup>26</sup> According to B. Sundin, the aesthetic relation to reality does not merely signify the pursuit of beauty – although this process is also present. Rather, the aesthetic relation to the world possesses an existential character, as the learner's understanding of reality is inseparably linked to this aesthetic relation, a proces referred to as *aesthetic socialization*.<sup>27</sup> Previous considerations have shown that the language of an artistic work does not open itself to immediate understanding; rather, it requires interpretation that leads from sensory experience to knowledge. This principle served as the point of departure for the research conducted, the aim of which was to examine the extent to which experiential and integrative methods of working with art influence the learning process of eighth-grade students in primary school.<sup>28</sup>

**Illustration: Comparison of overall success rates of experimental results between the control group and the experimental group.**



**Source:** Author's own elaboration

<sup>26</sup> V. Šabík, *Diskurzy o estetike*, Bratislava: Vydavateľstvo Spolku slovenských spisovateľov, 2003.

<sup>27</sup> B. Sundin, citované podľa: Vincent Šabík, *Diskurzy o estetike*, Bratislava: Vydavateľstvo Spolku slovenských spisovateľov, 2003, p. 125.

<sup>28</sup> M. Duda, E. Dolinská, D. Porubčanová, T. Lengyelfalussy, *Integrative Approach in Education – Determinant of the Understanding of an Artistic Text*, *The New Educational Review*, vol. 72, no. 2 (2023), pp. 201–217, doi:10.15804/tner.2023.72.2.15.

The analysis of the pre-test and post-test results for both the control and experimental groups confirmed that the experimental group, in which an integrative approach to art based on experiential learning was implemented, achieved significantly higher success rates compared to the control group. This finding underscores the pedagogical potential of experiential and integrative methods in fostering deeper engagement and learning outcomes.

The mean score of the control group was

$$\bar{x}_K = 62.76$$

while the mean score of the experimental group reached

$$\bar{x}_E = 71.36$$

The difference between these means is

$$\Delta\bar{x} = \bar{x}_E - \bar{x}_K = 71.36 - 62.76 = 8.6$$

which represents a substantial improvement in favor of the experimental group.

To determine whether this difference was statistically significant, Student's t-test for independent samples was applied:

$$t = \frac{\bar{x}_E - \bar{x}_K}{\sqrt{\frac{S_E^2}{n_E} + \frac{S_K^2}{n_K}}}$$

The test yielded

$$t = 16.43, \quad p = 0,0000,$$

indicating that

$$p < 0,05$$

and therefore the difference is highly significant. This result provides strong evidence that the integrative, experience-based approach to art education positively influences students' academic performance. Beyond statistical confirmation, these findings suggest that incorporating aesthetic and experiential dimensions into the learning process can enhance not only cognitive outcomes but also critical thinking, creativity, and communicative competence. From a pedagogical perspective, it is therefore essential that art becomes an integral component of didactic strategies – not merely as an aesthetic supplement, but as a means of activating the learner's emotional and axiological potential. Such an approach aligns with the principles of humanistic pedagogy, which emphasize the significance of experience and creativity in the formation of personalit.<sup>29</sup>

<sup>29</sup> M. Zelina, *Teórie výchovy alebo hľadanie dobra*, Bratislava: Slovenské pedagogické nakladateľstvo, 2004, pp. 152–154.

## ART AND AUGMENTED REALITY (DIGITAL FORMS OF ARTISTIC TEXTS)

Information technologies, which are now commonly employed by journalists as well as authors of literary texts, were initially the exclusive subject of research interest and application within the domain of the exact sciences. Their original use was associated with mathematical and technical disciplines, while the humanities remained outside this framework.<sup>30</sup> It appears, however, that it is precisely within the realm of interdisciplinary relations that we are witnessing a revival of the convergence between technical and humanistic sciences, as evidenced by American theories such as the concepts developed by Ezra Pound, Marshall McLuhan, and Robert Pirsig.<sup>31</sup>

The ambition of the following reflections is therefore to present the vicissitudes that have shaped and continue to influence the contemporary form of electronic media texts – sociocultural and semiotic vicissitudes conditioned by specific temporal and spatial contexts, as well as legislative ones.<sup>32</sup> An important interpretative source of such an approach, grounded in semiotic and cultural foundations, is the introduction of *new production–reception models* of contemporary *electronic media texts*. These models reflect a *paradigm shift* from *linear text* to *hypertext*, and from a *static medium* to an *interactive environment*.<sup>33</sup>

Special attention should be given to the concept of *media texture* as the fundamental environment of today's media operations. Media texture constitutes a network of relationships between text, technology, and the recipient, with a structure that is both dynamic and open.<sup>34</sup> At the same time, the concept of the *media preset* is applied as a fundamental method for implementing media content – referring to predefined formats, templates, and algorithms that determine the structure of the text and its distribution.<sup>35</sup> These phenomena are intrinsically linked to processes of digitization, media convergence, and participatory culture.

## AUGMENTED REALITY AND THE PERCEPTION OF THE ARTWORK

Augmented Reality (AR) fundamentally transforms the way in which the recipient perceives an artwork. Within a digital environment, perception becomes a multi-sensory experience that transcends the boundaries of traditional visual engagement with the piece. AR enables the interactive layering of information, visual effects, and

<sup>30</sup> B. Knosala, *O nowej relacji między sztuką, techniką i humanistyką w ujęciach teoretycznych i praktyce społecznej*, Zeszyty Naukowe Politechniki Śląskiej. Seria: Organizacja i Zarządzanie, z. 79, Nr kol. 1930 (2015), dostępne na: <<https://delibra.bg.polsl.pl/dlibra/publication/48757/edition/44452/content?ref=struct>> [prístup 20. 11. 2025].

<sup>31</sup> Ibid.

<sup>32</sup> U. Eco, *A Theory of Semiotics*, Bloomington: Indiana University Press, 1976, pp. 88–90.

<sup>33</sup> J. D. Bolter, *Writing Space: Computers, Hypertext, and the Remediation of Print*, New York: Routledge, 2001, pp. 56–60.

<sup>34</sup> L. Manovich, *The Language of New Media*, Cambridge, Mass.: MIT Press, 2001, pp. 78–80.

<sup>35</sup> H. Jenkins, *Convergence Culture: Where Old and New Media Collide*, New York: New York University Press, 2006, pp. 134–136.

sound, thereby creating a hybrid space between reality and the virtual domain. This approach leads to a redefinition of the aesthetic experience, as the recipient assumes the role of an active participant in the artistic process rather than remaining a passive observer.

Simultaneously, the principle of subject formation undergoes a significant shift. The traditional linear narrative, dominant in classical literature, is replaced in the digital environment by ergodic forms of text, wherein the reader's choices influence the trajectory of the story.<sup>36</sup> Digital texts employ hypertextual structures that enable a rhizomatic branching of the narrative, thereby disrupting the hierarchy of the classical plot. K. Hayles emphasizes that information in electronic literature manifests through a dialectical interplay between pattern and randomness, which results in the openness and variability of the text.<sup>37</sup> These changes have a profound impact on the *production–reception models* of contemporary media texts. The concept of *media texture* and *presets* as predefined formats demonstrates that the creation of digital content is conditioned by technological frameworks that shape both aesthetics and narrative structure. In the context of AR, these frameworks expand to include immersive elements that redefine the boundaries between text, image, and interaction.<sup>38</sup>

The transformation of classical literary works into the digital environment opens up new possibilities for reception and interpretation. Herman Melville's *Moby-Dick*, originally published in 1851, is now available not only as a printed book but also as an electronic text, which alters the way readers engage with and interact with the work. The electronic version enables instant access across various devices and offers features such as search functions, hypertext links, annotations, and integrated dictionaries, thereby making reading a more active process.<sup>39</sup>

The digital format simultaneously opens up space for *multimedia enhancements* – such as whale visualizations, voyage maps, historical whaling documents, audio commentaries, and animations – that extend the interpretative potential of the text.<sup>40</sup> Such an approach enhances the *experiential dimension of reception*, as the reader becomes an active participant in the process, similar to interactive art forms. The e-book enables personalized reading (adjusting font, background color, reading mode) and the sharing of quotations on social media, thereby transforming the aesthetic experience into a participatory culture in which the reader is not merely a passive recipient but an active co-creator of meaning.<sup>41</sup> The transition to a digital format also transforms the reception model – although the narrative remains linear, the reader gains the ability to quickly skip chapters, search for motifs, or compare

<sup>36</sup> E. Aarseth, *Cybertext: Perspectives on Ergodic Literature*, Baltimore: Johns Hopkins University Press, 1997, pp. 1–3.

<sup>37</sup> K. Hayles, *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*, Chicago: University of Chicago Press, 1999, p. 25.

<sup>38</sup> L. Manovich, *The Language of New Media*, Cambridge, Mass.: MIT Press, 2001, pp. 78–80; H. Jenkins, *Convergence Culture: Where Old and New Media Collide*, New York: New York University Press, 2006, pp. 134–136.

<sup>39</sup> J. D. Bolter, *Writing Space: Computers, Hypertext, and the Remediation of Print*, Mahwah, NJ: Lawrence Erlbaum Associates, 2001, pp. 56–60.

<sup>40</sup> L. Manovich, *The Language of New Media*, Cambridge, Mass.: MIT Press, 2001, pp. 78–80.

<sup>41</sup> H. Jenkins, *Convergence Culture: Where Old and New Media Collide*, New York: New York University Press, 2006, pp. 134–136.

interpretations online. This leads to a *rhizomatic mode* of reading, characteristic of the digital environment. The electronic version of *Moby-Dick* thus becomes not only a literary work but also a media product that integrates text, image, sound, and interactivity. According to Sundin, the aesthetic relationship to the world has an existential character – cognition is inseparably linked to aesthetic experience.<sup>42</sup> In the digital environment, this relationship expands to include the phenomenon of media convergence,<sup>43</sup> where the literary text engages in interaction with visual, auditory, and social platforms. The electronic version of *Moby-Dick* may thus include sailing maps, historical illustrations, or audio commentaries, transforming the aesthetic experience into a participatory culture in which the reader is not merely a passive recipient but an active co-creator of meaning. This resonates with Gadamer's concept of the 'fusion of horizons,' which in the digital environment expands – the reader's horizon merges not only with the text but also with digital extensions that provide new interpretative frameworks.<sup>44</sup> The interpretation of *Moby-Dick* thus evolves into a dialogue between the text, technology, and the recipient, giving rise to a new type of aesthetic experience – a hybrid reception that combines traditional hermeneutic methods with interactive digital elements. This model opens the way to a deeper understanding of the artwork through the integration of sensory experience, reflection, and creative participation.

**Table 2.** Transition from Classical Reception to Hybrid Digital Experience

PHASE	CHARACTERISTICS	EXAMPLE: <i>MOBY-DICK</i>
<b>Classical Reception</b>	Traditional reading of the printed text; aesthetic experience grounded in imagination and linear interpretation.	The reader engages with the novel in its printed form, perceiving the epic narrative of the whale hunt and the symbolism of the white whale.
<b>Interpretation</b>	Hermeneutic process of meaning-making through analysis, reflection, and contextualization.	Critical discussion of Ahab's obsession, the whale as a metaphor for fate, and the analysis of biblical allusions.
<b>Digital Augmentation</b>	Integration of supplementary elements such as maps, illustrations, and audio commentaries; the text becomes multimodal.	The e-book includes interactive maps of the <i>Pequod's</i> voyage, historical whale illustrations, and audio guides.
<b>Multimodal Interaction</b>	Hypertextual links, AR/VR components, and audiovisual enhancements; the reader becomes an active participant.	An AR application enables a virtual "tour" of the <i>Pequod</i> , visualizations of whale hunting, and immersive ocean soundscapes.
<b>Hybrid Aesthetic Experience</b>	A synthesis of traditional hermeneutic approaches with digital technologies; multisensory and interactive reception.	The reader interprets the text alongside digital extensions, merging reading with visual and auditory experiences.

Source: Author's own elaboration

<sup>42</sup> B. Sundin, citované podľa: Vincent Šabík, *Diskurzy o estetike*, Bratislava: Vydavateľstvo Spolku slovenských spisovateľov, 2003, p. 125.

<sup>43</sup> H. Jenkins, *Convergence Culture: Where Old and New Media Collide*, New York: New York University Press, 2006.

<sup>44</sup> H.-G. Gadamer, *Truth and Method*, London: Sheed and Ward, 1980.

This progression illustrates how literary reception evolves from a traditional, text-centered experience to a dynamic, multimodal engagement, where digital augmentation and interactive technologies redefine the aesthetic and interpretive dimensions of reading.

## CONCLUSION

The contemporary era, defined by new relationships between humans and technology, presents significant challenges for the education of future teachers. One of the key tasks is to seek correlations between subject areas that enable the crossing of traditional disciplinary boundaries and the creation of an integrative educational model. In the context of rapid technological development, it is essential to enhance teachers' competencies in the field of art, particularly by expanding knowledge of various artistic movements and techniques, as well as deepening understanding of art theory and history.

Already within university studies, greater attention should be devoted to the didactic use of art and to incorporating more concrete strategies into professional preparation that demonstrate how to work with art didactically. Art should be perceived not only as an aesthetic object but also as play, dialogue, and information, thereby opening space for its application in interactive and experiential forms of education.<sup>45</sup> The implementation of classical disciplines must be complemented by the principle that the learner should have the possibility of choice, which fosters autonomy and motivation.<sup>46</sup>

From these perspectives arises a clear requirement: the primary task of future educators is to ensure the comprehensive development of the learner's personality, gradually guiding them toward actions that fulfill cognitive abilities, evaluation, and creativity. This process is realized primarily through strategies that cultivate psychological dispositions and motivation leading to affective engagement, achieved through the integration of knowledge – yet this integration should not occur solely through logical means. Acquired knowledge must be integrated in accordance with the learner's personality, aligned with their 'spiritual core' and an activated system of creativity.<sup>47</sup>

The characteristics and specificity of art, particularly new media art, are no longer grounded in the concept of autonomy. Art ceases to be constructed in opposition to other spheres of life; on the contrary, it is shaped through a significant relationship with them<sup>48</sup>. This entails new challenges for art, theory, teacher education, and pedagogical practice, which must reflect the convergence of technologies, interactivity, and participatory culture.<sup>49</sup>

<sup>45</sup> U. Eco, *A Theory of Semiotics*, Bloomington: Indiana University Press, 1976, pp. 88–90.

<sup>46</sup> M. Zelina, *Teórie výchovy alebo hľadanie dobra*, Bratislava: Slovenské pedagogické nakladateľstvo, 2004, pp. 152–154.

<sup>47</sup> K. Hayles, *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*, Chicago: University of Chicago Press, 1999, p. 25.

<sup>48</sup> L. Manovich, *The Language of New Media*, Cambridge, Mass.: MIT Press, 2001, pp. 78–80

<sup>49</sup> J. D. Bolter, *Writing Space: Computers, Hypertext, and the Remediation of Print*, Mahwah, NJ: Lawrence Erlbaum Associates, 2001, pp. 56–60; H. Jenkins, *Convergence Culture: Where Old and New Media Collide*, New York: New York University Press, 2006, pp. 134–136.

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# Międzynarodowe Studia Społeczno-Humanistyczne (International Social and Humanities Studies)

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# Entre Kant e Derrida, hospitalidade como lei universal da humanização em saúde

## Summary

**Between Kant and Derrida, the hospitality as universal law.**

According to the philosopher of the “three critiques,” hospitality postulates a feeling of respect for “natural law,” where hospitality is ethically grounded, which, according to Kant, is dependent on “Practical Reason” (praktische Vernunft). The hospitality, according to the thinker from Königsberg, is in accordance with the “Autonomy of the Will” (die Willesautonomie). In Kant’s view, hospitality is a deontological obligation for both the host and the *homo mendicans*. The place of universal hospitality is the surface of the Earth. In this Kantian hospitality, there is a “Duty” (die Pflicht), understood as an expression of culture. According to Levinas, “hospitality” consists of “prioritizing the Other” over myself. For Derrida, “hospitality” is the deconstruction of the Other, marked by “difference.”

**Keywords:** Kant, Levinas, Derrida, hospitality, Other, Duty, and deconstruction.

## INTRODUÇÃO

Kant define a hospitalidade como o direito de um estrangeiro a não ser tratado com “hostilidade” em virtude da sua vinda ao território de Outro. Este poderá rejeitar o estrangeiro, se isso puder ocorrer sem a ruína dele, mas enquanto o estrangeiro se comportar amistosamente no seu lugar, o outro não o deverá confrontar com hostilidade<sup>1</sup>.

<sup>1</sup> Cf. Immanuel KANT, *Zum ewigen Frieden, Ein philosophischer Entwurf*. (Erlangen: Harald Fischer Verlag, 1984), 40.

Com efeito, Kant, no texto de 1795, *Zum ewigen Frieden* (Para uma Paz Perpétua), procura definir as condições de um “direito cosmopolita”, que será efetuado por meio de tratados entre Estados, determinando uma dessas condições precisamente aquilo que Kant designa por “hospitalidade universal” (der allgemeinen Hospitalitaet). Ao longo deste artigo elaboraremos uma reflexão sobre a “humanização em saúde” como uma “hospitalidade condicional”. Neste artigo, analisaremos as relações éticas entre Hospitalidade, Direito e Filosofia Transcendental, na mira de relacionarmos com a *Fenomenologia da Alteridade*, entre o pensamento de Levinas e Derrida. Também, de forma original, ao longo do artigo, será possível observação uma nova forma de abordar a “Humanização dos Cuidados de Saúde”, assunto tão caro à *Ética Clínica*, considerando-a como uma “hospitalidade condicional”, criando uma nova forma de ver a “plesiologia” entre os doentes e os clínicos, permitindo uma nova visualização paradigmática no mundo da saúde, em ordem a debelar as doenças, que vamos adquirindo ao longo do nosso existir telúrico.

1. Segundo Kant, “não existe nenhum direito de hóspede sobre o qual se possa basear esta pretensão, para isso seria preciso um contrato especialmente generoso para dele fazer hóspede por certo tempo, mas um direito de visita, que assiste a todos os homens para se apresentar à sociedade, em virtude do direito da propriedade comum da superfície da Terra, sobre o qual, enquanto superfície esférica, os homens não podem estender-se até ao infinito, mas devem finalmente suportar-se uns aos outros, dado que direito existe do que outro deva estar num determinado lugar da Terra<sup>2</sup>.”

Para Kant, na hospitalidade, há um direito do estrangeiro e um direito de visita, justificando-se no “direito cosmopolita” (Weltbuergerrecht), que se deve limitar às condições da “hospitalidade universal” (der allgemeinen Hospitalitaet).

Parecer a hospitalidade kantiana, segundo Fernanda Bernardo, uma constituição que se faz à custa da determinação do “Entendimento” (der Verstand) e que muito claramente se manifesta na determinação da identidade ou, mais precisamente, da “ipseidade em geral” (subjéctiva ou intencional) da instância da delimitação do registo contraditório ou antinómico da palavra, do conceito ou da experiência de “hospitalidade”, pelo registo, no entanto, categorizado pelo próprio Kant.

Pelo comentário de Fernanda Bernardo, surge a “hospitalidade” como uma formulação que revelará os limites do cosmopolitismo e precisamente na tentativa para delimitar o limite. Os limites são um racionalismo de “índole onto-teológico-política”, como é o que dita e inspira ainda a “Ilustração” (Aufklärung) kantiana, tendo como palavra de ordem: *tem a coragem de te servires do teu próprio Entendimento (der Verstand)*, sendo este o adágio do *Século das Luzes*, tematizado gnosiologicamente pelo *Idealismo Transcendental Kantiano* em plena *Ilustração*, que muito claramente se manifesta na determinação da identidade ou, mais precisamente, da “ipseidade em geral” (subjéctiva ou intencional) da instância de acolhimento<sup>3</sup>. Surge como uma instância ciosada pela sua soberania,

<sup>2</sup> Cf. Immanuel KANT, *Zum ewigen Frieden, Ein philosophischer Entwurf*, 1984, *op.cit.*, 41–42.

<sup>3</sup> Cf. Fernanda BERNARDO. “Para além do Cosmopolitismo kantiano: hospitalidade e altermundialização ou a promessa da nova inter-nacional democrática de Jacques Derrida”, *Revista Portuguesa de Filosofia*, 61/3–4 (2005): 955.

isto é, uma instância que se define a partir do seu poder de acolher, ou em termos de poder, a partir do qual dá hospitalidade, como salienta Fernanda Bernardo.

Kant sublinha, no registo do “Direito” (das Recht) e não no da “Filantropia” (die Philantropie), o sentido da hospitalidade. E, naturalmente, surge de um “Direito” (das Recht), ele mesmo determinado, não em função da “Justiça” (die Gerechtigkeit), como surge em Levinas ou em Derrida, mas em relação com os Estados, seja nacional seja internacionalmente considerados, ora pelo Direito Público, tal como ele é em Kant (die Weltrepublik), não abdicando de uma ideia de “direito cosmopolita”, visto que se trata de uma ideia, segundo Kant, que nada tem de representação por “fantasista e extravagante do Direito” (keine phantastische und ueber spanntedes Rechts), como condição para continuamente regulamentar a “paz perpétua”.

Esta afeta toda a vida do vivente humano, definido pela sua presença e num determinado Estado-Nação<sup>4</sup>. A hospitalidade kantiana surge como um “deontologismo do acolhimento”, porque implica o exercício da “Autonomia da Vontade” (die Willensautonomie), vivido como um “Dever” (die Pflicht). O “Dever” (Pflicht), em Kant, refere-se categoricamente como “die Notwendigkeit einer Handlung aus Achtung fuers Gesetz” (O “Dever” é a necessidade de uma ação por Respeito pela Lei)<sup>5</sup>. Segundo Kant, o “dever de hospitalidade” indica as ações a que estamos obrigados pela própria legislação da “Liberdade” (die Freiheit), ele é a “Matéria de Obrigação” (Materie der Verbindlichkeit). A hospitalidade em Kant implica um “Respeito” (die Achtung) pelo direito e pelo dever. Segundo a *Filosofia Transcendental*, o “Respeito” (die Achtung) é um sentimento que assinala, a presença *quoad nos* da “Lei Moral” (moralisches Gesetz) e a dificuldade por nós sentida ao adequar a nossa “faculdade de desejar”. O essencial, para Kant, será sublinhar o carácter do sentimento do “Respeito” (die Achtung), que não é fruto de nenhuma afeção externa e sensível, mas antes um “sentimento”, que se produz *per se* através de um “conceito” da “Razão” (die Vernunft)<sup>6</sup>. Para Kant, a hospitalidade é um “Dever” (die Pflicht) do Estado perante os cidadãos, sendo, também, um “Respeito” (die Achtung), em favor do “Interesse” (das Interesse), quer dos Estados, quer dos Cidadãos. Derrida salienta a singularidade incalculável de quem quer que seja, assim se demarcando, também, do humanismo do outro homem de Levinas, sendo um humanismo do Outro como humano e do humano como homem. Derrida demarca este limite antropológico da hospitalidade, quando diz que a hospitalidade é humana, para Kant, mas ele não fala de “hospitalidade” nem para os cães, nem para as plantas, nem para os deuses.

Mas é um problema! Um problema concreto poderá ser explorado de mil e uma maneiras, mas isto pode ser um problema extremamente concreto de hoje, e da urgência de hoje, quando a questão do “direito de asilo”, do acolhimento do imigrado concerne também a sua religião, quer dizer, o emigrado que vive em

<sup>4</sup> Cf. Fernanda BERNARDO. “Para além do Cosmopolitismo kantiano: hospitalidade e altermundialização ou a promessa da nova inter-nacional democrática de Jacques Derrida”, *Revista Portuguesa de Filosofia*, op. cit., 958.

<sup>5</sup> Cf. Immanuel KANT, *Grundlegung zur Metaphysik der Sitten*. 2. Auflage. (Hamburg: Felix Meiner Verlag, 2016), 400-17-18; 19.

<sup>6</sup> Cf. Immanuel KANT, *Fundamentação da Metafísica dos Costumes*, tradução de Paulo Quintela. (Porto: Porto Editora, 1995), 108; 115.

França não vem sozinho com a sua família e a sua língua, vem também como seu Deus, e a sua casa comporta lugares sagrados, e é o local de determinados riscos, e sabe-se que isto incomoda [...]. Portanto acolher o Outro, é acolhê-lo também, se não como um Deus, pelo menos como alguém que é *teoforos* (aquele que leva Deus consigo), se assim se pode dizer, que consigo é “algo de divino”<sup>7</sup>.

Kant considera a hospitalidade um direito. Assim, pelo “pensamento kantiano”, fala-se aqui, como nos artigos anteriores, não de “filantropia”, mas de “direitos e hospitalidade” [Hospitalitaet] (Wirt-barkeit), significa aqui o “Direito de um Estrangeiro” (das Recht eines Fremdlinges) a “não ser tratado com hospitalidade” (nicht frindselinges behandelt zu werden) em virtude da sua vinda ao território de outro”, segundo o Filósofo de Königsberg.<sup>8</sup> O direito à hospitalidade, segundo os ensinamentos *apud Collegium Albertinum*, não se sente obrigado a acolher o vivente não-humano, em geral, ou seja, o divino, no vivente humano, animal ou vegetal. O direito à hospitalidade, perante a *Filosofia Transcendental*, não acolhe no seu âmbito divino, refira-se de “alteridade absoluta”, “absoluta” (*ab-solutus; -a; -um*), “separada”, pelas palavras de Derrida, na figura sem figura do visitante inesperado, do “arrivant absolu”, do recém-chegado ou recém-vindo, mas apenas do Outro, em função do seu lugar de nascimento. Assim, em função da sua cidadania de uma cidadania ela mesma decidida a partir da *polis*. O Outro que dever ser acolhido é, para Kant, o estranho, o forasteiro, o “cidadão estrangeiro”, com direitos e deveres. Kant concebe, na prática, a hospitalidade da forma seguinte: “... , mas o direito de hospitalidade, isto é, a faculdade dos estrangeiros recém-chegados não se estende além das condições de possibilidade, para intentar um tráfico com os antigos habitantes Por este modo, partes afastadas do mundo podem entre si estabelecer relações pacíficas, as quais por fim se tornarão legais e públicas, podendo assim aproximar cada vez mais o género humano de uma constituição cosmopolita”.<sup>9</sup> Kant pretende ver instituída, com a sua noção de hospitalidade, uma internacionalidade, estando unida a uma “aliança de paz” (*foedus pacificum*), que faz questão de distinguir do mero “pacto de paz” (*pacis pactum*) para colocar termo a todas as guerras e, finalmente, pôr fim a todas as guerras. Se, para Kant, a Hospitalidade radica no Direito, então para Levinas e Derrida radica na Alteridade. Como afirma Kant: Visto que o modo “como os Estados perseguem o seu direito” (wie Staaten ihr Recht verfolgen) nunca pode ser, como num tribunal externo, o processo, mas apenas a guerra, e porque o direito não pode decidir-se por meio dela nem pelo resultado favorável, a “vitória” (Sieg) e dado que pelo “tratado de paz” (der Friedenvertrag) se pôs fim, sem dúvida, a uma guerra determinada, mas não ao “estado de guerra” [...] tem, portanto, de existir uma aliança de tipo especial, a que se pode dar o nome de “aliança de paz” (der Friedensbund) – *pactum pacis* –, uma vez que este procuraria acabar com uma guerra, ao passo que aquele procuraria pôr fim a todas as guerras e para sempre. Esta Federação não se propõe obter o “poder do Estado”, mas simplesmente manter e garantir a paz de um Estado, para si mesmo e, ao mesmo

<sup>7</sup> Cf. Fernanda BERNARDO, «Para além do Cosmopolitismo kantiano, ... », *Revista Portuguesa de Filosofia*, 2005, *op.cit.*, 959.

<sup>8</sup> Cf. Immanuel KANT, *A Paz Perpétua e outros opúsculos*, tradução de Artur Mourão. (Lisboa: Edições 70, 1995), 2005, 137.

<sup>9</sup> Cf. Immanuel KANT, *Zum ewigen Frieden, Ein philosophischer Entwurf*, 1984, *op. cit.*, 137–138.

tempo, a dos outros Estados federados, sem que estes devam, por isso, submeter-se às leis públicas e à sua coação. É possível representar-se a “exequibilidade” (realidade objetiva) desta ideia de Federação, que deve estender-se paulatinamente a todos os Estados e, assim, conduzir à paz perpétua”, pelas afirmações de Kant<sup>10</sup>. Como sublinha Derrida, ao criticar a “hospitalidade cosmopolita kantiana”, uma tal “Aliança” (*Foedus*) é, no entanto, sempre estatal, interrestática e, portanto, intraestatal; ela visa, não o poder político, mas a “Liberdade” (*die Freiheit*) do Estado, enquanto tal, de um dos Estados e dos Estados sem aliados<sup>11</sup>.

A inter-nacionalidade kantiana, que reuniria uma Federação de estados livres, isto é, soberanos, assegurada através da “aliança de paz” e visando a “paz perpétua”, tem uma dimensão estritamente jurídico-política e é, além do mais, informada por uma certa conceção do político a repensar, como salienta Fernanda Bernardo<sup>12</sup>. Kant formula o direito cosmopolita, o qual não se restringe somente às condições de “hospitalidade universal”. Ele assume-se àqueles dois limites que referenciam, sem dúvida, para nós uma reflexão que poderá ser de progresso. Assim, quais são esses limites? Como refere Derrida, Kant procura entender sem medidas um direito cosmopolita à “hospitalidade universal”. Será assim a condição de “paz perpétua” entre todos os homens, como comenta Derrida<sup>13</sup>. Será à aliança do cosmopolitismo da “Ilustração” (*Aufklaerung*), será à aliança do cosmopolitismo da “Ilustração” (*Aufklaerung*) kantiana, que Derrida contraporá uma outra, que se denomina “aliança universal de singularidades, de viventes singulares”, ainda não definidos pela “cidadania”, isto é, pela sua condição de sujeitos de direito de um determinado Estado. Uma aliança universal de singularidades, antes e para além do dado político, será própria do que Derrida designará de “democracia por-vir”<sup>14</sup> ou ainda por uma nova internacional democrática. A referida dimensão, segundo Fernanda Bernardo, no sentido jurídico-filosófica da hospitalidade, pelo pensamento kantiano, vai reafirmar a condicionalidade na definição de hospitalidade. Aquilo que nos leva agora a atentar, na segunda palavra sublinhada por Kant, no próprio enunciado deste *Terceiro Artigo Definitivo*, para a *Paz Perpétua*, a saber, a palavra “Hospitalitaet” (hospitalidade, hospitalidade universal). Assim, pelo uso desta palavra alemã de etimologia latina, Kant elabora, ao mesmo tempo, a constituição e a auto-desconstrução do seu conceito e pela Lei da Hospitalidade Universal<sup>15</sup>.

2. A escolha do Filósofo de Koenigsberg, pela palavra “Hospitalitaet”, surpreende dá que pensar, atendendo a dois elementos fundamentais: por um lado, para além do seusublinhado no título do *Terceiro Artigo Definitivo* para a *Paz Perpétua*, Kant volta a usá-la no corpo do texto e, estando em questão, nada mais ou nada menos, que definir Hospitalidade e o Outro será enfatizar, o que Kant escreve, entre

<sup>10</sup> Cf. Immanuel KANT, *Projet de paix perpétuelle*, tradução de J. Gibelin. (Paris: Vrin, 1999), 42–43.

<sup>11</sup> Cf. Jacques DERRIDA, *Apories*. (Paris: Editions Galilée, 1996), nota 2, 44–45.

<sup>12</sup> Cf. Fernanda BERNARDO, “Para além do cosmopolitismo kantiano, ...”, 2005, *op.cit.*, 963.

<sup>13</sup> Cf. Jacques DERRIDA, *Cosmopolites de tous les pays, encore un effort !...* (Paris: Editions Galilée, 1997), 50–52.

<sup>14</sup> Cf. Jacques DERRIDA, *Apprendre a vivre enfim*. (Paris: Éditions Galilée, 2005), 48.

<sup>15</sup> Cf. Fernanda BERNARDO, “Para além do Cosmopolitismo kantiano: hospitalidade e alter-mundialização, ...”, 2005, *op.cit.*, 964.

parêntesis, a seguir à palavra “Hospitalitaet”, a palavra de etimologia alemã, para hospitalidade, a saber, o termo “Wirtbarkeit”, como se tratasse de uma palavra equivalente, como bem refere Fernanda Bernardo. Ao ler corretamente o texto da edição alemã, segundo Kant, comparando com algumas traduções, poderemos referir: “Fala-se aqui, como nos artigos anteriores, não de filantropia, mas de direitos e hospitalidade, que significa aqui o direito de um estrangeiro a não ser tratado com hostilidade em virtude da sua vinda ao território de outro”<sup>16</sup>. Segundo Fernanda Bernardo, a tradução não só transportou os sublinhados de Kant (Recht/ Direito), como não acolheu esta estranha equivalência entre “Hospitalitaet” e “Wirt-barkeit”. Duas palavras, alemãs, note-se, embora de etimologia diferente e cuja equivalência, em língua alemã, manifestamente não passa sem perda da fronteira da própria língua. Uma perda que se revelará na delimitação da própria ideia de fronteira, uma vez que implica um posicionamento quanto à hospitalidade: condicional, normativa e regrada. Como bem salienta Fernanda Bernardo, tanto o tradutor da edição portuguesa, como o da edição bilingue francesa, ignoraram pura e simplesmente o sentido da escrita de Kant. Não a traduziram, não a leram, não lhe deram guarida nas respetivas línguas, ditas línguas de acolhimento, visto que ignoraram uma tal equivalência, no entanto surge inscrita textualmente, no referido artigo, sendo uma falta grave, relativamente ao conceito de “hospitalidade” para essa equivalência que, entretanto, tudo decide no que respeita ao sentido kantiano da “Hospitalidade” (die Hospitalitaet). Nesta equivalência, encontra-se a formulação da “lei da hospitalidade universal” de Kant. A formulação joga-se, precisamente, nesta tradução e nessa equivalência entre “Hospitalitaet” e “Wirtbarkeit”. Naturalmente, joga-se, nesta tradução, que é uma determinação jurídico-política de “Hospitalitaet” (hos-pita-lidade) como “Wirtbarkeit” (poder próprio do Senhor). Daqui que uma determinação é uma delimitação e conceptualização, que põe a nu a fatalidade própria da “Hospitalidade”<sup>17</sup>.

Tudo isto porque *Hospitalitas* deriva de *hospitalis*, e, como adjetivo biforme forjado a partir da palavra latina *hospes* (aquele que recebe outrem), que se encontra na sua raiz e que possui um estranho parentesco etimológico com a palavra *hostis* (inimigo), tanto pode significar “hóspede” (Gast, Gasts) ou “estrangeiro”, que é acolhido, como “hospedeiro” sendo em idioma gálico “hôte”, como ainda “inimigo, estrangeiro, amigo/favorável ou hostil”, tal como descreve etimologicamente Benveniste<sup>18</sup>. Da mesma forma para a palavra “hóspede”, que vem de “hospitente”, como acusativo de *hospes*, em cuja raiz indo-europeia “hosti-pet-s” se encontram os elementos em alternância *pet* ou *pot*, que significam “dono” e se mesmo ou “ipseidade”, é o próprio dono e senhor na sua identificação com o poder ou com a “autoridade soberana”, pela escrita de Benveniste. Assim, *hospes* significaria, como nota bem Benveniste, “o dono e senhor do que acolhe”. Contudo, como acha esta designação um tanto ou quanto singular, Benveniste propõe analisar em separado os dois termos *hotis* e *hostis* e estudar as suas conexões etimológicas. E procurando o próprio sentido de *potis*, nota Benveniste que, em sânscrito, [*pâtich*], o termo reveste, ao mesmo tempo, duas

<sup>16</sup> Cf. Immanuel KANT, *Zum ewigen Frieden, Ein philosophischer Entwurf*, 1984, *op.cit.*, 54

<sup>17</sup> Cf. Fernanda BERNARDO, “Para além do Cosmopolitismo kantiano, ...”, 2005, *op.cit.*, 966.

<sup>18</sup> Cf. Émile, BENVENISTE, *Le vocabulaire des institutions indo-européennes. I.* (Paris: Éditions de Minuit, 1969), 370.

significações: a de dono e a de esposo. Assim, o termo passa para o grego arcaico *posis*, que diz o termo poético para esposo ou marido. E *despotés* é o dono da casa, o “déspota, o soberano”. O *hospes* é aquele que recebeu que dá acolhimento ao *homo mendicans* (mendigo, pedinte, marginal, drogado, preso, doente, etc.)<sup>19</sup>.

Desta forma, surge a “lei das leis da hospitalidade”, em domínio kantiano, sendo justamente uma tal lei que reencontramos na teorização kantiana de hospitalidade universal, precisamente na equivalência, que o Filósofo de Königsberg faz entre “Hospitalitaet” e “Wirtbarkeit”. Muitas vezes, a Humanização dos Cuidados de Saúde, devido à violência de utentes nos diferentes “Serviços Nacionais de Saúde” (SNS), transforma-se numa “desumanização dos cuidados”, transformando o SNS numa “hostilidade” premente e, muitas das vezes permanente, quebrando a “relação médico-doente”, deixando de existir a “hospitalidade clínica”, que é fundamental no exercício da *Medicina*, em todas as especialidades clínicas, pese embora numas mais do que noutras. Se existe uma distância entre os termos “hospitalidade” e “hostilidade”, uma vez que os dois termos latinos possuem a mesma etimologia (*host-/hosp-*), é de proximidade e linguisticamente mínima, então na Desumanização em Saúde a distância é maior e grave, porque descamba para o “bulging”, tornando a Humanização em Saúde num descrédito total.

Muito facilmente, em saúde, se passa da humanização à desumanização, criando descrédito e desconfiança na referida “relação clínica”. Perante um tal clima, a saúde ficará doente, como já está bastante doente, porque, em muitos países, até no continente europeu, os governantes nada sabem de saúde e, também, não pretendem investir corretamente nos SNS, até porque a melhor *Medicina* é a “profilática”, até mesmo quanto à produtividade dos cidadãos, mas infelizmente será muito difícil meter isso na cabeça dos cidadãos e dos governantes.

3. Com efeito, ao escrever como equivalentes as palavras “Hospitalitaet” e “Wirtbarkeit”, ao traduzir a primeira na segunda é a indecidibilidade e a aporécticidade patentes na palavra de raiz latina (Hospitalitaet – hos-ti-pita-lidade) que Kant, não sem as afirmar, uma vez que as escreveu, suspendeu e eliminou, delimitando-a. Kant traça ou delimita o limite como fronteira, com todas as consequências, que daí advêm: a fronteira entre a hospitalidade e a hostilidade e a fronteira como hospitalidade condicional ao fazer do seu domínio próprio, do estar no que é seu, refere a condição da própria hospitalidade<sup>20</sup>. Desta feita, o Filósofo de Königsberg acrescenta um aspeto, que não temos de toda a certeza da nossa atualidade político-jurídica, uma vez que pelo facto de um estado qualquer apenas poder rejeitar, extraditar e expulsar o estrangeiro, como se isso pudesse ocorrer sem a ruína dele<sup>21</sup>. Como frisa Derrida, se o direito à hospitalidade é um direito devido a todos os homens, visto que o Filósofo de Königsberg determina este “direito cosmopolita”, à hospitalidade universal, como um direito natural, originário no seu fundamento, imprescritível e inalienável, ao dizer: “Deste modo, partes afastadas do mundo podem entre si estabelecer relações públicas, as quais por fim se tornarão legais e públicas, podendo assim aproximar cada vez mais

<sup>19</sup> Cf. Émile, BENVENISTE, *Le vocabulaire des institutions indo-européennes. I.*, 1969, *op.cit.*, 370.

<sup>20</sup> Cf. Fernanda BERNARDO, “Para além do Cosmopolitismo kantiano, ...”, 2005, *op.cit.*, 970–971.

<sup>21</sup> Cf. Immanuel KANT, *Projet de paix perpétuelle*, 1999, *op.cit.*, 54.

o género humano de uma constituição cosmopolita (...) ora, como se avançou, tanto no estabelecimento de uma comunidade entre os povos da Terra, que a violação do direito num lugar da Terra se sente em todos os outros, a ideia de um direito cosmopolita não é nenhuma representação fantástica e extravagante do direito, mas um complemento necessário de código não escrito, tanto do direito político como do direito das gentes, num direito público de humanidade, em geral, e, assim, um complemento de paz perpétua, em cuja contínua aproximação é possível encontrar-se só sob esta condição<sup>22</sup>. Como bem sublinha a leitura que Derrida empreende em *Cosmolitis de tous les pays, encore un effort*, se Kant faz questão de precisar que este bem ou este lugar comum se estende à superfície da Terra é, sem dúvida, para não lhe subtrair nenhum ponto do mundo.

De acordo com Kant, o direito à hospitalidade é um direito necessário e universal para todos os homens, uma vez que o considera como um “direito natural”, considerado inalienável e imprescindível. A todo o homem, segundo o Filósofo de Königsberg, assiste o direito de se apresentar à sociedade, em razão de “direito de propriedade” à superfície da Terra. Porém, Derrida acrescenta, dizendo que ninguém tem mais direito do que outro a estar num determinado lugar da Terra<sup>23</sup>.

Derrida, ao comentar o pensamento de Kant, faz questão de precisar que tal bem ou este lugar comum se estende à “superfície da Terra”, sendo para excluir, segundo o mesmo Derrida, aquilo que se ergue, se edifica ou erige do solo, como *habitat*, instituição, Estado, etc.

Para Kant, natural ou originariamente, todos os homens têm direito à “hospitalidade universal”, este princípio cessa em relação a tudo aquilo que se levanta da superfície do solo. Porém, a diferença kantiana entre *natura* e *cultura* revela-se *de novo* pela determinação adequada ou como uma “delimitação da diferença” e, como salienta Derrida, surge na instituição do limite como uma fronteira, nação, Estado, espaço público ou político<sup>24</sup>.

De acordo com Kant, o primeiro destes limites, a relatar, reside no facto de a “hospitalidade cosmopolita”, isto é, como o seu nome indica, mundial e política, excluir o “direito de residência” (das Gastrecht) e limitar-se ao “direito de visita” (das Besuchsrecht). Porém, o “direito de residência” deveria ser objeto de um tratado especial entre os Estados soberanos citado e comentado por Jacques Derrida<sup>25</sup>. Segundo Kant, não existe nenhum “direito de hóspede” (es ist kein Gastrecht) sobre o qual se possa basear esta pretensão, “mas um direito de visita” (sondern ein Besuchsrecht), que assiste todos os homens para se apresentar à sociedade, em virtude do direito de propriedade comum da superfície da Terra. A segunda consequência ou o segundo limite desta “hospitalidade cosmopolita”, definida por Kant, decorre precisamente segundo a “condicionalidade jurídico-política”, sobremaneira quando está em causa o “direito de residência”<sup>26</sup>.

<sup>22</sup> Cf. Jacques DERRIDA, *Cosmopolites de tous les pays, encore un effort*. (Paris: Éditions Galilée, 1997), 51-52.

<sup>23</sup> Cf. Jacques DERRIDA, *Cosmopolites de tous les pays, encore un effort*. 1997, *op. cit.*, 56-57.

<sup>24</sup> Cf. Alain MONTANDON. *Le Livre de l'hospitalité*. (Paris: Bayard, 2004), 1615-1616.

<sup>25</sup> Cf. Jacques DERRIDA. *Cosmopolitismes de tous les pays, encore un effort*, 1997, *op. cit.*, 54.

<sup>26</sup> Cf. Immanuel KANT. *Zum ewigen Frieden*, in: *Kants Werke, Akademie Textausgabe*, Band VIII, Abhandlungen nach 178 (Berlin: Walter de Gruyter, 1968), 358.

4. Ao escrever-se a hospitalidade como um direito, Derrida declara que Kant lhe consigna condições que o fazem depender da soberania estatal, sobretudo quando se trata do “direito de residência”. Assim, a hospitalidade significa aqui publicidade do espaço público, como acontece sempre com o jurídico, em sentido kantiano, a hospitalidade da cidade ou a hospitalidade privada são dependentes e são controladas pela lei e pela política do Estado<sup>27</sup>. A hospitalidade cosmopolita de Kant é uma hospitalidade altamente limitada e parece ser sem limites.

Com efeito, em determinados termos filosóficos e jurídico-políticos, deixa-se transparecer os “fundamentos onto-teológicos”, que a hospitalidade implica. Contudo, a sua delimitação termina por ser o motivo da sua ruína, contida no círculo do “Dever” (die Pflicht) e do “Direito” (das Recht), sendo confinada à “Cidadania” (*polis*) e, por conseguinte, à publicidade do espaço público, estando sempre à beira de se transformar no seu contrário, quer ao obrigar o cidadão estrangeiro ao seu mundo doméstico, quer ao recusar-se aos não-cidadãos a singularidade incalculável de quem vem, como refere Derrida.

Naturalmente, como frisa Fernanda Bernardo, “redigido como um projeto, em vista das luzes do progresso e da “paz perpétua” entre Estados soberanos, o texto de Kant não contempla, de facto, nem a hospitalidade nem o direito privado; nele apenas está em questão a hospitalidade pública, jurídico-política, portanto, acordada por Estados Soberanos<sup>28</sup>. Para Derrida, uma certa e necessária distinção entre privado e público, entre outro ou singularidade absoluta, e o cidadão abalaria fortemente a estrutura jurídica do direito e dos deveres de hospitalidade e mais do que nunca nos nossos dias pautados pelos avanços técnico-científicos<sup>29</sup>.

Segundo Derrida, hoje, uma reflexão sobre a hospitalidade supõe, entre outras coisas, a possibilidade de uma delimitação rigorosa dos limites ou das fronteiras: entre o familiar e o não-familiar, entre o estrangeiro e o não-estrangeiro, o cidadão e o não-cidadão, mas, em primeiro lugar, entre o privado e o público, o direito privado e o direito público, etc. Em princípio, o correio privado pela forma clássica (o epistolar, o bilhete postal, etc.) deve circular sem controlo no interior de um país e de país para país. Não deve ser, nem lido, nem intercetado. O mesmo deve acontecer, em princípio, com o telefone, o faxe, o e-mail e naturalmente com a Internet. As censuras, as escutas telefónicas, as interceções representam em princípio, ou delitos, como nos relata Derrida<sup>30</sup>.

Como disse Derrida, o que é que acontece quando um Estado intervém, não apenas para vigiar, mas para interditar comunicações privadas, a pretexto de que elas são pornográficas, o que, até nova ordem, não pôs em perigo a segurança pública ou a integridade do território nacional? Suponho, sem estar suficientemente informado, que o argumento graças ao qual esta intervenção estatal se pretende justificar, é a alegação segundo a qual o espaço da Internet,

<sup>27</sup> Cf. Jacques DERRIDA, *Cosmopolitismes de tous les pays, encore un effort!*, 1997, *op.cit.*, 56-57.

<sup>28</sup> Cf. Fernanda BERNARDO, “Para além do Cosmopolitismo kantiano, ...”, 2005, *op.cit.*, 974.

<sup>29</sup> Cf. Jacques DERRIDA, *Da Hospitalidade*, tradução de Fernanda Bernardo. (Viseu: Palimage Editores, 2003), 50-51.

<sup>30</sup> Cf. Jacques DERRIDA, *Da hospitalidade*, 2003, *op.cit.*, 50.

justamente, não é privado, mas público, e sobretudo de uma acessibilidade pública (nacional e internacional) largamente superior, no seu uso, nos seus recursos, à das redes “porno” telefônicas ou telemáticas. E ainda largamente superior ao público leitor de Sade, das *Leis da hospitalidade* e de outras obras semelhantes que reduzem espontaneamente o número de leitores, assim se auto-censurado, de certa maneira, pela “competência” que exigem, segundo o discurso de Derrida<sup>31</sup>. Assim, continua a expor Derrida, “em todo o caso, o que está em causa, e ao mesmo tempo se encontra “desordenado”, deformado, é, mais uma vez, o traçado de uma fronteira entre o público e o não-público, entre o espaço público ou político e o “chez-soi” individual ou familiar”<sup>32</sup>.

A fronteira está acometida por uma turbulência jurídico-política, em vias de desestruturação- reestruturação, à revelia do direito existente e das normas estabelecidas”<sup>33</sup>.

Kant, que pretende alcançar a “Paz Perpétua” (Zum ewigen Frieden), introduz naturalmente a política, por todo o lado, a começar pela figura tutelar do Estado-nação, que outorga a si mesma o monopólio da violência. Aparece, sempre, como uma ipseidade soberana e policial que, no limiar bem determinado ou bem delimitado do seu próprio espaço de acolhimento, interroga o cidadão estrangeiro a acolher acerca da sua identidade, das suas intenções, gostos e aptidões: quem é? Como se chama? De onde vem? Ao que vem? Porque vem? Por quanto tempo? A resposta é complexa por parte dos imigrantes e por parte dos governos, porque vivem numa complexa e completa ausência de pedagogias. A mesma conduta, agora indicada, afeta os SNS, em variadas vertentes, podendo originar fraudes e burlas, das quais os órgãos de comunicação se fazem eco para a nossa informação e crítica, com potencial capacidade para originar greves nacionais, terminando em violências xenofóbicas. E aqui estamos novamente chegados à “hostilidade”, levando, às vezes, muito tempo, devido às animosidades, para se atingir novamente a tão desejada “hospitalidade”, que é *per naturam suam* pacífica.

5. Numa crítica ao pensamento da *Filosofia Transcendental*, Derrida salienta que o Direito, que parece ter um “efeito paradoxal” de uma perversão sempre possível e, na verdade, virtualmente inevitável, fatal, desta violência estatal ou desse direito, isto é, o: “apagar o limite entre o privado e o público, o secreto e o fenomenal, a casa própria (chez-soi), que possibilita a hospitalidade, e a violação ou a impossibilidade da própria casa (chez soi). Esta máquina interdita a hospitalidade, o direito à hospitalidade, que deveria possibilitar”<sup>34</sup> Há uma diluição e uma inspeção que, nos nossos dias, as telecomunicações modernas hiperbolizam, no dizer de Derrida, muito para além da própria territorialização e, portanto, para além de toda e qualquer fronteira. E hiperbolizam mostrando *de novo*, quer os limites da “hospitalidade cosmopolita”, é certo, quer o que estará para além da coextensividade da democracia da informação e do campo político, segundo Derrida.

Segundo a obra *De la Hospitalite*, Derrida recorda que, a partir dos casos concretos da nossa atualidade, como é que as modernas teletecnologias, que,

<sup>31</sup> Cf. Jacques DERRIDA, *Da hospitalidade*, 2003, *op.cit.*, 51.

<sup>32</sup> Cf. Jacques DERRIDA, *Da hospitalidade*, 2003, *op.cit.*, 51.

<sup>33</sup> Cf. Jacques DERRIDA, *Da hospitalidade*, 2003, *op.cit.*, 51.

<sup>34</sup> Cf. Jacques DERRIDA, *Da hospitalidade*, 2003, *op.cit.*, 57.

por todo olado, introduzem a disrupção ubiqüitária e cujo desenvolvimento não está em questão menosprezar, permitem intrusões do controlo, no domínio do que releva do “direito do acolhimento, com imprevisíveis reações purificadoras e apropriadoras de parte dassingularidades assim agredidas e em dito interesse público, a lei e a política estatal tudo destroem, ao ponto de quase rejeitarem o que é suscetível de aparecer como um direitodo indivíduo e, portanto, pertença do domínio privado<sup>35</sup>.

A partir do momento em que uma “autoridade pública” (Estado) este ou aquele poder de Estado, se vê reconhecer o direito decontrolar, vigiar, interditar trocas que aqueles que as fazem e julgam privadas, mas que o Estado pode interceptar, porque estas trocas privadas atravessam o espaço público, nele devindo disponíveis, então todo o elemento de hospitalidade encontra-se alterado, como bem considera Fernanda Bernardo<sup>36</sup>.

Para Derrida, a “minha casa” (chez-moi) era constituída pelo campo de acesso da minha linha telefónica. Ora, se a “minha casa” (chez-moi), inviolável em princípio, também é constituída, e, de modo, cada vez mais essencial, mais interior, pela minha linha telefónica, mas também pelo meu “e-mail”, mas também pelo meu “faxe”, mas também pelo meu acesso à “Internet”, a intervenção do Estado torna-se uma violação do inviolável, aí onde a imunidade invisível permanece como condição de hospitalidade<sup>37</sup>.

A verdade é que uma hospitalidade regulada e posta ao serviço do direito transcendental, omnipresente e omnipotente, como a de Kant, não só se limita *a priori* a si mesma, como é suscetível de determinar as reações mais imprevisíveis da parte das interioridades singulares, tendo sido devassadas, assim o diz Derrida. Naturalmente, segundo a posição crítica de Fernanda Bernardo, os limites aos paradoxos de “hospitalidade cosmopolita” de Kant são de cariz estritamente filosófico e jurídico-político, desde logo não há lugar para a exceção da singularidade, da singularidade absoluta antes e para além do cidadão. São estes limites, através dos quais a própria hospitalidade universal se autodesconstrói, que destroem à partida a possibilidade do que institui<sup>38</sup>.

Kant, ao falar da garantia da “Paz Perpétua” (ewige Frieden), refere o essencial do mesmo propósito de paz, quando diz que a natureza, neste desígnio faz em relação ao fim, que a razãoimpõe ao homem, como dever, por conseguinte, para a promoção da intenção moral, e como a natureza subministra a garantia de que aquilo que o homem devia fazer segundo as leis da liberdade, mas que não faz, fica assegurado que o fará, sem que a coação da “Natureza” (die Natur) cause dano a esta “Liberdade” (die Freiheit), e isto fica assegurado precisamente segundo as três relações do direito público, o direito político, o direito das gentes e o direito cosmopolita.

Segundo Kant, quando se diz que a “Natureza” (die Natur) quer que isto ou aquilo ocorra, não significa que ela nos imponha um “dever de o fazer”, mas que ela

<sup>35</sup> Cf. Jacques DERRIDA, *Da hospitalidade*, 2003, *op.cit.*, 54-55.

<sup>36</sup> Cf. Fernanda BERNARDO “Para além do Cosmopolitismo kantiano, ...”, 2005, *op.cit.*, 979.

<sup>37</sup> Cf. Jacques DERRIDA, *Da hospitalidade*, 2003, *op.cit.*, 50-51.

<sup>38</sup> Cf. Fernanda BERNARDO, “Para além do Cosmopolitismo kantiano, ...”, 2005, *op.cit.*, 980.

própria o faz quer queiramos quer não *fata voletem ducunt, nolentem trahunt* (o destino guia os dispostos e arrasta os relutantes)<sup>39</sup>. Esta garantia aparece como um limite ao “direito cosmopolita” de uma paz perpétua, onde reside a hospitalidade segundo Kant<sup>40</sup>. A “Natureza” (die Natur), segundo Kant, providenciou que os homens possam viver sobre a Terra, que de modo despótico eles tenham de viver, inclusive contra a sua inclinação, e sem que este dever pressuponha, ao mesmo tempo, um conceito de “Dever” (die Pflicht) que a vincule por meio de uma “Lei Moral” (moralisches Gesetz). Mas, a “Natureza” (die Natur) escolheu a “guerra” para obter esse “fim”.

6. Na perspectiva de Kant, a “Natureza” (die Natur) garante a “paz perpétua” através do mecanismo das inclinações humanas, com uma segurança, que não é suficiente para vaticinar o futuro, mas que chega, no entanto, no propósito prático e transforma num dever de trabalhar em vista deste fim (não simplesmente quimérico).

Há limites que são também os do próprio direito, nacional e internacional, que hoje temos e das suas instituições. Limites que datam infalivelmente do “cosmopolitismo”, mostrando como a “Ilustração” (die Aufklärung) não respondem mais às urgências e aos terríveis desafios dos nossos dias. Então como transformar e progredir, relativamente ao direito e à hospitalidade, será a necessária questão. Como pensar o laço entre a herança filosófica e a estrutura do sistema jurídico-político dominante, em mutação, a fim de sonhar com o seu melhoramento?

No campo da hospitalidade, é através da singular distinção entre hospitalidade incondicional e hospitalidade condicional, que Derrida tenta responder, tal como refere um dos dois protocolos com que termina o texto sobre *De la Hospitalité*, que lança alguma luz sobre o sentido da singularidade de uma tal distinção. Assim refere Derrida: “Consideramos a distinção entre hospitalidade incondicional e, por outro lado, os direitos e os deveres, que condicionam a hospitalidade. Longe de paralisar o desejo ou de destruir a exigência de hospitalidade, esta distinção obriga-nos a determinar aquilo que se poderia chamar, em linguagem kantiana, (...) os esquemas intermédios”<sup>41</sup>.

Será esta singular distinção e singular transação, como refere Fernanda Bernardo, que estruturam os ditos esquemas intermediários, que tentaremos agora aproximar, já que sempre noturna e de todo indecifrável, em termos de saber, de ciência ou de consciência, numa tal singularidade se alberga o segredo sem segredo da Luz das Luzes, por virem proposto pelo “pensamento derridiano”, como uma distinção e uma transação que, em distinção e transação, entre experiência e experimentação, entre experiência da hospitalidade incondicional e a experimentação de um direito e de uma “democracia por-vir”<sup>42</sup>.

<sup>39</sup> Cf. Immanuel KANT, *Zum ewigen Frieden, in: Kants Werke. Akademie Textausgabe*, 1968, *op. cit.*, 365; Cf. Ramiro Délio BORGES DE MENESES, *Homo Mendicans: da hospitalidade em Derrida ao acolhimento em saúde*. (Roma: IF Press, 2014), 214- 237.

<sup>40</sup> Cf. Immanuel KANT, *Zum ewigen Frieden, in: Kants Werke. Akademie Textausgabe*, 1968, *op. cit.*, 366-367.

<sup>41</sup> Cf. Jacques DERRIDA, *Da hospitalidade*, 2003, *op. cit.*, 92.

<sup>42</sup> Cf. Fernanda BERNARDO, “Para além do Cosmopolitismo Kantiano, ...”, 2005, *op. cit.*, 981.

Para Kant, a “instituição da paz perpétua” (zum ewigen Frieden) só pode guardar o enfoque de um estado de natureza guerreiro, em Levinas, a “alergia” e a rejeição do Outro, a guerra aparecem num espaço marcado pela “epifania do Rosto”, onde o sujeito é um hóspede e um refém, onde é responsável, traumatizada, obcecada e perseguida, a subjetividade intencional, a consciência do oferecer, antes de mais, a hospitalidade, que ela revela. Sempre que afirma a essência da linguagem é amizade e hospitalidade, Levinas pretende marcar uma interrupção entre simetria e dialética. Sempre que esta paz não seja estatal ou política, nem na linguagem de Kant, cosmopolítica, Levinas não deixa de manter em consonância a sua linguagem com a de Kant. Somos acolhidos de entrada pelo signo da hospitalidade.

Somos acolhidos de entrada pelo signo da hospitalidade, no âmbito da hospitalidade, por uma palavra acolhedora do dono do hotel, a palavra duvidosa de um hospedeiro ou a malevolência de um “dono de hospedaria” (Gastwirt). Desde a introdução, à entrada da obra kantiana *Zum Ewigen Frieden*, seremos recebidos por uma advertência. Antes da advertência, está o título e ele ainda faz mais: ele situa e anuncia a “paz eterna”. Aqui na Terra não existe, devido às guerras, uma “paz eterna”, para tal basta olhar e refletir sobre a atual guerra na Ucrânia, onde a hostilidade é mais intensa do que a hospitalidade. Os dois termos e conceitos são inversamente proporcionais. A paz na Ucrânia é uma paz à maneira de Flávio Valério: *si vis pacem, tunc para bellum*. Não consegue alcançar o sentido da paz segundo o bispo de Hipona.

Também, na “humanização em saúde” somente encontraremos a definição de paz, em sentido agostiniano, como “condição aretológica”, nos termos seguintes: *tranquillitas in ordine*. A existência da humanização em saúde implica uma verdadeira “serenidade” para ser eficaz. Sem esta ordem serena, os cuidados deixarão de ser determinantes e eficazes, porque perderam a “ordem clínica”, originando naturalmente uma “desumanização. Uma determinante humanização em saúde necessita de uma “paz axiológica”, onde os valores clínicos devem primar, em detrimento de contravalores, que abundam numa “desumanização em saúde”. O “irenismo sanitário” exige uma “hospitalidade axiológica”, porque toda a “hospitalidade clínica”, no hospital ou no centro de saúde, viverá em feliz irenismo, em *plena tranquillitas in ordine*. A “hospitalidade clínica” participa de duas formas de paz, uma “telúrica” (descrita pelo Hiponense) e outra “escatológica” (oferecida por Jesus Cristo), como uma “herança filial” (Mt 5,9), no *Sermão da Montanha*, onde se anunciaram os “macarismos”<sup>43</sup> A “humanização em saúde” será sempre um “macarismo”, ora para um médico, ora para um “doente”, em virtude do anseio na cura de patologias, quer pelo lado telúrico, quer pelo lado escatológico. A “hospitalidade irenética” vive desta dualidade, nos cuidados de saúde, tornando-se assim numa “humanização em saúde”, que prima pela “aretologia clínica” (excelência das condutas, ora do doente, ora do médico). Daqui poderemos concluir que a “humanização dos cuidados”, como uma “hospitalidade clínica”, situa-se eticamente como “aretologia irenética”.

<sup>43</sup> Cf. Ramiro Délio BORGES DE MENESES, *Homo Mendicans: da hospitalidade em Derrida ao acolhimento em saúde*. (Roma: IF Press, 2014), 75-76.

7. Ao direito e ao cosmopolitismo da “hospitalidade”, Kant propõe, em resposta a esta alternativa, um conjunto de regras e de contratos, uma condicionalidade interestatal, que limita a hospitalidade propriamente dita, que ela mesmo garante, sob ofundo do Direito Natural, reinterpretado num horizonte cristão. Se a linguagem ou transcendência do Outro traduzem a amizade hospitaleira, *secundum quid*, então a interpretação desta tradução distingue, de maneira perturbadora, o conceito levinasiano do conceito kantiano de paz. Esta herança paradoxal de Kant parece evocada por uma alusão à “paz dos cemitérios”, que é ironizada em *Zum ewigen Frieden*. Para Lévinas, como em Kant, a “paz eterna” deve permanecer a paz dos vivos no Reino dos Céus. O conceito de paz parece então ir, ao mesmo tempo, na direção de e contra Kant, “um Kant” que é ele próprio, ao mesmo tempo, protestante e homem das Luzes, “outro Kant” que pensava a paz de maneira puramente política e a partir do Estado, como comentou Fernanda Bernardo.

De acordo com Levinas, a própria alergia, a recusa ou esquecimento do Rosto vêm inscrever a sua negatividade sob um fundo de paz, sob um fundo de uma hospitalidade, que não pertence à ordem do político. Aqui reside uma segunda diferença sobre o conceito kantiano de paz, conceito aparentemente jurídico e político, correlato de uma instituição interestatal, entre o Filósofo *Albertini Collegii* e o Filósofo da Alteridade. Assim, Levinas refere que a paz é um conceito que ultrapassa o pensamento puramente político, porque da paz só pode existir uma “escatologia”. A paz da qual só pode existir “escatologia” não vem ocupar o lugar na história objetiva, que descobre a guerra, como fim destas guerras, em decurso, pelo nosso Mundo, ou como fim da história. Parece que estavam destinados a justificar, aqui mesmo, mas de longe, a necessidade de voltar à extraordinária complexidade desta problemática, em Kant e em Lévinas, entre o Kant da obra *Zum ewigen Frieden* e a questão ética, segundo a hospitalidade em Levinas.

Se Jacques Derrida insiste sobre a Ética, como uma relação ao “outro por excelência”, que determina o Rosto e a Hospitalidade, será porque a hospitalidade é o próprio nome daquilo que se abre ao Rosto. O acolhimento é o acolhimento do Rosto, assim é a conceção de “hospitalidade” segundo Levinas. Pensamos e temos como objetivo tornar a “hospitalidade incondicional” enquanto uma figura de incondicionalidade, sem soberania do pensamento em Derrida, para tentar dar a fé derridiana na «la possibilité d’une souveraineté démocratique à venir. J’aurai tente de montrer comment, dans son impossibilité même, l’hospitalité inconditionnelle déconstruit la prétendue hospitalité del’hôte-citoyen qui se prétend le maître du lieu où il “donne” lieu, en déconstruisant de la sorte l’ipsocratie de celui-ci depuis son impossible singularité d’hotage de l’arrivant d’ ”avant” même sa condition de citoyen, et donc d’ “avant” la polis, et, de la sorte, comment une telle hospitalité inconditionnelle d’ “avant” et d’ “au-delà” de l’hospitalité conditionnelle ou jurídico-politique, qu’elle soit, comme chez Kant, cosmopolitique, se trouve être une chance pour repenser, outre la dite ipséité et la citoyenneté, le droit, national et international. Pour le repenser à partir e nom de l’hospitalité inconditionnelle ou juste - la justice même s’il y a et quand il y a. Et, du fait, ainsi vous faire signe vers ce que dans “auto-immunités, suicides réels et symboliques”, et à la suite de sa contre-signature, dans *Voyous*, d’un énigmatique envoi de Heidegger selon

lequel “seulement un Dieu peut encore nous sauver” (Nur noch ein Gott kann uns retten), Derrida avoue comme sa foi dans une ultime forme de souveraineté à venir, à savoir sa foi dans “un dieu à-venir” - écoutons-le bien: «Comment dénier en effet, y dit-il, que le nom de “Dieu à-venir” puisse convenir à une ultime forme de souveraineté qui réconcilierait la “justice absolue” avec le droit absolu, donc aussi, comme toute souveraineté et tout droit, avec la force absolue, avec une toute puissance salvatrice? On pourra toujours appeler “Dieu à-venir” l’institution improbable de ce que je viens d’évoquer [...] en parlant de la “foi en la possibilité de cette chose impossible”<sup>44</sup>.

Segundo Levinas, a paz é primeira, como a hospitalidade e a amizade são a estrutura da linguagem humana. Levinas parece aceitar que a guerra possa ter lugar. Para Kant, o estado originário das relações entre os homens, o estado natural é uma “relação de guerra”, porque assim o tem confirmado a *História das Civilizações e Culturas*. É por isso que a paz deve ser uma instituição, deve ser construída como conjunto de artifícios, de projetos culturais, de certo modo, propriamente político-diplomáticos, que reduzam essa hostilidade originária, inerente à Natureza Humana.

Em Levinas, é de certa maneira o contrário: trata-se de dar graças a uma paz primeira, de reconhecer esta paz, para algumas vezes através da guerra, e tentar tender para uma paz de certa maneira “escatológica”: *de novissimis pacem esse* (que a paz seja a partir das coisas mais novas). É um gesto análogo ao de Kant, uma vez que Kant quer, também ele, através da instituição – as instituições de paz universal ou os tratados de paz universal –, reencontrar uma hospitalidade universal, que acaba numa “utopia”, numa “paz nunca almejada”, neste doloroso mundo, pejado de guerras, que se eternizam, pelo ideário de Flávio Valério: *Si vis pacem para bellum*. Isto é *Si vis pacem para bellum* um provérbio latino que se traduz como “se queres a paz, prepara-te para a guerra”. A expressão significa que a melhor maneira de evitar a guerra é estar preparado para ela, o que, por sua vez, dissuade os potenciais agressores, entre ameaças e destruições imediatas. A frase é atribuída ao autor romano Flávio Valério, embora a ideia já não é nova, visto que aparece em obras anteriores como é o caso em *De Legibus* de Platão. Logo, o adágio latino é adaptado de uma frase encontrada no *De militari Re* de Flávio Valério, entre séculos IV ou V d.Ch..

A frase sugere que a paz é mantida através da força e da prontidão para a defesa. Uma sociedade forte e preparada para a guerra é menos propensa a ser atacada. Assim, filósofos como Maquiavel concordavam com a necessidade de um estado se preparar para conflitos, enquanto outros como Kant defendiam que a cooperação e o diálogo eram o caminho para a paz, como proclama em *Zum Ewigen Frieden*. Santo Agostinho esclareceu outro sentido para a paz, na seguinte definição: *tranquillitas in ordine pax* (a paz é a tranquilidade na ordem). Pegando nesta definição, propomos outro “irenismo”: a paz será a tranquilidade do acolhimento ao Outro sobre mim, marcada pela diferença entre um anfitrião e um *homo mendicans*.

<sup>44</sup> Cf. Jacques DERRIDA, *Les Voyeux: Deux essais de la Reason*. (Paris: Éditions Galilée, 1999), 97-100.

Logo, a paz é uma hospitalidade incondicional, porque Jesus Cristo, num dos “macarismos”, pronunciou: *Beati pacifici, quoniam Dei Filii vocabuntur*<sup>45</sup> (Felizes os construtores da paz, porque chamar-se-ão Filhos de Deus). Jesus Cristo proclamou no Sermão da Montanha uma nova paz, a chamada “paz escatológica” do Fim dos Tempos no Seu Reino. Esta é a verdadeira paz, a “paz perpétua”, não segundo o Deontologismo Kantiano, mas antes como uma “parusia irenística” para a eternidade em Deus. Logo, a verdadeira paz é a plenitude da “hospitalidade ética”. A hospitalidade é a paz e a paz é hospitalidade, porque seremos, no Fim dos Tempos, “acolhidos como Filhos de Deus” (Mt 5,9). É uma herança, a herança da Celeste Jerusalém anunciada no *Apocalipse*. Esta “presença é pacífica e serena”, como irá acontecer no Fim dos Tempos. A “parusia irenística” é simplesmente a grande “hospitalidade eleética” entre nós e Deus, no Reino dos Céus, porque Deus é Misericórdia, como um coração, que se compadece de todos nós, como vem anunciado na parábola do Filho Pródigo, também exclusiva no *Evangelho segundo São Lucas*, sendo, segundo a “exegese moderna” um “conto”, cujo personagem mais importante, não é o “Filho Pródigo”, mas antes o “Pai das Misericórdias”.

## CONCLUSÕES

Kant explica que o direito natural, embora perante um estado de guerra, implica a hospitalidade universal: os homens não podem dispersar-se até ao infinito sobre a superfície da Terra, logo têm de coabitar e é sobre o fundamento deste direito natural, que devem constituir-se as constituições. A hospitalidade é um “encontro de paz” ou uma “vivência irenética” entre um *homo mendicans* e um anfitrião. A relação de hospitalidade com o cosmopolitismo é uma forma polivalente da ética de “hospitalidade incondicional” e da mundialização ao cosmopolitismo e “au-delà du cosmopolitismo”, que se esclarece pelo pensamento de Derrida. A hospitalidade é um “irenismo”.

Segundo Kant, uma hospitalidade que fosse simplesmente regulada pelo Estado, pela relação com cidadãos enquanto tais, deixa de ser suficiente e surge como uma “lei universal”. Seria necessário ajustar a nossa Ética da Hospitalidade e a nossa Política de Hospitalidade a um para “além do Estado”.

Devemos, numa leitura de Kant, assinalar em que é que o “cosmopolitismo universal” de Kant é uma coisa notável para a qual é necessário tender, mas que é necessário também saber transgredir, guiados pelo “pensamento de Derrida”, em jeito de “crítica” ao “pensamento kantiano”. Segundo Kant a “hospitalidade” será um “pacto” entre um anfitrião e *homo mendicans*, dada como “vivência eleutérica” determinada pela “Autonomia da Vontade” (die Willensautonomie), fixada por “Direitos” (die Rechten) e “Deveres” (die Pflichten), através do cumprimento da “Lei Moral” (moralisches Gesetz)<sup>46</sup>.

Porém, a partir de Levinas e Derrida, filósofos da *Fenomenologia da Alteridade* ofereceram um novo rosto à “hospitalidade”, descrevendo-a, ora, em Levinas, como

<sup>45</sup> NESTLE-ALAND, *Novum Testamentum, Graece et Latine*. (Stuttgart: Deutsche Bibelgesellschaft, 1991), Mt 5,9; 9.

<sup>46</sup> Cf. Ramiro Délio BORGES DE MENESES (Org.), *O Pensamento Kantiano: religião, teologia, axiologia e bioética*. (Roma: IF Press, 2025), 174-182.

“dar prioridade ao Outro sobre mim”<sup>47</sup>, ora, em Derrida, a “hospitalidade é a “diferença do Outro” desconstrutivamente. Será, pois, possível definir a “hospitalidade”, numa ligação sistemática, entre a *Filosofia Transcendental* e a *Filosofia da Alteridade*, como o exercício da “Autonomia da Vontade” (die Willensautonomie) marcada pela “diferença do Outro: anfitrião e *homo mendicans*” (estrangeiro, estranho, doente, marginal, nu, drogado, forasteiro, migrante, desvalidos da vida, petéco, etc.) numa constante prioridade ao *homo mendicans* pelo anfitrião.

Na hospitalidade, a grande novidade reside naturalmente na “alteridade” da *Fenomenologia* do século XX, tendo-se iniciado na “hospitalidade kantiana”, que, para celebrarmos os 300 anos do nascimento do Filósofo de Königsberg, foi um bom começo, até que, no século XX, filósofos, como Levinas e Derrida, deram um significativo impulso na *Filosofia da Hospitalidade*, tornando-a mais “fenomenológica”, onde se dá “prioridade ao Outro”, pela “diferença do Outro”, na e pela desconstrução. Logo, a “hospitalidade” é uma axiologia entre um anfitrião e um *homo mendicans*<sup>48</sup>. Sendo a “hospitalidade condicional” uma “relação filica” entre um anfitrião (médico) e um *homo mendicans* (doente, mendigo, etc.), então assim será a “humanização dos cuidados em saúde”. Toda a Humanização é uma “hospitalidade condicional”, porque implica a existência, a fim de bem funcionar, não só pelas condições sociais, económicas, jurídicas, científicas, clínicas, como também pelas condições individuais dos autores implicadas na saúde (desde o domínio intelectual, até ao espiritual).

A humanização em saúde é plurifatorial como a “hospitalidade condicional”. Para haver “hospitalidade”, além da existência da “relação entre anfitrião e *homo mendicans*”, tem que existir a “casa”, a fim de acolher o *homo mendicans*. Da mesma forma, na humanização em saúde tem que existir um “espaço locativo”, denominado “hospital”. E aqui chegamos à etimologia latina, que é a mesma, entre “hospitalidade” e “hospital”, segundo Émile Beneviste. Assim foi historicamente, quando São Bento de Múrcia, segundo o lema *Ora et labora* espiritualmente criou, junto ao mosteiro, a “hospedaria”, para tratar e cuidar de peregrinos, ou habitantes que viviam perto da Ordem Beneditina e eram acolhidos gratuitamente, sendo tratados pelo “irmão-médico”, de acordo com a baixa Idade Médica, segundo as medicinas desse tempo.

Aquilo que, ética e asceticamente, se praticava era uma “hospitalidade agápica”, porque era um dom do Divino, em “favor doativo”, sem nada receber em troca, ou seja, seria uma “hospitalidade caritativa”, porque *Deus caritas est*<sup>49</sup> (1ª Jon, 4,8), pela forma de um “acolhimento divino”, um “acolhimento eleético”, transformando a humanização dos cuidados sanitários numa “hospitalidade pneumática”, tal como vem narrada por São Lucas, através de uma parábola, descrita como do Bom Samaritano (Lc 10, 25-37), segundo a alegoriase, sendo hoje, de acordo com a *Hermenêutica Bíblica*, com o título de um “conto”, segundo a *Teoria da Literatura Bíblica*, pelo nome *Desvalido no Caminho* (Jesus Cristo), que vai para o Gólgota, para se alcançar a “redenção escatológica” da Humanidade inteira, necessitada

<sup>47</sup> Cf. Emmanuel LEVINAS, *Ética e Infinito, Diálogos com Philippe Nemo*, tradução de João Gama e revista por Artur Morão. (Lisboa, Edições 70, 1982), 48-54.

<sup>48</sup> Cf. Ramiro Délio BORGES DE MENESES, *Homo Mendicans: da hospitalidade em Derrida ao acolhimento em saúde*. (Roma: IF Press), 2014, 214- 237.

<sup>49</sup> Cf. NESTLE-ALAND, *Novum Testamentum, Graece et Latine*, 2. Auflage. (Stuttgart: Deutsche Bibelgesellschaft, 1991), 622.

de Salvação. O Samaritano “deu prioridade ao Outro” (Desvalido no Caminho) através de um “movimento pela “misericórdia (v.33). Contudo, o Samaritano Bom levou, na montada, o *Homo Viator* ao estalajadeiro e pagou os cuidados ... Aquilo que Jesus nos quis ensinar, na sua “pregação eleética”, foi que para amarmos a Deus, o caminho será através da “via plesiológica”: amor ao próximo. Esta foi a parábola mais agnóstica de Jesus, esquecendo-se de afirmar o “amor a Deus”, para salientar o “amor ao próximo”. Esta é a parábola da “hospitalidade plesiológica”, a mesma, que eventualmente poderemos encontrar na “humanização dos cuidados de saúde”, em virtude de uma “relação virtuosamente agápica” entre um *homo mendicans* e um médico no exercício clínico, já que este modelo de humanização, em saúde, não é possível ser aplicado num SNS.

Logo, estamos numa “humanização plesiológica”, oferecida agapicamente na “relação médio-doente”, ou, melhor ainda, na “trilogia clínica”, descrita pelo Professor Doutor Walter Osswald, numa “relação triádica”: médico-doente-família, que, também, está descrita alegoricamente na “parábola do Bom Samaritano” (Lc 10, 25–37). A “hospitalidade plesiológica” é uma “hospitalidade evangélica”, porque possui um paradigma “deliberativo esplancofânico”, pela parábola do *Homo Viator*, como um “Desvalido a Caminho da Cruz no Gólgota”<sup>50</sup>.

É o mesmo Gólgota, que enfrentamos, no dia a dia das doenças, que nos afeta, através da Humanização em Saúde. A “hospitalidade do Bom Samaritano”, segundo o texto descrito no *Evangelho segundo São Lucas*, é uma “hospitalidade extrínseca”, até porque foi uma “hospitalidade sem abrigo”, como acontece nos dias de hoje, nas nossas cidades, não implicando entrar e estar numa casa. Contudo, termina com uma “hospitalidade intrínseca”, quando o Samaritano leva o “meio-morto” à estalagem na sua montada. O “Desvalido no Caminho” *in corde et in cor* (Jesus a caminho da Cruz) oferece ao Samaritano uma oportunidade de “conversão eleética”, para que Este ajude curativamente, pela “comoção das vísceras” (*rahmim*), o *Homo Viator*, que será *Homo Crucis*, no Gólgota, para a Sua Morte e Ressurreição pela Redenção da Humanidade.

O médico realiza uma “redenção fisiológica” ao doente, determinando uma “humanização terapêutica”, que se pode chamar, também, uma “hospitalidade terapêutica”. Para finalizar esta conclusão, devo referir que tanto a “Humanização da Saúde”, de acordo com o “pensamento kantiano”, através da “Autonomia” (*die Autonomie*), exercida pelos “Deveres” (*die Pflichten*), pelo cumprimento da “Lei Moral” (*moralisches Gesetz*), é uma “lei universal”, surgindo como uma “hospitalidade eleutérica”, porque deontologicamente fundamentada na “Liberdade” (*die Freiheit*), constituindo-se como uma “hospitalidade condicional”.

Contudo, de forma complementar, aplicando os conceitos de “hospitalidade condicional” (Derrida) e a “lei universal”, em Kant, à “humanização em saúde”, esta sai reforçada com o “pensamento de alteridade”, entre Levinas e Derrida, criando uma *Fenomenologia Clínica*, que vai da Ética à Axiologia, permitindo classificar a *Humanização dos cuidados de Saúde*, como uma “hospitalidade comotiva” (Bom Samaritano do “conto”: Lc 10,25-37) ou como uma “hospitalidade diaconal”(Marta e Maria em Betânia pelo “apoteagma”: Lc 10,38-42).

<sup>50</sup> Cf. Ramiro Délio BORGES DE MENESES, “O Bom Samaritano: paradigma “deliberativo esplancofânico”, *Compostellanum*, LV/1-2, 2010, 296-293.

Por sua própria natureza, a “Humanização dos cuidados de saúde” é uma “vivência irenética”, tal como vem anunciada nos “macarismos” (Mt 5,9), que afetará particularmente a vida clínica de um médico cristão. Porque no *de novissimis* chamar-se-á um “Filho de Deus”, porque põe em prática o “hino da caridade” da 1ª Cor 13, 18 do *Apóstolo Itinerante* (São Paulo) e, ainda, aí se refere - *caritas patiens et benigna est*. Ambas as duas perspectivas fenomenológicas, segundo o “pensamento derridiano”, enquadram-se numa “hospitalidade condicional”, dado que se exigem condições concretas, para a sua efetivação, desde o aspeto teórico até ao poético, passando pelo domínio prático, podendo eticamente melhorar as “relações entre médico e o doente” perante a *Humanização da Saúde*.

O “hino da caridade” é uma “vivência aretológica, que tanto existe na “hospitalidade agápica”, como se encontra também, acrescentando valor ascético, no domínio da *Humanização dos Cuidados de Saúde*, tornando esta numa perfeita e espiritual relação entre um médico e um doente, vivenciada de forma pacífica e doativa, sem buscar *quae sua sunt* (o próprio interesse), mas procurando sempre o “melhor bem do doente” ou o *primum non nocere* do Código Deontológico de Hipócrates.

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# Międzynarodowe Studia Społeczno-Humanistyczne (International Social and Humanities Studies)

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## Patriotic education in the curricula of selected subjects of mass school as an important element of defense education

### Summary

The content of the patriotic education program is to prepare the pupil – the pupil for civic and patriotic activity in civic society and to equip young people with basic civic skills as well as attitudes and behavior patterns. It is in the sphere of interests and lively discussions of educators - it is part of the didactic and educational activities of the school. Patriotic values are among the most important values - timeless and universal - which should be present in the education of the young generation. Patriotic education is introducing people to love one's homeland and nation and shaping the readiness to make sacrifices for them. Its aim is to prepare the pupils to serve their own country and nation. An important goal of this education is to develop readiness to defend one's homeland and contribute to its broadly understood security.

**Keywords:** patriotism, education, youth, school, defense, security.

Defense of the homeland is the right and duty of every citizen. Preparing young people to fulfill this obligation should be the subject of conscious efforts by all educational links - from the family home, through school, workplace, social organizations, and sports associations. We call love for the homeland, for the future and present history of the nation, and for its achievements patriotism. Patriotism is a lasting value in the history of human culture.

The deliberate and conscious influence on the personality of young people in order to cause changes that are reflected in specific patriotic attitudes is called patriotic upbringing.

The subject matter of this study was discussed by experts in the field, recognized teachers such as: Zdzisław Kosyrz, Jan Bogusz, Wincenty Okoń, Mieczysław Michalik, Józef Maria Bocheński, Jacek Woroniecki, Zenon Szymańczak, Karol Kotłowski, Irena Jundziłł, Tadeusz Nowacki and others.<sup>1</sup>

This issue was also the subject of earlier investigations of the author of this study.

The organization of the patriotic education process takes place on the basis of clearly defined social and moral values. Expressed in educational programs or in other documents regulating the process of educating the young generation, they outline the general conditions for selecting the content of patriotic education, define the educational ideal and the vision of a contemporary patriot.

In order to educate the young generation in the spirit of patriotism, it is necessary to define the theory of patriotic education understood as a certain truly uniform and internally coherent system of statements, the knowledge (theorems) of which allows to shape the patriotic attitude of the pupil. The sine qua non condition for the implementation of this theory is the existence of a coherent system of education.

School is an important element of such a system. Its special role results from the possibility of multilateral impact by exposing patriotic content in various subjects of education, in various periods of youth development, with the use of various methods and forms of patriotic education. The school influences students mainly during and outside the classroom. Many educators consider the lesson as a unit of didactic and educational processes which, apart from educational functions, also fulfills an educational function. As a lesson unit is the main form of activity of an educational institution, it should also be used in the process of patriotic education through the content of individual subjects – its role and significance in the process of patriotic education is the goal of the author of this study.

## PATRIOTIC EDUCATION IN MASS SCHOOL CLASSES

One of the subjects with great potential for shaping patriotic attitudes at school is undoubtedly the Polish language, whose tasks as a teaching subject are classified in three spheres: knowledge, skills and attitudes. The attitudinal tasks we are interested in can be defined as follows:

- enriching the student's personality, shaping his humanistic sensitivity and the hierarchy of moral and aesthetic values,

<sup>1</sup> Z Kosyrz: *Wychowanie patriotyczne młodzieży akademickiej*. Publishing Państwowe Wydawnictwo Naukowe. Warsaw 1985, *Wychowanie patriotyczno-obronne w systemie edukacji politycznej narodu*, [in:] „Zeszyty Naukowe Wyższej Szkoły Pedagogicznej w Bydgoszczy” 1985. № 8; J Bogusz, Z. Kosyrz: *Kształtowanie postaw patriotyczno-obronnych młodzieży*. Publishing Wiedza Powszechna. Warsaw 1979; W Okoń: *Nowy słownik pedagogiczny*. Publishing „Żak”. Warsaw 2007; M Michalik: *Patriotyzm. Tradycja i współczesność*. Publishing MON. Warsaw 1979; J.M Bocheński: *O patriotyzmie*. Publishing Odpowiedzialność i czyn. Warsaw 1989; J Woroniecki: *Katolicka etyka wychowawcza*. Publishing Katolicki Uniwersytet Lubelski. Lublin 1986; Z Szymańczak: *Wychowanie partyotyczno-obronne w systemie wychowawczym szkoły podstawowej*, [in:] Zeszyt Naukowy. Studia z nauk społecznych” 1981. № 5; K. Kotłowski: *Rzecz o wychowaniu patriotycznym*. Publishing Ossolineum. Wrocław 1974; I. Jundziłł: *O wychowaniu patriotycznym dzieci*. Publisher PZWS. Warsaw 1969; T. Nowacki: *Patriotyzm wobec jednoczącej się Europy*, (in:) *Transformacja w edukacji*. Edited by E. Podoska-Filipowicz, H. Błażejowski, R. Gerlach. Publisher WSP. Bydgoszcz 1995.

- introducing the student to the full and specific understanding of life phenomena, to the expression of their own experiences and the inner world, and to developing the ability to establish interpersonal contacts.<sup>2</sup>

Teachers – educators are not always fully aware of the fact that mother tongue lessons can (are) a place for shaping patriotic attitudes. Language (linguistic community) is a fundamental component of the nation and the motherland. During the lessons devoted to language education, one should highlight the important (not indifferent) for patriotic education – pedigree and traditions, unique properties and relationships with other nations, as well as the very richness of the national language. Because the language is – as he writes recognized Polish linguist prof. Witold Doroszewski *a fundamental condition for the cultural continuity of societies and their progressive development, it reflects and preserves in its forms all contacts of human consciousness with the extra-linguistic reality.*<sup>3</sup>

Another no less important form of transferring knowledge during mother tongue lessons is literary education, which creates even more extensive possibilities of educational influence. Belles-lettres has an extremely suggestive influence on the emotional and motivational sphere of the young generation. The literary material of the mother tongue lessons contains content of high moral and educational value in its plot, lyrical and reflective spheres, as well as in descriptions. A literary hero of epic works and plays, or a lyrical hero, his history against the background of the surrounding reality, his attitude, thoughts, feelings, decisions – interests and engages the intellect and emotions of the reader – student and, consequently, can become a model worth following. Belles-lettres also has an educational effect through artistic images of social reality. They provide, inter alia, knowledge about the past of one's own nation, about the changes taking place in it and the consequences of facts important for the homeland, about the attitudes and behavior of society in various situations. According to prof. Bogdana Suchodolskiego *Polish literature showed the native country and the people living there in the stream of weekdays and holidays.*<sup>4</sup> The images of a specific reality created by writers accompany the next generations, provide information about the past of their own nation, and shape feelings and views.

The analysis and interpretation of outstanding literary works makes the younger generation aware that the continuity of the national culture is a testimony to the continuity of the nation. His history, struggle, suffering and triumphs are contained in the literature. The ideas contained in the literature that young people learn during the mother tongue classes play an important role in the process of shaping the patriotic awareness of the young generation, help them understand the history of their own nation and state.

<sup>2</sup> *Program nauczania języka polskiego dla szkoły podstawowej.* Publishing Ośrodek Rozwoju Edukacji. Warsaw 2019, p. 5–8.

<sup>3</sup> W. Doroszewski: *Rozmowy o języku.* Series II. Publishing PWN. Warsaw–Krakow 1951, p. 4–11.

<sup>4</sup> B. Suchodolski: *Wychowanie i strategię życia.* Publishing WSiP. Warsaw 1983, p. 188.

## HISTORY LESSONS AND THEIR ROLE IN THE PROCESS OF SHAPING PATRIOTIC ATTITUDES

The role of history in shaping patriotic awareness is indisputable. Recognized historian prof. Witold Kula emphasized in his statements that *history is a treasury of the enduring achievements of human culture, allowing the derivation of general regularities concerning social development.*<sup>5</sup>

Contemporary historians emphasize two functions of this item:

- theoretical – consisting in interpreting the processes of creating a society,
- social – consisting in creating the past in relation to the present.<sup>6</sup>

The above-mentioned views of historians indicate the educational role of history in the life of societies. Thus, they justify its importance in the educational process.

Teaching history at school is to sensitize the young generation to get to know and understand the historical process, the laws governing social development, the civilization and cultural achievements of generations, and provide worldview inspiration. Its task is to create patriotic bonds, awaken respect for the past, prepare for participation in the implementation of social tasks, and educate the ability to think in terms of the state and nation. The history curriculum should emotionally bind young people with the best traditions of national and state life, and inspire respect for the generations who fought for the independence of their homeland. The point is therefore not only that the youth should know the past of their home country (the cognitive component of teaching), but that they should be emotionally connected with it (the emotional component of education) and that she should understand her civic duties and be ready to provide services for them (behavioral component of teaching). All these elements-components of the patriotic attitude should be taken into account in the history curriculum.

## KNOWLEDGE ABOUT SOCIETY AND PATRIOTIC EDUCATION

This subject, like history and the national language, has considerable potential in shaping the patriotic attitudes of the young generation.

Like history, knowledge of society deals with issues of society and the state – but today. It is a continuation and deepening of contemporary history.

Among the educational goals of this subject, the following should be highlighted:

- shaping civic attitudes based on responsibility – for oneself, for others, for the family, for the local community, for the state, for the whole world, as well as inspiring activities related to self-development, living in accordance with values, striving to change the environment for the better,

<sup>5</sup> W. Kula: *Rozważania o historii*. Publishing PWN. Warsaw 1958, p. 128–129.

<sup>6</sup> *Po co nam historia*. Translation from Spanish Maria Mróz. Introduction Tadeusz Łepkowski. Publishing PWN. Warsaw 1986, p. 28–29, see also: *Program nauczania historii dla szkoły podstawowej*. Publishing Ośrodek Rozwoju Edukacji. Warsaw 2019, p. 7–24.

- shaping civic attitudes based on activity, on an active attitude to one's own life, on the courage to make changes.<sup>7</sup>

The curriculum content of knowledge about society has been adapted to the requirements for pupils within two lesson hours a week. In these contents, the following terms are of particular importance: homeland, patriotism, democratic civil society, sovereignty, democratic state of law.<sup>8</sup>

Teaching this subject does not limit young people to getting to know the mechanisms of organization and society. The main task in the area of interest to us is the practical introduction of these mechanisms in order to make the young generation aware of the present and future place of the young generation in social life, in their own homeland.

## GEOGRAPHY AND ITS RELATIONSHIP WITH THE PROCESS OF PATRIOTIC EDUCATION

As a subject of education, geography plays an important role in the process of broadly understood patriotic upbringing.

Among the important goals of geography education, the ones that pertain directly to Poland are worth noting:

- getting to know the geography of Poland, taking into account its natural features, the contemporary state of the environment, major economic and social problems and the position of Poland in the world economy,
- understanding the essence and dynamics of changes taking place in the economic and social field,
- learning about the main forms of human economy and its changes in various environmental conditions, the ability to perceive and understand conflicts as the effects of economic and social tensions.<sup>9</sup>

The content of geographic education equips young people with the necessary knowledge about their home country, nation and state. They contribute to an emotional connection with it. They are also the basis for acquiring the skills needed in adult life and in future professional work. On the other hand, trips organized by teachers – geographers serve patriotic education, show the beauty in one's own country, the geographical conditions of human existence, enrich the theoretical knowledge acquired at school walls, make it more concrete, shape an emotional personal attitude towards the explored lands and riches. They also have another educational value - they introduce to social activity, activity, discipline, responsibility for accepted obligations from older generations.

<sup>7</sup> *Program nauczania wiedzy o społeczeństwie dla szkoły podstawowej*. Publishing Ośrodek Rozwoju Edukacji. Warsaw 2019, p. 5.

<sup>8</sup> There, p. 8-21; *Journal of Laws of the Republic of Poland* 2017, position. 703, p. 7.

<sup>9</sup> *Program nauczania geografii dla szkoły podstawowej*. Publishing Ośrodek Rozwoju Edukacji. Warsaw 2019, p. 15–49.

There are also other subjects in which elements of patriotic education can be discerned. These include, for example, education for security, music, art, religion, etc.

Nevertheless, the mother tongue, history, geography, knowledge about society and education for safety play a key role in the process of shaping the patriotic attitudes of the young generation.

## CONCLUSIONS

Shaping patriotic attitudes serves national and cultural identification. It prepares you to live in society. It influences the formation of ties with the home country. It prepares the young generation to fulfill pro-social roles. It is a universal value. It has to be built gradually through didactic and educational activities. Communicating patriotic content is the duty of every teacher, regardless of their attitude to reality, faith and political beliefs.

Patriotism is expressed in attachment to one's homeland, family land, customs and national culture, and respect for the people who created it. Patriotic education should be linked to the content and tasks of other areas of education, bearing in mind the harmonious development of various spheres of the personality of the young generation.

Shaping patriotism is an important task of the teacher, because he prepares a new generation for life and proper functioning in society. Shaping patriotic attitudes – this is an area of complex educational activity that requires systematic deepening of teachers' knowledge, knowledge of contemporary achievements of the theory of needs, theory of values and theory of personality.

The patriotic issues are introduced to the young generation by visual symbols and signs. The national symbolism includes: coat of arms, state colors, city coats of arms, banners. Content related to the national symbolism – their colorfulness, the mystery of the content they represent, have a positive effect on the imagination and emotions, and help to create an aesthetic image home country. Much depends on the creativity and commitment of the teacher.

Patriotic education is not only about patriotic knowledge, awareness and attitude, but also the ability to apply this knowledge in practice. Hence the importance of linking theory with practice.

Patriotic education should be served by the entire system of educational influences. In this system, an important role is played by the teacher-educator who knows not only the content of his subject, but also the content of other subjects closely related to the issues of patriotic education. A teacher who has a positive impact with his pedagogical authority – shapes the personality of pupils, shapes their patriotic and pro-social attitudes. Strengthens – stimulates the pupils' motivation to education, self-education, upbringing and self-education.

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## Zero and Infinity of Bergson and Nothingness

### Summary

In “*Creative Evolution*” Bergson denied the notion of nothingness. In his book, nothingness is only an abstract error notion like a square circle. Still more something is absent or nothing, another something is being. According to the theory of Bergson, nothingness is denied by the notion of substitute. But he implicitly approached and supported my principle of nothingness and love in ‘Introduction to Metaphysics’, which summarizes the essence of his philosophy. Still more it is noted that he used dialectic of thesis and antithesis when he explained zero and infinity. According to the philosophy of Bergson, dialectic is the secondary significance as the relaxation of intuition for intuition. What is the meaning of the change of direction? This is the proof that intuition and dialectic are simultaneously inseparable from my standpoint and similar to the relation of nothingness and infinity. The explanation of zero and infinity is reminiscent of the idea of Pascal in the philosophical history. I want to explain zero and infinity, nothingness of Pascal and explore the ‘center point of inner creation’ (center of the universe) that Kitarō Nishida proposed.

**Keywords:** Zero, Infinity, Nothingness, empiricism, rationalism, cone, conscious flow of Husserl, Ingarden, understanding of dialectic of Bergson, Pascal, principle of nothingness and love, center point of inner creation.

### 1. ZERO AND INFINITY

In ‘Introduction to Metaphysics’,<sup>1</sup> empiricism reaches to zero and rationalism reaches to infinity. These concepts are quite similar to ‘failure of phenomenological ontology’ expounded in my book “*Philosophy of Nothingness and Love*”<sup>2</sup> chapter 7.

1 Henri Bergson, ‘Introduction to Metaphysics’, *The Creative Mind*, translated by Mabelle L. Andison, Dover Publications, Inc. Mineola, New York, 2013, French original version, *La pensée et le mouvant*, 91<sup>e</sup> édition, PUF, 1938.

2 Kiyokazu Nakatomi, *Philosophy of Nothingness and Love*, Hokuju Company, Tokyo, 2002,

In his publication, Bergson does not argue the phenomenology of Husserl, but he wrote that empiricism closes to nothingness as zero and rationalism goes to infinity. This is the technique that 'nothingness as reality' realizes. As Bergson and I intuited 'nothingness as reality', similar sentences are written. Next I treat of this extract of Bergson works.

"I see here between empiricism and rationalism this sole difference, that the first, seeking the unity of the self in the interestices, so to speak, of psychological states, is led to fill up these crannies with other states, and so on indefinitely, so that the self, confined in an interval which is continually contracting, trends towards Zero the further one pushes analysis; while rationalism, making the self the place where the states are lodged, is in the presence of an empty space that one has no more reason to limit here rather than there, which goes beyond each one of the succeeding limits we undertake to assign to it, which goes on expanding and tends to be lost, not in Zero this time, but in the Infinite."<sup>3</sup>

According to Bergson, a characteristic of philosophical empiricism is to move the analysis as sooner as objections are supplied from the primitive intuition. Then the analysis increases endlessly the view points for the objects. At that time, it is the notion that explains the view points. The sciences believe that if man composes all these view points, he could reconstitute the former objections. The analysis of this empirical notion is to subdivide. We subdivide the perceptive world endlessly. Well, the real state of mental condition is pure duration and the flow of consciousness that is beyond the words (consciousness of nothingness beyond the words, nothingness as reality). If man analyses this flow of consciousness by sciences and empiricism, he reaches to face nothingness beyond the expression of words. Bergson demonstrated nothingness, freedom as pure duration in his book "*Time and Free Will*". What conclusion can we reach by the work of physics? If man searches the ultimate of matter, he faces the world of atom, electron and particles. There, man can recognize blur, nothingness that he cannot define perfectly by the function of the uncertainty principle. If man goes on with empiricism, he faces zero and nothingness.

How about the case of rationalism? It is same as empiricism. It estimates the state of mind as pieces stripped from the self. Then man considers the self of combinations. This work is same as empiricism. Rationalism strives to combine the pieces and integrate self and the world. This is Kantian 'World constitution' in Husserl phenomenology. Well, the world around us extends infinitely. Bergson called the extension as 'which goes on expanding and tends to be lost, not in Zero this time, but in the Infinite'. Therefore, the possibility of the world constitution goes on infinitely. On the way, the work is pressed and failed by the many notions and complex connections. The failure is symbolized by the failure of the phenomenological ontology of Heidegger and the repeated and difficult expressions of transcendental phenomenology of Husserl. For instance, 'the explication of transcendental existent field as transcendental self, noematic phenomenon, transcendental idealism and monadological mutual subject', 'the transcend of objective world as higher transcend for the first transcend'<sup>4</sup> etc.

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Japanese version, Lambert Academic Publishing, 2016, Saarbrücken, Germany, English version.

3 *The Creative Mind*, p.147, *La pensée et le mouvant*, p. 196.

4 Edmund Husserl, 'Cartesian Meditations' *Brentano Husserl*, Great Books of the World, Chuōkōronsha, Tokyo, 1976, p. 174–178.

Rationalism searches the description for the opening of the world and the infinite world constitution. Then it fails.

This failure of empiricism and rationalism is just the same as phenomenology. Phenomenology has a significance of 'epoke' (judge stop). The world that is opened by epoke is the world of pure experience and the flow of consciousness is just the same as pure duration of Bergson. When Husserl knew the pure duration through the Polish student in Germany, Roman Wittold Ingarden (1893–1970), he was surprised at the similarity of his conscious flow and the pure duration of Bergson.

“The academic dialogue between Husserl and I was held around my important main themes by various reasons. One is concerned with some problems of my paper on Bergson. On the other hand, another theme was some problems on the idealism of Husserl. The first group problems included the problem of full and constituted time and problem of time constitution in fundamental 'inner' consciousness. This is a distinction of Bergson between pure duration and time and an opposition between intuition and intelligence. When I talked with Husserl, he admitted that pure duration is similarity to fundamental experienced duration...

## NOTE FOR THE READERS

After that time, I read my text of thesis in 1917, he carefully heard my description of pure duration of Bergson. At one time, he shouted:

“Perfectly, as if I were Bergson.”

But after ten years, I knew the type paper “Phenomenology lecture of inner time consciousness”. But I will talk about this point later.<sup>5</sup>

The world of epoke that Husserl proposed is the living world that includes the experience before the judgment of perception and notion and the living world that is not analyzed by notion prior to subject-object judgment. That is very suggestive and fertile, similar to the pure experience of Kitarō Nishida. We call it free world that excludes all idols and dogmas. Therefore, the phenomenology controlled overwhelmingly European philosophy in the twentieth century. The world of epoke is the living world that is before divided by empiricism and rationalism. But man fails by use of descriptions and the world constitution. Man used notions, then the world was divided by empiricism and rationalism. The descriptions of perceptive world and the constitutive description of the transcendental world by Kant are divided. Noesis and Noema seem that they are fresh in philosophy and express the depth of philosophy by the origin of Greece. Especially, phenomenology becomes popular in Japan. There are few critics. They need considerable courage and must propose the alternative philosophy. It is not easy.

But these Noesis and Noema were error notions of confusion like as they worried Nishida at one time. They failed into aporia of dualism. Though Nishida received

5 Edmund Husserl, *Briefe an Roman Ingarden mit Erläuterungen und Erinnerungen an Husserl*, herausgegeben von Roman Ingarden, Martinus Nijhoff, *Phaenomenologica*, No. 25, 1968, *Husserl Letters, 1915–1938, From Husserl to Ingarden*: Japanese translation title, Translated by Kozo Kuwano and Marito Sato, Serika Publishing Company, 1995, pp. 179–181.

the reputation of leader of phenomenology in “*The System of Universals in self-Awareness*”,<sup>6</sup> he lost his own way owing to this achievement unluckily. Finally, he found his true way just before he retired from his post at Kyoto University. Though he transcends subject and object by epoke, he failed into dualism of subject and object by the introduction of Noesis and Noema. We can understand easily the complexity, when we see the samples of ‘Cartesian Meditations’. The coined word of epoke by Husserl invited the inflation of notions and faced the world non-existence theory and nothingness of infinite scale. Phenomenologists are at a loss. This is the failure of phenomenology. Bergson did not argue the phenomenology but he treated it as aporia of empiricism and rationalism. It is like a prophecy of the conclusion of phenomenology.

According to the study of Victor Farias,<sup>7</sup> the ninth World Congress of Philosophy was held in Paris 1938. Then Bergson was honor president and Heidegger was vice leader in Germany. As Heidegger wanted to be leader, but failed to be he lost his honor. He was discontent and absent from the congress. On the other hand, as Husserl was Jewish, he was excluded by discrimination of race. If such discrimination did not occur, a dialogue between Bergson and Husserl would have realized. It would have been fruitful.

Still more, Bergson explained Zero and Infinity clearly with a cone.

“If you put a solid cone before me, I see without difficulty how it narrows toward the peak and tends to become a mathematical point, how it also grow larger at its base into an indefinitely increasing circle. But neither the point nor the circle nor the juxtaposition of the two on a plane will give me the slightest idea of a cone. It is the same for the multiplicity and unity of the psychological life; the same for the Zero and the infinite towards which empiricism and rationalism direct the personality.”<sup>8</sup>

Bergson intuits and observes the cone solidly and totally at a stretch. Owing such method, man can understand easily the trend toward the peak i.e. Zero and the trend toward the circle i.e. the base that grows larger infinitely. But if man persists in the juxtaposition of the one point on a plane, he cannot understand the cone. The direction of empiricism is Zero and the direction of rationalism is Infinity. Man cannot understand the cone only by empiricism or only by rationalism. True recognition of the cone depends upon the total intuition that includes empiricism and rationalism.

Further, there is a description of negative word that is the base of constitution of notion. As it shows the function of nothingness as negative word, it is very interesting from my standpoint.

6 Kitarō Nishida Complete Books No.5, Iwanami Shoten.

7 Victor Farias, *Heidegger et le nazisme*, Verdier, 1987, French version, pp.261–267, Translated by Yū Yamamoto, Nagoya University Press, Japanese version,1990, Nagoya, pp. 285–291.

8 *The Creative mind*, p.148, *La pensée et le mouvant*, p.198.

“These concepts, as we shall show elsewhere, ordinarily go by pair and represent the two opposites. There is scarcely any concrete reality upon which one cannot take two opposing views at the same time and which is consequently not subsumed under the two antagonistic concepts. Hence a thesis and antithesis that it would be vain for us to try logically to reconcile, for the simple reason that never, with concepts or points of view, will you make a thing. But from the object, seized by intuition, one passes without difficulty in a good many cases to the two contrary concepts, and because thesis and antithesis are seen to emerge from the reality, one grasps at the same time how this thesis and antithesis are opposed and how they are reconciled.”<sup>9</sup>

Here, the most important thing is that ‘thesis and antithesis are seen to emerge from the reality’. The existence of thesis and antithesis proves the existence of difference. If man indicates the difference, he needs to admit the function of nothingness as negative word. Nothingness (無: Mu, Japanese) is ‘no-thingness’ and ‘not’. Bergson admits ‘nothingness as reality’ and further ‘nothingness as negative word’ that is ‘nothingness as the root of Kū’ (“*Philosophy of Nothingness and Love*”, Chapter 2). His theory implicitly supports my philosophical standpoint.

The negative word is derived from reality (movement of thought). The philosophy of Bergson agrees with my philosophy logically and pre-logically. Here, we should research the understanding of dialectic by Bergson, I wish to further this research.

## II. DIALECTIC OF BERGSON

Bergson described dialectic in “*Creative evolution*” (1907). There he admitted the significance as secondary and defined it ‘relaxation of intuition’. The description is as follows.

“Dialectic is necessary to put intuition to the proof, necessary also in order that intuition should break itself up into concepts and so be propagated to other men; but all it does, often enough, is to develop the result of that intuition which transcends it. The truth is, the two procedures are of opposite direction: the same effort, by which ideas are connected with ideas, causes the intuition which the ideas were storing up to vanish. The philosopher is obliged to abandon intuition, once he has received from it the impetus, and to rely on himself to carry on the movement by pushing the concepts one after another. But he soon feels he has lost foothold; he must come into touch with intuition again; he must undo most of what he has done. In short, dialectic is what ensures the agreement of our thought with itself. But by dialectic – which is only a relaxation of intuition – many different agreement are possible, while there is only one truth.”<sup>10</sup>

<sup>9</sup> *The Creative mind*, pp.148–149, *La pensée et le mouvant*, p.198.

<sup>10</sup> Henri Bergson, *Creative Evolution*, Translated by Arthur Mitchell, Harvard University, 1911, USA, p. 136, *L'évolution créatrice*, PUF, 142<sup>e</sup> édition, 1907, p. 239

According to Bergson, the method of intuition comes first. As intuition is a recognition method that any organism owns, Bergson defined intuition as the first recognition method and dialectic as the secondary in “*Creative Evolution*”. Intuition is the origin of our thought. From the intuition, we constitute the notion. One is thesis and another antithesis. These are notions. By using the notions, we can communicate with each other. Instead of propagation and communication, we lose the life of intuition and it would vanish. Dialectic bears the agreement of our thought but the living images vanish. Therefore dialectic is ‘relaxation of intuition’ and an inferior method by the philosophy of Bergson. Well, now we proved the inseparable of Zero and Infinity. Zero and Infinity depend upon intuition and notion. From my perspective, intuition and dialectic are inseparable. In the above description, Bergson loses the function of the negative word of nothingness. When we recognize the world, we judge many things by the function of the negative word. We use the word of nothingness that is ‘not’ and only take up the notions that we need. By the degree of needs, we take up and emphasize them. On the way, various recognizable methods appear. There are some other philosophical recognition methods, for instance, the critical method of Kant or the phenomenological method of Husserl. My theory of the function of intuition and the negative word of nothingness is the base of all recognition methods.

### III. COMPARISON OF ZERO AND NOTHINGNESS OF PASCAL

Well, this method developed supra, that explains the co-existence of Zero (nothingness) and Infinity, reminds me of nothingness and infinity by Pascal. In Pascal works, man is the middle being between nothingness and infinity. Here we can recognize the relation with dialectic. But according to his thought, this opposition of nothingness and infinity is overcome at a stretch, this becomes two infinities. (Refer to, “*Philosophy of Nothingness and Love*” Chapter 3, Nothingness of Pascal). One is the infinity towards the minimum and another is the infinity towards the maximum. Then both infinities unite. This unity is the famous ‘coincidence of opposite’ (coincidentia oppositorum) of Nicolaus Cusanus<sup>11</sup> in traditional philosophy.

First, Pascal distinguished the difference between nothingness and infinity from the standpoint of mathematician and physicist. In mathematics, nothingness is zero (0) and the infinity is expressed the sign of  $\infty$ . In the theory of mathematics, these signs are distinguished, but in the world of principle of nothingness that transcends the mathematical logic, the distinction of nothingness and infinity vanishes. Mathematical truth is established only by practical request and as it is convenient, it is truth. For instance, a line is a perfect line in our thoughts but in reality a line curves by the warp of space. Therefore, parallel lines are perfect parallel lines only in our thought. Really, the parallel lines are curved and crossed by the warp of space. Still more, we make an equation and calculate by the use of the numbers 0~9. This is the decimal system. We use this system because of convenience that depends upon our ten fingers. Computers use a binary system. A computer needs only 0 and 1. Man does not need the other numbers (2~9). Strictly speaking, mathematical truth is not absolute. On the contrary, the principle of nothingness is not restricted by

<sup>11</sup> Nicolaus Cusanus (1401–1464) was a German philosopher, theologian, mathematician and cardinal. His famous book was *De docta ignorantia (On Learned Ignorance)* 1440.

practical truth. Therefore, the principle of nothingness transcends mathematical truth. In the principle of nothingness, nothingness and infinity are inseparable. One can say the relation is dialectical mutually interdependent. Likely human means a man and a woman, nothingness and infinity are based on the assumption of each other. Man can understand easily that the infinite universe includes nothingness as the lack of absence and vanishing of matters, on the other hand the infinite universe occurred from nothingness as the lack of whole. Nothingness generates infinity and infinity wraps nothingness. An approach to the principle of nothingness by Pascal is accepted by Bergson. Thinking of a cone as viewed obliquely from above allows us to imagine the birth and expansion of the universe. The top as zero (nothingness) is a peculiar point and the bottom of the cone is the expanding universe. This helps the understanding of the universe. Really, the cone would be the expanding sphere. Here, an interesting question would occur. “Where is the center (peculiar point) of the universe?” As nothingness and infinity are inseparable, man cannot determine the point anywhere. There would be many points on the center of the earth or the moon and on the surface of Mars. But this explication is very vague. From the view point of physics and astronomy, scientists proposed the image of center of our galaxy to some extent. Still more, we can presume the position of our earth from the form of the galaxy. But as these pictures are not drawn by the observation and a bird’s view at a stretch, these are not absolute. These are connected by the parts to each others. The group of galaxies has no specific order. After all, the universe is unlimited. we can say only that the definition of the center of the universe is our being. In a sense, we are the center of the universe. According to Kitarō Nishida, that is called ‘centerpoint of inner creation’.<sup>12</sup> Here the theory of the relativity of Einstein is used. The theory of the relativity is ‘the negation of absolution’ in physical phenomenon and ‘nothingness as the lack of existentia’ of my theory functions.

#### IV. CONCLUSION

As things are not absolute and not independent, they depend on the relation of other things. If man researches the universe, he encounters nothingness. Then the encounter of nothingness continues to infinity-eternity-transcendental being (God)-Love. The principle of nothingness and love works.

<sup>12</sup> Kitarō Nishida Complete Books No.2, Iwanami Shoten p. 227.

