



# BOOK OF ABSTRACTS

Roman Ingarden and Our Times  
An International Philosophical Congress

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► Ineta Kivle 

PhD, Deputy Director of the Academic Library of the University of Latvia and Head of the Interdisciplinary Research Centre, the leading researcher in the History of Ideas at University of Latvia. Doctoral theses “Sound, Speech, Voice and Music in Phenomenological Perspective” (2008). She is author of forty scientific publications that are available in the e-repository of University of Latvia DSpace Home (<https://www.lu.lv/>) some of publications are indexed in *Web of Science Core Collection*: (1) Kivle, Ineta. “Auditory Phenomena and Human Life: Phenomenological Experience.” In *Eco-Phenomenology: Life, Human Life, Post-Human Life in the Harmony of the Cosmos. Analecta Husserliana (The Yearbook of Phenomenological Research)*. Vol. 121, edited by William S. Smith, Jadwiga S. Smith, and Daniela Verducci, 367–73. Cham: Springer, 2018. [https://doi.org/10.1007/978-3-319-77516-6\\_29](https://doi.org/10.1007/978-3-319-77516-6_29); (2) Kivle, Ineta. “Plotinus ‘Enneads’ and Self-Creation.” In *Phenomenology of Space and Time. Analecta Husserliana (The Yearbook of Phenomenological Research)*. Vol. 116, edited by Anna-Teresa Tymieniecka, 209–18. Cham: Springer, 2014. [https://doi.org/10.1007/978-3-319-02015-0\\_16](https://doi.org/10.1007/978-3-319-02015-0_16); (3) Kivle, Ineta, Raivis Bičevskis, and Krišjānis Lācis. “The Review of the *International Interdisciplinary Conference: To let Things Be! Edmund Husserl 160, Martin Heidegger 130* (December 10–12, 2019, Riga, Latvia).” *Horizon* 9, no. 1 (2020): 373–81. <https://doi.org/10.21638/2226-5260-2020-9-1-373-381>. Research interests relates to the interdisciplinary study of rhythm, sound, colour and number; philosophical interests – phenomenology, hermeneutics, Ancient philosophy, philosophy of art and music.

Web of Science ResearcherID: <https://publons.com/researcher/AAT-2655-2020/>

e-mail: Ineta.kivle@lu.lv;  
inetakivle21@gmail.com

►► Roman Ingarden's Composition of Strata and Don Ihde's  
Listening to Voices

The study interprets polyphony as a unifying concept in discovering overlapping horizons of different phenomenological approaches and shows polyphony as an investigative tool for developing new philosophical interpretations of complicated phenomena, in this case: (a) polyphonic composition of work of art in Ingarden's phenomenological ontology, and (b) polyphony of listening in Ihde's existential phenomenology. Phenomenology gives a possibility to view various modes of polyphony: ontological and acting, perceptual and thinkable, imaginative and real. In the current study Roman Ingarden's polyphony of acting strata of the works of art and Don Ihde's polyphony of "listening to" are viewed as two different kinds of the phenomenological approach to polyphony. Ingarden considers that the functions of the individual strata participate in making not a monotonic but a polyphonic work of art (music, literature, architecture, film) where strata differ from each other by their individual formation and, acting together, form natural polyphonic unity of the work. In Don Ihde's philosophy polyphony comprises a full range of inner and outer experience uniting voices of languages, imagination, emotions and performative actions. The current study shows how these two phenomenological approaches constitute the different elements of polyphonic unities – in Ingarden's case, elements of polyphony are composed by various strata that form unity of work of art; in Ihde's philosophy a polyphonic unity with



the centre of listening is formed by existential and intersubjective qualities of experience.

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### ► Mümtaz Murat Kök

(the Graduate School for Social Research at the Institute of Sociology and Philosophy of Polish Academy of Sciences). Born in Ankara, Turkey on May 6th, 1989. BA in International Relations and the European Union at the Izmir University of Economics (2012). MA in International Relations at Ege University (2015). MA in a joint Sociology Program with Lancaster University at the Graduate School for Social Research (2018). Admitted to PhD Philosophy Program at the Graduate School for Social Research in 2018 and currently working on his dissertation. Several publications in the fields of international political economy, Turkish politics, philosophy.

e-mail: mumtazmuratkok@gmail.com