

DOI <https://doi.org/10.32405/2308-8885-2020-1-2-9>

УДК 7: 37:[179.9:159.964.222]

Paweł Skrzydlewski,

*Dr hab., professor Państwowa Wyższa Szkoła Zawodowa,
s. Chelmie, Poland, pskrzyd1@gmail.com*

ART AND UPBRINGING. THE ROLE OF VIRTUES AND CATHARSIS IN THE UPBRINGING OF MAN

Виховання та освіта людини становлять інтерес для різних дисциплін (соціальних, гуманітарних, експериментальних, природничих та богословських наук). Процес виховання людини важкий, не убезпечений від багатьох помилок, у тому числі й від неефективності. Помилки виховання постають із помилок самої людини, її індивідуального, сімейного та соціального життя. Правильне та моральне виховання може бути забезпечене також через мистецтво.

Чесноти роблять людину доброю, а також добрими і людські дії. Сила чеснот, проявлена в потрібний момент, а також задоволення і радість, які вони дарують людині через дії, породжені чеснотою, створюють можливість для існування хорошої людини, добродійної громади та позитивних політичних дій. Саме тому виховання – це процес, який допомагає людині стати добродісною, а прямим наслідком чеснот є добра, красива і духовна людина, яка живе красиво і достойно.

Моральна досконалість людини, реалізована за допомогою чеснот, отримує значну підтримку в галузі культури. Ця підтримка – мистецтво, представлене театром, живописом, скульптурою, танцями, поезією, літературою та іншими сферами художньої діяльності. Вони, по суті, є матеріалізацією людської любові та людських знань. Їхній вплив на людину не тільки величезний, а й багатозначний.

На основі класичної філософії, слідуючи аристотелівській традиції, катарсис виникає як внутрішня людська трансформація, фактично охоплює все моральне та духовне життя людини. Катарсис слід розглядати з точки зору духовної метаморфози людини. Ця трансформація включає людський інтелект (поле людського пізнання), людську волю (поле любові та прийняття рішень), а також усю багату сферу емоційних переживань людини.

Ключові слова: виховання, освіта, класична філософія, чесноти, катарсис, мистецтво.

Pedagogy, as a science directly focused on the implementation of upbringing and education, must have in-depth knowledge of the truth about upbringing and education [12]. Pedagogue must have knowledge about art and also what it does to man. In acquiring and deepening it, it can and should make use of various disciplines, including philosophy which has been regarded as the most valuable knowledge in human culture for centuries [27].

1. Human person as the subject and purpose of upbringing. At the beginning of the existence of Western culture, attention was drawn to the fact that authentic and full pedagogy must begin with perceiving human person as a subject endowed with great dignity, various potentialities, but also as a subject who is living and fulfilling himself in the family and other spheres of human life. In the family, all human virtues are beginning to shape, which are the basis of a good and authentically human life [19]. Man, being a subject and a sovereign, having great dignity in himself, is at the same time a social being, living and interacting with others, and his proper development can only take place where there is a suitable human life environment. But what makes a man good and where is the secret of his authentic upbringing?

2. Virtues as a cause of human goodness and perfection. Virtues make a man good, and they make human action good [31]. They give unity, strength, and benefit, they strengthen the good of man as well as the good of the whole community, multiply health, prosperity, all wealth of good. Practicing them serves the individual and the whole community, and they take nothing away from anyone, strengthening what is good in others (*The great merit of Jacek Woroniecki OP (1878–1949) is to show the value of virtues and their role in education: Umiejętność rządzenia i rozkazywania (Poznań 1947); Katolicka etyka wychowawcza (Vol. 1–2. Lublin 1986); Quaestio disputata de natione et statu civili – O narodzie i państwie (Lublin 2004).* Virtues as moral, intellectual and productive skills thus become an integral element of all pedagogy, and in particular of that which is realized in the family (*For this reason, one can defend the thesis that all forms of strengthening and developing social life actually begin with the development and*

Introduction. Human upbringing and education are of interest to various disciplines (social, humanities, experimental, natural and theological sciences). The richness of reflection on upbringing and education of man proves not only the importance of the issue itself, but also is an irrefutable proof of a constant search for the truth about upbringing and education,

without which the effective process of their implementation is, if not condemned to failure, very difficult [17]. Why? Because upbringing a human is difficult, exposed to many mistakes, but also to ineffectiveness. Errors of upbringing become from mistakes of man himself, his individual, family and social life. Proper and authentic upbringing can also be dangerous through art.

strengthening of social virtues obtained by the human person in family life).

The strength of virtue (*firmiter*), its power revealed at the right moment of action (*promptre*), as well as the pleasure and joy they give to man because of actions caused by virtue 7.04:7.071.5, are an opportunity for the existence of a good man, creating a good community, and good political action. Upbringing is, therefore, a process of making man virtuous, and the direct fruit of virtues is a good, beautiful and real man, who lives beautifully and well.

This good man builds all human associations, creates normal politics and law, where people really respect the sovereignty of the human person, his freedom and rationality, where the inherent and inalienable rights of the human person are respected, where the man himself actually becomes the subject, not the thing used in many different ways. The building of normal social order begins with the family formation of a person and his work on himself related to the achievement of social virtues.

The question which arises here is about the type of virtues that the family along with the entire social culture develops in man, about their specificity and their actual connection with social and political life, with the nature of man himself [6]. After all, if pedagogy is to promote human perfection, it must also clearly understand the matter with which they deal, the matter of virtues. Pedagogy is therefore faced with the task of developing a theory of virtues formed in man through family life, and of building such a form of human action, such an environment that serves their development.

3. The fruit of virtues: maturity and responsibility of the human person. In ancient times it was used to say that there are many uncertain and unclear things in human life, but they do not include the life and behavior of a virtuous man, who, thanks to well-established virtues, always does the right things. This proper course of action also included, and perhaps above all, human duties and obligations towards himself, his family, the Homeland and God. One should behave properly towards them, i.e. fulfill his duties, because it is an obligation, because this is what good and virtue itself require, which inclines and improves to making good things.

From a philosophical and pedagogical perspective, this process of maturing responsibility is identified with the process of building one's life on the basis of both moral and theological virtues, as well as those that relate to the productive and cognitive activities of man [1].

Virtues as permanent dispositions to good, make a person mature, efficient in the realization of good, competent and predictable in action [8; 5]. They give strength along with all that is needed for responsible action, they unite all human activity, they direct this activity towards the fulfillment of good, which occurs – most often on the part of a man fulfilling responsible actions – in the form of his duties and obligations [16]. In other words, in a family, school, in the public space, a young person usually receives an image and understanding of responsibility as a form of virtuous life expressed by caring and effective fulfillment of proper duties and obligations. When he is able to consciously and voluntarily fulfill effectively his obligations – he becomes a mature, normal, predictable and responsible person. His responsibility is twofold: for what he does and for what he is responsible to others: himself, family, homeland, God.

In the history of Western culture, infidelity to duties, escape from them was seen not only as some act of abandoning the good, but also a form of action against the virtue and its indications, was seen as a kind of attack on the entire social order and ultimately on the good of man, also an insult to God himself who established and made everything [11]. Each of the cardinal virtues refers to human responsibilities and the duty to fulfill them, teaching and building in man a capacity for responsible life and action. But what are the virtues we are talking about here? What is their specificity?

4. Prudence – the virtue of human reason. Prudence as an improvement of reason, first and foremost, allows us to see the goodness of duty and obligation, to see its real and factual foundations, as well as the consequences of what will happen when a man responsibly fulfills his duty or fails to do [2, p. 47–56]. It also allows to point out the means that effectively and fairly lead to the fulfillment of the duty and reveals to the man the sense of doing good things.

Prudence as the perfection of reason is always a leading factor in human activities, both those that involve making decisions and those that allow decisions to be made responsibly. It strengthens the righteousness of human reason and the fact that all human action comes to fruition. It protects against dogmatism and nonchalance in the moral field, and the fruit of prudence is the ability to obtain difficult goods, including the fulfillment of duties and obligations that are difficult and necessary.

Without prudence, man in moral life is threatened by soullessness and fall, spiritual misery, inability to effectively accomplish the good, and to confuse authentic good with what passes for good. In a word, prudence means that man has practical wisdom and the ability to have a good life. He can assess himself and his actions, because he knows the purpose of human life and what leads to it.

5. Fortitude, perfection of the will in good action in the face of evil.

Fortitude, as a virtue directly perfecting the will to good acting in the face of evil, will enable the realization of responsibility despite hardships, suffering and threats [2, p. 123–140]. It improves man not to be indifferent to evil at all, to responsibly fight with it, to protect good. In tradition, it is defined as a form of spiritual power, unwaveringness, above all human will, but also as a certain determination to do good.

Fortitude is actually present in every virtue, because each virtue actually requires overcoming difficulties, it involves struggling and removing some kind of evil. Thanks to him, man is not defenseless in the face of difficulties and challenges, including those that require special strength and testimony of attachment and love for good. This good can also be a duty, loyalty to responsibility.

Fortitude also has a certain ability to keep right reason and to be guided by it in a situation of pressure of evil and certain pressure of feelings, which sometimes would induce a person to behave irrationally and bad. At the same time, as St. Thomas Aquinas emphasized, fortitude allows us to remove from human life everything that hinders us from doing good because of difficulties and obstacles. Therefore, fortitude organizes human action and allows us to overcome

the weakness that may appear wherever difficult duties are fulfilled.

It can be seen that the functions and tasks of fortitude include not only the fight against external, physical, but above all internal evil, i.e. the one that defeats the human will to following the indications of reason and good. Therefore, fortitude is also a factor connecting man with the higher, spiritual good. When evil is to be overcome – fortitude urges man to bravely counteract evil, to fight and to eliminate it. And when evil is not overcome by man, fortitude will always teach patience and perseverance in the performance of duties despite evil. It also protects man from falling into despair, from spiritual desertion and ultimately allows him to behave responsibly in the last moments of this life, i.e. at the time of death.

6. Temperance in the face of pleasure and distress. The realization of good which is the responsible fulfillment of one's duties and obligations, sometimes encounters an obstacle in the form of improper human attitude towards all those things that bring pleasure or are associated with experiencing some unpleasantness [2, p. 141–170.]. Because of this, in human life a person needs temperance as a permanent disposition for proper behavior (doing good) in the face of pleasure or distress.

Not everything that is pleasant is also aptitudinal in human life, not everything that is unpleasant and difficult – is bad. Therefore, temperance is the ability to act properly, it releases and improves man to act properly despite his inner desires, attachment to pleasure or aversions. It causes that human will follows in action the mind that reads the truth about the good, and doesn't follow a whim.

Often, this good is the duties and obligations that must be responsibly fulfilled. The lack of temperance in man strikes first of all in his mind and deprives man of the ability to be guided by reason, also during doing duties and obligations. It results in weakness and addiction to disordered desires that ultimately treat a man like a means using foolishly. In other words, they open the way of defects, they allow *lex fomitis* (*Lex fomitis* – it is a tendency in human nature to false love, leaven of evil, source of human defects, a law that inclines to evil) [3] to take power over man. This usually results not only in

the loss of spiritual and physical strength, destruction of health and having addictions, loss of beauty – but also in what leads man himself to physical and spiritual death, i.e. to pride, greed, uncleanness, gluttony and drunkenness, laziness, jealousy and hatred, sick anger. A person affected by these defects is no longer someone who lives and acts responsibly, who effectively carries out the good of others. He is not competent to realize his good, so he has neither the strength nor the means to realize the good for others.

7. Justice – a permanent will to give away what is due to someone. Justice is in fact the soul and driving force for responsible action, because it allows us to give what is rightly due to other people [2, q. 57–80]. Justice affirms another man in his dignity and rights, and it is also the cause of friendship and love. Its fruit is peace between people and security, a certain well-being that enables a good life.

The virtue of justice is above all a perfection of the will that follows the good of others. Its power allows man to subordinate himself and his actions to the rights of another person, and thus to express and fulfill his responsibility towards them, by giving them their due good – to affirm their dignity.

The virtue of justice, like all others, ultimately derives its power from love, where the subject of love is, in the case of responsibility, the good owed to another person, and through the good – ultimately the love of the person himself.

As we know, the tradition of Western culture shows that justice can be realized in three mutually complementary orders: individual, compensative and distributive. The latter concerns the obligations of the community (state, nation) towards a particular person. The second concerns duties and responsibilities which a man has towards the state and national community. The first is carried out between individuals. The field of responsibility shown through the prism of the virtue of justice is very rich, but also coherent, because it is connected with the good of other people and with actions that fulfill it.

8. Virtue is something more than knowledge. At the end of these considerations, one important point should be emphasized that many modern

educators miss. Educational missions of the family, school, nation, church – although in practice they are always inseparably connected with each other, they are not identical [32].

The distinction between upbringing and education is not purely academic, but it is a factual distinction, having objective foundations and extremely important for the effective mission of pedagogy. It often decides about the success of the pedagogical mission. Not distinguishing upbringing and education can lead to many problems; it may even be the cause of human dramas and tragedies [32].

Already in the time of Socrates (around 470 BC – around 399 BC), the issue of the essence of upbringing and the role of knowledge, education and educating appeared [10]. Many thinkers thought that upbringing actually is a forming a human being through valuable knowledge. It was thought that good, effective human life and action is the result of self-control and the presence of knowledge in man, and bad life is primarily the effect of a lack of knowledge or the result of the presence of defective, false knowledge [7].

For these reasons, upbringing, as a process of improving a person to a good life and action, was primarily associated with education. School, community, the state, and the family home itself are therefore supposed to teach and educate, i.e. to introduce a certain amount of knowledge to man.

It was noticed that the lack of knowledge causes bad actions, therefore one must first give knowledge to human reason, and thus direct the action towards the truth. This standpoint, known since antiquity, and called 'moral intellectualism', quickly settled in the cultural consciousness of Westerners. However, good living and good conduct require more than knowledge. You may know what is good, but you don't want it, you can know the good and desire it, but you can't achieve it. You can also have knowledge about the good, genuinely desire it and have the skills to achieve it, and even the means to do it, but the circumstances of human life can effectively oppose the achievement of good. Good is therefore difficult, evil is easy and simple to achieve. However, in order for man not to do evil – virtues are needed, pedagogy based on them is needed.

9. What is art? Human moral perfection, realized through virtues, receives significant support in the field of culture. This support is art, or more precisely, fine arts represented by theater, painting, sculpture, dance, poetry, literature and other fields of artistic activity. They are, in essence, a materialization of human love and human knowledge [20]. Their impact on human being is not only huge, but also multiple [14].

It is usually emphasized that this moral dimension of art can be most clearly seen when the work of art itself and communing with it lead a human person to the so-called *catharsis* [4]. *Catharsis* – is the basic and first goal of art, mature and responsible art, art which genuinely educate human beings and make them more perfect. However, the question is: what really is *Catharsis* and how to understand it, bearing in mind the moral and educational dimension of art?

10. Catharsis as a transformation of human. On the basis of realistic classical philosophy, following the Aristotelian tradition, *catharsis* appears as an internal human transformation (*metanoia*), in fact covering the entire moral and spiritual life of human (*This transformation is not only a psychological, religious, personality, rhetorical one – but it is essentially a human change, associated with the personal life of the whole human being. It should be remembered that human is a person and as such people act through their spiritual powers of reason and will; by their actions they «respond to the good or evil they have learned», they form themselves in relation to what they learn. Art can direct people to know good, improve their spiritual life to action, cognition and love. However, thanks to art people can deform themselves. When their actions are improper in relation to good or evil, they can also improve themselves thanks to the right decisions and efforts, being inspired by art. The essence contained in a work of art always come to a human with a certain worldview that accompanies the work and the artist himself who creates the art. This worldview can grow out of truth or falsehood and lies, it can affirm good as well as evil. It is obvious that a worldview built on falsehood and affirming objective evil and distracting human from good will contribute to the occurrence of evil art, i.e. art that lies to human, leading to evil, and thus art that is contrary to human perfection*

and the proper purpose of art. Bad art does not cease to be bad because of artistic craftsmanship, the richness it contains and the intentions that it is attributed to. A prudent and intelligent educator avoids contact with such art and protects their pupils against its influence. Beauty as a perfection of a work of art is never built on falsehood, lies, evil and depravity – because these are deficiencies, and beauty by its nature excludes lack, because it is the right proportion and fullness. Beauty is real good, seen by human and everything which with perfectness (splendor) makes perfect in human) [13]. *Catharsis* as a person's transformation should be seen in terms of a spiritual metamorphosis of man. This transformation includes the human intellect (field of human cognition), the human will (the field of love and human decision-making), as well as the entire rich sphere of human emotional experiences.

In order for this to be possible, the artist as the author of a work of art must know the truth, must love some good and want what he/she has experienced and understood to be shared by other people. In other words, a work of art is a sure gift and sign for other people, it has a reference to human as the recipient of a work of art, but also to the reality of which it is a sign. The author of the work as a creator must also have certain skills that will allow him/her to materialize what he/she carries himself/herself, and this materialization must be artistically good, otherwise it will be classified as kitsch and a worthless work.

As the history of art testifies, great art always requires, above all, great artists who are also great at knowing the world and loving good. That is why it is used to emphasize that the greatest artists are always characterized by the depth of philosophical approaches (wisdom) and strong personalism, combined with an awareness of their value and mission in culture. Great artists are, above all, those who make people perfect and do it the best, among those who create art. The proof of the artistry of the existing work of art is always the perfecting and developing power of man. That is why it is not so rare that great artists are also becoming great educators of people and entire nations.

Thanks to Aristotle, we know that *catharsis* as an art goal is realized when

a human can thanks to their artistic work experience two important feelings. The first of these is pity (Greek *ἔλεος*), an experience described by Aristotle as an unpleasant, painful experience for a human being associated with the awareness of the existence of the non-culpable evil in the life of hero of a work of art.

It should be mentioned here that non-culpable evil is a kind of tragedy, unhappiness of human beings and their viewing by the recipient of art – arouses in them (if they are normal, righteous human beings) not only regret, but also the awareness of the fact of evil, and how it harms and threatens human. It is also a kind of opportunity to discover an important moral principle which is love of goodness and kindness to other people, which manifests itself in human feelings of friendship (friendliness).

Pity as an emotional experience is therefore also an opportunity to show before human their social nature, their inherent affinity, brotherhood with other people, their solidarity in what is human. Therefore, pity reflected in human usually becomes a leaven of acts of charity (compassion), and therefore of those actions that aim at altruistic absolution the other human from evil.

Good education of human compassion becomes, thanks to art, also a leaven of essentially human love, which is the so-called personal love *agape* – (Greek *ἀγάπη*). This love is not born on its own, but as a result of a recognized good, often a threatened good, which is great and important for human. This good is usually another person or community of people (e.g. nation, compatriots).

We should also notice that if artists are creating the work, they have the ability to create well (they are artists in the proper sense of the word) – they can also create a feeling of fear in the recipient (Greek *φόβος*). This feeling appears in a person spontaneously as a result of transferring the evil of the hero of the work to themselves, their life and the realities in which the recipient of the work of art functions. Evil – the hero's non-culpable misery, becomes here spiritually evil, personal tragedy, suffering, own misfortune, although only existing in the imagination and as a result of contact with a work of art.

Fear brings fright – scare, but also makes the viewers aware of the actual human condition, their contingency, weakness, and the need to protect themselves and those they love from evil. It is not just some emotional fear – emotional scare, but a kind of way to see again and again important and own goods, including those who we love, loved ones who can be affected by evil. It is not about arousing some fascination with evil, attitudes of defeatism and withdrawal, or aggression towards evil or some other approach to evil, which even the Gnostics had, seeing in it some positive and real power. Evil is not such a thing, and if it works in some way, it is possible thanks to some good that it uses. Evil is lack, it is not-being.

The fear experienced through contact with a work of art becomes a kind of education lesson, helps to get the truth about human and understand it, to experience it. It also stimulates a human to make a decision, to change themselves, rethink their own human condition and also the stage of life in which they currently are. Importantly, this group of human experiences built on the experience of fear is not only a «storm of emotions» but an opportunity to discover their subjectivity, and also their agency of deeds and their internal character, also discovering that the fate of human is strongly justified by what comes from outside to them and what is not always good.

Therefore, it must be finally seen that pity and fear become opportunities to build a person's consciousness, self-image, but also become an inspiration to obtain all that gives human maturity, self-sufficiency, fullness and richness of life. All these elements are permeated with «moral matter», they happen in the moral context of good or evil, and therefore also in the context of moral virtues, which are after all moral abilities. Art, therefore, through its catarctic dimension is also an environment of human education and formation.

11. Human formation obtained through art. The formation of man through art can therefore consist first of all in giving human the truth, knowledge that had not previously present in their spiritual life. This knowledge can relate to anything (love, meaning in life, good, bad, happiness, law, politics), but it should be assumed that this

knowledge is valuable (real) and somehow needed by a human, although difficult to obtain. *Catharsis* – is therefore a kind of purification and improvement of human reason through truth, it is also freeing it from mistakes and ignorance itself, it is a form of instruction. All this has great importance for the moral life and the whole process of human education. The truth known through art and the understanding acquired through it becomes for a human a kind of «keypiece» through which they look at the world, getting to know them, learning to form their assessments, and extracting from reality what is important. As we know, mistakes of art are also often the cause of deformations of human acts of knowing, assessing, reasoning, justifying and defining. Therefore, they have an extremely great impact on the entire inner life of human and also on decisions which ultimately human makes. Decisions are made on the basis of what human has known and understood.

The good or evil known in the cathartic experience are also becoming an important factors in the transformation of the source and subject of human love, which is the will. The will through *catharsis* is directed towards loving what is good and hating and revolting against evil. The will revives itself thanks to good, works (loves) through good or what resembles good. This is an extremely important element of *metanoia*, emphasizing the moral dimension of *catharsis*, as well as the susceptibility of the will to education.

Of course, if the entire work arises from a false image of the world and has the intention of deforming man, evil can be portrayed in the work that it appears as good and *vice versa*, what is objectively good can be dressed in a «mask» of evil, evoking in human loathing, hatred or indifference. This, however, is a manifestation not of human perfection but of deformation and depravation. It is therefore true that art, as well as any other sphere of culture, can lie, deprave and introduce chaos into human, and can also make human better through truth, love of good and order of beauty [24]. Art is not omnipotent in its function of formation, but as experience shows – it can do a lot of good.

The artist's stylistic devices can facilitate this process, they can ultimately

«mix good with evil» and introduce chaos, tear and disorder into human. All this is the involvement of bad art, depravation art, and more importantly art for which – from a moral and also legal perspective – the creator should bear the consequences. It deserves punishment for doing evil to human, especially when evil affects many people and causes significant harm.

On the basis of Western civilization (Latin civilization), efforts were made to prevent the penetration of evil into the human soul (bearing in mind this demoralizing and harmful dimension of art). Efforts were made to introduce the institution of preventive censorship, which, however, most often became a means of limiting artistic creativity and a tool of propaganda and ideologization. State censorship, often of a totalitarian state (German Third Reich, USSR, PRC) could not remove evil from art, because it often needed it to strengthen itself. However, we should not reject state censorship completely. Why?

Censorship as a form of counteracting the evil of works of art must exist in normal human culture, but it is doubtful whether its good form can be a state institution, centralist and bureaucratic, susceptible to instrumentalization by politicians. Latin (Western) civilization requires the protection of human against the evil of art, but rather in the form of non-state authorities, represented by righteous and mature people, social and national institutions, religious associations, which by their nature are called to educate human. Above all, however, the censorship factor should be the artist's right conscience and a well-established proper form of decency and tradition, as well as the entire education system (from kindergarten to university), which makes a lot of effort to prevent people from entering or interacting in public space these artists who are mean, corrupt, stupid, depraved, and who can infect others with their misery. This system must block all kinds of evil, including evil of art. Of course, this can only be done if people who are at the forefront of culture are righteous and mature, enlightened, able to see the danger of evil in advance and able to give evil the right response. This is a very important task of the entire humanities. Here we can see the importance of the virtue of valor,

including prudence, which foresees the future and effects of actions. Here is the place for the virtue of justice, ordering to give what is rightly due to others.

However, what should lead in censorship is piety, namely the virtue that is the basis of responsible and deep love, obedience, honor for the family, homeland and God (*Let us remind that the essence of the virtue of piety is filial (childish) gratitude and obedience, honor for the gift of existence received. Piety as such may have the object of parents who gave birth – it manifests then as honor and obedience to them; it can also be referred to the homeland as the one which through culture educates and perfects human beings, giving them a kind of higher, cultural existence; it can also be referred to God as the source and purpose of everything, and in a special way for human beings themselves. On understanding piety [25]); [22]. «But patriotism as a form of charity, or love, has a more specific object in its actuation than mankind or the human family as such. According to St Thomas Aquinas, the particular love of one's fatherland is an important aspect of that preferential form of charity that is called pietas (ST 2a2ae, 101.1). Through piety the person has an obligation of love to God, parents, and fatherland. Each is in some sense a principle of man's being: God through creation; parents through procreation and education; fatherland through a formation of one's cultural and historical identity» [33].*

It is worth emphasizing that the piety of people who perform acts of censorship must be mature and authentic, intelligent, guided by the order of good and righteousness, not the ideology of hypocrisy and bigotry. It is necessary because it inspires to fight for what one loves, what is considered important, without it there is no concern for the common good and human beings themselves, who can be hurt by the evil of art.

It is obvious that young people, not yet formed in maturity, opened to manipulation and falsehood, are primarily exposed to the evil of art, and because of their age more emotional and willing to radical actions, which are followed not only by lack of experience and knowledge but by a general lack of wisdom. Therefore, care for freeing culture from bad art should be entrusted to these people who are elderly, experienced and established in the virtue of piety.

Human formation through art also involves the metanoia of human feelings and a process that is traditionally called sublimation [29; 30]. In short, this process consists primarily in the subordination of human emotional experiences to reason, which as the only cognitive power in human can assess good or evil and thus indicate what and how should happen to a human in the face of good or evil. Of course, the sovereignty of reason and will alone over the sphere of human feelings is not absolute, but significant and decisive. Human beings may not want their feeling or want to feel something in relation to good or evil.

An important element of the process of sublimation of feelings is also the use of feelings as a kind of spiritual «energy source» to make choices and actions. Feelings always have a certain power within them, they have the power to influence over the will and reason of a person. The thing is that this influence should be positive, not destructive, in other words, it should not disturb the reason to know and understand the truth, and the will to love and choose the right good.

Sublimation of feelings through contact with art ultimately also involves introducing a certain harmony and order into the human being, as well as intensifying the spiritual life of the human being in which the whole person participates. It results in strengthening the whole human, their union in what is good, true and beautiful. Human becomes a living being, a wealth of experiences and acquires the value of someone who is an authentic person, who is himself.

The point is, that the sublimation of feelings helps the appearance in man an affect (as it is called in ethics and philosophy), namely a deep spiritual experience in which both reason and will participate, as well as emotional experience itself. If a work of art is embedded in a truthful picture of the world and human, the sublimation of feelings protects human also from two forms of evil which are behaviors blindly directed by emotions (so-called sentimentalism) and actions without feelings (apathetic actions), commonly associated as soulless and heartless actions.

People ennobled by sublimation of feelings «works with their heart», guided

by reason and with love towards authentic good, are perceived by other people as real and impressive human, and finally as someone who is morally beautiful. It has a great pedagogical importance, enabling person to be a leader of others in their moral activities.

Conclusions. It can be seen, therefore, that thanks to the *catharsis* carried by art, there are a number of important elements for pedagogy and its educational functions. It should also be noted that art as a reality that engages the whole person (their mind, will, feelings, senses, imagination, memory, social relations and other) is a much more effective, easier and faster upbringing tool than e.g. conversation, dialogue, personal example or own experience. It reaches a man with truth, goodness, beauty and finally with virtue and feelings much faster and more effectively than educational acts and instructions, which refer only to what is intellectual in human.

Thanks to, for example, a visit to the theater and a careful perception of W. Shakespeare's *Macbeth*, a young people can in a relatively short time understand what is happening to people who will be overwhelmed by the thirst for power, what e.g. will happen if their spouse has the nature of Lady Macbeth. They also have the chance to deepen their love when good art prompts them to do so, showing them the beauty of love, friendship, and love itself (e.g. *Romeo and Juliet*). They also have a great chance to deepen their emotional life and develop their rational, deeply spiritual emotionality.

Art is therefore a good and important means of educating human, and its educational function basically consists in preparing a person for a virtuous life, for the formation of human conscience, intellect and will. It will always accompany a person in the process of education and it cannot be underestimated, although it can also be turned into a means of human deformation.

Nowadays, this deformation occurs when ideologies arising from anthropological errors become the basis of human creativity, when gnosis breaks into the worldview, when artists and numerous representatives of the world of culture reduce human contact with a work of art to some indefinite aesthetic and sensual experience, introducing a set of values

(fiction) to a human being or looking for some form of «drug» in art, freeing man from connection with reality. Certainly such art forms cannot be considered as genuinely educational, leading to virtue. Their theoretical basis is erroneous metaphysics, in the moral field – relativism, in the field of cognitive – agnosticism, and in their content often also materialism, hedonism or simply godlessness and atheism [34].

Therefore, pedagogics are faced with the task of not only reading the proper mission of art, but also defending especially young people against bad art and its deformations [21; 15]. Today, there are many of these deformations, but there is also good, true and beautiful art, which leads a human being to *catharsis*.

We should not be naive pedagogues and teachers. The history of Western culture, due to the lack of cognitive realism and a false vision of man, went significantly towards the intellectualisation of upbringing, which, combined with the cult of science, understood in a naturalistic way, abandoning religious life, quickly contributed to confusing the concepts in the field of pedagogy and to equating upbringing with education [28]. This confusion began to be accompanied not only by the destruction of the natural sphere of human life, which is the family and its proper mission, but also the reduction of upbringing itself to human socialization, which is measured by utilitarian effectiveness [18].

There was also, as a result of the adoption of a naturalistic vision of man, reduction of education to apprenticeship, to familiarize man with what serves the production, consumption and distribution of livelihoods (*The drama and tragedy of this process can be described in many ways. The Primate of Poland Stefan Cardinal Wyszyński remarked very aptly that many modern people «will find themselves in the situation as Job on the heap of fertilizer. Surrounded by his accusers friends who try to prove all his guilt, he defends himself stubbornly, remembering that, however, there is more to him than just existential temporality. Man must constantly lift himself from the pile of this earth's fertilizer through hope and faith towards solutions which God, the creator and friend of human personality gives us»*) [26].

A complicated process of building cultural and social reality (civilization of death) began, in which man «lives only on bread and for the earth» [23]. The family, school and the state itself were involved in the creation of this process [9]. Fortunately, not everyone and not everywhere. Where realism and personalism persist, there is pedagogy that leads man to maturity and responsibility achieved through virtues.

There was an awareness that pedagogy could not be an instrument of death civilization. For this to happen, it must grow from the truth of the world, not from errors and ideologies, myths. It must be realistic pedagogy, effective and respecting natural order. For this to happen, it must know this order, it must come out of the truth about the world. For this reason, it is rightly emphasized that its foundations are outlined in philosophy, not psychology, sociology or another field of cognition [36]. This does not mean that these disciplines do not have an important and useful role in creating human pedagogy.

References:

1. Aquinas, Thomas. *Summa Theologica*, I–II, p. 49–70.
2. Aquinas, St. Thomas. *Summa Theologica*, II–III.
3. Aquinas, St. Thomas (1963). *Summa theologiae. Cura et studio P. Caramello*, vol. 1. Torino 1963. I–II p. 91 a. 6.
4. Arystoteles. (1449). *Poetyka*, p. 20–30.
5. Dobrzański, E. S. (2003). Cnoty społeczne. In Jean Paul II, A. Zwoleński (Ed.). *Encyklopedia nauczania społecznego* (pp. 68–76). Radom.
6. Gajda, J. (1989). *Sofiści*. Warszawa.
7. Chłódna-Błach, I. (2016). *Od paidei do kultury wysokiej. Filozoficzno-antropologiczne podstawy sporu o kulturę*. Lublin.
8. Gmurowski, A. (1934). *Doskonałość chrześcijańska w myśl zasad św. Tomasza z Akwinu*. Gniezno.
9. Górski, K. (1936). *Wychowanie personalistyczne*. Poznań (pp. 9–23).
10. Jaeger, W. (2001). *Paideia. Formowanie się człowieka greckiego*. Warszawa (pp. 767–904).
11. Kalinowski, W. (1923). *Etyka. Podręcznik szkolny dla klas wyższych*. Poznań, Warszawa, Wilno, Lublin.
12. Kiereś, B. (2015). *U podstaw pedagogiki personalistycznej. Filozoficzny kontekst sporu o wychowanie*. Lublin.
13. Kiereś, H. (2006). *Człowiek i sztuka. Antropologiczne wątki problemu sztuki*. Lublin.
14. Kiereś, H. (1993). *Czy szuka jest autonomiczna?* Lublin.
15. Kiereś, H. (2001). *U podstaw życia społecznego. Personalizm czy socjalizm?* Radom.
16. Krąpiec, M. A. (2003). *Dziecko osobą dojrzewającą*. In J. Wilk (Ed.), *Stulecie dziecka – blaski i cienie*: Vol. 1 (pp. 19–24). Lublin.
17. Krąpiec, M. A. (2005). *Mieć świadomość celu wychowania. Zeszyty Edukacyjne*, 3, 9–19.
18. Krąpiec, M. A. (1994). *Prawa człowieka i ich zagrożenia. Człowiek w Kulturze*, 3, 5–109.
19. Krąpiec, M. A. (2005). *Rodzina – szkoła – społeczność dla dobra osoby. Służyć Prawdzie*, 11, 16–19.
20. Krąpiec, M. A. (1991). *U podstaw rozumienia kultury*. Lublin.
21. Krąpiec, M. A. (2005). *Rodzina – szkoła – społeczność dla dobra osoby. Służyć Prawdzie*, 11, 16–19.
22. Krom, M. P. (2014). *Civic Virtue. Aquinas on Piety, Observance, and Religion. Proceedings of the American Catholic Philosophical Association*, Vol. 88, (pp. 145–153).
23. Kowalczyk, S. (2004). *Kolektywizm. Maryniarczyk, A. Powszechna encyklopedia filozofii*: Vol. 5 (pp. 716–719). Lublin.
24. Maryniarczyk, A. (2007). *Źródła dehumanizacji współczesnej kultury i polityki*. In P. Jaroszyński (Ed.), *Polityka a religia. Przyszłość cywilizacji Zachodu* (pp. 15–32). Lublin.
25. Oliveira, T. (2013). *Thomas Aquinas and social virtues of piety and respect: an outlook, of the history of education*. Retrieved from <http://periodicos.uem.br/ojs/index.php/ActaSciEduc/article/view/18906/pdf>
26. *Prymat osoby nad rzecz. Z okazji 30 rocznicy powstania Wydziału Filozofii Chrześcijańskiej KUL 7 III 1976*, Retrieved from <http://www.nonpossumus.pl/nauczanie/homilie.php,11.VIII.2017>.
27. Skrzydlewski, P. (2018). *Ontyczne i społeczne podstawy pedagogii rodzinnej. Studium z filozofii wychowania i edukacji*. Gdańsk.
28. Szacki, J. (1980). *Spotkania z utopią*. Warszawa.
29. Usovich, A. (1946). *Tomistyczna sublimacja uczuć w świetle nowożytnej psychologii*. Cracow.
30. Usovich, A. (1939). *Układ cnot i wad w związku z życiem uczuciowo-popędowym u Arystotelesa i św. Tomasza z Akwinu*. Cracow.
31. Woroniecki, J. (1939). *Czynnik umysłowy w cnotach i wadach. Szkoła Chrystusowa*, 8, 65–78.
32. Woroniecki, J. (1986). *Katolicka etyka wychowawcza*: Vol. 1. Lublin.
33. Wright, J. J. (1967). *Patriotism. In New Catholic Encyclopedia*: Vol. 10. New York: McGraw-Hill Book Company (p. 1102).
34. Zdybicka, Z. J. (2012). *Paupka ateizmu*. Lublin.

Скшидловски П., доктор наук хабилированный, профессор, профессор Государственного высшего профессионального училища, г. Хелм, Республика Польша, pskrzydyl@gmail.com

Искусство и воспитание. Роль добродетелей и картериса в воспитании человека

Воспитание и образование человека представляют интерес для различных дисциплин (социальных, гуманитарных, экспериментальных, естественных и богословских наук). Процесс воспитания человека тяжелый, подвержен многим ошибкам, в том числе и неэффективности. Ошибки воспитания возникают из ошибок самого человека, его индивидуальной, семейной и социальной жизни. Правильное и моральное воспитание может быть обеспечено также через искусство.

Добродетели делают человека добрым, а также добрыми и действия человека. Сила добродетелей, обнаруженная в нужный момент, а также удовлетворение и радость, которые они дарят человеку через действия, порожденные добродетелью, создают возможность для существования хорошего человека, создания хорошей общины и позитивных политических действий. Именно поэтому воспитание – это процесс, который помогает человеку стать добродетельным, а прямым следствием добродетелей является хороший, красивый и духовный человек, живущий красиво и достойно.

Нравственное совершенство человека, реализованное при помощи добродетелей, получает значительную поддержку в области культуры. Эта

поддержка – искусство, представленное театром, живописью, скульптурой, танцами, поэзией, литературой и другими сферами художественной деятельности. Они, по сути, являются материализацией человеческой любви и человеческих знаний. Их влияние на человека не только огромно, но и многогранно.

На основе классической философии, следуя аристотелевской традиции, катарсис возникает как внутренняя человеческая трансформация, фактически охватывает всю моральную и духовную жизнь человека. Катарсис следует рассматривать с точки зрения духовной метаморфозы человека. Эта трансформация включает человеческий интеллект (поле человеческого познания), человеческую волю (поле любви и принятия решений), а также всю богатую сферу эмоциональных переживаний человека.

Ключевые слова: воспитание, образование, классическая философия, добродетели, катарсис, искусство.

P. Skrzydlewski, Dr hab., professor Państwowa Wyższa Szkoła Zawodowa, Chełmie, Poland, pskrzydyl@gmail.com

Art and upbringing. The role of virtues and catharsis in the upbringing of man

Human upbringing and education are of interest to various disciplines (social, humanities, experimental, natural and theological sciences). The upbringing process is difficult, exposed to many mistakes, including ineffectiveness. Errors of upbringing are born from mistakes of a person himself, his individual, family and social life. Proper and authentic upbringing can also be provided through art.

The virtues make a man kind, and they make human actions also kind. The strength of virtue (firmness), revealed at the right moment of action, as well as the pleasure and joy they give to man because of actions caused by virtue, are an opportunity for the existence of a good man, creating a good community, and good political action. Upbringing is, therefore, a process of making man virtuous, and the direct fruit of virtues is a good, beautiful and real man, who lives beautifully and well.

Human moral perfection of a person, realized through virtues, receives significant support in the field of culture. This support is art, or more precisely, fine arts represented by theater, painting, sculpture, dance, poetry, literature and other fields of artistic activity. They are, in essence, a materialization of human love and human knowledge. Their impact on human being is not only huge, but also multiple.

On the basis of classical philosophy, following the Aristotelian's tradition, catharsis appears as an internal human transformation, in fact covering the entire moral and spiritual life of a man. Catharsis as a person's transformation should be seen in terms of a spiritual metamorphosis of man. This transformation includes the human intellect (the field of human cognition), the human will (the field of love and human decision-making), as well as the entire rich sphere of human's emotional experiences.

Key words: upbringing, education, realistic classical philosophy, virtues, catharsis, art.

Стаття надійшла до редакції 11. 01. 2020 р.

DOI <https://doi.org/10.32405/2308-8885-2020-1-9-13>

УДК [008:7]:159.923.2

Антоненко Тетяна Леонардівна,

*доктор психологічних наук, доцент, професор кафедри педагогіки
Східноукраїнського національного університету імені Володимира Даля,
м. Сєвєродонецьк, Україна, tl.antonenko@gmail.com*

ВПЛИВ КУЛЬТУРИ ТА МИСТЕЦТВА НА СТАНОВЛЕННЯ ЦІННІСНО-СМИСЛОВОЇ СФЕРИ ОСОБИСТОСТІ

Статтю присвячено дослідженню впливу культури та мистецтва на становлення ціннісно-сислової сфери особистості. Надано характеристику понять «ціннісно-сислова сфера», «культура», «мистецтво». Зазначено, що становлення й активність ціннісно-сислової сфери відбувається під впливом культури та перебуває з нею в діалектичній взаємодії, а основні координати ціннісно-сислової сфери особистості обумовлюються розвитком високomorального світовідношення і життєствердження. Особливу увагу в статті приділено формуванню культури переживань як найважливішому завданню розвитку особистості. Підкреслено значимість емоційної чутливості, адже завдяки їй людина може або прийняти, або відкинути певні цінності на основі сформованої суб'єктивної ціннісної картини людського життя.

У статті проблема взаємодії ціннісно-сислової сфери особистості й культури розглянута в контексті і духовного розвитку, і духовного зuboження особистості. Автор наголошує на особливій ролі мистецтва в контексті осмислення взаємодії ціннісно-сислової сфери особистості й культури.

Ключові слова: культура, мистецтво, ціннісно-сислова сфера, становлення, особистість, емоційна чутливість, світовідношення.

Культура – це не якась частина особистості, а її глобальна функція... Для людини, яка сама себе усвідомлює і розвиває, все є культура... Мета культури – глибинне перетворення суб'єкта...

Еммануель Муньє

Усі види мистецтв слугують найвеличнішому з мистецтв – мистецтву жити.

Бертольд Брехт

Специфічною сутністю людини є наявність у неї ціннісно-сислової сфери, в якій, власне, зосереджені всі моральні, естетичні, інтелектуальні її якості, висока духовність, культура, мистецтво, ідеали – саме це вирізняє людську особистість серед усіх інших живих істот. Ціннісно-сислова сфера є сутнісно визначальним епіцентром людського життя, своєрідним критерієм відмінності однієї людини від іншої. На-

скільки багатша й розвиненіша ціннісно-сислова сфера особистості, тим вона яскравіше вирізняється серед інших.

Слід прийняти до уваги філософську думку Є. О. Лановенка, який справедливо зазначив, що швидкісні темпи еволюції людського світу і світу людини ведуть до того, що аналогічними темпами девальвуються основні духовні цінності [7, с. 22]. Сучасною психологічною, педагогічною, естетичною наукою доведено,