



The Phenomenological, Structural Synthesis Methodology for Art Theory

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Abstract

This paper reflects the practical importance of phenomenological, structural synthesis methods, which are universal research methods based on phenomenological methods. Also, the possibility of using this method in the interpretation of works of art was raised. In addition, phenomenological and structuralist synthesis method is explained within the framework of art theory, strengthening the possibility of using it within the popular categories of philosophy called Corporeality, anthropology and cultural studies.

Keywords: synthesis methodology; corporeal category; art theory; art interpretation.

1. Introduction

The unique quality of the humanities is its endless character. In other words, it is impossible to create a final logical derivation meaning and system. Gadamer H.G. noted in his work "Truth and Method" that the object of humanities does not have narrow boundaries [1, 178]. For example, art is a "relative" concept. The eternal problem of art studies is to discover the nature of the work of art, its content and meaning, and interpret it. It can be said that reading the language of art "recognizingly" is influenced by the culture, time, historical conditions, and changes in thinking that gave birth to that work, and on the other hand, it is a predictive feature of the future of art.

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For example, when Sigmund Freud saw the statue of Moses by famous representative of the Italian Renaissance, painter, sculptor, and poet Michelangelo, he wrote, "It is amazing, I feel small in front of him, but I don't understand why it is so attractive." When the famous Russian patron of the art S. Shchukin bought Picasso's "revolutionary" cubist work, he said, "Maybe he's right, not me!" [2, 4]

What is called art today would never have been called that in the "classical" era. F. Hegel, who declared the "end of art", proved that art has always been associated with creative activity and cultural heritage [3, 207]. Maybe that is why perforce E. Gombrich wrote, "There is no art, only artists" [4, 9].

All this indicates the importance of reflecting about the ontology of art, or its nature, and the interpretation of works of art.

2. Art study: phenomenological and structuralist approaches

Phenomenology is one of the most influential philosophical movements of the 20th century and is the basis of existentialism. The emergence of the phenomenological school is directly related to the active activities of German philosophical centers such as Munich, Göttingen, and Freiburg [5]. The famous philosopher, idealist and mathematician Edmund Husserl (1859 – 1938) was the founder of this philosophical school, and he aimed to make philosophy a "definite" science using the phenomenological methodology. His students such as Max Scheler, Gerhard Husserl, Martin Heidegger, and Roman Ingarden introduced the principles of phenomenological methodology to ethics, sociology, law, psychology, philosophy of art, and literary studies, and introduced the importance and wide possibilities of this methodology.

Among the many branches of art studies, the field that successfully introduced phenomenology is literary studies. B. Altankhuyag in his analysis of "Dog's Bed Phenomenology" emphasizes the importance of phenomenology in literature and cited G. Ayurzan's "Principle of phenomenological analysis penetrating into the details of the human soul, into love, shame, justice, but always from the point of view of its essence" and Dr. D. Galbaatar's "Valuable aspect of phenomenology is the detailed study of the nature of all connections and psychological facts of human consciousness and deeply connects the study of art and literature with psychology. On the other hand, the subject's beauty lies in the reader's ability to consider it from many angles in combination with the active activity of the reader" [6].

In literary studies, it is observed that phenomenology has developed strongly in close connection with the hermeneutic method. Transcendental hermeneutic analysis is assumed to be superior due to the nature of literary works. Phenomenology is about the nature of things and analyzes things from the point of view of their nature. The methodology is based on a descriptive analysis of the structure of any phenomenon, taking it out of its context.

Important concepts of phenomenological analysis are: Ideation, reduction, and reflection. Ideation means discovering the essence of any phenomenon or thing, and it is a process of awareness free from context, while reflection means evaluating and consciously understanding by listening to one's own thoughts and emotions, while reduction is the process of recognizing the essence by reflexive method, freed from the given meaning of

natural conditions.

From the 1920s to the 1960s, structuralism strongly penetrated art studies, including literary studies, and to some extent entered visual arts, film, and music studies. According to the structuralist approach, the basis of the structure of art is analyzed in the social and cultural context of internal interrelationships between structural elements, structural topology, structural sets and invariants, and external structural functions. In doing so, the research uses empirical data and scientific theoretical methodologies such as systems theory, cybernetics, semiotics, informatics, and statistics. De Saussure's opposition of synchrony and diachrony, which is the main methodological principle of structuralism, is a necessary basis for art studies. Contemporary structuralism is heavily influenced by French thinkers, who have spread under the influence of major philosophical movements such as neo-positivism and phenomenology.

Phenomenology and structuralism entered the fields of art studies but did not create synergy.

3. A synthesis of phenomenology and structuralism

One of the founders of modern philosophical hermeneutics H. G. Gadamer wrote: "Husserl considers the understanding of things by *modus* as the highest form of intellectual activity that takes place at the root of perception. Therefore, for Husserl, the hermeneutic dimension ranks second. But the first was the "living" data of things known to the "pure" senses. However, even in Husserl's careful descriptive work there was a hermeneutic tendency. He focused on "describing" the phenomenon by expanding the perspective and increasing the detail. But he did not consider how the phenomenon is related to "explanation" [7, 126].

However, there is a reason structuralism was chosen from humanistic theories. In particular, the "meaning-communication-internal structure" model put forward by the famous French anthropologist Claude Lévi-Strauss is particularly important for discovering and analyzing the structural system of the human factor in the interpretation of art. Specifically, it is assumed that the model proposed by him can be a method to establish the universal internal structure of the artistic expression formed at the unconscious level of the artwork.

Roman Ingarden, a Polish philosopher and student of E. Husserl, in his work "Aesthetic Studies" discussed the content and structure of aesthetic phenomena in many branches of art within the framework of his teacher's epistemological teaching. Fine art is important to us, so let's transcribe what he wrote about it. He divided paintings into three categories. Three-layered, two-layered, single-layered. On the other hand, N. Hartmann considered describing the works of art more systematically, for example, in seven layers. Summarizing all of this without clarifying, it is interesting that he considered the structure of visual art works in terms of stratification. For example, the physical layer, the color layer, the layer of meaning and the event and their interrelationship, etc.

The basis of universal synthesis methodology of phenomenology and structuralism is E. Husserl's *modus*, R. Ingarden and N. Hartmann's concept of structural horizons.

The innovative aspect is that within the framework of the above concept, with the help of phenomenological and

structuralist methods, analysis is carried out within certain categories, the results are transferred to the level of meaning, and new results of complex nature are obtained. In such a way, the methodology of synthesis not only considers the problem from many aspects (methodologically), but also can become a universal scientific model that is close to the substance, which is the immovable basis of the structure and meaning of the subject.

4. Conclusion of meaning in the category of corporeality

The entire history of world art is a story about the corporeality. Both literally and figuratively, it has been enriched for millennia. Therefore, considering the corporeality as a category of artistic interpretation, very interesting results can be achieved. In the context of this issue, the author wrote and noted in his research articles "On the problem of the corporeality in the traditional font and proportion theory of Buddhist art" and "Phenomenology of the corporeality in art". The concept of the corporeality is transitory and has a "real" nature that affects the level of mental sensitivity of the person receiving it. Because everything "contains" the corporeality. Such a body is called *corporeality* in English and *телесность (telesnost')* in Russian. When considering the concept of the corporeality, first of all, the concept of the human body is considered. However, because "culture is human-centered, but human is born from culture" (Barichko 2012, 98), it is considered in philosophy, cultural studies, art theory, anthropology, and religious studies on a wider scale and from many angles. The concept of *corporeality* has been in the center of attention of the thinkers since the time of the first civilization, and has been studied from more aspects by postmodernist thinkers like M. Merleau-Ponty, M. Foucault, J. Lacan, R. Barth, J. Baudrillard, J.-L. Nancy, V.A.Podoroga. They expanded the concepts such as "body-soul", "spirit-body", "mind-body", and "symbolic body". For example, J. Deleuze, R. Guattari "body without organs", "body text" by Roland Barthes, M. Merleau-Ponty's "phenomenological body". Thus, the concept of the body in the science of medicine is a concept that expresses the natural and cultural phenomenon at the intersection of medicine, natural science, and humanities [8, 8].

In Western thought, all visible images are considered under the concept of "image body". Because the image is considered to contain the "imprint" of the human body (D. McDougal, R. Barth). David MacDougall, in his book "The Corporeal Image: Film, Ethnography, and the Senses": "We see through our bodies, so every image we create contains an imprint of our bodies. In other words, life..." [9, 97].

In phenomenology, the cognitive aspect of the body is considered within the intentionality of awareness. E. Husserl said that the intention of the transcendental *corporeality* will determine its value, and he wrote: "The material world... acquires its meaning, its domestic value from me, or more precisely from the transcendental Corporeality..." [10, 83] Merleau-Ponty wrote in his work "Sense and Non sense" that "the relationship between man and the environment entertains the dialectical ontology of Seer and Seen".

The body communicates through four distinct media: body language (gesture, movement, posture), figure (visual), writing (text), and number (symbol). These four modes are the basis of all possible media and can be understood as the means of creating, storing and transmitting information. The body, which does not express itself directly, serves as the metaphysical basis and medical condition for its expression through media. The body exists in an order but does not have unity with any order. In this case, the media is the link between the

transmission of meaning and the mind of the body.

It is quite possible to analyze these philosophical foundations and other body philosophizing concepts on the works of art with the help of phenomenology and structuralism synthesis methods to discover new meaning frames.

A corporeality's neutral existence in art is rich in content and quality. The aesthetic awareness of works of art while being able to identify many "horizons" such as corporeality sensations, composition, the quality of being in the external environment, human psychological inner senses, the "perfect and original" image of a person, the eternal and temporary qualities, the whole and individual qualities, has a rich worldview.

5. Conclusion

The article discusses the synthesis methodology of phenomenological structuralism, as well as the possibility of using this methodology in the theory of art, including the interpretation of works of art through the category of corporeality. It is believed that this proposed model can play a philosophical role in the interpretation of works of art as a method to establish the universal internal structure of the artistic expression formed at the unconscious level of the work of art.

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