Gadamer’s Account of Art and its Implication for Teaching

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Abstract
This study was conducted to explain art from Gadamer's perspective and its implications for teaching. The methodology used for this qualitative research was deductive-analytical. In this study, Gadamer's notion of understanding and its prerequisites were first expressed. Then, it was tried to examine his account of art and its role, from among different prerequisites. Since most teaching methods are inspired by the quantitative and empirical sciences, the teaching methods are limited to the transfer of specific and predictable subjects. According to Gadamer, this type of teaching is not consistent with human nature and his mechanism of learning. To get out of this problem, Gadamer's example of tragedy in the art which complements the other elements of understanding was used. Basically, artistic experience goes beyond the realm of systematic knowledge. He depicted it as a work of art, like novel or film; so that he showed how in a novel (good), the hero (heroine) of tragedy achieves a certain fate, away from inhibiting the spectators or guiding them. Like drama, escaping the inhibition is the main basis for teaching the ideals. Like the art, teaching is a process in which the horizons of teacher and student are mingled, away from inhibiting each other; and a result beyond three above-mentioned horizons is achieved. The exercise of control by each of them makes understanding and learning difficult. This type of teaching was displayed in the form of a diagram.

Keywords: Art, Tragedy, Hans-Georg Gadamer, Teaching Method.

Introduction
Thinkers, particularly Hans-Georg Gadamer have criticized the use of methods inspired by the natural and quantitative sciences in social sciences. Claiming that the human progress depends on understanding its human nature, they have questioned the methodology of human excellence. Along with the above claim, this challenge can be observed in the field of education too. Teaching is one of the pillars of education. Like other areas of human activity, it has been inspired by the sciences that are systematic with specific activities. This would makes individuals active in the field of education deprived of authority, leading to their inhibition (control); because it is the objectification of human beings. Of course, sometimes
objectification occurs for human beings as a result of inhibition of a thought by another thought. However, another version of teaching can be provided. This version is based on Gadamer's philosophical hermeneutics. Hans Georg Gadamer believes that understanding depends on understanding the elements of tradition, historicity and temporality of understanding, the role of prejudices in understanding, and interaction and fusion of horizons. But, what is specific in his book “Truth and Method” is that he ties all elements of human understanding to art; and begins the initial chapters of this book with an explanation of art.

Based on Gadamer, a work of art is not merely a product; it is not something that can be created several times; instead, it is more a creature than a product. He admits that the art begins when the man is able to interact with a work, a phenomenon or an idea freely and without any inhibition (both inhibition by other human beings and inhibition by other sciences), the obvious result of which is not the emergence of a certain and pre-determined product; but a creature with transformative nature. In experiencing the art, we deal with facts which are essentially beyond the domain of methodological knowledge. The totality of human sciences, in which the historical tradition is studied in all its forms; and at the same time is expressed in its true self, has such feature. The experience of historical tradition is essentially beyond what is researchable. He depicts it as a work of art, like novel or film; so that he shows how in a novel (good), the hero of tragedy achieves a certain fate, away from inhibiting the spectators or guiding them. In fact, in the tragedy, a duality is observed between us and what is happening there which leads us towards not accepting (temporarily) the catastrophic event. Gadamer's example of tragedy is in line with completing his other terms. He sees the reality of play or drama in the tragedy. During the performance, the spectator does not have the opportunity to intervene; he/she only watches the end of that tragedy; and understanding the message of drama, is neither in the hand of the spectator in its complete form, nor in the hand of dramatist (play writer). This is where the tragedy occurs.

Tragedy occurs where the punishment is more than crime. This mismatch shows the mismatch between the will and the end, indicating that in an ideal status, a horizon should not overcome the destiny. The reality of tragedy is the reality of a performance in which an individual becomes realistic through integration with hero or heroine. By the example of tragedy, Gadamer refers to the limitations of understanding and conveying messages; and regards the understanding as an unpredictable issue, just the same as the end of story. Unless a horizon is intended to inhibit other horizons. The incident of the end of the story may not be according to the wishes of a specific horizon; but brings a welcome sense. In this regard, Gadamer explains that as far as the tragedy is concerned, the spectator gains a heroic spirit through the identification with the hero or the heroine of the story - even a defeated one - which is always joyful. As the nature of

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† Here, Gadamer indicates that understanding occurs out of the will of spectator (the individual), similar to what is occurred for the hero or heroine of the tragedy.
the tragedy is revealed in surrendering to the fate, the existence of understanding is revealed in giving up to the trend of events. In other words, it is occurred in a kind of imposition and in a historical context, rather than occurring in a process such as accomplishing or acting passively.

CONCLUSION

If the human nature and the elements of understanding are not observed in the teaching based on what was mentioned, the occurrence of this event will be joyous, even though the result may not be what the teacher and education system look for. In teaching the ideals, escaping from inhibition is the main basis, similar to what is occurred in drama. Teaching is a process in which the text, horizon of students and horizon of teacher are fused with each other.

The exercise of control by each of them eliminates the unpredictability element of learning. This is where the transfer of idea occurs, instead of the occurrence of understanding and generation of ideas; and like an assembly line of a product, all of them lead to uniformity. Therefore, the learner achieves a correct understanding based on his/her thinking horizons and content provided, instead of being a unified product of the work of teacher or the educational content at the end of teaching or the course. Also, based on the concept of tragedy and the sense of conflict and disharmony obtained at the end of the novel, it can be said that the result of teaching in not necessarily (and always) the same that teachers and students expect; but it is occurred as the event happens at the end of the story. This is the same presentation by the teacher that is without inhibiting thoughts and waiting for the occurrence of learning. Therefore freely presentation of contents, away from any imposition, leads to unpredictability of the result of teaching. In this concept, the teacher has an open mind and establishes his/her teaching method based on association between learners' thinking horizons. Therefore, teaching is similar to a drama which has a dramatist, performer(s) and spectator(s); i.e. the proposed content, the teacher and the students. Understanding of the message of the play or novel is under the influence of each of them; but is not inhibited by them; unless the rules of understanding is violated by one of the mentioned horizons. Teaching is neither teacher-centered nor student-centered; because in teaching-centered scenario, no sense of tragedy (or the same specific sense felt at the end of the play or drama which is the result of the change in the thinking horizon) is occurred for the teacher; in content-centered teaching, the content loses the possibility of change and improvement; and in the learner-centered teaching, no favorable change is occurred in the learner.
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Teaching model, based on the concept of art in the philosophical hermeneutics

- Conversation or dialogue
- Historicity and temporality
- Interaction and fusion of horizons
- Prejudices

- Movies, Plays and Novels
- Play

- Poetry, fiction, story, and literature

- Scene
- Tragedy
- Spectators’ horizon
- Artwork

- The classroom
- Horizon of teacher
- Teaching methodology
- The course content
- Horizon of student

- Learning without inhibition: the transformation of the three horizons
  - Control and inhibition (C1)
  - Without control or domination of one item over others

- Fusion of horizons
REFERENCES