

Sedimented Expressions and Indirect Language in John Berger's *A Painter of Our Time*

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Abstract

The aim of the present research is to investigate the relation between phenomenology and language, and to comprehend the cognitive experience by reading a literary work or an aesthetic text. It also addresses the process of pure perception and visualization of an object in the mind and the relation of body to the world within the phenomenal field. The present study delves into John Berger's *A Painter of Our Time* (1958) in order to examine the painterly process of expressing an array of human sensations and experience of the world, eventually revealing the truth. The phenomenological philosophy of Maurice Merleau-Ponty enables an intersubjective interaction between "body", "experience", language and "perceptual world". This study thus seeks to address the mechanics of the painter's mind, exploring the root of being and eventually explaining his style and mute meaning. Focusing on whether visualizing, reading, and thinking through a work of art in a text, could provide an aesthetic experience of the text ultimately brings an aesthetic judgment of a work of art based on the knowledge gained through the literary text. Consequently, the readers, positioning themselves in the synesthetic and experience of the text, develop a new visual and aesthetic experience of the world.

Keywords

Aesthetic, Being, Body, Experience, Language, Perception.

1. Introduction

Maurice Merleau-Ponty's account of painterly brushstrokes of Cézanne is rearranged by the painterly expressions in John Berger's writings. Berger gives his painter incarnate a canvas of thought and as we wander page by page through his vivid recollections, Janos' memoir takes a new shape and meaning. Through this detailed diary, the cognitive mechanics of the painter are bared and we gain access to how this god-like creative force, aloof in his kingdom

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of studio and his manners, composes masterpieces by dipping his brush into sheer knowledge and the constant life of inspirational experiences. In this scope, Berger's text is observed through the lens of Merleau-Ponty's "Eye and Mind" and "Cézanne's Doubt". Merleau-Ponty's reflections on aesthetics are paralleled with Berger's notes on the artist's life and the way he collects mental images and eventually creates. This comparison is achieved by Merleau-Ponty's aesthetic accounts and studies on artists including Balzac, Proust, Van Gough, Valéry, and Cézanne while exploring the phenomenological experiences, their attentiveness, and general curiosity of the world.

The artist selects a body to convey and communicates his messages by intentional evidence making and documenting himself and his own image; in short, he expresses himself through personal and meaningful significations. The perceiver comprehends the signs by the power of perception and the quality that rests within the coil of the artwork that will never be a finished piece. One needs a crucial capacity to sense and to be sensed and to accomplish a reflection; the chiasm or intertwinement is the ultimate notion of this matter. Words in the language of the text arouse the reader. They awaken a sense that was buried in the soil of the body and ignite a sense in the reader to fully ponder and develop thoughts for significations that are not present in the language itself. painting has the same effect, too. How language is composed more than just vowels and consonants, and where do the beauty and aesthetics fit into this crisscrossing? And how does the trail-like evidence of things lead the reader to grasp the wider visual field and the brute expression of the artist? And what is the duty of the perceiver in their physical body, encountering an artwork as the colors bleed and bloom their substance under their eyes?

2. Literature Review

Since the late eighties with *Ways of Seeing* television series, Berger hit an international acclaim and stardom with his incision like criticism and clear honest reviews. A unanimous praise for his intriguing storytelling. In "Art and Politics in John Berger's Novel *A Painter of Our Time*" (1991), Stuart Richmond writes that Berger explores the "uncomfortable" shared space in between politics and art, in the mind of the painter. These ideas of an émigré are what makes this novel relatable and accessible. He continues that: "This novel is a prime example of the effectiveness of a story that is well-structured with respect to form, plot, character, choice of language, and flow of events, and is a tribute to Berger's painstaking rewriting of drafts" (30). On The Arts Fuse website, an extensive online homage to Berger, Vincent Czyz has written:

A Painter of Our Time is a gorgeous rumination on art, love, sexuality, revolution, capitalism, exile, propaganda, politics, human nature, and

society. Its characters are resoundingly alive—none more than Janos. It ranks with the great novels about art and aesthetics: *A Portrait of the Artist as a Young Man*, William Gaddis’s monumental masterpiece *The Recognitions*, and Rainer Maria Rilke’s *The Notebooks of Malte Laurids Brigge*. It is the work of an author whose oeuvre will likely continue to be read long after our time.

In *Ways of Telling* (1988), Geoff Dyer writes about *A Painter of Our Time*, “and if Lavin had been an actual artist, then it would have to be considered as one of the vital source documents of 20th-century art” (35). Tom Overton who catalogued the John Berger archive at the British Library, has written on Berger’s life as a storyteller artist and critic, for Art and Property Now an exhibition on Berger’s extensive life work. Overton puts into words that “Berger’s teachers and models are from outside the English Literary canon – unless you include Joyce and Yeats – his work, consistently critical of the very idea of the ‘canon’. *A Painter of Our Time* has been attacked many times for its political content as it was released at the height of the Cold War. In “A Sense of the Future: The Work of John Berger” (1984), A. R Brás pens that the work of Berger is unique among the Western world, but “unlike the vast majority of his literary confrères, he is an explicitly political author whose oeuvre is marked by a genuine and uncompromising social commitment. Although convinced that the work of imagination is neither timeless nor self-sufficient, he is nevertheless positive that it can be more than mere entertainment; indeed, he is certain that it can be revolutionary” (126). In another account in 1982, Joseph H. McMahon in “Marxist Fictions: The Novel of John Berger” has expressed that: “Throughout his career as a teacher, art-critic, television commentator, novelist and scenario-writer, Berger has been a dedicated and open Marxist who has used his writings to bring into high relief the tensions, dramas and disappointments of life in the modern world”. He continues that Berger: “has tried to keep his investigations as free as possible of ideological clutter while adhering to a particular ideology which he sustains out of a belief that, if human existence does not make sense on a human scale, then men will live in chaos with themselves and with others”. For this reason, and his effort to investigate this crossing of “perceived ideal” and “attained reality” his oeuvre reminds of a past which is not cherished by “recent generations of Western writers” (202).

3. Methodology and Approach

The philosopher of perception and in respect to Paul Ricoeur the “greatest of the French phenomenologists”, Maurice Merleau-Ponty, in his preface to *Phenomenology of Perception* (1945) explains that his phenomenology and philosophy “is not the reflection of a pre-existing truth, but, like art, the act of bringing truth into being” and “true philosophy consists in relearning to look at the world” (XX). His philosophy on paintings provides a “unique

conceptualization of the aesthetic experience of the artist, of perception and imagination” (Smith, xiii). His area of philosophy has contributed an outstanding contribution to understanding of modern art and aesthetics. Merleau-Ponty’s three defining essays “Cézanne’s Doubt” (1945), “Indirect Language and the Voices of Silence” (1952), and “Eye and Mind” (1960) are one of the several key components to his aesthetic theory, and will seek for the core pulsating existence of aesthetics, taste and connoisseurship stemmed from perceptual experience. This attempt will be accomplished by reading through the daily memoirs of Lavin and the experience gained by the artist through events in the book and how these experiences are considered to be aesthetic and how it could be a new dimension both for the reader and the artist. Merleau-Ponty’s endeavors changed the scene of art philosophies, and offered a transition from “modern to postmodern philosophy of art” (xiv). His original foray into understanding the meaning of modern art especially painting and style, perception and imagination as sign develops a well chiseled and marked path to be taken.

4. Indirect Language and Style of John Berger

A Painter of Our Time takes place across a stretch of some four years in the life of the fictional Hungarian painter Janos Lavin. The story is told in part by Lavin’s friend John who has discovered Lavin’s journal in the latter’s studio after his return to Budapest in October, 1956. Janos Lavin has disappeared from his studio after the opening of his first major London exhibition leaving only a brief note to his wife, with no explanation. John reads the diaries in an effort to understand what might have happened to Janos. In them he finds a whole psychological landscape of thoughts about painting, love, friendship, and the interplay between the demands of art and the painter's socialist beliefs.

Our given gaze to the boxed canvas on the wall, speaks and indicates a different language than we are comfortable and are accustomed to. A language composed of something more than sounds and words, a “thing” that is felt and conveyed in a unique and rather mysterious manner. The eyes drift through the world, loaded with questions that beg for inaudible answers from objects that resemble dark perfume bottles, at a glance a reflective noir but filled with hazy abstractness and sweet lingering meaning. The painter or the artist exist in a world where he is surrounded with objects, he strips the essence as he looks for a more suitable surrogate, a new agile body in order to convey and carry his encrypted message. This chosen body by the artist being primarily canvas, colors and bronze offers his secrets imbedded within the fabric of the artwork thus fixed and feeding upon our gaze sits still and floated in space as it makes a “hole” into the universe.

The material in its primitive form becomes a vessel of expression that carries “spirits” and the intended secrets of the artist, providing meaning for the artist’s canvas. For the writer the prosaic words act equally, but what he does with the form, syntax, phrasing,

narration and his intention to arrest a moment of life and recapture it with his banal words, is to give an experience. In *Les Fleurs de Tarbes* (1941), Jean Paulhan points to an interesting note and puts into words that among all the expressions that has the power to convey our thoughts, there is only one that is the best, and that would be the one that does not appear in the process of talking or writing. The “best” one is the pause before the release. First the zealous writer is “mute”, before he even pens and opens the gates to flood his ideas and words and clears the air of his muteness. Therefore, it is ideal to consider speech before it pronounces itself into the world, in the company of silence, which without it its presences would not be possible. The writing and the painting thus fall and follow a certain intention. Implying the message of its creator in a mute manner and by experiencing the work and collecting these vibrations. In this optic, considering that both writing and painting have the same expressive function, one could attempt to replace colors for words and vice versa. If one does not consider matter, expression of creativity lies within the corpus of the two mediums. It is established that classical painting in Europe is in service to represent man and the object in their natural functioning habitat, reaching the very “thing itself” in order to prevent any possible mistakes and potential vagueness or any ambiguities in definition and by false representation.

The intentional signs and evidence making of the artist demand a personal and immediate visual field of its own as the background grows into something almost obsolete and muted. On the contrary, the painting becomes rich with attention, identified, rescued from the abyss of the vague and metamorphosed into an accurate object of our rational world. But our “spontaneous vision” should be directed to the only dominant subject and ever pulsating content of the painting which is the painter himself. It should be noted that our understanding of painting falls into what we comprehend of past works and our knowledge of classical paintings. Accordingly, John with his spontaneous vision of an empirical man, rationalizes Janos’ creation of reality by observing his references of works and the pillars of the classical period pinned to his canvas. The Poussins and Légars narrate a bigger story that Janos strives to become, like his masters he seeks to center himself and his story in his own creation, or as Merleau-Ponty puts in *The Prose of the World*: “there is only one subject in painting, namely, the painter himself” (95).

Following the blueprint and traces of the masters, Janos expresses that he, without any guilt creates in his “own image”, in fact life-size as the canvas allows. As the honest and silent expression of the painting is offered for the gaze and contemplation of the spectator, it brings to mind what Malraux has said in his *Le Musée Imaginaire* (1947) that a “complete work was not necessarily finished and a finished work not necessarily complete” (63). In another instance when Janos recalls the past and an infants’ expectation of life he writes: “every

formal quality has its emotional equivalent. Then he begins the endless task of trying to interpret reality with these qualities always inherent in his interpretation” (150).

Merleau-Ponty expresses that since the world and the task of perception is never finished, the world only presents itself only in samples and glimpses or to put differently: “the world announces itself only through lightning signs as a spoken word” (97). He points out to the fact that this muted communication “inaugurates” the object in a non-signifying manner in order not to be perceived as prosaic and bring out the best of our expression and understanding, he gives an example of unique case of modern art. How can one face a modern painting and communicate without a pre-established sense of communication and knowledge of the work? In *The Crisis of European Sciences and Transcendental Phenomenology* (1936), Husserl introduces the concept of style by speaking of an “intuitive flair” which is elemental to his idea of how character and personality channeled through perception constitutes a world. Husserl speaks of an occasion in which this character-type gives a gaze into an abyss and his soul “opens itself up” and has an understanding of “wondrous depths”. It could be said that style is a manifestation of the life of the artist that he lives, a reflection of his experiences and history lived and shared in the world.

A display of distinctness and individuation or as Husserl in his *Ideas: General Introduction to Pure Phenomenology* (1913) expresses that: “everything a person lives through enlarges the framework of his pre-giveness, and can affect the Ego and motivate actions even without memory, it determines the future content of lived experience according to the laws of the new formation of apperception and association” (273). Therefore, in this regard, Janos puts his experience and relation to the world in his canvas, mastering his style with trial and error. With passing of time, as Malraux suggests it takes a long time until a writer finds his own voice and then he learns how to speak, through everyday life in his own body as a person and in relation to others. He continues that the painter lives in the present as he “amuses” himself with his past works and what he has achieved and become. For him there is a presence of an “internal monologue” to practice his inner voice and the only thing that makes all the significations possible is “style”. When the painter liberates a veiled meaning and when experience literally takes shape and finds a comfortable “form”, the intended meaning becomes understandable for the artist and even the viewers. In the chapter “Artistic Creation” from *Psychology of Art* (1950), Malraux continues that style is the “means of creating the world according to the values of the man who discovers it” or that “expression of a meaning lent to the world, a call for and not a consequence of a way of seeing”. Merleau-Ponty understands and recites Malraux’s definition of style as “the reduction to a fragile human perspective of eternal world which draws us along according to a mysterious rhythm into a drift of stars” (151). But he adds and lingers that one must not

take style as the only means of representation and take an object or an “exterior model” for granted and points that Malraux’s explanation is the product of style.

5. Sedimented Expressions in *A Painter of our Time*

The very core question of this research revolves around the textual and perceptual comprehension and their individual appreciation by the reader-spectator. Their transformation into one another and the idea of textual aesthetics through one’s perception is the mute ushering meaning of text that carves and forms shapes into the cognitive mind. Perhaps one could strongly argue that the notion of style is as a bread crumbed trail; with connected pieces of tiny clues and information scattered all around, recognizable and certain. For instance, the process of writing one’s own name, regardless of the tool that we use to write it down is noticeable that one’s personal style of writing is not based on any particular object or spatial feature and most of the time the outcome is identical. The natural momentum and speed of the writer as she bleeds her pen’s ink into the milky white paper holds a distinct hidden value, as Merleau-Ponty is convinced the hand is a “hand-spirit” that by the virtue of style presents itself and its “invisible elements” in the artwork and is revealed by slow motion or any other inhuman magnifying instruments and objects. The habitual actions of the writer are embedded in one’s lifestyle and therefore a single section is part of the whole. The motion of the “geographical body” is natural without thinking the mechanisms and procedure of the muscle movement and therefore a curious and inspective “hand” is operating under a system (body) that has been thriving for the period of evolution that possesses a “primordial expression”.

Humans express what they perceive in many ways, from each of these observations and our common lived history it is clear that we voice what we see into signs and signals. Most of the time with an implanted meaning initiated from the perception in order to set up an “institution or tradition”, for example the culture created by the gestures and the bodily expressions, is echoed in whatever one touches and does. It should be noted that despite Merleau-Ponty’s term the main-esprit or “hand-spirit”, presence of a separate spirit is out of our discussion and since the body is alive and moves freely within space is due to the fact that it gets its strength and power by itself and stands on its own. Everything is rooted from our actions and gestures; the words, the lines and colors come from within for the purpose of communication. Therefore, this leads to the fact that all forms of expression possess an irrepressible “spontaneity” that have an urge to be freely expressed. The prose takes the reader on a journey full of adventures as words welcomes the speaker and the listener into a common world and points both parties to a familiar or even new significations.

Recalling again, that our bodies perform as a vessel or soil, therefore our roots are not outside the physical body, it is within us with all the human accomplishments, maturations and learnings. This what Jean-Paul Sarte calls “signifying soil” or as Francis Ponge asserts that words and texts have “semantic thickness” that provides a fair amount of quality and

material for one to work on just as thick and plenty as the potter's clay. Accordingly, by bringing together language and perception with the foundation of history one could treat painting as language. "This treatment will bring out in painting a perceptual meaning which is captured in the visible configuration of the painting yet able to gather up a series of antecedent sedimented expressions in an eternity always ready to be remade" (128). It is undeniable that the juxtaposition of language and painting is beneficial to both agencies, enabling the speaker and the painter to stretch beyond the norm and traverse deeper into the surface and between the lines. The purpose of this treatment for language is to bring out the inspiration and openly generate and express oneself with sounds and novel arrangement of words or significations and treating painting as a language is to reap its perceptual meaning buried under its visible configuration of "sedimented expressions" ready to be put into effect.

The power of speech to harvest the meaning of signs and to separate the shell to consume the fruit in its pure form, presenting the essence in one act or to put it another way the remarkable power of speech is to convey the "tacit and implicit" the same way a painting does. Merleau-Ponty suggests that "we should begin by acknowledging that in most aspects language is not different from painting. A novel achieves expression the same way as a painting" (129). Or in another instance he writes that we have to greet "drawing" and involve our self in it as a "decisive word" as it will awaken in us a "profound schema" which has nestled in the body and through our body in the world. Therefore, the richness of Berger's text or Janos' paintings have the same expressional currency, for them words and paint convey the implicit expression they aspire to convey in a single act. The power of expression lies within its capability that is not in the service of fading ideas. A successful action of expression takes place when it is invisible, no signs of residues and reminders for the writer and the reader, expression breathes meaning and life into the heart of the text, it creates an "organism of words" that broadens our scope and dimension. Again Merleau-Ponty adds that "aesthetic expression confers on what it expresses an existence in itself, installs it in nature as a thing perceived and accessible to all, or conversely plucks the signs themselves" (237).

The reason of Janos' sudden departure in midst of his professional blooming at the eve of his exhibition, recognition in the inner circle and his coronation in the art world and other hardship Janos experiences in his lifetime, becomes something of a lesser concern for the reader, a dot in a Pollockian landscape. For the reader or in better words, a reader with reflection on the text, it is the cold silence, the "thoughtless certainty" and journey of the character that offers meaning and signification and results in an eternal resolution. For Berger creating hurdles and hazards in the story, be it an extension of reality or pure imagination, as we eagerly flip through this expressional flickering moment at the end it will be a speedy journey, like observing the nature in a car ride. Berger is the sole creator of the story of our painter, although a reflection of his own image and his painter friends but aware and firmly holds a full grip on his autonomy. Berger expresses what is crucial in the novel

and what needs to be shared, by the pace of his body he experiences the world therefore he decides to invest and refine his characters, or holds back on releasing information or even omitting pages of detailed dialog between Janos and Diana.

It is interesting to note that some believe that even the blank pages of the novel have importance for the reader as they function as a strong belt holding the novel and the reader together or as if they are still dense blocks and hazy blank indicators. From these observations it is clear that, Berger understands his reader like any other pillar of the world of arts and literature, with using ample language and inspiration as fuel for an intellectual flight, he initiates and propels the reader into his universe and receives a response at the core of his imaginary universe. For him the novel is a straightforward package of manifestation of his personal signification, or the novel as an “inauguration of a style, as oblique or latent signification” (130). Speech and language illuminate perspectives on multiple matters in such a way a gesture reveals the true nature of a man, it contains its own protocols, etiquette and perception of the world, its own ebb and flow that echoes in men and attracts dialog and discussions and puts issues and objects into perspective. But what is the true potential of an intricate meshed work of art? Compared to language one must consider the frame of reference of art and what makes it an uncontainable expressive zeal.

A work of art is an incomplete work, many compare it to a place of worship for the pilgrim spectators to place their own brick and step by step build their structure into a cathedral or a fort. This is because interpreting the significations and symbolism received by an artwork is an unfinished business, art keeps on teaching; it demands reflection and an urge to be deciphered because in our decoding and analysis the only thing that matters is our individual effort and agency. Critical thinking and analysis as a governing system dissect the corpus of the artwork and conceptualize its deep-seated significations, give account for its unfathomable and transcending nature and lands its unknown hovering ship that attempts to alter our reality, dimension and experience of the world, and injects it with potent meaning to make appear more familiar. This distortion rarely occurs in text, owing to the fact that the writer mostly invests by an established and familiar language but every painter modifies his language not to be labeled in the same parameter as his predecessor. This means that the writer enjoys a more recognizable from within the construct of language, whereas a painter is with a painting on his wall that is “unable to speak”.

Using language is more than just making a statement. It is an apparatus that reveals and channels our expressions through signs, one should never forget that sign is a straightforward “abbreviation of thought” and expression is the what liberates the desires and directs and speaks to an object. A great example of this view is the remnants of what we know of the Hellenistic period. The texts of Plato, Xenophon and Aristotle, their ideas have stood the test of time and although we may not be familiar with the bust or the picture of the pillars of philosophy, their name has become synonymous with Greece. By contrast the

statues of the Olympian gods and muses, slender fluted columns decorated with acanthus leaves have broken and turned into fragments and couldn't fully resist the exposure of time. It is crucial to understand that word has no power and strength of its own, it is a "pure sign" for a total signification and that "the first painting opens up a world, but the first word opens up a universe. In short, language speaks, and the voices of painting are the voices of silence" (143). In *The Retrieval of the Beautiful* (2009), Galen Johnson states that one should consider that this is not a "defect or disappointment, for just as with the literary work of art with its hollows and lacunae, this silence is the silence of fullness rather than emptiness". He continues that from this silence and this deep abyss, springs a new and fresh "waters of life and language". From silence springs "the birth of speech as bubbling up at the bottom of mute experience. Therefore, the philosopher knows better than anyone that what is lived is lived-spoken" (167). Berger pens:

The truly modern artist has become an instrument. An instrument of measurement, though not in the Euclidian sense. His function is like the needle of a speedometer. He invents his own signs to record the varying degrees of human stress, release, equilibrium. He represents the accidental factor, marking, say, the place where, under given circumstances, pleasure turns to pain, or of course, vice versa. (Berger 188)

One should regard and present "perspective" by the rules of grammar. In the "Expression and the Child's Drawing" (1973) Merleau-Ponty writes that "the communication between the painter and us is not founded upon a prosaic objectivity, and the constellation of signs always guides us toward a signification that was nowhere prior to itself" (193). As understood by Husserl, philosophy is what regenerates power to signify a sense or the expression of experience by experience. By receiving painting as word or vice versa it will lead us to a "substance" of an object that was previously concealed to us. In addition to that it is interesting to note that Valéry has stated that language is everything, since no one is the single sonorous individual and nor the owner, language is the voice of things, the mountain, the ocean, the woods.

6. Conclusion

Since *A Painter of Our Time* reaches into the depths of a journal and mind of an artist, it reveals discrete entries and collection of events that shapes his life, documenting his expression and lived embodiment in the phenomenal field. The findings point towards the fact that the aesthetic articulation of the artist conveys a greater invisible whole, each verbal entry or any intricate brushstroke within the immediate perceptual field, is an endless task of expressing oneself and the world. Considering the equal expressional effect of language and painting and the fact that both are excellent vessels to carry ideas and tacit meanings. They both educate us on how to see, what to see and what to search for in a work of art and

eventually leaving us with the sweet lingering note of pure meaning and something to think about.

The essential and main concern of this research is to investigate the process of aesthetic experience within a text of a novel. In general, by reading the text of novel, comprehension of the aesthetics goes under a metasomatism of experience within the different currents of the texts and signs. Therefore, by reading Berger's novel, adorned with classical paintings and statues, the reader envisions the art in his head. They realize and rediscover the interior horizon of the objects, just like Merleau-Ponty's lamp, even in the depths of the cognition, to see is to enter a new universe of beings and for that reason; seeing an object is to live, experience and grasp each and everything it has to offer. This perceptual experience of aesthetics would leave a permanent awareness, knowledge and consciousness within the body of the see-er or reader, and with this newly gained muted meaning and experience and equipped with aesthetic judgment, with movement of his body he embarks on a journey to rediscover the world and his nature.

Dwelling in a phenomenological world with an altered consciousness, one gains the ability to distinguish his body from the things in the world and express himself. For example, the writer or Berger in our research, expresses within the medium of comprehensible words, the writer strives for an effortless transition of existential meaning in his work. An expression without prompt, to Pygmalion the words, he attempts to inject meaning into the very heart of the text, opening and establishing a fresh new dimension of experience for the reader. In *A Painter of Our Time*, depth and dimension could be indicated as the inner structure of the novel, overtly and gradually revealing itself in the form of a memoir. In Berger's text, depth could be illustrated as an incorporation of experiences and juxtaposition of points by an individual, namely Janos, depth drives us to expand our default comprehension and experience in the world and strive to interpret the given facts, or in short it is a subject involved in the world. The notion of synesthetic perception within the context of a Merleau-Pontian pure perception could be best understood as the crossing and chiasm of multiple senses, or in short, an "intercommunication" of the senses. The process of speaking one's own mind and communicating a meaningful thought without the burden of linguistic significations with the reader, or in other words, the action of conveying a thought occurs so natural that it goes unnoticed. It blurs the veil between solid reality and transcendental imaginary self and positions the reader in the body of the story's protagonist as he understands himself within the text, thus the book becomes the sole possessor of the reader. Therefore, style or the system of significations is what makes the expression of silent and indirect language possible. Style is the singular abridged version of the life and experience of the writer, his reduced perspective of the visible world.

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