

THE LOGIC OF DIFFERENCE BETWEEN TRUTH AND BEAUTY: A COMPARATIVE ANALYSIS OF WESTERN AND EASTERN ART

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ABSTRACT: *This inquiry attempts to differentiate and synthesize Western and Eastern art. It also tries to critically analyze the context and classification, and their distinctions from one another and attempts to give extensive understanding shaped by existing accounts. Through the analysis of the notable thinkers' works, the researcher will draw the interrelation of the differences between the West and East condition grounded on truth and beauty. The study observed the logical steps of analyzing truth and beauty such as the distinction and affirmation of the individual between self and no-self, nature between sensual expressions and spiritual concentration, an aspect between form and event, and the classification of logical or illogical perspectives, and its basis between cosmological and phenomenological. This paper also analyzes the Western and Eastern approaches aimed to synthesize and demonstrate the process of art from being to becoming. The truth and beauty of the West and East as opposites assume their interrelationship. Art does not only bridge sensuality into the spiritual spheres but unifies them until the moment of realization which takes place when the difference between the two disappears. Finally, this interrelation of the distinction is viewed as a process of progress towards the ultimacy of art.*

Keywords: Comparative Analysis, Eastern Art, Logic of Difference, Truth and Beauty, Western Art.

INTRODUCTION

This paper serves as an experimental analysis of "difference". It brings people a radical evaluation of the notion of art which inevitably raises the question concerning the possibilities of coherence to the opposites. Have you ever wondered how art brings life to humanity? Does it cross your mind how art demonstrates multidimensional perspectives of life? This issue can be resolved by looking closely at the context of logic, and the difference it may deconstruct within the framework of investigation through art.

The logic of difference is one practical description to picture the Western and Eastern art conditions. When one says logic, it refers to the "interrelation or sequence of truths or events", and difference refers to "a quality that distinguishes one from another". Therefore, this signifies the "interrelation of the distinction". It is quite intriguing, isn't it? How could these differences relate to one another? It may look confusing to balance their concepts, but the difference is indeed natural. It is "given", and those opposites naturally exist. Take a look, for instance, at male and female sexuality. These two bring a child into the sequence of sexual intercourse. Each is completely opposite of the other but complements one another. In the absence of one, the other will not completely be able to serve its purpose. The occurrence of one-sidedness and imbalance occurs in the absence of the other. Just like the paradigm of ideal and real, the nirvana and samsara, the yin and yang, the legalist and mysticism, the heaven and earth, and other similar combinations which are different but blend to constitute completeness, oneness, and singleness. The "difference" may separate them but through difference, they find a linking line to become one. This is the same with the case of Western and Eastern art. Both have differences in terms of attitudes, preferences, and behavior, but interlock to achieve a common purpose and meet on the common end.

In the epistemological dispute, no one could achieve absolute truth and beauty. This is something everyone must accept. One cannot just claim either of the two is proper or better because nature itself has no pre-established pattern for it [1]. This means that beauty and truth are genuinely contextual. If there is a selected one, perhaps that is only personal opinion,

belief, and perception. Hence, in dealing with this inquiry on the comparative approach of Western and Eastern art, people have to categorize the distinct classification of beauty and truth. It is important to note that understanding the truth and beauty "within" oneself is boundless than insisting on capturing its ultimacy. Remember that one could freely exercise his potential, but must learn to accept the limitations as a human. Understanding is a sort of wisdom that could only grasp within the very self. This understanding is deeper than the knowledge that is found beyond the self. Knowledge is communicable through the instrument of language; however, the said language limits itself, and no language could truly capture "suchness"- beauty and truth.

Let us put an analogical or figurative example to give a mere overview of some of the basic terms and concepts regarding the logic of the difference between truth and beauty vis-à-vis West and East. Guided by this ideology, people avoid an immediate justification of the details and descriptions of beauty and truth. Instead, individuals have first established here the clarification on the context and relation of their complex meaning. From this viewpoint, one can successfully draw the sequence, scope, and limits of the discussion between truth and beauty and recognize the possibilities of differentiating and synthesizing the opposites that may bring light and bridge towards their heights.

METHODOLOGY

This paper utilized the comparative analysis approach. According to Harvard College Writing Center (1998), a comparative analysis is a way of writing papers in which one can compare and contrast two things: two texts, two theories, two historical figures, two scientific processes, and so on [2]. As the design is anticipated to weigh A and B equally, this paper explored two similar ideas on art that have crucial differences, commonalities, and divergences.

The chief intent of this paper was to identify and evaluate the context of Western and Eastern approaches. This paper also examined the classifications and peculiarities that exist between truth and beauty. Apart from this, it aimed to

synthesize the vastly opposite views, frameworks of the interrelation of their distinctions, and their dynamism.

The results of the process portray the condition people have in this present time. Borne from the foregoing evaluation, the inquiry provides us with a more illuminating realization to understand the contemporary art-scene attitude. This inquiry intended to extrapolate an appropriate reason and description provided by substantial insights, inspirations, and enlightenment to art practitioners and readers.

ANALYSIS AND EVALUATION

Western Art: On Sensual Expressions

The West is seen as autonomous in terms of its political stance (having the power of self-government or territorial governing) and aesthetical stance (having independent self-expression, especially to art manipulation or intervention). The self is superior, independently free, and separated from other citizens. In the same concept, Western art begins with the "who is", which is evoked by any person involved in a particular activity.

The declaration of the individual has become identical to the truth, beauty, and from the one who creates it. There are permanent attachments and engagement of self in the art such as "my emotion", "my interpretation", or "my expression". They comprise the distinct feature of the person who creates a piece of art. There is always the "self", and the "I" that convey meaning and emotion. Art clings to anyone and everyone, to oneself or owns self which tends to hold it and possesses the truth and beauty through the created piece. The resemblance of reality and fantasy, the expression of the true self, and the collision of truth and beauty are found in art.

The extensive debate of Western scholars explains that art plays an essential function in the human expression of the self and operates as the teaching body to communicate one's thoughts and emotions through artistic expression. This expression generates in two forms, namely: emotion and cognition. Emotion is a function concerned with feelings, while cognition dealt with intellect or reason. However, both are different, but according to the classicist and archaeologist Robin George Collingwood (1889–1943), emotion is equivalent to the expression of thoughts [3].

Modern figures who demonstrate art as a kind of expression are Leo Tolstoy (1828-1910) and John Ruskin (1819-1900). They described art as a communicable expression. Tolstoy, the Russian novelist believed that art expresses and communicates emotion to an audience [4]. For him, "to evoke in oneself a feeling one has once experienced, and having evoked it in oneself, then, utilizing movements, lines, colors, sounds, or forms expressed in words, so to transmit that feeling that others may experience the same feeling – this is the activity of art" [5]. On the other hand, for the English art critic Ruskin, the unique synthesis of language and image is called "poetic equivalent of painting" [6]. He demonstrated that the words of a writer could render the painters' imagery. Ruskin believed that the expression delivered (words and images) by the artist denotes an interpretation of it. Art then serves as an expression of cognition that concerns intellect, wherein words become visible out of images.

Retrospectively, the ancient Greek philosopher Aristotle (384–322 BCE) underlined art in the concept of tragedy. For him, "a tragedy is the imitation of an action that is serious and also, as having magnitude, complete in itself; in language with pleasurable accessories, each kind brought separately the parts of the work; in a dramatic, not in a narrative form; with incidents arousing pity and fear to accomplish its catharsis of such emotions" [7]. This catharsis was grounded on the course of releasing intense emotion or affection.

Tragedy generates purgation, which gives out the affection of an unpleasant state. Catharsis, through the tragic suffering, arouses the viewer's emotion and cognition. Hence, the artistic representation of tragedy (imitation of an action) demonstrated by Aristotle is captured what he meant and that for him, art is viewed to be an expression.

Human beings have established above that art plays an important role in the human expression of the self and drives the teaching body to communicate thoughts and emotions through artistic expression. Nevertheless, it is worth pondering on the question, of how art enflames the communication of expression. or where this expression can derive from? or what factor or entity this expression occurs to develop knowledge?

Art forms exist within particular contexts that must be considered when classifying and appreciating them. The German philosopher Immanuel Kant (1724–1804) studied the judgment of beauty and formed the basis of modern aesthetic theory. He believed that judgments of beauty were universal but grounded in the physical world through objects and experiences [8]. For him, the capacity to acquire representation through how we are affected by objects is called "sensibility" [8]. The objects appear to our sensibility. Thus, these objects are forms derived from nature.

The way of the West is regarded cosmocentric. Cosmological truth and beauty center their basis on the forms of the natural world. For them, this form is to be pragmatically purposive. Within the boundaries of art, there exist purposes referred to as functions for which a piece of art may be designed. Aristotle purported that every substance and form in the world has its own beginning and end, or *telos* in Greek, which is translated as "purpose".

The debate on forms is evidently seen in Plato's account (427-347 BCE). For him, art forms like painting, sculpture, architecture, tragedy and are regarded as *technē* or "skilled craft" [4]. He believed that art forms are just an imitation of nature or human life and action [9][4]. Plato is an extreme realist. He extracted and treated forms into pure ideas. Accordingly, the natural world would lack this perfection or absolute idea. It reduced the ultimate idea of a thing. The actual thing is "least truthful" compare to the ideal thing. The essential and ideal beauty is the core of truth. From this condition, beauty is ultimate and superior to art. This seems to Plato as inciting destructive passion as its image deviated from the truth [9].

His great student Aristotle, on the other hand, is a moderate realist [10]. Aristotle expounded that art is the expression of the "right reason for making things" [11]. He believed that any form of human activity, intended to change or transform things under the configuration of the right reason is considered art [11]. For Aristotle, art can be a route to knowledge. He postulated that men were natural imitators but learned at first

by imitation [7]. Through an artist's original aptitude, such as idealization by various means to be used, art could go beyond imitation. According to the American art historian David Summers (b.1941), there are typically three factors of representation namely: a thing, actual thing, and mental images [12]. The actual thing could be extracted in capturing truth and beauty that is the product of mental activity or mental image. Hence, the two philosophers' inquiry regarding forms expounded the complex concepts but had the same context. For Plato, truth and beauty lie in pure ideas, while Aristotle perceives truth and beauty lie in art alone.

Finally, the Western appears to be logical as they look into nature, execute judgment, and make reasons for it. They use words, names, signs, and symbols and express their inner thoughts through the purpose of emotion and cognition-expression. These expressions are derived from a form that could establish knowledge. Therefore, if the basis of Western truth and beauty is cosmological, then mankind could clearly classify them as "sensual" expressions.

Eastern Art: On Spiritual Concentration

The manner of the East is comprehended as communal in terms of its ethical stance (having the collective etiquette) and aesthetical stance (having the united and spiritual concentration). The art of the East can be compared to simple farming where everyone contributes and exerts efforts to plant and harvest. When plants get harvested, they will be transported and distributed to different marketplaces, so that different families can share some food on their tables. In the course of this process, did the names of those farmers nor the people who labored for providing the food appear to be recognized? The answer is no. The work is not supposed to appear as a single contribution but as a representation of a part of a whole. No particular names, no distinction, and no independence or individuality are above them to be recognized and praised.

The discussion on Eastern art can be understood as that of Zen. One may ask why Zen Buddhism occurs to represent Eastern art and analyze the characteristics of the East in terms of truth and beauty. Well, people cannot end a particular story without seeing its origin, its beginning, and its entirety. Let us take the oldest civilizations as examples such as India (psychocentric view), China (anthropocentric view), and Europe (cosmocentric view). These three have peculiar characteristics that circulate the rich philosophical foundations that human beings use until the present. These three places were influenced by Buddhism's teaching that originated from India to China and Japan, then reached the rest of the world. When it was transferred to Japan, it began to call Zen Buddhism. Zen Buddhism arises from the three branches of Buddhism, namely: *Hinayana* to *Mahayana* to *Vajrayana* [13]. Zen Buddhism is a kind of revolutionized sect of Buddhism that rejects the doctrine of the original Buddhism. As it clashed with the precursor, Zen therefore extremely generalized independence over the movement of Buddhism itself. Zen becomes a form of iconoclasm [14]. From Zen, we can view the peak stage of the Buddhist development where indeed a product that was a combination of Buddhism, Confucianism, and Taoism founded.

The doctrine of Zen called *Anatta* (No-self) comes as a principle. Any activity, particularly of art, should not be

owned, named, or claimed. Zen Buddhist teaches us to avoid clinging to any form or movement. No one should cling to the very self or attach to his craft. The artists and their piece are constituted as one like in the case of farming. Zen has no identity and self-possession. It does not also require recognition or give importance to unsung heroes. So, art in Zen's way is self-forgetting, self-denial, with no trace of effort and painful feeling but instead letting the natural life flows [15]. For them, the intervention in art is through immediate contact with life; combining the "self" and "life" is so intimate to unity and rhythm that the distinction between the two is forgotten [14]. The desire to possess is taken for granted because there is nothing that one can possess and nothing that can be possessed [14]. The isolated "self" no longer wishes to grasp at the things, for it goes and becomes one with it. We realize then that all things are but currents in this present time and that to try to catch them is to make them disappear. Zen can be described as the unity of man and the universe, as the rhythm of the mind with changing forms, and as a condition of "One-ness" in which all distinctions are set aside [14]. To some extent, Zen has no mind and heart that express but only pure spiritual connection. The teaching of Zen is transferred from direct contact with the one who has already acquainted with Zen's spirit. Hence, Zen is a living spirit. Nevertheless, Eastern art arises with the "what is", which explains a collective activity of having a united but spiritual concentration.

Zen centers on "concentration" rather than "expression", for it wishes to live with practical life than of caging from morality and wisdom. Zen master Lin-chi (c.810-866 AD) once stated that "*O you followers of truth! If you wish to obtain an orthodox understanding of Zen, do not deceive by others... Do not get entangled with any object, but stand above, pass on, and be free!*" [14]. This is to say that enlightenment cannot be found in either Buddha, Sangha, or Dharma. Thus, Zen does not govern or dictated by tradition or rule. It burns the traditional and conceals nothing by it; Zen creates its rule instead. Zen wants to live from within. Not to be bounded by rules, but to be creating rules [15]. Thus, the way of Zen is about living an authentic life.

Zen is first-hand knowledge. It is an immediate and spiritual connection that has nothing to do with intellect and emotion. Remember that the founder of Zen, Bodhidharma (c.480-520 AD), went to China around 520 AD [16, 13] and carried the silent transmission of the teaching of Buddha [14]. He transferred this teaching without saying any words. For Zen, thinking about something may destroy concentration. Zen, in this case, aims for direct involvement to the spirit. The way of Zen is to grasp it now! The immediate problem that one may encounter in this manifestation is how it could be understood and solved. In the demonstration of the Japanese scholar, Daisetsu Teitaro Suzuki (1870-1966), his formula circulated in this way: X is X, and X is not X then it only realized that X is X, and X is not X. This means that an apple (real apple) is an apple (word) then it realized that an apple is just a word that describes its form. For Zen, this real apple is not a genuine apple. Therefore, to capture the real apple, one must not just describe it, but he has to experience it or grasp it directly as it is.

Lao Tzu (c.640-524 BCE), known as Taoism's legendary founder reveals in his writing, "*Existence is beyond the power*

of words" [17] that definitions and lexicons could be used to give meaning but nothing can still be considered as absolute. Take for instance the creation of the world. *"In the beginning, there were no words. No forms and no meaning, then out of the womb of matter, words came into existence"* [17]. Truth and beauty are wordless expressions, an intuitive of a sudden grasp of reality that is boundless by words. In addition to this, Zen believed that words would only result in a lack of completeness and conciseness. According to the British philosopher Alan W. Watts (1915-1973), *"For the truth and beauty is that in Zen as in life, there is no one who can hold on to it and say, This is it; I have got it. There is always something that escapes and deviates from the definition. This is because definition and description are but death. For Zen, chasing one's own shadow is like running away from the sun. When we start to realize that the shadow can never be caught, there is a sudden turning point, a flash of satori, and an appreciation of the dualism of self and its shadow. Man perceives that what he was chasing was only the unreal image of his true self"* [14]. Man will never be absolute [17]. This statement also reiterates what the French philosopher Jean-Luc Marion (b.1946) explained in his inquiry on the notion of God. For him, naming God and praising Him through prayer or oration by language is inappropriate. Accordingly, it omits the pure essence of God, and there would be no single word that can define His holistic context [18]. The "description" for Tao and Zen, and the same as with contemporary thinkers, regard truth and beauty is boundless. If so, something would be lost when an object is translated or interpreted into another [17]. Therefore, truth and beauty are not limited by language or knowledge. The intervention in art by the East is only possible through experience.

We can infer from the arguments above that no words, no definition, no description or expression can perfectly capture the ultimacy of truth and beauty. Alteration of its meaning will only result in misleading translation or interpretation [17]. Therefore, truth and beauty are not bounded by language or any form of knowledge. The intervention in art by the East is only possible in the mode of immediate contact or experience. Thus, this immediate contact enables consciousness of the series of events or of the moment.

The East is regarded as phenomenological. This means that the sense of truth and beauty is derived from consciousness taken as experience. What do we mean by this consciousness as experience? In seeking wisdom, there are two attitudes of consciousness. It could be in the mode of trance or by the attentiveness of concentration. Both of them are being experienced in order to grasp truth and beauty. Let us take for instance the meditation between Yoga and Za-zen. The aim of Yoga and Za-zen is completely different. Indian Yoga, is a spiritual exercise where it allows seeking wisdom through static and otherworldly states its consciousness through the mode of trance. On the contrary, Japanese Za-zen requires lively, vibrant, and practical movement.

Zen does not rely on imitation or representation of things around us but focuses on consciousness. A consciousness that is capable of connecting the self and life. This is a direct encounter with nature. It may raise a question of why the East focused much on nature. Zen is said to be developed in Japan. Zen is influenced by the native religion called Shintoism.

Looking at the roots of this belief, the word Shintoism according to the Filipino sinologist Alfredo P. Co (b.1949), is derived from the word "Shinto" which means followers of Tao. Etymologically speaking, the term "Shin" infers to mean follower, and "Tao" is derived from Taoism. Therefore, Japanese Zen follows the Taoist principle whose main concern is deemed intimate with nature. The Filipino Indologist Josephine Acosta Pasricha (b.1945) once postulated that "to the oriental artist, art is religion, then religion is art" [19,11]. Through this view, we can easily understand the intervention of Japanese Zen in terms of their art. It made us realize that life is art and art is life itself. Do you agree with this realization?

Based on the above discussion, East has been after first-hand experience, interacting with nature, and much of it practically is by living life. The German philologist Friedrich Nietzsche (1844-1900) speaks that "art is a reflection of life". Art for the East is an event that is an interaction with life. Japanese art such as *Chado* (tea ceremony), *Ikebana* (flower arrangement), *Kare-Sansui* (Zen rock garden), *Shodo* (calligraphy), and even *Budo* (martial arts) were greatly influenced by the unique philosophy of Zen. If Zen art relates itself to nature, it only pursues man's interconnection with the universe. Zen teaches us to understand and appreciate that the nature of our mind and self will grow spiritually as human beings. Hence, these arts were transformed by Zen into a spiritual discipline that centered on calmness, simplicity, and self-growth. However, the Eastern appears in the characteristic of being illogical, while Zen does not want to follow an absolute set of standards, and the way to live is to create a new set of rules. They prefer immediate, but direct contact with life in the course of concentration. This concentration is derived from an event that could be established through first-hand knowledge. Therefore, if the Eastern's basis on truth and beauty is phenomenological, then one could classify them as "spiritual" concentration.

Synthesis: On Becoming

This paper allows people to see the dissimilarities between Western and Eastern art. Persons contextualize truth and beauty within the philosophical views of the critical thinkers who addressed and identified the characteristic of art. Despite the many arguments and posits presented in this paper, individuals avoid critiquing and stay within the boundaries of the present context to assert which one is right and which one is wrong.

Sensual expression and spiritual concentration have distinct manners. Nonetheless, both share a common ground. The material and immaterial works of art exist without the primary source. Everything that people encounter arouses the human consciousness brought by one relation to nature. As Kant emphasized in his works, *"thoughts without contents are empty, intuition without concepts are blind"* [8]. The sensual consciousness derived from forms and the spiritual consciousness which is obtained from events is both brought by art grounded on the real world. For instance, Western paintings are a mimetic representation that captures the essence of the objects intended to convey the truth and beauty of nature. Sculpture and architecture are typically inspired by objects whose concepts and designs are derived from the immanent world.

As discussed above, Zen's way is the immediate contact with life. Still, the object of nature was present in the mode of

interaction. Take a look at the art of *Chado*, *Ikebana*, or of *Kare-Sansui*. Their works include the activity of man with nature and his world. This activity is a process of interaction between the spirit and the path toward the truth and beauty of art. Though art is spirit, this spirit does not exist or "phenomenalize" without the pragmatic materials that make it physical or the significant function that makes it sensible. The spiritual concentration cannot be performed without bridging it with the appearance of a specific object.

In other words, the *Chado* cannot become a *Chado* if there is no material such as tea, the *Ikebana* in the absence of flowers to be arranged, or the *Kare-sansui* without a rock to be installed in the garden. Hence, forms and events appear equally but inevitably with the participation of the material world; without them, art will not occur. How can we imagine a thing without ideas about its content of a thing? How can humanity grasp an item if there are no clear concepts to grasp? Material is inevitable and pragmatically purposive [20]. Without a material, where can art be derived from?

Moving forward to this concept, mankind can look at how the materials and spiritual connection form the principle of "Oneness". Have you ever tried combining things that seem impossible to collide with? Let us take for instance hydrogen and oxygen being combined to become water. This "becoming" is a process or a mode of transformation to provide a new creation. In connection with this, the material and spiritual spheres will combine to demonstrate the transformation of being into "becoming". An example of the juxtaposition of sensual expression and spiritual concentration is provided by American abstract expressionist, Jackson Pollock (1912-1956). His works were believed to have inspired the Navajo's sand painting that was part of the tribal spiritual healing system. The Navajo healing rituals were preceded by Shaman who led the songs and chanting while simultaneously creating a sand painting on the ground [21]. This inspiration took Pollock an excellent opportunity to introduce a new art encompassing the traditional Western representation. The American art critic Allan Kaprow (1927-2006) sharply recognized Pollock's achievement arguing in his essay in 1958, entitled "The Legacy of Jackson Pollock". Kaprow postulated that "*Pollock did not just introduce a new kind of painting, but that he had destroyed painting*" [22]. Also, the American poet and art critic Frank O'Hara (1926-1966) isolated the significance of Pollock's paintings' sizeable physical scale as an outcome of his profound observation. He affirmed that "*The scale of the painting became the painter's body, and not the image of a body. In this field, the physical energies of the artist operated in actual detail, at full scale with no reference to exterior image or environment. It is a physical reality of the artist and his activity of expressing it united the spiritual reality of the artist in respect of their mediation of metaphor or symbol*" [23]. Along with this line, the American art critic, Harold Rosenberg (1906-1978) coined a new terminology to describe Pollock's style, he called it "Action Painting" because it was heavily presented through an event or exhibit and not solely grounded on the forms of the canvas [22]. Pollock's works were of the same spiritual substance as the artist's existence; they break down every distinction between art and life.

Though Pollock rarely talked about his art, one quote from an artist provided a voice revealing Pollock's truly remarkable vision, "*On the floor, I am more at ease. I feel nearer, since this way I can walk around it, work from the four sides and literally be in the painting... When I am in my painting, I am not aware of doing. It is only after a sort of 'get acquainted period that I see what I have been about. I have no fears of making changes, destroying the image, etc. because the painting has a life of its own. I try to let it come through. It is only when I lose contact with the painting that the result is a mess. Otherwise, there is pure harmony, an easy give and take, and the painting comes out well*" [24].

The analysis shows that Pollock significantly revolutionized the Western way of painting by abandoning the traditional imaging of modernity—from representational to non-objective presentation. For Pollock, the painting itself is his action, an impulse of immediate contact with the surface of the canvas, and the expression of innocence. His effort, together with the material event and the painting itself makes a significant contribution to the work of art. Humanity can appreciate the demonstration of becoming through Pollock's paintings which appeared in both Western and Eastern attitudes, particularly in Zen's works and beliefs. Thus, the works of Pollock are a Zen way of art. Any artist can transfer and perform Zen's spirit because no race, no country can steal it, or any self may claim its possession.

Nowadays, many of the art genres and movements follow the path which unconsciously performs the spirit of Zen. The trend in art has begun in doing something spontaneously. In the area of performing arts, music and dance movements are usually freestyle and delivered unrehearsed. In literature, poetry and other written works are not just concealed or ended on a piece of paper but are now performed on the stage or in public places. Moreover, their performances become spiritual gymnastics as Koans of Zen monks, whose main performers are throwing rhythmic words, and uttering spontaneous thoughts and ideas in exchange for discourse. Some of these are now termed spoken poetry or flip-top battle. This event is usually held on the spot and delivered before an audience. Art for Zen ought to live like birds flying liberally through the air. As a beast running into the forest, like fish swimming in the deep blue sea, art should thrive and flourish.

This paper emphasizes an inquiry that highlights the transformation of being (representation) into becoming (phenomenon). The materialist representation transforms into a spiritual phenomenon that makes art more independent and free.

SUMMARY AND CONCLUSION

This paper encompasses a comprehensive analysis of truth and beauty between Western and Eastern art. The approach of inquiry provided a comparative analysis associated with the "Logic of Difference", which signifies the interrelation of the distinction between truth and beauty. These experimental analyses enable us to deconstruct the context of difference into something logical but related.

Western art was characterized as a sensual expression. It expressed a kind of art with a coherence of transferable knowledge. For them, art is a sort of language of emotion and cognition that communicates clear messages. They look at the

truth and beauty of art in terms of "Forms" derived from cosmological intervention. In contrast, Eastern art was characterized as a spiritual concentration. They prefer first-hand knowledge through immediate involvement or direct contact with life. For them, art and life are unified as "Oneness". They rely on the truth and beauty of art that is heavily rooted in the "Events" that used to be a phenomenological intervention.

Consequently, the Western and Eastern approaches turn to complement each other. It resembles the juxtaposition of the positive and negative entities. From the study of both Western and Eastern arts, the experimental analysis demonstrates a process of transformation from being (representation) to becoming (phenomenon). These materialistic representations are seen and transformed into a spiritual phenomenon until the moment of realization occurs, and the difference between the two disappears. The investigation captures the condition of art in the present. These extensive inquiries made us understand the contemporary art scene that is unconsciously influenced by the way of Zen. This interrelation between the distinction of truth and beauty is viewed as a process of progress towards the ultimacy of art that is boundless and infinite.

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