

# Operative thought---The philosophy and the "outside" in Merleau-Ponty---

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Philosophy and "Outside" (psychology, Christianity, art, etc.) have long lived under a segregated system, but Merleau-Ponty shows us that, in the view of the spirit of inquiry, all forms of thought are interdependent. He interpreted the non-philosophical writings, thereby he thought history of philosophy as "poesy (Dichtung)". My overall aim in this thesis is to bring out such Merleau-Ponty's operative thought.

In "Phenomenology of perception", Merleau-Ponty often uses the expression, "notre prise sur monde". He borrows this word "prise" from a patient named Schneider who says "I need Anhaltspunkte". But this word goes beyond the borrowing, and plays an important roll in the philosophy of Merleau-Ponty. He uses this word to criticize the perceptive theory of classic philosophy (such as "jugement naturelle" ), the linguistic theory of psychology, and the insufficiency of Gestalt theory. Part I, I intend to call attention to this word "prise", and to show that the Gestalt psychology secretes a phenomenology.

Part II, I intend to show how Merleau-Ponty interprets the relationship between philosophy and Christianity. In the seventeenth century, there is no rivalry between fait and reason. But in the twentieth century, philosophy and Christianity are in "new conflict". Bergson seems to Merleau-Ponty to be exemplary in that he lived such situation. In this Part, I treat Merleau-Ponty's reading of Bergson. Merleau-Ponty divides Bergson's God between "the God who is force" and "the God who is on the side of men". This division is important for Merleau-Ponty's philosophy.

In Part III, I attempt to show that Merleau-Ponty regards art as phenomenology. He suggests that the history of art is the history of philosophy as poesy. In this Part, I also explain Merleau-Ponty's reading of Proust, Valery, and Husserl. The painter's labor and the writer's study are so like an effort of thought.