

**Analysis and Comparison of the Function of Husserl's
Phenomenology in Yadollah Royai's Theories and Image
Poetry**

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Introduction

Spacement poetry has proved its situation in contemporary Iranian poetry after publishing its manifest in winter of 1348. Yadollah Royai, the prominent figure of this stream has also tried during time to practice its different lingual, philosophical and aesthetic bases. This approach has always been a Subject for debate, for its own ambiguity in manifest and theoretical discussions. One of the reasons for this ambiguity is the effect of Husserl's phenomenological philosophy. After publishing its

manifest, Royai has confirmed this impact. Accordingly studies show that there is a deep correlation between spacement poetry and phenomenology. phenomenological concepts such as superior I, Epoche, phenomena, conscious experiences and so on are easy to be understood when the poet has used them. in his ideas, in form of suspicions Dekartic I, putting preassumptions in paranthesis, imagining a supernatural world, the audience creations in conference with spacement imagination mechanism and the like these themes and concepts have been used in Royai's ideas and have been effective in the connection between spacement poetry and Husserl's phenomenology, ambiguities, And the complications of the manifest and the poets ideas.

Research method, History and the Research purpose

This research has followed library method in which the writers have read the references and have taken notes and use them in there essay.

the most important references could help the writers include:

“from epoche to poetic innovations: pathology of using phenomenological approach in Literary studies in Persian Language”, ”the hidden face of the Word”, ”the phenomenology of a spacement”, “the poetic of spacement poetry who is Yadollah Royai and what does he say?”, “the poem of our time/12”, “explanation of the margin”, “the contemporary streams of Persian poetry”, “unseen mases”. “Deconstruction in spacement poetry”, “theoretical bases of spacement poetry and Royai's Labrikhteha”, “A study on the form and the Content of a spacement poetry with some interpretations”, “spacement poetry stream”, “a study on Yadollah Royai's works according to spacement poetry manifest”.

Considering philosophical bases of spacement poetry, the writers aim to understand, analyze and compare between the connections, structures, and Husserl's phenomenological similarities and spacement phenomenology and ultimately illustrate its practical function in the poetic of image in spacement poetry. Accordingly, they have examined the following two fundamental questions: first, the howness Obvious separation of Poetic theory of spacement and Husserl's phenomenology and second, the howness of its function in the poetic of images in Yadollah Royai's poetry.

Discussion

Without understanding Husserl's phenomenology, It is not possible to understand the different phenomenological levels of spacement and its imagination mechanism. Therefore, what is important is to achieve a relationship between these two issues, led to an ambiguous action. Here, Royai writes about "arriving to some instant causeless understanding and of a degree Of the absolute that cannot be passed" (Royai, 1396: 89). This illustrates a technical aspect of supreme retation of Husserl's philosophy. He discusses the being Dekart "I" in paranthesis and he changes the famous sentence of Dekart "I think, so I am" into "I think, so it does not exist". This way he not only expresses new poetic thoughts of fundamental concepts of Husserl's phenomenology, but also he approaches the Husserl's transcendental Ego. Also, He continues that the poetic of spacement poetry seperates that super man from the world and its phenomena. The poet creates images in epoche and he wants to destruct the paranthesis and its content, but this imagination can somehow be suitable with some

images of conscious experiences, such as imagination, tendency and so on. He also approaches some other Husserl's phenomenological concepts, for example, in explaining the distances, the texture of images of spacement poetry and the audiences Creations in encounter with the spacement imagination mechanism and ultimately arriving to a fundamental unity of various experiences. So, in the Vast field of scepticism of the spacement phenomenology, in striking Husserl's philosophical system, the expanded bases of this revival and the independant identity are last. In Royai's thoughts, the audience always faces Husserl's philosophy and a statements and when it comes to comparison, he will find out more similarities between a spacement poetry and Husserl's philosophy.

Here is an example of Husserl's phenomenological function in a piece of poem:

59) A tree with some crazy branches
and the echo leaves
on the body of the mountain
morality of protecting flower in a garden (Royai, 1387: 520)

In this poem the reader understands both the mental education of the spacement and an absolute concrete experience, which enters him in the spacement imagination mechanism and finally he discovers the morality of protecting flower in a garden, as he has imagined. So, the circle of this giving meaning takes place in the absolute experiences of I and finally it makes the phenomenological experiences objective.

Cnclusion

This research showed that the basis of the separation of spacement poetry and phenomenological bases is ambiguous. The similarities between spacement poetry and phenomenology are so much that this kind of poetry cannot be separated from Husserl's phenomenology. Language is one of the reasons for this issue, since it can be stated that one of the responsibilities of language in spacement poetry is making capacities for carrying Husserl's phenomenological concepts. Therefore, despite the poet's ideas and the various discussions, this aspect of the spacement poetry could not compensate its defects. In addition, considering the similarities between these two, a phenomenological analysis has been directly made via some poems of Yadollah Royai. It was observed that these poems are connected with Husserl's phenomenology from spacement imagination, mental education of spacement and spacement images points of view. These poems also show the poet's viewpoint, expression, semantic originality metaphysical concerns in concepts like supreme, distance, epoche and so on.

Key words: Husserl's phenomenology, spacement poetry, Yadollah Royai, poetic theory, poetic imagination, Image poetry, manifest, epoche.

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8

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