

**Searching for the Basic Components of Husserl's
Phenomenology in Qeysar Aminpour's Poetry**

Ghafelebashi, Sayed Mahdi

Ph. D. student of Persian language and literature at the Arak
University, m.g.musavi@gmail.com

Zolfaghari, Mohsen

Professor of Persian Language and Literature at Arak University

Moshayedi, Jalil

Professor of Persian Language and Literature at Arak University

Omidali, Hojjatollah

Assistant professor of Persian language and literature at the Arak
University

Introduction

Phenomenology is not a concept coined by Husserl (1859-1938); he gave it, however, a new meaning at the beginning of the 20th century. As a matter of fact, he established an influential school in contemporary Western philosophy, yet, this view did not remain limited within the philosophical realm and quickly found a wide application as a research method in various fields of human sciences. Phenomenology as a method of research in recent decades has entered the field of literature and literary criticism and has become one of the methods of reading, analyzing and interpreting literary texts, which is among reader-oriented reviews and critiques. Phenomenological criticism is an attempt to apply the phenomenological method in criticizing literary

works, and as Husserl in his philosophical school put the real object (object) [objet in French] in parentheses (suspension/epoche) and focused only on describing and explaining what appeared to him, similarly, in Phenomenology criticism, the historical context in which the literary work has been produced and the author's biography has been left in parentheses and ignored, the critic's effort is to empathize with the author, to attain how the natural world which was manifested in the themes embedded in his work appeared to the author.

Since phenomenology is the study of consciousness (perception) as it is experienced from a subjective (first-person) perspective, poets are also engaged in phenomenology in a way and describe their lived world as it has appeared on their "I" (self/ego). Therefore, the present study intends to see if it is possible to detect and trace the basic components of Husserl's phenomenology in poets of poems. As such, the poems of Qeysar Aminpour, who is one of the most famous and stylish poets in contemporary Persian literature, has been selected to discover some signs of the basic components of Husserl's phenomenology such as intentionality, epoche (suspension) , ego (I/self), categorical intuition or categorial intentionality and time consciousness in his poetry.

Research method, background and purpose

Criticism and analysis of literary texts through the phenomenological method has emerged in Persian literature in the last two decades and some works in this field have been presented in the form of articles, theses, and dissertations, some of which have analyzed literary texts based on the phenomenological method and some others have

investigated the effect of phenomenology on the mind of the poet and his poetic conceptualization/images. Taking advantage of the analytical-descriptive method, this article has analyzed some selected poems of Qeysar Aminpour and by showing some phenomenological components that he used to describe the world he lived in, it has tried to discover the phenomenological view of Aminpour being reflected in his poems. Furthermore, it has been tried to show that the components of Husserl's philosophy can be used in the interpretation of Aminpour's poetry.

Discussion and review

The first approach of man in facing the world around him, which is going on in his daily life, is 'natural approach'. In this approach, man presupposes the existence of the objective world and believes in it by default; while Husserl wants to direct attention from object to phenomenon; Therefore, it calls for turning from the natural approach to the phenomenological approach. His strategy for this turn is 'epoche' or 'suspension' (suspension of all presuppositions). In order to place himself in a phenomenological position, he removes all his scientific beliefs and information from the game [focus] at the very beginning of the work and avoids issuing a negative or positive judgment about it, and by doing this, he only focuses on the perception of the 'knowing self' of the world. In reference to this approach, Qeysar says: "The heart that spins around itself , although it is not even the size of a fly." He draws presuppositions as a web woven around the "heart" (the center of direct human knowledge of the world around him) that prevents him from receiving the world he lives in directly and without any

presuppositions. Of course, it is man himself who weaves this web around himself being caught in the circle of natural view and covered with presuppositions. Therefore, he is the one who must go beyond his 'natural self' with his efforts and achieve his 'transcendent self' by suspending his assumptions in order to see and describe the world he lives in with a philosophical and phenomenological perspective. This is why Qeysar considers the achievement of the 'transcendental self' as a reason to abandon the presuppositions of the natural point of view.

'Ego', 'I' or 'self' (subject) is one of the objects existing in the world, with the difference that "I" within its surrounding world can be considered with two approaches: from one aspect, it can be considered a normal part of the world that occupies a space and is realized at a certain time and has physical action and reaction with other objects around it. If we consider 'I' through this approach, then, we have paid attention to 'experimental I' or 'natural I' and made it the subject of investigation. On the other hand, this 'I' can stand in front of the world and understand it. This is the very knowing and experiencing 'I', which is a 'center' where the world with all the objects in it is visible to him and it has been formed around him. This 'I' is the perceptive and cognitive owner of the world; that is, it has a world for itself; a cognitive and perceptual world; Because it is aware of the world around it and thus, it has created a world for itself and in its consciousness. If we look at 'I' from this aspect, it is no longer a part of the world, rather, it is something that looks at the world from a transcendental position and understands it.

This is the 'transcendental ego' or 'pure ego' which is referred to as the 'phenomenological ego', as opposed to the 'natural ego'. Qeysar

Aminpour has described his efforts to reach the transcendental self in a sonnet called 'Journey in the Mirror'. In this sonnet, he has introduced his 'transcendent self' as a 'familiar stranger' that requires tireless effort to achieve that self. Everyone has such a 'self', however, finding it in a way that is clear and obvious to humans is not an easy task and even many efforts in this way may fail. But, if someone achieves his 'transcendental self', he will be promoted from a natural approach to a philosophical one and understands phenomena through a philosophical view. Therefore, Qeysar likes getting rid of the 'natural self' and reaching the 'transcendent self' saying: "Blessed is leaving the self (natural self), reaching the self (transcendent self)".

Husserl's intention in his phenomenology is to reach from the phenomenon to the essence, and the way to reach the perception of the essences, according to Husserl, is intuition of essences or 'idetic intuition'. In some of his poems, Qeysar also dealt with the idetic intuition of phenomena. For example, in the sonnet 'The Grammar of Love', he has discussed the idetic intuition of 'heart' and examined the relationship between the component 'love' and the object 'heart'. He imagined 'heart' in his imagination without 'love' and came to the conclusion that the nature and idea of 'heart' is destroyed without the existence of 'love'. Therefore, 'love' is not something that the 'heart' simply desires; Rather, it is one of the essences of the heart.

According to Husserl, time is not a continuous line; Rather, it is a network that, in addition to what is present now, forms a field of presences (i.e., everything that is given to human consciousness in a real, full and clear way at the present time; such as the scenery that we see in the present moment and the sounds that we hear now). At this

very moment now, however, a set of absences are also with us (i.e., everything that is given to human consciousness in the present time in a potential and absent form and in an empty form; such as a view that we have seen before and now remember, or a prediction of what will happen in the future). Therefore, every step that a person takes on the line of time and reaches a new present moment, the previous present moment as well as the present that will be reached in the future, are empty and absent [with him]. This point can be discussed in the analysis of Aminpour's 'Journey of Station'.

Conclusion

In the examples from Qeysar's works, some of Husserl's phenomenological features such as intentionality, idetic intuition, and time consciousness were found in his poetry and the study demonstrated that the poet used these components in his poetry to portray the world he lived in as it appeared to him. Of course, it cannot be said that Qeysar used these concepts consciously and in a phenomenological philosopher's way; Because the phenomenologist does not want to describe only what appears to him; Rather, he uses phenomenology as a method to achieve facts. Qeysar, however, does not make such a claim. He has only described the 'objects' as they appear to him. Therefore, he has focused on finding the essence of phenomena such as "heart", "love", "pain", etc. and by articulating the form of the situations that have resulted from these phenomena for him and placing it in the syntax of the language, he has dealt with the 'intentional act' (intentionality) of 'judgment' (ruling) about them. Time is also one of

Husserl's categories that can be used in the analysis of some of Qeysar's poems as it was earlier stated in the analysis of one of his poems.

What was stated were only some examples of Qeysar Aminpour's poetry that the components of Husserl's phenomenology can be found in them, and it is obvious that more examples can be found in further researches.

Keywords: phenomenology, Husserl, literary criticism, Persian poetry, Qeysar Aminpour

References

- Aminpour, Qeysar. (2019). The complete collection of poems: from the poems of 1980- 2006. Tehran: Morvarid Publications.
- Amirifar, Atefe, Qasimzadeh, Seyed Ali, and Babak Moin, Morteza. (2019). Analysis of the quality of giving meaning to the phenomena in the language of mystical discourse based on Landofsky's views. *Language Related Research*. 11(4), Series 58, pp. 767-795.
- Babak Moin, Morteza. (2010). Thematic criticism: Opinions, thoughts and methodology of Georges Pulet. Tehran: Scientific and Cultural Publications.
- Budalaei, Hassan. (2018). Phenomenological research method. Tehran: Andisheh Ehsan.
- Capleston, Frederick Charles. (2019). History of Philosophy: From Fichte to Nietzsche. Vol. 7, Translated by Dariush Ashouri. Tehran: Scientific and Cultural Publications.

- Daniari, Kianoush. (2015). Poetic phenomenology in Nima's poetry. Doctoral dissertation. University of Lorestan.
- Dartigues, Andre. (2015). *Quest-ce que la Phenomenologie?* Translated by Mahmoud Navali. Tehran: SAMT.
- Dehghani, Hessam. (2009). "Hermeneutic phenomenology of poetry: Rereading the poem 'Wall' by Ahmad Shamlou. *Journal of Persian Language and Literature*. 42. pp. 133-164.
- Emarati Moghaddam, Daoud. (2016). From epoch to poetic innovations: Pathology of the application of phenomenological method in literary researches in the field of Persian language. *Literary Criticism*. 38. pp. 171-212.
- Fotuhi, Mahmoud. (2021). *An introduction to literature: A guide to the principles of education and research in Persian literature*. Edition 2. Tehran: Sokhan Publications.
- Hassanpour, Alireza. (2021). *Awareness of time in Husserl's phenomenology*. Tehran: 'Ilm Publications.
- Husserl, Edmund. (2019). *Cartesian Meditation*. Translated by Abdul Karim Rashidian. Tehran: Nashr-e Ney.
- Husserl, Edmund. (2021a). *The idea of phenomenology: Five lectures by Edmund Husserl*. Translated by Taleb Jaber. Tehran: Qoqnoos Publications.
- Husserl, Edmund. (2022b). *Logical investigation: Prefaces on pure logic., Vol.1* Translated by Taleb Jaber. Tehran: Nashr-e Ney.
- Jamadi, Siavash. (2021). *The background and time of phenomenology: A study in the life and thoughts of Husserl and Heidegger*. Tehran: Qoqnoos.

- Javari, Mohammad Hossein and Hamidi Kandol, Ahad. (2007). The course of literary theories aimed at the reader in the 20th century. *Adab Pazhuhi*. 3. pp. 143-176.
- Kanani, Ibrahim. (2013). Qeysar Aminpour's poetry from a phenomenological perspective. *Journal of Literary Criticism and Stylistic Research*. 2 (18). pp. 143-162.
- Käufer, Stephan and Chemero, Anthony. (2019). Phenomenology. Translated by Yahya Amini. Tehran: Pagah-e Roozgarano.
- Khatami, Mahmoud. (2003). Phenomenology of religion. Tehran: Islamic Culture and Thought Research Institute Publishing Organization.
- Khatami, Mahmoud. (2017). Introduction to Husserl's philosophy. Tehran: Tamaddon 'Ilmi.
- Kusch, Celena. (2021). Literary Analysis: The basics. Translated by Hossein Payandeh. Tehran: Morvarid Publications.
- Levinas, Emmanuel. (2021). The theory of intuition in Husserl's phenomenology. Translated by Farzad Jabralansar *The Theory of Intuition in Husserl's Phenomenolog*. Tehran: Nashr-e Ney.
- Lyotard, Jean-Francois. (2019). Phenomenology. Translated by Abdul Karim Rashidian. Tehran: Nashr-e Ney.
- Makarik, Irena Rima. (2008). Encyclopaedia of contemporary literary theory. Translated by Mehran Mohajer and Mohammad Nabavi. Tehran: Agah.
- Meqdadi, Bahram. (2018). Encyclopaedia of literary criticism. Tehran: Cheshme.

- Mousavinia, Sayide Zahra. (2012). The components of the phenomenological approach in the stories of Houshang Moradi Kermani. Master's thesis. Birjand University.
- Nasir al-Din, Muhammad ibn Muhammad ibn al-Hasan al-Tusi. (1997). *Asas al-Iqtibas*. Corrected by Modarres Razavi. Tehran: Tehran University Press.
- Payandeh, Hossein. (2022). *Literary theory and criticism: An interdisciplinary textbook*. Tehran: SAMT.
- Pazuki, Bahman. (2019). *An introduction to Husserl's phenomenology*. Tehran: Research Institute of Hikmat and Philosophy of Iran.
- Pulet, Georges. (2011). *La conscience critique*. Translated by Morteza Babak Moin. Tehran: 'Ilm Publications.
- Rashidian, Abdul Karim. (2019). *Husserl in the text of his works*. Tehran: Nashr-e Ney.
- Russell, Matheson. (2019). *Husserl*. Translated by Majid Moradi Sedehi.
- Safavi, Kourosh. (2018). *Getting to know the theories of literary criticism*. Tehran: Elmi Publications.
- Sam Khanyani, Ali Akbar. (2012b). Husserl's phenomenological components in the epistemology of Masnavi-ye-Ma'navi. *Mytho Mystic Literature*. 9. pp. 173- 203 .
- Sam Khanyani, Ali Akbar. (2013a). Phenomenological approach in Sohrab Sepehari's poetry. *Journal of Lyrical Literature Researches*. 20. pp. 121-142.
- Selden, Raman, and Widdowson, Peter. (2021). *Guide to contemporary literary theory*. Translated by Abbas Mokhber. Tehran: Ban Publishing.

- Smith, David Woodruff. (2013). Phenomenology. Stanford Encyclopedia Philosophy, Translation by Masoud Alia. Tehran: Qoqnoos.
- Smith, David Woodruff. (2014). Husserl. Translated by Seyyed Mohammad Taghi Shakeri. Tehran: Hekmat Publications.
- Sokolowski, Robert. (2018). An introduction to phenomenology. Translated by Mohammad Reza Ghorbani. Tehran: Gameno Publications.
- Taslimi, Ali. (2019). Literary criticism: Literary theories and their application in Persian literature. Tehran: Akhtaran publishing house.
Tehran: Scientific and Cultural Publications.
- Velarde-Mayol, Victor. (2018). On Husserl. Translation of Sina Royaei. Tehran: Negah Scientific Publisher.
- Zahavi, Dan. (2021). Husserl's phenomenology. Translated by Mehdi Sahibkar and Iman Waqefi. Edited by Ali Nejat Gholami. Tehran: Rozbehan.