

Philosophical-Mystical Analysis of Space in Poetry and Painting

Abstract

Poetical theories in the contemporary era and in connection with them contemporary poetry is influenced by structural linguistics or language as a subject of science. An approach to language whose foundation should be found in the ideas of Ferdinand de Saussure. He defined language in a cycle of phonetic signifiers that remain limited in the mental imagination and it was the beginning of the homogenizing atmosphere of the formalist and abstract boutiques of the 20th century. The present research has been carried out in a descriptive and analytical way whilst relying on the data of library sources. This approach to language and literary theory has a substantial relationship with Cartesian subjectivism, which is based on the separation of the mind from the object and against the spontaneity of human being in the world and the ontology of language according to Heidegger, as well as the intersection of man and the world in the phenomenology of Merleau-Ponty's body. According to Heidegger, the world is only where language is; thus, we always find ourselves in the space that language opens and it seems that this is the phenomenal space that human beings in both in the world and language can connect together; for the reason that language and the world are offered to us together; moreover, the mode of existence of both is spatial. Therefore, the space and the perception of language as space, in contrast to the perception of language as form, is the origin of poetry and space, a theory in which poetry is found not with an aesthetic approach to form and content, but with its openness to the world. On the other hand, it should be measured in relation to humans. In this regard, space in painting has also been noticed by artists.

Research aims:

1. An examination of space in poetry from a philosophical and mystical point of view.
2. An inspection of space in painting from a philosophical and mystical point of view.

Research questions:

١. From a philosophical and mystical point of view, what factors have an effect on creating atmosphere in poetry?

٢. From a philosophical and mystical point of view, how is spatiality created in painting?

Keywords: subjectivism, formalism, ontological language, phenomenal space.

Introduction

The domino that started with Cartesian subjectivism in the new era has reached abstract formalism in poetry and poetic theory through formal linguistics. As a result, the form that once stood tall to overthrow the myth of meaning and the functional and referential nature of poetry has now itself become a solid and wide myth and has found such a maximum definition that it either adopts or ignores any point of view. As is well known, dividing the world into two units of mind and object, or thought and being and basing existence on human thought, is the basis of Cartesian subjectivism and duality in the new age, which is manifested in the most modern philosophical expression that is, Cogito: "I think, therefore I am." ». Descartes considered cogito as the first and unquestionable principle of his philosophy in his book "Discourse on Method"; and a few years later in his book "Reflections", considering thought as the truth of human nature, he stated: "Thought is an attribute that belongs to me; this is the only characteristic that is impossible for me to express. I am, I exist, this is certain, but for how long? Just as long as I think, because whenever my thinking stops, maybe at the same time my existence stops" (Zia Shahabi, ٢٠١٢: ١٠١).

Descartes made an essential distinction between thought as the truth of its own essence, and extension as the truth of the essence of the body, or mind and object, and said: "What I am, is indeed thinking, and the truth of the essence of the body is extension." That is why I am the thinking essence and the body is the continuous essence. And since this is the case, the essential difference between me and the body will also be revealed" (Zia Shahabi, ٢٠١٢: ١٠٠). In this way, he placed human thought as the only true truth in the center of the universe, in such a way that other beings were ontologically equal to it and epistemologically they were considered the subject of human knowledge and science; moreover, they were given the dignity of objective. After Descartes, subjectivism or, in other words, the self-foundation of human thought in the modern era, was consolidated with Kant's transcendental philosophy and its limits and gaps were

determined. According to Kant, nature does not give its laws to the human mind but it is the mind that gives its laws to nature. In the introduction to the second edition of *Critique of Pure Reason*, he wrote: "I call any knowledge that deals not so much with objects but with a state of our knowledge of objects - to the extent that this state of knowledge should be possible a priori - transcendental" (Kant, 1787: 94). This way of knowing things is what Kant called the Copernican revolution in his philosophy, which means that if until now our mind had to adapt to the outside world, from now on it is the outside world that must adapt to the structure of our mind.

The scope of modern epistemology also took language as its subject and in this context, Ferdinand de Saussure, a linguist of the early 20th century, while explaining the contractual nature of language, defined it as a subjective and mediating system whose place is in the faculty of speech and it has no real relationship with the real world; a system of distinct words that derive their meaning solely from the distinction they have with each other. Saussure considers the subject of linguistics as a sign that it is made up of the signifier and the signified, that is, the sound form and the concept. Instead of name and object, he mentions sound form and concept and practically reduces language from an ontological matter to a psychological matter. According to Saussure, language has a subjective structure that oscillates like a pendulum between sound and meaning, as Paul Valeri said. He says: "Language is a system of signs, and its main role is the correspondence between sound ideas and concepts. In language, both parts of the sign have a psychological aspect" (Saussure, 1916: 22).

Saussure, in his book *Lessons on General Linguistics*, considers thought and sound to be two effective elements in the functioning of language, which are responsible for the psychological and physiological aspects of language, respectively, and on this basis, language can be compared to a sheet of paper with thought on one side and sound on the other side and the role of language in this feature is limited to creating a connection between them; Therefore, according to Saussure, language is a purely formal and structural system and a combination of semantics (thought) and phonetics (sound). In this approach, the world becomes meaningful in the projection of the human mind, and this is a clear manifestation of Cartesian subjectivism and a reflection of Kant's Copernican revolution in the field of language; A manifestation that gained a central role in the intellectual space of the 20th century and in various cognitive fields, among which we can mention the ritual of structuralism, which, based on the same formalist view of Saussure's linguistics,

focused on form and formal rules for Knowledge of cultural and social phenomena, including literary and poetical boutiques.

Todorov - one of the theorists of structuralism boutiques - in opposition to the semanticist boutiques, which according to him accepts a literary text as the subject of his knowledge, puts forward the structuralist boutiques, which considers each specific text as an expression of an abstract structure. In his subsequent explanations, he considers the first approach to be equivalent to interpretation, whose goal is the meaning of the text under investigation, and explains that because the meaning of a literary work is nothing but the work itself, therefore, he stops at describing the work, and finally, he turns literary theory into an analysis of the structure and internal and abstract relationships make the work unique. In the framework of this theory, poetry is a science whose subject is the structure and form of the literary work, cut from the social and historical context.

This division is clearly influenced by Saussure's division, which considered the language to have two levels: *Langue* and *Parole*. *Langue*, the same abstract system consisting of linguistic forms, set and *parole*, refers to speech acts and language at the point of speech, and according to Saussure, what linguistics can do is to study the underlying system, that is, *langue*, which makes all speech acts possible. Todorov also considers his literary science or boutique to be limited to the knowledge of the structural relations of the literary speech, and not a literary work - as a single act of the implementation of that structure - which works simultaneously and not in time and history.

Of course, before the flow of structuralism, it was the Russian formalists who, regardless of their different stages and personalities, followed scientific linguistics or formal linguistics by considering the literary and poetic work as a system of signs and remained in its paradigm. They had a mechanistic view of the literary production process and wanted to propose hypotheses and models to answer in a scientific way the question of how language is transformed into an aesthetic form. In fact, removing the content and demanding the form is the basis of the work of Russian formalists, because they believed that every study and research in literature is confined to the realm of form and methods and techniques that are applied to the form of language, and this emphasis on method and technique instead of the subject shows the tendency of formalists to make literature scientific and reveals the hidden connection between form and subjectivism on the one hand, and meaning and objectivism on the other hand.

In order to cross this homogenizing space, after dealing with Heidegger's ontological understanding of language in which there is no difference between being-in-the-world and being-in-the-language, this article proposes the concept of the phenomenon of space as well as the idea and deals with the phenomenology of Merleau-Ponty's perception and by clarifying the language and in an intensive way of poetry as space, it presents indicators and criteria fundamentally different from formalist theories for the creation and criticism of poetry, which in the dual suspension of propositional expression and the formality of the language is realized.

Conclusion

Therefore, in the space boutique, poetry is neither a propositional expression nor a formalistic expression, since being limited in the meaning of the poem or what the poem is about, and enjoying the form of the poem or what is the subject of the senses, turns both poems into a logical object or an aesthetic object and consider it to stop in the seduction of the form or the seduction of the meaning. Nonetheless, the experience of space is neither an aesthetic reflection nor reading a proposition that leads to truth or falsity, but rather the space of truth or the horizon of openness. In his treatise on the beginning of the work of art, Heidegger mentions the horizon of nakedness in the sense of attachment, and at the same time the struggle of the earth - as veiled - and the world - as nakedness -. The result of this struggle is the emergence of the truth as an event where half of it is always covered and the other half is revealed, and this disclosure and concealment happen at the same time and are presented together, and the truth is always mixed with untruth and -in the interpretation of this article- It has a paradoxical nature and the poetry of space is also based on the application and experience of the same paradoxical and universal truth, a truth that does not rule but brings the whole court into view. Basically, the language's allusion to the world in space poetry is not in search of a certain or inherent utopian truth, but it is a kind of impossible allusion that always keeps it in a dialectical purgatory between object and mind, reality and fantasy, covering and not covering, and alluring and independence. A dialectic that does not want to lead to Hegelian synthesis and to abstract the form or the content outside the body. In fact, the pendulum life of poetry is the space between language and the world, and not between sound and meaning as Paul Valery said. It is in the purgatory of worldly language that poetry survives, like a displaced person who constantly crosses the border and returns, and its phenomenological and at the same

time critical dignity comes from here. In space poetry, language is neither a sound cut off from the world nor an object located in the world, and the same feature is experienced in the poem as the sound of breaking an object that can neither be an object nor a sound.

Therefore, the poetry or the boutique of space does not remain in the quarantine cut off from the world and passes through the worn-out dualities of the mind and the object of cognitive cognition, and the linguistic signifier and the signified, and the poetic form and content that started like a domino with Cartesian subjectivism and became an abstract formalism in poetry. In the end, it places the mixed branches of spatiality, embodiment and revelation in its center. In such a poem, space is a product of the ontological and existential understanding of language and basically the mode of existence of language in the place of speech, and on this basis, the space boutique sidelines the theory of poetry as form in favor of the theory of poetry as space, in order to focus on the concrete presence of man in the language of poetry. Emphasize in such a view, the poem should not be measured with a linguistic approach with the signifier and the signified, nor with an aesthetic approach with the form and content, but with its openness to the world on the one hand and its embodiment to the human being on the other hand. On this basis, space boutique sees language as a language and not a propositional or formalistic expression, and by suspending the functional meaning and the aesthetic form of the language, it creates an embodied and revealing space at the beginning of its work. This approach is also abundantly visible in Iranian painting.

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