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HUSSERL'S PHENOMENOLOGICAL CONCEPTS

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Phenomenology is the study of the structures of consciousness as they are experienced from a first-person perspective. The main structure of experience is its intentionality, focus on something, since it is an experience of some object or about it. The experience is directed towards the object in consequence of its content or meaning (representing the object) together with the corresponding conditions for the possibility of this. Phenomenology as a discipline is distinct from, but related to, other major philosophical disciplines such as ontology, epistemology, logic, and ethics. Phenomenology has been practiced for centuries in a variety of guises, but it gained independence at the beginning of the 20th century in the works of Husserl, Heidegger, Sartre, Merleau-Ponty, and others. The phenomenological problems of intentionality, consciousness, and first-person perspective came to the fore in discussions of modern philosophy of consciousness.

In his most active and productive period Edmund Husserl was preoccupied with the issue of promoting philosophy to the category of "strict" sciences. He believed that philosophy has both potential and capacity to explain and give arguments to every piece of adequate knowledge. For achieving this result Husserl deemed necessary to address the depth of consciousness and the subject itself. In his opinion, the defined vision of reality lied in the specifics and structure of consciousness. In this regard, Husserl was a supporter of Descartes' theory of apriorism. His goal was to introduce transcendental phenomenology, where subjectivity is a fundamental condition of cognition and noesis; and consciousness, which is addressed by a phenomenologist is a peculiar area of being with its own connections and relations. These connections defy the guise and form of the world and possess super temporal permanence. Consciousness is a stream of phenomena, which acts as a uniformity and integrity. Phenomena cannot be perceived through abstraction; deduction of general through individual is improbable and irrelevant. Correlation with phenomena is possible only

through ideation and intuitive contemplation. Ideation of phenomena is their detection in the stream of consciousness. However, it is worth noting that this detection may vary depending on the direction of consciousness; in this regard there are options of recollection, memory, fantasy, expectation, etc. For Husserl within the structure of intentional activity the prevailing element was reception. On the other hand Husserl realizes the controversy that can be easily detected in his concept. According to him the world is the result of reign of subjectivity that ascribes meaning to everything. However, people tend to understand each other and reach consensus, and even the purified stream of consciousness contains something impertinent, namely social and cultural elements. This controversy naturally leads to posing a number of questions; the most relevant in our opinion is “Is the existence of Objectivity, where the interaction of different meanings takes place, possible? Husserl compares the world to horizon; he points out that the horizon may be inner – the closest layer of the world and external – the potential multitudes of realities. The horizons follow each other; thus, he believes that we may talk about consciousness as horizontal. This feature is relevant to any object; one can never see a thing as the whole, there is always a side which cannot be seen at an exact moment, from an exact angle, there is always a side which should be imagined. Thus, Husserl reasonably states that the horizon is connected to fantasy, with variations of an element or elements which cannot be seen. However, our actual experience always tells us what can be found in the horizon. In the Introduction to *“Modernism and Phenomenology. Literature. Philosophy. Art.”* It is pointed out that one of the general arguments is that “phenomenology, modernism and modernity are inextricably *verflochten*”. The author argues that subject-object reasoning pertinent to Cartesian rationalism is not fully adequate, as far as at this point there is intense interconnectedness of different trends in literature, history philosophy

The ability to understand a different meaning, concept, idea or human being, the ability to perceive his or her ideas or points of view happens due to variability of our own experiences and their evolving. Had not our experiences changed we would not have been able to understand a different point of view. It is because of variability of our experiences we go from one point to another; from this meaning to that one; to the point of a different self. According to Husserl a consciousness of a different self is one's own self in the *if modus*. Thus, an inner world of another human being can never be reached and is perceived solely as an analogy of one's own world, through the experiences one has. Reproduction of the consciousness of a different self is always unauthentic and is always approximated by one's today self. All the processes of assessing and perceiving take place in one's own consciousness, however Husserl defines this not as subjective, but rather as objective. He argues that this process is external and calls it intersubjectivity – perception of a different consciousness as objective is rooted in much deeper layers of consciousness than simple reflection, namely in the sphere of passive synthesis. It lies in the layer of transcendental, prereflexive, where there is prime opportunity for interconnection of meanings, thus higher layers of intersubjectivity rise from the lower ones.

Another topic that was later highly popularized in philosophy of XX century was the topic of everyday living world raised by Husserl. He introduced sphere of habitual activities of everyday life as the only real, empirical world; and it is this very world

where the center is the subject. Everything in this world is about the subject's interests. This is the world of meanings which may later be theorized. This living world belongs to the subjects; it has a great number of horizons and in this world obvious gets to the obvious. In the work "*Phenomenology and Aesthetics. Approaches to Comparative Literature and Other Arts*" Marlies Kronegger compares phenomenology to aesthetic enjoyment and speculates that one implies the other. [Kronegger, 2012 or 1991]. The author implies that phenomenology is a getaway from tedious literary analysis, whereas with phenomenology gives an opportunity to return to the real living world, and leave artificial forms and rigid structures behind [Kronegger, 2012 or 1991].

To draw the line, one may say that Husserl was one of those who formulated the general concept of "psychologism": the truth is individual; it is what one deems to be true; it may be one for oneself and just the opposite for another one. [Husserl, 1907] He denied assertions of psychologism and characterized them as subjectivism. In other words, any truth is relative and depends on the point of view of a self. Husserl believed that is not the reality that is of utmost importance but rather how it is perceived and comprehended by a human being. Consciousness and cognition are contemplated not as instruments of knowing the world, but rather as subject matter of the existence itself.

Scheler's phenomenology is to a much greater extent directed at the matters of culture and ethics as well as religious issues and their interconnections; at the development of the concept of personality, which according to the scholar is a unity of feeling, meaning, desire and volition. [Frigs, 2002] Frigs in his turn explains the existence of phenomenological intuitive original content and through this notion he explains human phenomena such as compassion, indignation, shame, love, growing old, birth and death, moral etc. According to him there is a structure of intuition [Frigs, 2002] that defines the relevance and importance of these values for a human being. These days' modern phenomenologists tend to cooperate with scientists who work in the field of literary studies, writers, literary critics, and other participants of the literary process. The ideas of the German school of reader reactions were developed in the writings of the American literary critic Fish, in particular in his works "Surprised by Sin: The Reader in Lost Paradise" [Fish, 1971] and "Literature in the Reader: Affective Stylistic" [Fish, 1970]. According to Fish the disappearance of a work in the reader's reactions to it is exactly what should happen in criticism as well, because this is exactly what happens in the reading process. Everything in literature (content, form, genre, system of images, etc.) is subordinated to the reader's reaction and is crowned with it.

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