

## Original Research Article

## Phenomenology of Hafez's Poetry Doctrines in the Process of Learning Architecture Based on Van Manen's Approach\*

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### Abstract

**Problem statement:** The structure of today's architectural education and the doctrines presented in this system have tried to figure out how to build the body of architecture and how to create architectural work. This trend, in turn, has led to the authority of fabricated formations and the narcissism of contemporary man. Architecture is a local phenomenon the roots of which must be traced to the folk and their lived experiences. As such, this article seeks the lived doctrines of Hafez's poetry and phenomenology of the impact of these experiences on the process of learning architecture.

**Research objective:** This study aims to understand and reexamine the lived experiences of human beings in relation to the reading of Hafez's poetry to promote humanizing doctrines in the process of learning architecture.

**Research method:** This study is qualitative research, employing a phenomenological method and Van Manen's approach (a descriptive-interpretative approach). Here, we seek to investigate the internal and intellectual doctrines obtained from lived experiences of Hafez's poetry through interviews with eight experts who were already acquainted with Hafez's poetry in the fields of philosophy, literature, humanities, and architecture. In the research process, 18 doctrines were obtained. Then, through MAXQDA software the main themes were summed up and horizontalized.

**Conclusion:** Hafez's poetry, as a "mediating space", is a phenomenon that deals not only with aspects of humanization but also with the techniques for establishing extensive relationships with another phenomenon. The result of this study is presented in the form of a final model (Dayere -e- Mina), meaning human refinement and self- therapy to change the hegemonic attitude of static phenomena, how to teach human beings as well as rewriting architecture through Hafez's lived experiences with a metaphorical language.

**Keywords:** *Lived Experiences, Architectural learning, Hafez poetry as a phenomenon, Humanizing doctrines, Self-therapy.*

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## Introduction and Problem Statement

Studying the current architectural conditions in Iran shows that its content is focusing more on the constructive aspect of architecture and generating built products in the related educational system. This educational structure, which is established based on transferring concepts and learnings from one person to another, has resulted in the unification of artwork (the body), and the hegemony of images and sustainable concepts. Doctrines influenced by the centralist view, which is rooted in Western humanism (Anthropocentric), are more concerned with how to create a work and creativity arising from the artist's genius (Alinejad Majidi, Shali Amini, Irani Behbahani & Zaimaran, 2019, 12), which causes narcissism, the domination of architectural products or I, the builder of the work, as the creator. The result of these doctrines has led to the authority of fabricated formations of construction concepts in architecture, while architectural learning is a human interdisciplinary intellectual process (Hasirci & Tuna Ultav, 2012) which is discussed in relation to other phenomena; Therefore, reflection on the teachings containing the lived experiences that make people face internal challenges as the missing link of the architectural learning process has been considered in this research.

At the beginning of the twentieth century, the philosophical-intellectual trend was formed as "phenomenology", which introduces a reflection on local phenomena and lived human experiences (Smith, 2018). Since architecture is a local phenomenon, it becomes meaningful in relation to lived human experiences and exploration in the world of local and inland phenomena. The contribution of phenomenology in architecture is a kind of emphasis on expanding communication, questioning, way of thinking, and rethinking, which can be mostly expressed in the way of looking and seeing in relation to human beings (Shirazi, 2014, 93).

The process of learning architecture is directly related to how to see, which means rethinking; on the other hand, literature and poetry have always had an existential and thoughtful connection in order to improve ways

of looking at other phenomena in relation to human beings (Tahoori, 2018, Hasirci & Tuna Ultav, 2012), in such a way that since a long time, the poetic spirit of Iranians and the connection with their poets has made "poetry" and "poetry Initiative" to have a constant presence in the lives of Persians<sup>1</sup> (Shaygan, 2014, 1).

Among literary works, Hafez Shirazi's lyric poems have always been present in all times and belong to all ages. The enduring presence of this written treasure indicates that Hafez's poetry, as a local phenomenon, deals with not only literary but also human issues.

Van Manen's phenomenology is one of the intellectual approaches in the field of educating and nurturing, which states that the process of learning is not separate from unique life and the acquisition of real and locally lived human experiences (Dowling, 2007). Thus, a person learns while living in relation to local phenomena. Since Hafez's poetry has always been experienced in the lives of Iranians for a long time, this research has attempted to find its hidden and experienced teachings. Using Van Manen's phenomenological approach, this research explores the lived experiences related to the phenomenon of Hafez's poetry and reconsiders the place of these teachings in the process of learning architecture. the present study seeks to answer these two questions: 1. What are the lived Doctrines of Hafez's poetry based on Van Manen's approach? 2. What is the phenomenological role of Hafez's poetry teachings in the process of architecture education?

## Literature Review

Previous studies that have been conducted with this phenomenological and interdisciplinary approach in the field of architecture have focused more on the effect of reading literary texts and poems in the process of learning architecture to promote creative thinking and thinking. Basically, establishing a link between different fields promotes and cultivates thinking, which means achieving different ways of seeing. In the previous phenomenological studies, poetry, in relation to architecture, has been considered a tool or a source of inspiration for different visualizations

to create poetic architectural works, and the results obtained from various experiences and exercises in the form of design workshops rely more on semantics and semantic arguments and provide visual and imaginative images (Yorgancioglu, 2004, 25-27; Pombo, Oelbrandt & De Smet, 2015, 58). Since this research presents learning with a new perspective as a process of living and gaining experience (Van Manen, 2013, 139), reading the phenomenon of Hafez's poetry is distinguished from the visual exercises resulting from academic architecture workshops, because research attempts have not sought inspiration to achieve the visual ideas of architecture in connection with Hafez's poetry. Considering the main nature of the approach of the present research, it should be studied away from preconceived notions and similar frameworks to receive the self-discovered and exploratory teachings of the phenomenon of Hafez's poetry in the process of living. Therefore, understanding Hafez's poetry and currents of thought in phenomenology have been directly considered and investigated in this research.

### Understanding Hafez's Poetry

Finding a definition of poetry has long occupied the minds of many literary writers. Due to the variety of definitions, many writers have considered poetry indefinable. Therefore, to understand the poem, it is better to consider it from the perspective of phenomenology based on a certain current of thought and questioning. In fact, the phenomenon of poetry is a kind of action and communication that, in the form of text, affects human emotion, imagination, and soul. One of the most important features and characteristics of Persian literature is its educational, moral, and thought-making aspects. What distinguishes Hafez from other poets is his worldview based on his intuition, which has led to the attention and importance of personal experiences (Kharrazi, 2006, 129), in such a way that the development of the human mind takes precedence over the transmission of advice or the expression of concepts and anecdotal themes.

In reviewing the background in the field of Hafezology, two general views can be pointed out; the first view deals with the words and meanings of specific terms, words, and verses of Hafez's poetry in a lexicographical manner. Bahaaddin Khorramshahi (2008) dealt with this issue in his book "Hafiz Nameh". The second view, which has also been considered in this research, refers to the untranslatability of Hafez's poem and considers separating the meaning of words in the text or trying to interpret the meaning of words and verses as wrong. In this view, living and experiencing the lyrics of Hafez's poem is the goal and basis of cognition. Mohammad Reza Shafiei Kadkani (2017) has addressed this issue in the book "The Alchemy of the Being". Some of the research done in the field of recognizing different aspects of Hafez's poetry and thought are presented in Table 1.

### Phenomenology Current of Thought

Phenomenology is a type of study, experience, or view of the universe lived by an individual. This scientific-intellectual event is presented in three areas of philosophy, current of thought, and research method (Nawab & Hajibabaei, 2015, 24). It started at the beginning of the 20th century, with the descriptive view of Edmund Husserl as an influential philosophical trend (Smith, 2018) based on returning to the phenomena themselves for understanding the universe (Willis, 2001). Then it was developed by Martin Heidegger, Jean-Paul Sartre, and Maurice Merleau-Ponty in connection with concepts related to human existential philosophy and perception. Merleau-Ponty proposes an existentialist narrative in the completion of classical phenomenology in an interdisciplinary structure (Emami Sigaroodi, Dehghan Nayeri, Rahnavard & Nori Saeed, 2012, 56, Toadvine, 2019), along with human questioning in relation to the lived world.

The subject of construction is one of the basic topics of architecture, which has always been considered in phenomenological approaches. In Husserl's and Heidegger's classic phenomenology, the created world is used to recognize the basic concepts and

Table 1. The background of studies in the field of Hafez and knowing his manner Hafezology (Hafez-Shenasi). Source: Authors

Writers	Type of Research	Title	Description
Shaygan (2009)	Article	Sahat-e binesh-e Hafez: Naqd-e adabi (Literary criticism of Hafez's vision)	It has spoken about the multifacetedness and eternal worldview of Hafez's poetry, which has established a multifaceted relationship with every Iranian person.
Noruzi & Abbarin (2019)	Article	The influence of Hafez on the mind and language of Shafi'i Kadkani	Hafez's illustration and characterization have been his focus of attention.
Izdiyar (2008)	Article	A study of free thinking in Hafez's poetry	It has reflected the socio-political situation of Hafez's time in his poetry and how to use the tools of free thinking. Also, "human" has been mentioned as one of the main bases of Hafez's poetry.
Kazzazi & Vafayi Fard (2015)	Article	The concept of freedom in the thought of Hafiz and Rumi and its comparison with existentialism	It has considered free thinking and human autonomy as the main axes and intellectual background of both poets Rumi and Hafez and has comparatively analyzed their thoughts.
Shimamoto (2013)	Article	Gnosis (ʿerfan) and Reason (ʿaql): the case of Hafez, the Persian poet	Against the impasses of Western centralism and its inefficiencies, he refers to Hafez's intuitive knowledge and poetry and raises the issue of the duality of reason and gnosis of the "soul". He also points out that the attitude of the West relies on reason and the clarity of words, while the East and Zen philosophies have always sought to overcome the meanings of words and liberation to solve problems.
Rahimi (2020)	Book	Hafez Andisheh	It is among the latest sources, which has said that Hafez's "dialectical thought" is the mental and intellectual skill of combining opposites. He considers Hafez to be the pioneer of existentialism.

representation of the objective system. With the development of the phenomenological approach in interdisciplinary communication, this current of thought was proposed to be broader than objective representations and conducting organized practices from one discipline to another; therefore, it was reflected in the meaning of giving direction to the way of thinking through the activity of humanization in the lived process. In recent years, several architects and theorists in this field, such as Juhani Pallasmaa, Steven Holl, Peter Zumthor, and, to some extent, Daniel Libeskind, produced their own works influenced by phenomenology current of thought and paying attention to the complex role of

the senses and the body and its representation in the performance of architecture (Dodd, 2017, 1-11). Since 1960, phenomenology was also considered with an educational and learning approach in some educational centers (Otero-Pailos, 2005) such as American Princeton University under the supervision of Professor Jean Labatut (Clark, 2013) and Helsinki University of Technology by Juhani Pallasmaa under the title of multi-sensory architecture (Greenlee & Hinders, 2011). However, what makes this phenomenological reflection different from other previous studies is the attention to building a human being free from the objective systems of architecture and frameworks used in university design studios.

Since architecture is an activity based on humans and construction, the root of the phenomenological studies of this research has been reflected upon in relation to the process of learning in its own process, achieved during human life.

### Theoretical Foundations

Phenomenologists in the field of theoretical foundations and philosophy have raised attention paid to human issues and lived experiences in many ways. Among them, Merleau-Ponty (2015, 14) with the theory of “phenomenology of perception” and Gaston Bachelard’s “phenomenology of imagination” consider direct experiences of phenomena as the way to spread thinking (Namvar Motlagh, 2008), that’s why human thoughts and experiences are taken as the bases of the present research. Certainly, the human being living in the Eastern world has a different background, experience, and worldview from his counterpart in the Western world, and the within-border roots have influenced such distinctions; the Western world in many cases considers problem-solving through reasoning and rational knowledge while the Eastern world considers intuitive knowledge and questioning as the bases for solving many problems (Shimamoto, 2013). In the Persian land, literature and the poetry initiative, living in the spaces of imagination, feeling, and poetry have always been constantly accompanied by the life of people. In such regard, many imaginary experiences lived by Iranian people can be found in classical poems and Hafez’s poetry. Hafez’s poetry has had the highest discourse teachings due to its free-thinking, liberation, and deconstructive spirit that he had in creating a poetic atmosphere. This is the discourse and communication between the poem (text) and the audience, without any centralist attitude (intellect, text, audience, poet) or the interpretation and meaning of the words used in the text. Therefore, the main foundations of this phenomenological research focus on human learning based on lived experiences in connection with the local phenomenon of “Hafez’s poetry”, found in the form of multiple discourses.

### Research Method

The present research is qualitative; the efficiency of such research methods in the field of human studies and related intellectual meanings (Boudlaei, 2016, 7) has caused them to be the attention of various disciplines including psychology, educational sciences, nursing, communication sciences, history, architecture, and other artistic fields (Iman, 2014). One of the most important features of qualitative research is that the researcher does not start the research with the intention of measuring behavior and action (Nawab & Hajibabaei, 2015). One of the dominant methodologies in the qualitative approach is phenomenological research, which is considered a kind of research strategy. The research method used in the present study is phenomenology, taking into account the purpose of the study and the discovery of a specific phenomenon, meaning understanding the teachings of Hafez’s lyric space.

Phenomenology as a research method tries to answer the questions of human studies by exploring the lived experiences of the lived world, which are posed with descriptive and interpretive approaches and are known by researchers such as Spiegelberg, Paterson, Colaizzi, Giorgi, Moustakas, Van Kaam, and Max Van Manen (Panjtani, 2015).

According to Van Manen’s phenomenology approach in this research, human learning through communication with local phenomena is considered the research foundation. Therefore, the sought inner and mental teachings of lived experiences of people who were familiar with the world of Hafez’s poetry and literature are considered as the basis of this study.

### Van Manen’s phenomenology

Van Manen, a professor at the University of Alberta, Canada, is a very active scientist in the field of education and poetry by addressing descriptive-interpretive phenomenology research methods (Dowling, 2007, 138). He believes the process of learning is not separate from the unique life of people and gaining experiences (Van Manen, 2016). In phenomenological research, the scientist does



not seek to solve problems or prove hypotheses; rather, there is a general question that targets the individuals' experiences with simple expressions and clear descriptions (Nawab & Hajibabaei, 2015). In this study, to understand the doctrines of Hafez's poetry and their influence on people's experiences, data gathering was directly conducted by studying written documents that were related to Hafez's poetry in a phenomenological process and collecting the research notes. To study the individual's interpretation of their common experiences on a specific phenomenon (Hafez poetry), an interview method was conducted with eight people who were known as scholars in the related fields (humanities, literature, philosophy, and architecture) through strong and rather unstructured and semi-structured interviews, in a philosophical manner. Participants were purposefully selected from individuals who had their own personal experiences with Hafez's poetry and his life beyond the available interpretations and translations. The plan for these interviews was scheduled a few days earlier and was set to take 30- 90 minutes. In this method, having strong related background knowledge on a specific subject is required for the interviewer to be able to set the interviews based on the collected concepts.

After collecting the participants' descriptions, studying their personal experiences, and establishing the intersubjective relationships between phenomena, the desired understanding was obtained, which led to implementing a deep connection between personal experiences and acquired knowledge to perceive related concepts in architecture and establish an educational method in this field.

## Research Process

Max van Manen recommends six main steps for conducting any phenomenological research (Panjtani, Mansourian & Mobini, 2017). Table 2 shows the implementation process of the present study. One of the features of Van Manen's method is that the interaction between researchers and interviewees during the research has intuitive and self-conscious effects.

## Research Findings

Hafez's poetry is full of lived human experiences, so the extracted doctrines were studied beyond the mere meaning of the words in the poem. Phenomenological studies were conducted in two parts (based on the researcher's analysis and participants' experiences).

Table 2. Implementation process and steps of Van Manen's descriptive-interpretive research. Source: Authors.

Research steps		Implementation process	Description
Start Point	First step	Researcher questioning	The researcher's studies and experience began with formulating open and semi-open questions to turn to the nature of the lived experiences of reading poetry.
Interview	Second step	Conversation and interaction between researchers and participants	Reading and reviewing the participants' phenomenological experiences and talking with competent people and recording the conversations. The researcher only extracted important phenomenological descriptions, avoiding the accumulation of materials.
Reflection and Description	Third step	Knowing themes and coding	Knowing the main themes is through descriptions and lived doctrines.
Interpreting and Writing	Step four	Refinement of the human mind (Self-Knowledge)	Stimulation of feelings (meditation), transforming experiences into text in the sense that writing is not the only intention but is a form of writing by creating a phenomenological text (feelings in the text).
Evaluation and Reliability	Step five	Text refinement	At this stage, a continuous and strong connection was maintained between phenomena, questions, and objectives in the research process.
Balancing	Sixth step	Extracting themes, indexing of doctrines through MAXQDA software	In a technical trial, the researcher wrote down the conducted interviews in the form of describing the experiences of people in the field of reading Hafez's poetry; then the common aspects of the experiences appeared in the phenomenological text.

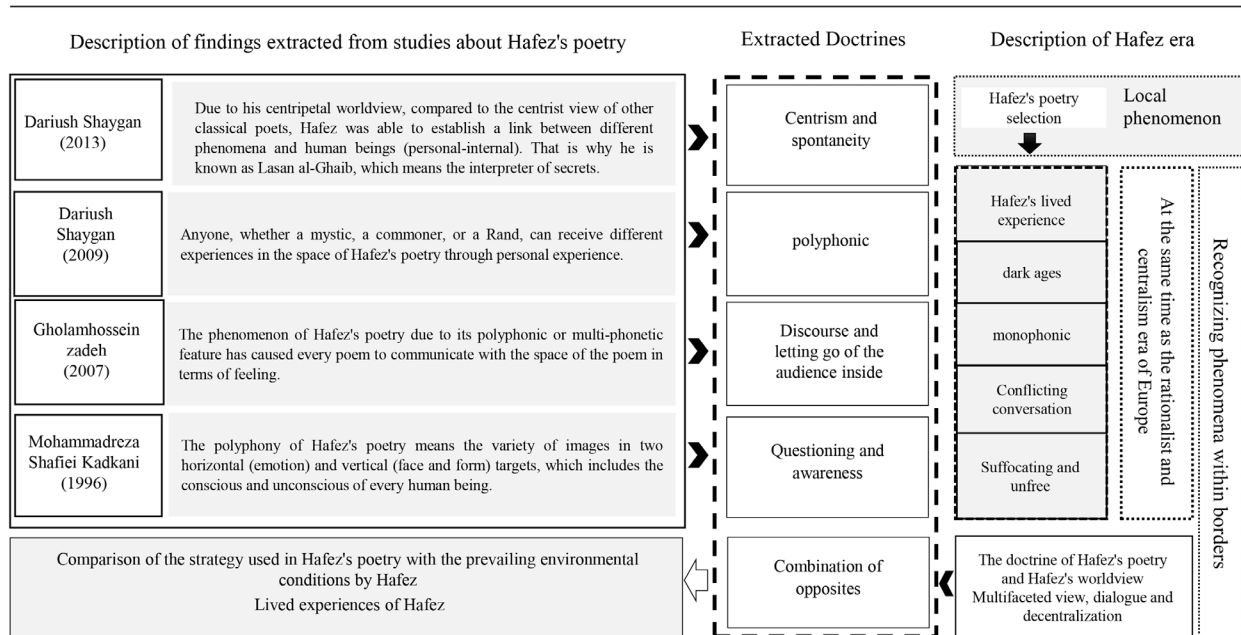


Fig. 1. Description of the lived doctrines of Hafez based on background studies. Source: Authors.

Before conducting interviews, the researcher needed to study the phenomenon in depth to be able to plan the interviews based on the themes obtained. Hence, the relevant doctrines were extracted first through the analysis of studies and intuitions of individual experiences. Then, with the help and support of the participants, the researcher analyzed the description of individual experiences and their influence on the interviewees.

#### • Hafez's lived doctrines based on the researcher's analysis

Hafez lived in a period full of monotony and absolute suppression, a time of anti-dialogue and -unfreedom that can be inferred from his lived experience. Perhaps polyphony<sup>2</sup> and his dialectical discourse can be considered as criticism or confrontation with this social "dark age" (Gholamhosseinzadeh, 2007). He was an astute brave person, called 'Rend' (according to Hafez, a perfect man) who resorted to symbolic words and sometimes "humor" to confront this "social suffocation" and "repression" to speak out freely (Izadyar, 2008). Hafez's time coincided with the Church Age and the beginning of the Enlightenment, the "centralism of reason." When the philosophers of the "West" sometimes focused on God, sometimes on themselves, etc. in their

efforts to solve human problems, on this side of the earth, Hafez, with a deconstructive and centrifugal look, created his poem contradicting the prevailing conditions of the time. What can be considered in this section is Hafez's lived and unique experiences, which are not separate from the words in his poetry. Fig. 1 refers to the description and analysis of the findings obtained in this section.

#### • Hafez's lived doctrines based on the participants' experience

Since Hafez's poem is a phenomenological text in which the participants have experienced a form of emergence, in this section, participants were asked to share their personal experiences with Hafez's poetry, emotional and imaginary perceptions, and their mental images. As stated in Van Manen's method, the value of these experiences lies in their uniqueness. In this section, to prevent the accumulation of data in describing the unique information and experiences of the participants (interviewees), the thematic indicators of the data are presented in the form of separate analytical-interpretive tables.

Participant (A) as a researcher in art and philosophy, in this section, has expressed his lived experiences of Hafez's poetry in two stages of his life (Fig. 2). The first stage of his lived experience related to his

Participant (A)	Description of lived experiences through connection with the phenomenon of Hafez's poetry in two life stages			
	The first stage (Creating passion and Stimulation of emotions)		The second stage Receiving human doctrines	
	Musical sense	Aesthetics of poetry	Astonishment and Stimulation of human emotions	Self-knowledge and Self-therapy
	Deconstruction of meanings Defamiliarization and figuration Contradiction	Unity in the apparent distress of multi-world and skepticism	Love Patience Absurdity Passion Fear	Discovering the hidden layer Individual refinement Internal dialectics and internal defamiliarization fallibility Analysis of personality layers
	Participant's reflection and effectiveness (a) in three fields of humanization			
	Thinking	Feeling	Behavior	

Fig. 2. Findings from the art and philosophy researcher's interview and participation. Source: Authors.

Participant (B)	Description of lived experiences through connection with the phenomenon of Hafez's poetry in different life stages				
	The multilayer world		Stimulation of emotions	Refinement of Human being	
	The first layer Love	The second layer Aesthetics	Paradoxical space irony fantasy free game Freedom of the form (Lyrics) Pluralism Multi-targeting (opposition to single-targeting)	Deconstruction of social beliefs and norms (Social limits)	
	The third layer Unique figures	The fourth layer The narration of Hafez's life		Reorganizing of mental layers (mental labyrinth).	
				Deconstruction in religious figures	
				Disturbing and reorganizing of beliefs	
	The fifth layer Morality and immorality	The sixth layer Criticism of false beliefs	(Zahed, Sheikh, Sufi, etc.)		
			Rethinking and critical speech		
		The perfect man is sinful			
	The result of personal experience in the field of humanization				
	Hafez's poetry is like a clinical book that affects humans and therapy of human beliefs				

Fig. 3. Findings from the humanities researcher's and translator's interview and participation. Source: Authors.

PARTICIPANT (C)	Eight characteristics described from the experience of reading Hafez's poetry			
	Hafezification linking the contradictions The community of the impossible	Singing (Illustrator of contradictions) defamiliarization method	Interpretability The compositional structure of the text instead of conveying advice and instructions	Precipice (Slider of the meaning of words) Critical and protesting poetry
	Anti-centralism (Secular & reckless) Preventing the interference of powers and beliefs	Aesthetics (Sense and emotion) Stimulation of human emotions	Poetics of art (Hidden text) intertextual verbal Khwaja steals whatever he likes from other poets' texts	Educational aspect Creating possibilities and free-thinking
	Participant's reflection and effectiveness			
	Stimulation of emotions	Creating doubt and possibilities		Breaking social taboos
	writing instead of conveying advice	Satire to deal with social beliefs		Intertextual communication with other poets
	The result of personal experience in the field of humanization			
	The formation of worldview - Free thinking - The formation of critical and revolutionary thinking - Endless imagination			

Fig. 4. Findings from researchers and writers in the field of literature and humanities interviews and participation. Source: Authors.



youth and the creation of the feeling of longing is influenced by the musical sense and magnetism of Hafez's poetry. The second stage is the participant's lived experience regarding his deeper and more personal perceptions of the poem, which is presented in two dimensions (inner and appearance), and then the influence and the human-personal doctrines in the three contexts of "thinking and thinking-feeling-and behavior".

Participant (B) as a researcher and translator of the humanities has described his personal experiences according to Fig. 3. He has considered the atmosphere of Hafez's poetry full of intuitive and instantaneous moments. These mental forums lead to the treatment of human beliefs by creating continuous mental incidents.

Participant (C) as a researcher and writer in the field of literature and humanities, has described and expressed the characteristics of Hafez's poetry (Fig. 4). Unlike other poets of ancient literature such as the rationalist Ferdowsi, Naser Khosrow, Khayyam, etc., Hafez is a multi-voiced poet in the sense of secular and anti-centralism in such a way that in the time of monotheism, he prevents the interference of religion in all the affairs of the society and, thus, speaks of increasing the probabilities. On the other hand, Hafez's poetry can be considered as a range of connections between phenomena and other texts in such a way that he has established an Intertextual connection between his poetry and other poets through textual re-reading, and he has

taken whatever he likes from the texts of other poets and has turned it into a textual and intertextual composition of his own. For example, we can refer to this Saadi verse:

*"From that tribe that readeth the Quran, the demon fleeth"*

*Keep a mankind to take a Mushaf:*

*which Hafez has re-read as follows and has written in his poem:*

*Zahid if Hafiz practice, not profligacy, what fear Know*

*"From that tribe that readeth the Quran, the demon fleeth"*

The term "intertextuality", first introduced by Kristeva<sup>3</sup> in the field of literary criticism and theories, in addition to the theoretical field of literature, has also included intellectual fields. It has been posed as the artist's art of making or borrowing from others to stop and try to be unique (Alinejad Majidi et al., 2019). This participant has used the term "hidden text" equivalent to the theme of Hafez's making or borrowing from other poets' texts and copying them into his poem.

Participant (D) professor, researcher, and Iranian linguist, according to Fig. 5, examines the issue from another perspective, and unlike many who consider Hafez a mystic, rejects this issue and finds the definition of God in the character of Rend finally calls Hafez a happiness wanter poet.

Participant (E) a professor, and researcher of Persian language and literature, considers Hafez's poetry

PARTICIPANT (D)	Description of lived experiences through connection with the phenomenon of Hafez's poetry in different life stages				
	Narration with music	Use inverted symbols (Inversion of meanings)	Deconstruction of meanings Religious figures	Intertextual dialogue	Hafez as a poet of lived experiences
	Hafez is a happiness wanter poet, not a mystic				
	Participant's reflection and affectivity				
	Passionate narration		Creating doubt and possibilities		Breaking the taboo of valuable figures
	The result of personal experience in the field of humanization				
	Discourse between phenomena - the refinement of beliefs, fictitious values, and meanings				

Fig. 5. Findings from the teacher's and researcher's interviews and participation in the field of linguistics. Source: Authors.

as a mirror of the whole human face in a way that does not lead the reader in the direct direction of a certain thought or emotion. The participant in this section admits that he has never tried to describe and interpret Hafez's poem, but has devoted himself to the poetry to be engaged in the atmosphere of the poem and its events. In fact, Hafez's poetry allows the reader to make an inner revelation that leads to self-realization, and, in a greater understanding, "anthropology" (Fig. 6).

Participant (F) a professor, and researcher of Persian literature states that Hafez, with a deconstructive look, did not repeat the methods of his predecessors, but found a new tool to express his sonnet. Hafez's sonnet is a prismatic (multifaceted) type of polysemy that creates diversity from different angles. In fact, inventing a sonnet in the style of Hafez is a kind of in-text procreation (Fig. 7).

Participant (Z) an architect, writer, and artist, according to Fig. 8, has expressed the influence

of Hafez's poetry on what he has learned. What is important for an architect is how to architect properly; one of the tools to do this is to Stimulation and promote a "literary sense" or, in other words, to ignite an "Initiative of poeticing" in the person learning architecture.

Participant (H) a professor, and researcher in philosophy and art states in this section that to understand Hafez's poetry, one must look beyond the conventional realm of Hafez scholars to achieve a new reading with personal experiences. To establish a correct connection between oneself and Hafez's unimagined field, it is better to use the method of reduction of values, the meaning of words, and aspects of figures. Hafez's creativity is also in these successive revolutions of language that confront humans with different perspectives (Fig. 9). Hafez is the only poet in Iran who has used language in a broad sense, and with a post-structuralist view, he has disrupted the relationship between the language

PARTICIPANT (E)	The described feature of the experience of reading Hafez's poetry			
	Defamiliarization	Rhetorical style	Lack of apparent coherence	Irrational
	Reversal of values	The language of irony	irony	Norm-breaker
	Mental revelation and mental incidents occur after each reading			
	Participant's reflection and influence (d)			
	Creation of mental confusion	Revelation with the text	human's revelation to himself	
	The result of personal experience in the field of humanization			
	Self-realization and awakening			

Fig. 6. Findings from the teacher's, Persian language, and literature researcher's interview and participation. Source: Authors.

PARTICIPANT (F)	The described feature of the experience of reading Hafez's poetry			
	Constant deconstruction	Mixing and combining incompatibles	Appearance distress and multifaceted themes	The prismatic nature of the poetry space (Multi-targeting)
	The result of personal experience in the field of humanization			
	Diversity in viewing (Prismatic sonnet)	Developing intertextual thinking (Multi-targeting)	Finding new ways (Rethinking)	

Fig. 7. Findings from the Persian literature lecturer's and researcher's interview and participation. Source: Authors.

PARTICIPANT (Z)	The described characteristic of Hafez's poetry reading experience				
	Emotion and music	Multi-Universal and multi-sense	Izagum and surprise Internal dialectic	Linking opposites	Deconstruction
	Attraction and Gravity Color and freshness Number and beat Ring and song Proportions and rhythm	Mysterious Expansion and growth and ambiguous manner of expression Polyphonic Movement and dynamics	Instant events Counteraction and repulsion Internal conflict Peace and tranquility Delay and wait Empty space	Unity and uniqueness Margin and attachment Unity in diversity Contradiction and duality Combination and connection	Failure and rupture manner of expression Reduction and lightness Distance and borehole Counteraction and repulsion
	The result of personal experience in the field of humanization				
	Education and training of human feelings and improvement of human senses				

Fig. 8. Findings from the architect's, writer's, and artist's interviews and participation. Source: Authors.

signifier and the signified in establishing wide-ranging communication since no audience reaches a final and real meaning, and any human being can enter the text of the poem and get involved in the endless game of interpretations.

Many Hafezologists and translators of Hafez's thought have always distinguished between the two areas of appearance and the area of meaning (hidden). This kind of separatist view has caused them to ignore the whole message of the poem, which goes back to the creativity and metaphors of the poem.

The stronghold of Hafez's thought can never be obtained by reading his poems; The centrifugation of the poem is such that, in many cases, the text loses its meaning and the margins become important. Accordingly, the main attitude is that not all interpretations, inferences, and interpretations are ultimately certain. Therefore, reading Hafez's poem means reading it many times with open and multi-meaning interpretations.

### Analysis of Findings

After conducting in-depth interviews, the phenomenological descriptions obtained in the form of text narratives were entered into the MAXQDA qualitative data analysis software and then coded. After identifying the main and sub-themes extracted from all eight interviews, the researcher, relying on the transcendental self of Van Manen's approach, categorized the horizons of view that had a similar

semantic load and then attempted to establish a link between them.

#### • Horizontalization and summary of findings

Fig. 10 presents the themes obtained from the participants' lived experiences in the field of reading Hafez's poetry, which has been summarized in a horizontalized manner through MAXQDA software.

#### • Analysis of the ived doctrines of Hafez's poetry

After analyzing the main themes and replicating the concepts according to the different experiences of the participants, according to Fig. 11, 18 main doctrines were obtained as effective doctrines in the structure of education and nutrition of human current of thought.

### Findings and Discussion

Hafez can be considered a poet of human lived experiences who, based on the breaking of the prevailing literary structures and systems of his time, has created a kind of semantic instability between the relations of words and artificial social values. Reading and communicating among other texts and creating semantic pluralism and a range of hidden and open connections, he has written his poetry and has, in a way, targeted the human being. In this mental action and activity in relation to reading the text of Hafez's poem due to Hafez's centrifugal worldview, numerous polyphonies, and his questioning speech, human falls into a range

PARTICIPANT (H)	The described feature of the experience of reading Hafez's poetry		
	It is an endless game of signs  The appearance and interior are not separable .	Creativity (Consecutive revolutions) To read Hafez's poetry, you have to go beyond words and sentences.	Replacement of figures and structures Post-structuralism (deconstruction) The semantic power of words and the place of superior text (Über text) have been reduced.
	Metaphorical and rhetorical nature The language of Hafez's poetry has a rhetorical nature rather than relying on the truth.	centrifugalism In many cases, the text of the poem loses its semantic centrality and the margins become important.	Dual confrontations A groundbreaking look Interpretations and meanings do not have ultimate certainty.
	The result of personal experience in the field of humanization and successive revolutions.		
	Establishing broad communication, post-structuralism (and deconstruction)		

Fig. 9. Findings from the lecturer's, philosophy, and art researcher's interviews and participation. Source: Authors.

Interview codes	Participant "B"		Participant "D"		Participant "F"		Participant "H"	
	Participant "A"	Participant "C"	Participant "E"	Participant "Z"	Participant "Z"	Participant "Z"	Participant "Z"	Participant "Z"
Successive revolutions in language development								
Passing conventional words and sentences								
Live doctrines (comprehensive experiences)								
Intuitive discovery and mental questioning								
Refinement and self-knowledge (self-therapy and meditation)								
Way of looking at the world								
Endless game								
Human doctrines (thinking, feeling, behavior)								
Inventing new ways and creating upside down values								
Unique poem (space of the poem)								
Intertextual reproduction and rereading of other people's texts								
Critical dialectic and critical speech								
Unconventional figuration and illustration								
Narration								
Aesthetics of poetry								
Free fantasy game								
Sense and emotion								
Music								
Endless forms								
self, ego and others (internal dialectic)								
Deconstructing, breaking taboos, defamiliarizing customs								
Hidden layer								
Hafezification (contradiction)								
Inner unity in external distress (unity in multiplicity)								
Skepticism and the instability of the universe								
Multi-global and multi-faceted (centripetal)								

Fig. 10. Summarizing and horizontalizing the extracted themes through MAXQDA software. Source: Authors.

of complex internal relationships between formal, verbal, and multiple multiplicity games. In these endless connections of reading poetry, which is a kind of activity of interpretation, the audience of the text is first influenced by the aesthetic issues of poetry

in the field of emotion and feeling and experiences the evocation of multiple and contradictory feelings. Then, under the influence of Hafezification of poetry, which is affected by combining and aggregating contradictions, the audience realizes a kind of internal

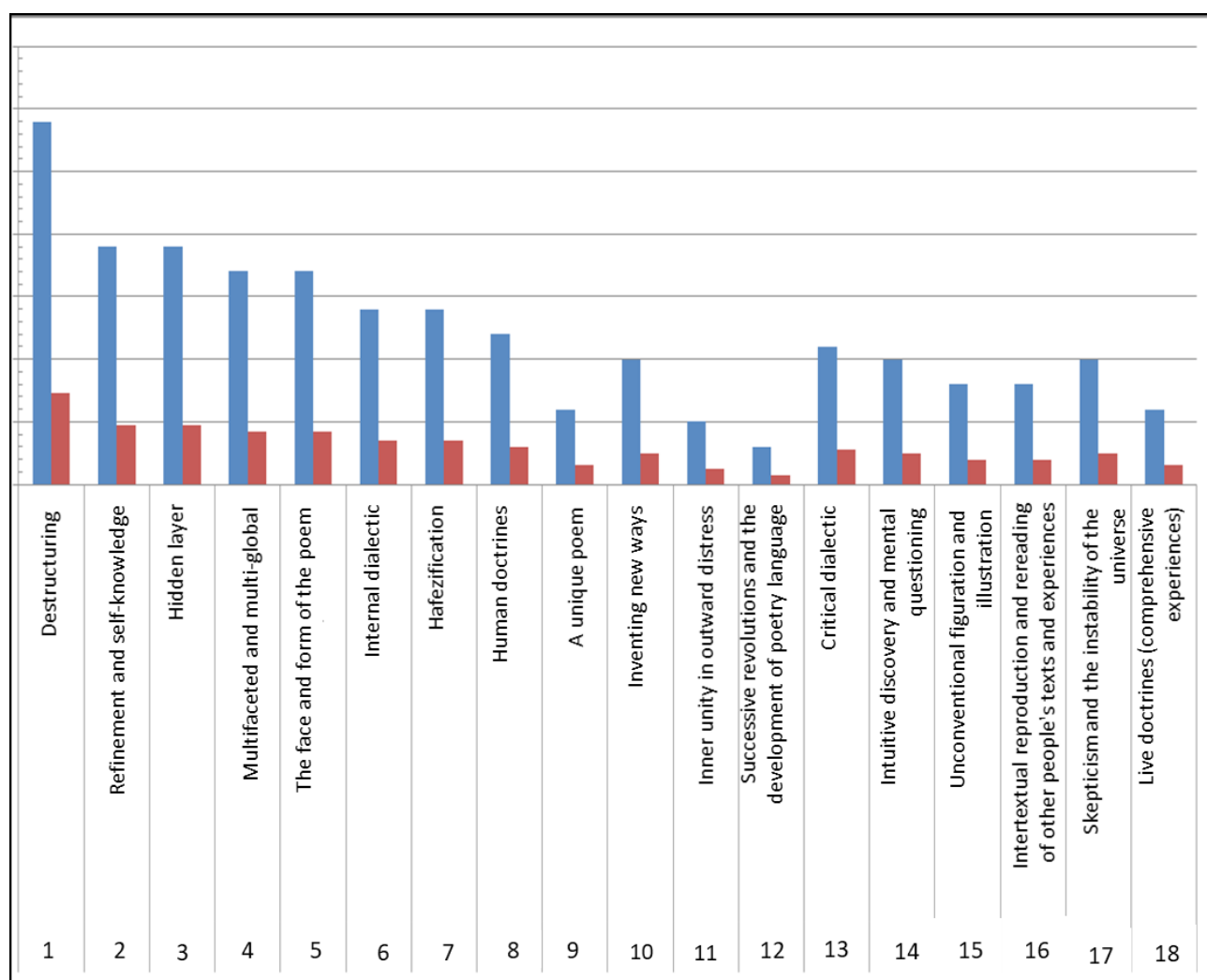


Fig. 11. 18 doctrines were obtained through the analysis of participants' themes in the MAXQDA software. Source: Authors.

conflict or continuous discourse both within the text of the poem and within himself (man).

This internal dialogue between the text and the human being occurs in multiple and various layers, which is being addressed as the mediating layer between Hafez, the text of the poem, and the human being. In this mediating layer, the reader of the work achieves a kind of "self-therapy" and "self-discovery" among other selves including the 'real self' (ego), the 'imaginary self' and the 'self' from others, and other phenomena. The revelation of a human with multiple layers of his experiences under the influence of continuous and self-interpretation acquired by reading Hafez's poetry has been shown in Fig. 12. This dialectical relationship leads to a kind of instant occurrences and intellectual revolutions in human

spiritual beliefs and intuitive moments, as it brings a kind of awakening and pure thinking resembling self-therapy for human beings.

#### • Analyzing the impact of hafez's poetry doctrines on architecture

Contemporary man needs educational teachings more than ever; he needs teachings that lead to the development of intellectual currents of thought and the expansion of human horizons (Salamatnia, Khairkhahbarzaki & Modareszadeh, 2019, 27). Today's architectural education, influenced by strong beliefs and hegemonic structures of the modern movement, has tried more towards cultivating a creative attitude and organizing objective systems and has been less dealing with building a human being under the influence of individual teachings



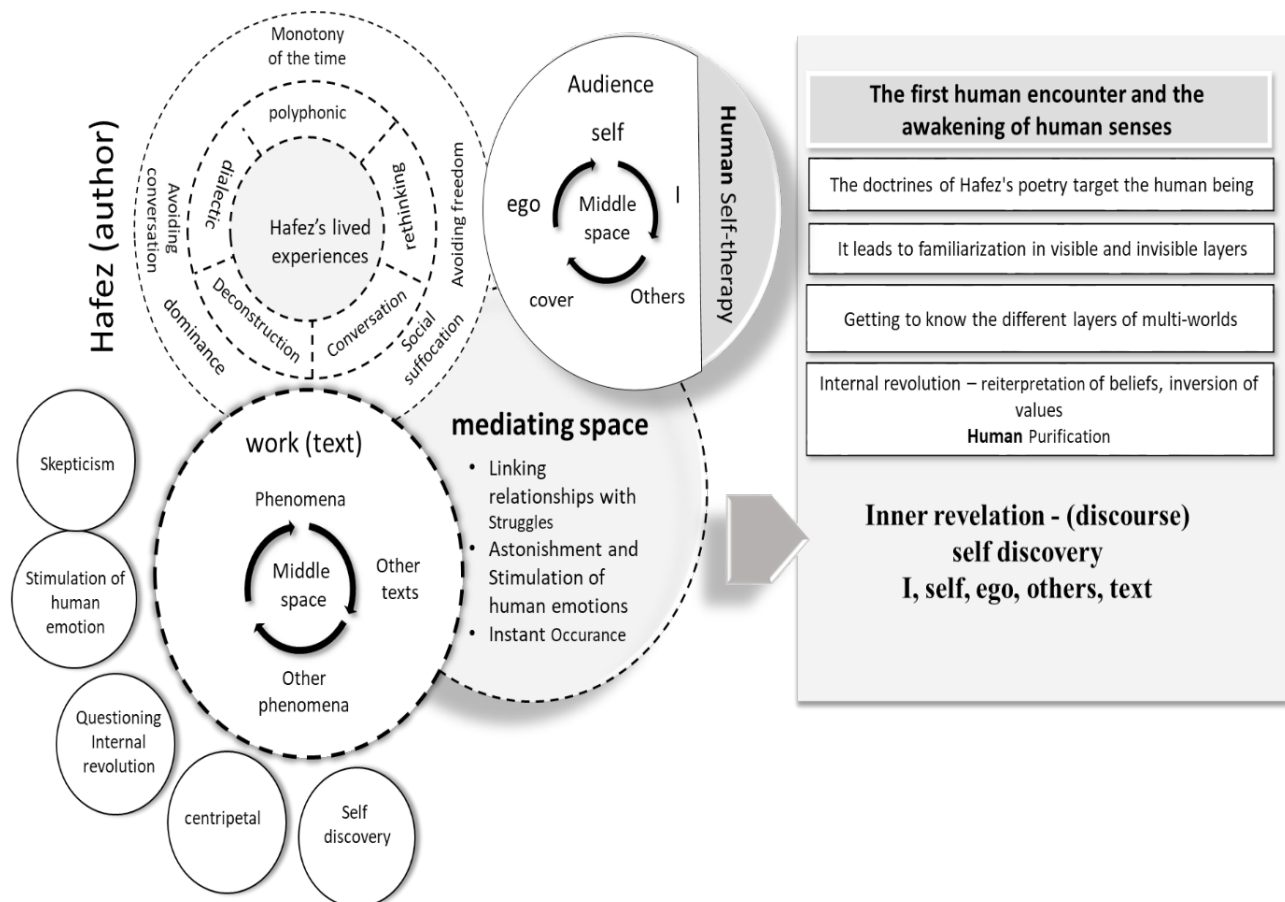


Fig. 12. Analysis of the effect of Hafez's poetry doctrines on human beings. Source: Authors.

in the sense of how a human being can become an architect in the process of learning architecture. Given that the phenomenon of architecture has an inseparable relationship with life and man, the nature and roots of architecture can be traced to “human” and human lived experiences; accordingly, learning in architecture should start with training and building the human mind (humanization).

the effect of hafez's poetry doctrines on the process of training (nurturing) the architect human

At the beginning of its discourse with the audience, Hafez's poetry evokes the human senses through its melodic words and brings a kind of relaxation or meditation to the mind in its first conversation with a human being. As mentioned before, the revelation of man begins with several layers of text. Hafezification, as the most influential extracted doctrine, is essentially the same space of dialogue of contrasts, aggregation, and connection of internal contradictions between text and man. Deconstruction in the meaning of

words and geometric system of poetry is processing and constructing various unconventional figures and creating inversion in beliefs and social stereotypes that have been used in the narration of Hafez's poetry to establish links between different phenomena. Other relations used in Hafez's poetry include discourse with the text of other poets, so that in some cases, instead of creating new work, he takes a textual interpretation of other works and experiences. to rewrite between texts; this issue is also one of the taboos that Hafez has used in the creation of artworks. All these deconstructions, the faltering of meanings, and the prismatic nature of Hafez's poetry, place human in the slippery, “Precipice”, taboos, superior (Über), and false beliefs. The skepticism created in the institutions of power and the definite beliefs of man is together with a kind of “Self-therapy” which means inner refinement and acceptance of error in human existence. When the architect man becomes cognizant of these instabilities and uncertainties, he

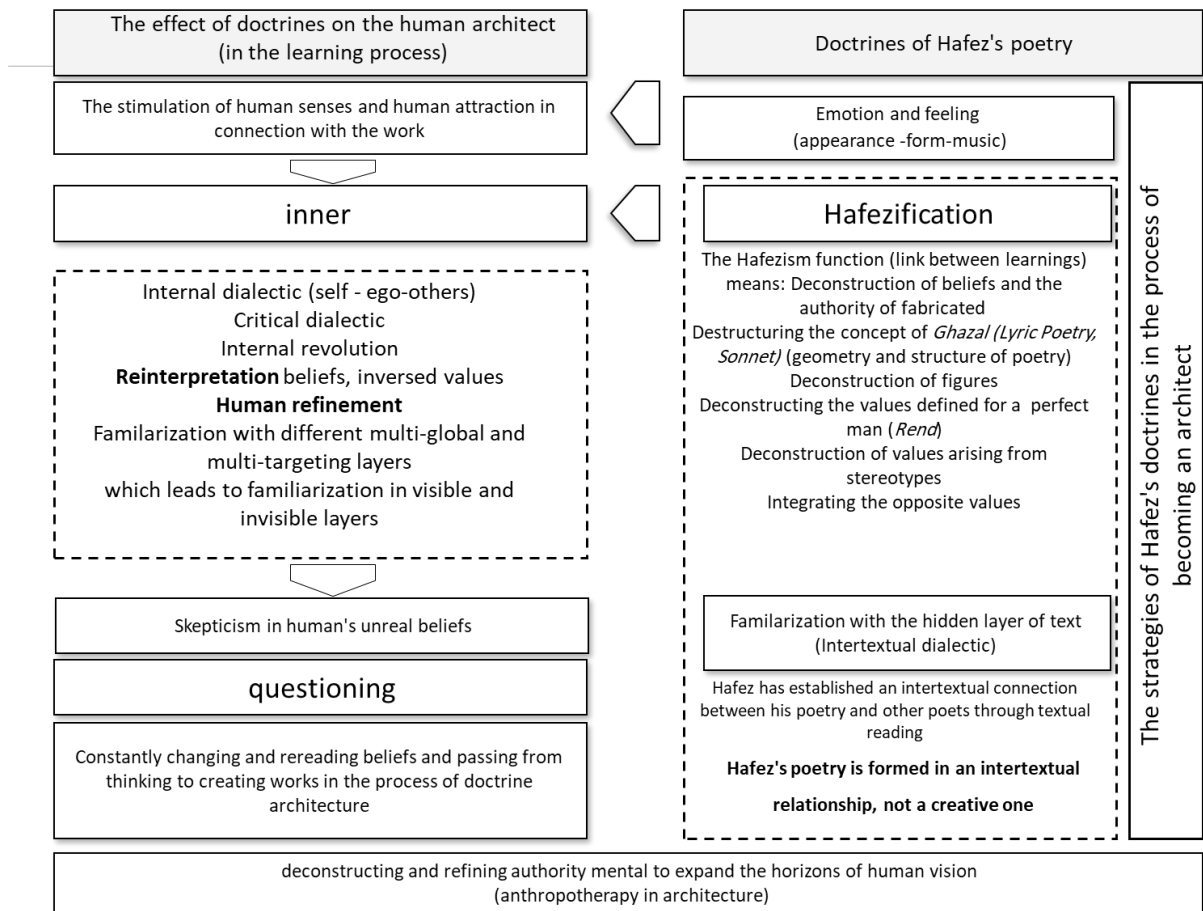


Fig. 13. The effect of humanizing doctrines of Hafez's poetry in the process of learning architecture. Source: Authors.

will critique all the doctrines and beliefs related to the unity of the product and the superstructure of the architectural work with constant questioning. Hence, all the intellectual foundations that give rise to the idea of creativity and the domination of the author or artwork (the narcissistic creator and the creature work) will become unstable. Fig. 13 shows the strategies of the lived doctrines analytically extracted from Hafez's poetry in humanization, which is the root of the learning process.

## Conclusion

The result of this research states that the most important thing is to pay attention to the rethinking of the intellectual currents of thought of the human architect in the sense of expanding the horizon of vision and refining mental beliefs in a process of living and experiencing in the structure of learning (self-discovery) and learning architecture.

Architecture is a phenomenon related to human beings; to reduce the dominance and the authority of formations & construction in the architecture learning structure, first of all, the human architect must be made. Throughout history, archetypes have always been able to play a mediating role in the construction of human beliefs. Hafez's poetry also plays an archetypal role in this research, which is full of lived experiences and techniques for establishing human relationships in such a way that in addition to stimulating the obvious and hidden feelings in a human, it can make him familiar with different ways of expression such as humor and metaphor, the coexistence of contradictions, inversion of meanings, apparent and hidden deconstruction, critical discourse, intertextual discourse and connection with the works of other poets and constant defamiliarization. Therefore, the reading of Hafez's poetry and the lived experience

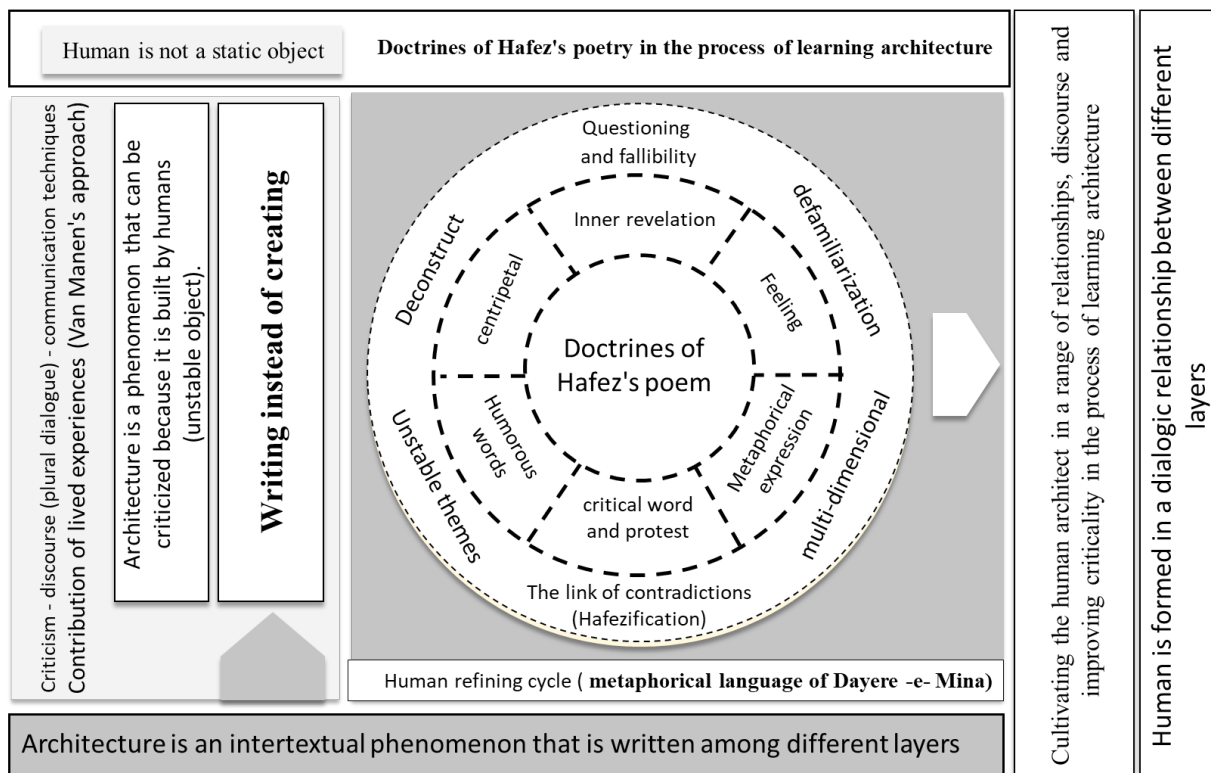


Fig. 14. The final model of "Dayere -e- Mina ". Source: Authors.

in these discourse games for a person who learns architecture will lead to the recognition of a wide range of relationships. Amid this multiplicity, an inclusive discourse, the learners realize that there is no stable ego or static object in the human architect; therefore, he cannot be the creator of a single architectural work. This can lead to the formation of the discourse within the architecture learner, so that the dominations used in the architectural products, which arise from the architect's thinking around the objective concepts and creative beliefs of the work, are subject to revision, refinement, and internal criticism. Understanding and recognition of this issue leads to the reduction of domineering doctrines and leads the human architect toward writing the work instead of creating it. In this way, an architect learns to write, and not to create, architecture in a range of intertextual relationships and between multiple discourses with others and other phenomena. This issue will also bring about the improvement of critical discourses in the process of learning architecture.

Finally, it can be said that Hafez's poetry as a "mediating space" is a meta-literary phenomenon that both tries

to construct the aspects of human and presents the techniques of establishing extensive relationships with human-related phenomena. The result of this research is drawn in the form of the final model (Dayere -e- Mina) in a continuous and endless rotation. Fig. 14 shows, through metaphorical language, the final model of the formation of human education and architectural writing through Hafez's lived experiences.

In order to fulfill this type of learning, it is suggested that architecture education try to develop interdisciplinary relationships. This means that in the process of learning architecture, a person should experience a wide range of local humanistic doctrines through text reading (continuous thinking activity along with living), multifaceted discourses, and writing. By reading the text of Hafez's poetry, due to its discursive, critical and intertextual nature, the learner of architecture can be placed in a range of intertextual relationships and discursive pluralism and gain different experiences that lead to human awakening, refinement, and self-discovery.

To achieve this type of learning, it is suggested that

architecture education try to expand the techniques of establishing human relations and developing interdisciplinary relations. This means that in the process of learning architecture, human beings experience a range of personal teachings through continuous text reading, multifaceted discourses, and writing to enhance individual experiences and self-discovery. By reading the text of Hafez's poem, due to the nature of discourse, criticism, and intertextuality, the person learning architecture can be put in a range of intertextual relations and the plurality of discourse and gain different experiences that lead to awakening, refinement, and self-discovery.

### Declaration of no Conflict of Interest

The authors state that there was no conflict of interest in doing this research.

### Footnotes

1. The wife of Nikos Kazantzakis, a famous Greek writer, acknowledged this theme during her visit to Shiraz after visiting the tombs of Saadi and Hafez.
2. Mikhail Mikhailovich Bakhtin is one of the greatest literary theorists of the 20th century who proposed the theory of polyphonic or polyphonic communication (conversational communication) regarding Russian literature, especially Dostoyevsky's works.
3. For the first time, Julia Kristeva in the article "Le mot, le dialogue, le roman" (Le mot, le dialogue, le roman) introduced the term "intertextual" into the field of criticism and literary theories in her review of Bakhtin's views, which with time, its consequences spread to intellectual fields in addition to the field of literature. The term intertextuality was also proposed as the artist's making or borrowing art from others to stop and try to be unique.

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