

The Dialectic of the Relationship between Philosophy and Poetry

جدلية العلاقة بين الفلسفة والشعر،

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ملخص:

ظهرت إشكالية العلاقة بين الفلسفة والشعر بشكل جديّ، منذ القديم فكانت الفلسفة تنحومنى التأويل في تفسير الوجود الذي لا ينجلي الا في شكل نظم وقوة خلاقة لابرار مكنون هذا الوجود ويؤكد الشعري في الاخير مجاله البياني الذي يشكل التوجه الفكري والفلسفي للحقيقة المتوطدة في الذات المفكرة للتعبير عن المفكر فيه واهتمام الفلسفة بما هو فني تظهر أيضا من خلال المجال الذي ترعرعت فيه القريحة الشعرية من خلال التعقل بوصفها ممارسة إنسانية دالة على نشاطه العقلي والوجداني، وكيفية لتمثل الكائن والطبيعة والحياة والتاريخ. لقد كان الشعراء دائما حقلًا لتأملها النظري بوصفه سؤالاً عن ماهية الفن وحقيقة الجمال والجميل، وبالتالي عن الوجود، أصبح بالتالي الفكر الإنساني متحرراً يعي ذاته من خلال أنه تأصل النظم في البرهان وتجلي العقلاني في البياني. الكلمات المفتاحية: البرهان، التاريخ، الحقيقة، الفلسفة، الشعر، الملحة

Abstract :

The relationship between philosophy and poetry has been a complex and contentious one since ancient times. Philosophy has traditionally sought to interpret existence, which is revealed only in the form of systems and creative forces, and to illuminate its hidden depths. Poetry, on the other hand, affirms its expressive domain, which embodies the intellectual and philosophical orientation of the truth rooted in the thinking self. Philosophy's interest in the arts is also evident in the field of poetic talent, which has flourished through rationality. This human practice reveals its intellectual and emotional activity, and its way of representing being, nature, life, and history. Poetry has always been a fertile field for

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philosophical contemplation, as it raises questions about the nature of art, the truth of beauty and the beautiful, and therefore about existence itself. As a result of this engagement, human thought has become free and self-aware, grounding itself in systems of reasoning and manifesting the rational in the expressive.

Keywords: Reasoning, History, Truth, Philosophy, Poetry, Epic.

Introduction :

Philosophy and poetry are both epistemological discourses, but they differ in their approach. Philosophy is rational, while poetry is intuitive. Philosophy's interest in poetry is not new. Poetry has been a fertile ground for philosophical theories to grow and for philosophy to contemplate and rationalize itself as a human practice. A reflection on the history of thought, whether Eastern or Western, reveals that poetry was often the basis of speech. The poetic formulation was the preferred form of expression for truths and contents, especially for those engaged in wisdom. Until the Sophistic, Socratic, and even Platonic periods, philosophy and poetry were closely intertwined. However, in Plato's *Republic* Plato began to unravel the intricate tapestry of thought and order, philosophy and poetry, reason and emotion. Specifically, in Book X, he launches a philosophical assault on poetry, poets, and art in general. **This break did not last long, and philosophy and poetry once again became intertwined.**

There is no epistemological break between philosophy and poetry. Rather, they are united in a single compound, despite their diversity of natures and differences. Both address a field in human nature and work to develop it: philosophy addresses the mind and thinking, while poetry addresses the conscience and the spirit.

It can be said that philosophy and poetry complement each other. Philosophy provides a framework for understanding the world, while poetry offers deep insights into the human psyche that cannot be accessed through reason alone

Perhaps the most prominent problem that arises from this is: what is the nature of the relationship between philosophy and poetry? What are its manifestations in poets and philosophers? How did rational inquiries take shape in poetic forms, and how did the emotional realm express wisdom-filled cognitive visions?

Philosophy: Essence and Concept

Linguistic derivation: Philosophy, which means "love of wisdom," is the study of general and fundamental issues related to matters such as **ontology** (being), **epistemology** (knowledge), and **axiology** (values). The philosopher and mathematician Pythagoras¹ likely coined the term as a concession to his students who called him the wise man. **Therefore, philosophy is the love of wisdom.** Philosophy² relies on the philosophical method of questioning, critical discussion, logical argumentation, and systematically presenting arguments. **Despite this original meaning, it remains very difficult to define the meaning of philosophy precisely.** However, in general, it refers to an ancient human activity related to the practice of theoretical or practical "continuous contemplation of the constant and the variable, the essence and the accidents, the causes, and the effects."³ In other words, philosophy has been known in one way or another in different human societies and cultures since ancient times. Even the question of the essence of philosophy, "What is philosophy?" is itself a philosophical question that is open to long discussion. This constitutes one of the fundamental manifestations of philosophy in its tendency to question and scrutinize everything and to search for its essence, its various manifestations, and its most important laws. For all this, the essential subject matter of philosophy is a wide and diverse subject that is related to all kinds of sciences and perhaps to all aspects of life. However, philosophy remains a distinctive mode of thinking that focuses on comprehensive topics. Philosophy is sometimes described as "thinking about thinking," that is, thinking about the nature of thinking, contemplation, and reflection. Philosophy is also known as an attempt to answer the fundamental questions posed by being and the universe. As long as the human being possesses reason, he is distinguished by the philosophical spirit.

Poetry: Essence and Concept

In its linguistic meaning, poetry is defined as "any measured and rhymed speech⁴." As for the definition of poetry in the terminology, it is the saying that is composed of imaginative things, concerning prose poetry, it is any eloquent and rhyming speech, and it is like poetry in imagination and influence."

Poetry is considered one of the literary arts, as it is more valuable and important than other prose arts, such as speech, articles, proverbs, and novels. Poetry runs on rhythm and rhyme and is based on concentration and intensification, and the emotional and imaginative element appears in it more clearly than its appearance in other arts. Poetry can also be a description of a natural scene, or a situation, or a person⁵, or an expression of what is going on in the soul of thoughts, or emotions, or it may be a reflection of the individual or collective soul, and so on. It is worth noting that this art does not develop except in the shadow of concentration, the soaring of the soul, the stirring of the conscience, and the provision of music. Therefore, the gathering of what precedes leads to the renaissance and progress of poetry. Some of the elements of poetry include:

Emotion: It is represented by the emotions that stir in the human soul, from feelings of sadness, joy, anger, shame, affection, love, and other human emotions.

Idea: Every poem must be based on a certain idea, as the idea is the foundation on which the artistic work is built.

Imagination: The poet needs to employ imagination in his poems, as it is a tool that can be used to create vivid imagery and suggest complex ideas. Each poet is distinguished by his poetic style, for this we find that Plato excluded poets from his republic, thinking that they are worthy of "filling people's minds with illusions and myths and diverting them from the seriousness of work to the jest of speech, so poetry was with Plato without a function, unless it were songs that advance the ranks of the warriors, ringing their echoes in the shadows of their banners⁶." Among the types of poetic styles: are the literary style, the abstract style, the

wise style, the affected style, and **thematic order** which is the poet's ability to combine the word and meaning in a way that makes them fit together.

Poetry is a skill that is associated with the memorization of good poems of high eloquence, until a skill is created in the soul that weaves on its model, according to Ibn Khaldun's expression⁷. As for poetry Aristotle, it is associated its function with human nature in its search for pleasure and a sense of beauty, he said in this context "It seems that poetry in general has been born of two reasons and that these two reasons are due to human nature, because imitation is a natural thing that exists for people since childhood, then the enjoyment of the things narrated is a general matter for everyone⁸.

The Historical Relationship Between Philosophy and Poetry :

The Epic and the Philosophical Manifestation Through Poetry:

Philosophy and poetry have been intertwined since the earliest civilizations. Philosophy is the study of fundamental questions about the nature of reality, knowledge, and values. Poetry is a form of art that uses language to create vivid imagery and evoke emotions.

The discussion of the origin of the universe in the first Eastern civilizations, and the approach to its different models and problems, because they have a role in defining philosophical implications, around the many philosophical questions, which manifested in the form of poetic stories, because "philosophy is present wherever man is present and wherever he thinks."⁹ Man is an integrated being of conscience, emotion, and thought, and man practiced the act of philosophizing and intellectual reflection, such as issues of death and life, the soul and the body, the immortality of the soul, happiness, and virtue...etc."

The one who contemplates the epics of "Enuma Elish"¹⁰ and "Gilgamesh"¹¹ finds some philosophical touches that were discussed by Greek philosophers since Thales. The first is called the first creation myth and is one of the oldest and most beautiful epics in the ancient world. Its writing history dates back to the beginning of the second millennium BC, about a thousand and five hundred years before the writing of the Iliad and the codification of the books of the Hebrew Bible. It has received much attention and study by Assyriologists, anthropologists, mythology, and theology¹². In addition to the beautiful poetic form in which the epic was formulated, which gives us a model of developed human literature, it provides us with an important document about the beliefs of the Babylonians and the origin of their gods, their functions, and their relationships.

The epic was found in seven clay tablets during excavations that revealed the palace of Ashurbanipal and his library, which contained hundreds of clay tablets on various literary, religious, legal, and other topics. All of them are philosophical positions on existence, the gods, and even man himself.

When we read excerpts from the text of the epic, we find that "Enuma Elish" means:

When in the heavens there was no sky

And below there was no earth.

And there were no gods but Apsû, their father, and Mummu, and Tiamat, who bore them all,

Mixing their waters together.

Before the pastures appeared and the marshes of reeds took shape,

Before the other gods came into being...

The one who contemplates this poetic story will find that the epic contains a narrative of the events of creation and the subsequent events that lead to the installation of the god "Marduk"¹³ who reigned on the throne of Babylon. Therefore, it is considered a source of Akkadian creation ideas. The Epic of Gilgamesh also expresses an important philosophical

issue, which is the issue of immortality and fate, considering Gilgamesh as a legendary hero who ruled Uruk and the seeker of immortality as a result of losing his colleague "Enkidu" who concealed the secrets of death from him after he appeared to him that he was returning, from the kingdom of the dead. Gilgamesh realized that death is an inevitable fact that is inevitable for humans. Only the gods can achieve immortality. Thus, the true wisdom lies in creating immortality with glorious deeds, as is stated in the text of the epic:

To the land of the living, the lord longs to travel

To the land of the living, Gilgamesh longs to travel,

Then he said to his friend Enkidu.

O Enkidu, the seal and the wage have not yet come, without the inevitable fate.

And I will enter the land of the living, and immortalize my name there.

For in the places where names have been written,

I will write my name.

And in the places where names have not been written, I will write my name¹⁴.

... Gilgamesh, why are you rushing so quickly?

The life you seek, you will not find it,

For the gods who created humans have sentenced humans to death...

After presenting these poetic verses from the very long poem, we can deduce the philosophical issues it addressed, which are: Life and death, The Fate of Man¹⁵, Contentment with reality and life¹⁶, A call to meditation, which is considered the true method of philosophy, Only the gods are immortal, but death is inevitable for humans. We also sense in the content of the poetic stories some axiological issues such as Truth, goodness, and beauty, Other moral values such as forgiveness and courage, etc.

Even Chinese civilization witnessed the poetic side, as depicted in the book of poetry "Shih, Ching". These poems were composed of anthologies with three hundred verses, some of which express folk songs and others narrate social and religious aspects, for example:

*In a bountiful year of corn and rice,
Our tall, rectangular granaries overflow.
We make wine and sweet spirits,
And offer them as libations to our ancestors, both male and female¹⁷,
Fulfilling all our ritual obligations.*

From this poetic passage, we can deduce several philosophical questions that the ancient Chinese grappled with, including the nature of religion and immortality. They were the first to compose poems that expressed their teachings and philosophies, demonstrating their sophisticated intellectual and spiritual pursuits.

Greek Philosophical Poetry

Philosophy began systematically with the natural philosophers such as Thales of Miletus and Heraclitus, among others. Xenophanes is considered, like other Greek philosophers, to have taken poetry as a language to express philosophical issues. He was born in the city of Colophon, one of the Ionian cities, around 570 BC. He lived for about 92 years, spending most of them on travel and poetry¹⁸. His poetry was a series of reflections on nature as a whole, the origin of things, and the religious phenomena of his time. His poems and reflections revolved around various topics. As examples of some of his poems, we find him saying:

There was a mixture between the earth and the sea.

Shells are revealed in the middle of the earth and the mountains.

Traces of fish and sea cattle were found in the quarries of Syracuse.

Things were born when all things were originally buried in the mud¹⁹.

This text confirms the study of existence and the origin of the universe and some metaphysical views.

Parmenides²⁰, too, was a great poet. He wrote his entire philosophy in verse in a famous poem that Simplicius preserved in its entirety and commented on²¹.

These poems were characterized by their beautiful form, so much so that he resorted to this poetic style to express his philosophy, on the one hand, influenced by his teacher Xenophanes, and on the other hand, because he saw the ease of memorizing poetry, the sublimity of its expressions, and the abundance of images that allowed him to express that mystical tendency that permeated his poem in general and was more evident in its introduction.

The poem is divided into two main parts: the Way of Truth and the Way of Opinion, and an introductory symbolic prelude in which Parmenides alludes to the fact that his poem is divinely inspired, following the example of great poets such as Homer and Hesiod²². However, the difference between Parmenides and these philosophers is that Parmenides spoke in his poems of a single god, namely the goddess of justice, Dike, while Homer and others drew inspiration for their poems from multiple gods, whom they called the Muses of poetry. The prelude to Parmenides' poems is of great importance, as it expresses a preliminary image with many implications²³, and philosophy was manifested through it as follows:

The horses that led me where my heart yearned,

For they led me on the divine path of the spoken word,

Which passes through all cities, and carries the mortal who knows,

Pulled my chariot while the maidens guided me on the way.

They said: Hail, young man,

Companion of the guides and immortals (i.e. the maidens, daughters of the sun, guides of the chariot),

Hail, you have been sent on this path by the divine command of Dike, not by evil fate²⁴.

The search for truth After this welcome from the goddess, who knows the secret of the philosopher's coming, which is the search for axiological values, namely the fixed truth and the knowledge of the opinions of mortal humans. Some have

interpreted this introduction and considered that the chariot that Parmenides rode in his search for truth is talking about the role of the senses, while the daughters of the sun are the eyes. Other interpretations were given, and they were all purely philosophical, namely knowledge and existence, especially the principle that says that existence cannot be transformed into non-existence or the denial of transformation from existence to non-existence because they do not meet, and only the mind is the one that acquaints us with the true, fixed, and one existence.

Thus, the philosophy of Parmenides, formulated in verse and woven poetically, has the credit of influencing Greek philosophy and rose from the stage of naivety to the stage of pure abstraction. The passage concludes by stating that Parmenides' philosophy points directly to theology, where the great soul or the maker who forms and rules the material world is present²⁵.

The Justifications for Plato's Exclusion of Philosophers from the Ideal State :

Plato sees art as a mimesis of imaginary elements, that is, not real. It is a narration and combination of characters and epics that are imaginary and not real. Moreover, these epics present their conceptions in an imaginary framework, as is the case with the gods. For these reasons, we will proceed to know Plato's opinion of poetry and poets in general.

Plato believes that the element of imagination that poets present in their epics corrupts the young and that educators and politicians should be vigilant that children do not receive this type of poetry because it corrupts their minds. However, the poetry that Plato sees as appropriate for his republic is based on the Platonic system that he established in his theory of knowledge, which is a system that is essentially based on rationality, that is, establishing a state with rational truth. Plato considers that poets operate in the realm of imagination, so they should be excluded. Despite his great

admiration for Homer and other tragedians, their exclusion ensures the continuity of the state, as the state is the realm of truth, not illusion²⁶.

In his Republic, Plato argues that poetry can be harmful to society, but that some forms of poetry can be beneficial. He divides poetry into three categories:

Tragedy arouses emotions in us, but these emotions are not purifying and cannot provide a rational truth based on reason. Therefore, this type of poetry can lead to instability of the soul.

Comedy is even worse than tragedy because it generates laughter that is not befitting to the free man, and it also portrays man as lower than he is in reality.

Drama tells the true emotions from the personal point of view of the poet. For this reason, Plato excludes from this attack **lyric poetry and epic poetry, because the contradictions depicted in it do not affect the fate of the hero, and do not greatly reduce our admiration for him as a hero. After that comes tragedy, then comedy, which are the worst examples of poetry for their direct contact with creation²⁷.** Lyric poetry is the most truthful expression of truth because the poet tells the truth on his tongue, so he is honest in his presentation. This poetry expresses the truth and its beauty, and in this poetry, poets follow the path of inspiration and intuition.

Plato believes that it is the gods who inspire these poets to convey the truth to humans. These poets are the tongues of the gods and their ambassadors to humans. He also believes that love is a powerful force that can lead people towards truth. And Love drives the poet toward beauty.

From all of this, we can see that Plato did not reject art, but rather wanted a true art that is in line with his theory of art. He considered that "the theory of beauty is not linked to the theory of art, but rather to the theory of sexual love and the theory of ethics²⁸." Therefore, we can say that the function of art is determined in his view by preparing the youth who will rule the ideal city. Art is an introduction to the study of philosophy.

In addition to his philosophical objections to poetry, Plato also had practical concerns about the nature of epic poetry. He believed that epic poetry was inherently representational, that is, it was designed to be performed on stage or in public. This meant that it was not abstract or philosophical, and it did not have any deep meaning. Plato believed that this type of poetry was harmful to his ideal state. He believed that it would lead to the corruption of the youth, who would be exposed to the negative images and behaviors that were portrayed in the poetry.

Platon's conception of imitation, then, can be understood as a depiction of the superficial aspects of reality. The poet is likened to a painter who imitates the "thing" itself, rather than the "meaning" or "ideal" form of that thing. In this way, the poet is seen as inferior to the "maker," who imitates a fixed intellectual ideal

The first subtitle opens with an introduction that presents the specific problem under study and describes the research strategy. The first subtitle opens with an introduction that presents the specific problem under study and describes the research strategy.

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