# An Analysis of Poetic Referent from the Perspective of Philosophy of Language

Yanan Yan

Northwest Normal University , Lanzhou 730030 , Gansu China

**Abstract:** For foreign poetry, it is often seen as a practice of linguistic infinity, which is still unknown to poetry. It is a power of language extension that has almost no other function besides expressing the original meaning and cannot be named with certainty. Western philosophers have repeatedly criticized the meaning and career of poetry, even believing that it only records some things that are difficult to express in language, or serves as a consolidating carrier that is difficult to describe in language, in order to endow poetry with its own political and philosophical significance. Modern poetry based on Platonization has a greater connotation.

**Keywords:** Platonization ; Philosophical thought ; Western poetry

Does the radical criticism of poetry in chapter 10 of the Republic claim a unique limit to Platonic philosophy of ideas? Or is it, in turn, a gesture to philosophy itself, to the constitution of "current" philosophy, which at the outset declares itself incompatible with poetry? In order not to dull the discussion, it is important to appreciate Plato's attitude to poetry, which in Plato's eyes is not secondary or debatable. In fact, it matters. Plato did not hesitate to declare that "the principles of the state"

Modern poetry assimilates itself with thought. It is not only the validity of the written thought in the verbal body, it is the sum total of the thought activity. The great images in poetry, such as the in which poetry assemblesan emotional display of an ideological system: subtraction and isolation, for Mallarme; Impromptu and interrupted, for Rimbaud. Cohn's great theorems point to the puzzling paradoxes of mathematics in this century . The discrepancy between the axiomatic system of set theory and the description of categories lays the foundation for a mathematical ontology in the bondage of thought choice, in which no purely mathematical rule can regulate choice. When poetry takes on the idea of a poetic mind, and at the same time mathematics surrounds itself with a vanishing point, its reality is completely deadlocked in formal reproduction. It is said that modernity idealizes poetry and makes mathematics sophistry. In this way, it reverses the Platonic judgment, and it is inevitable that Nietzsche does not wish to tilt this judgment toward the "transfer of all values." This led to a crucial shift in the relationship of philosophy to poetry. Since this is not a confrontation between sensibility and mind, or beauty and good, or image and idea, then such a relationship can be established. The form of sensibility in modern poetry is as little as the idea, but rather the sensibility itself appears as the solid, pulsating nostalgia of the poetic idea. In Malarme's Afternoon of the Faun, the "character" of the soliloquy asks himself whether there are possible signs of a dream of his passion in nature, in the emotional situation. Without the evidence of the coldness of one of the lustful women? Does the wind not remember the fleshly sighs of the rest? Should we exclude the assumption that water and wind are of no importance in themselves, relative to the provocative power of art triggered by the idea of water and wind? To overwhelm the heat of the two mornings known; Don't whisper, let my flute sound natural and unrestrained forest, only the wind scattered the sound into the rainfish, from the exquisite pipe out, in the horizon not disturbed by ripples, that full of inspiration of the lively sound of the flute. Through the clear visibility of technique, which is also the idea of poetic thought, poetry is capable of surpassing what sensibility is capable of. Modern poetry is the antithesis of imitation . By its own operation, it shows the idea that object and objectiveness are not merely a pale copy. Philosophy cannot, therefore, comprehend the twin of poetry and mathematics in the simple opposition of an entertaining image to a pure idea. So where does it get past the separation in language between the

two structures of thought? I would say that's the point, that one of these ideas with another finds them nameless. It is known that on the diagonal of the Platonic exile of the poet there is an equivalent: poetry and mathematics are viewed philosophically, and one, like the other, is remembered as a true procedural universal form. What mathematics does is pure multiples of reality, such as existence as the original incompatibility of existence. What poetry does is multiples of reality, such as the presence of what has come within the boundaries of language. That is to say, the singing of language is like a talent, and under the reduction of its empirical object, it makes "existence".[1]

Rimbaud did not cry out without purpose: "We affirm you, the way!" Or, as he put it, "there is no delay in finding out where and how." Or Malarme's idea of setting up poetry as a kind of science. As I install with science, the hymns of the spirit, under my patient work, the Atlas, the flora, the Liturgy book. Poetry is like the annihilation of deep, on-site thought; it is an immediate action; at the same time, poetry, like all local images of reality, is also a project of thought, a powerful prediction, the growth of a language, by the birth of a simultaneously internal and created language from "another". All truth is a kind of power, and at the same time truth is a kind of powerlessness. Because it cannot judge totality. The incompatibility of authenticity with totality is undoubtedly the decisive teaching of modernity - or post-Hegelian. Jacques Lacan expressed it this way in his famous dictum: Truth cannot call itself "the whole," it can only call itself "half." Malamei had already criticized the Parnasians for "putting the whole thing on display," by which he added, "they lack mystery." If we start from the point that truth is truth, we cannot assert that truth "completely" authorizes truth, or that it is an integral proof. The revealing power of poetry is wrapped around a puzzle so that the target of the puzzle points to the powerless reality that produces all true power. In this sense, "mystery in letters" is a veritable command. When Mallarme argues that "there should always be a mystery in poetry," he uses the power of truth, from his powerless point of view, to lay down an ethical code of respect for mystery. What is indeed mysterious is that all the poetic truth remains at the center of the mystery, and the truth has no power to make the mystery come to reality. More generally, a reality always encounters a point it gives, encounters self-proof that it is the boundary of this particular truth, and does not encounter the whole self-consciousness. All reality, though it tends towards the infinite, is always a special process, which proves itself in reality with at least this inability, or, as Mallarme puts it, "a rock, a false mansion, which then evaporates into a mist, which forces the boundary monument to the infinite". A truth rests on the rock of its own uniqueness, and only this, as powerless as it is, claims to be a reality. We call this dependent thing nameless. The nameless, then, is a reality that cannot be forced to be named. It cannot be preprogrammed into the truth. All the rules of truth are established in reality by virtue of its nameless properties. If we return to the Platonic opposition between poetry and number, we ask ourselves: who distinguishes between mathematical truth and poetic truth which is "in reality", and with regard to their nameless properties? What characterizes mathematical language is deductive precision. Hearing this, this coherence may be limited as well as the collection of obtained statements, and the ability to link the two successfully supports the test of reliability. Restricted effects reveal hidden logical codes to mathematical ontology. Reliable results are central. Is a theory really reliable? It is a theory, a statement that is impossible in the theory of existence.[2] A theory is reliable if it contains at least one "correct" statement of the theoretical language, which cannot be incorporated into the theory or the theory would be less than honest. From this point of view, reliability justifies theories such as particular ideas. For if any statement is acceptable in theory, it is equivalent to saying that there is no difference between a "grammatically correct statement" and a "theoretically accurate statement." Then theory is nothing more than a grammar; it has no idea.[3]

Contrast between presence and disappearance, which can express itself clearly and easily. But the syntax is not poetical, far from the deformation I drive it. It arises without self-expression. Then Mallarme clearly points out that he does not know whether there is a poetry of poetry, a poetry of meta-poetry. This is the meaning of the famous word "Ptyx," which has no name at all, it is "the abolition of pomp and illusion." There is no doubt that ptyx is the noun that makes poetry powerful: it gives the language a sense of immersive presence that was previously impossible. Unless it happens, the noun isn't a noun, it doesn't name anything. So that the poet (master of words) can take this false word to death. For the Master has gone to draw the tears of Styx with nothing but that which the void is proud of. Poetry itself, as a local practice of linguistic infinity, remains nameless for poetry. The power of language, poetry, which has no other function than to express itself, is powerless to name with certainty. Rimbaud was right when he, too, denounced his poetic career as "crazy." Poetry, it is true, "records what cannot be expressed," or "solidifies what is dizzy." But madness is to believe that it can still regain control or name the deep and universal source of these symbols. Positive thought cannot name its own power, and poetry always remains ungrounded. For Rimbaud, it was the same as sophistry: "Let me explain my magical sophistry by the illusion of words." From the very beginning of his work Rimbaud emphasized the preservation of a subjectively designed irresponsibility in poetry. Poetry is like a force that unintentionally penetrates language: "I witnessed the birth of my thought: I saw it, I heard it; I play a violin: the symphony echoes in the depths, or comes to the curtain and jumps." We say that the nameless property of mathematics

is the reliability of language, whereas the nameless property of poetry is its power.[4] Moreover, philosophy will place itself under the dual conditions of poetry Philosophy will recognize that all naming of events, events that summon the retention of the vanished, all naming of narrative moments, is poetic in nature. It will also realize that the accuracy of all events, all work that is close to existence, all work that is guided by unsupported instructions, should have an exemplar as mathematical But it will retain, since reliability is mathematical nameless, it preserves the impossibility of the basis of total reflection, preserves that all systems contain an initial point, a subtraction of true force. A point that is exactly not compelled by the power of truth, whatever it may be. And because the infinite power of language is the namelessness of poetry, it will retain meaning, meaning so powerful that it may become an interpretation, power that touches meaning without reason.[5]

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## About the author:

Yanan Yan(1987 -), female, Han nationality, born in Baoding, Hebei Province, Postgraduate , research interests: foreign philosophy, philosophy of language.