

Analytical note on the relationship between literature and philosophy

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Abstract

The relationship between literature and philosophy is almost as old as the two academic disciplines themselves. Indeed, for a very long time, philosophy has been interested in literature and vice versa. Some philosophers like Kant, Hegel, or Schopenhauer among many others - have had recourse to epic, lyrical or dramatic poets because they realized, literary works can help them in their philosophical efforts to convey the message of truth, well-being, wisdom in society. The obstacle which prevented them from having recourse to it seemed to be the thread of the metaphysical tradition. But not everything can happen through metaphysics alone to be understood, useful in society. Thus, because of their stakes and their style, philosophies of existence rub shoulders even more closely with literary works. This applies to Heidegger, to Marcel, an admirer of Rilke, to Camus, a novelist before becoming an essayist, to Merleau-Ponty whose appeals to Valéry, Claudel or Proust are never accidental, to Sartre for whom the works of Baudelaire, Mallarmé, Genet, and Flaubert counted as much as those of the philosophers. This article takes an analytical look at the relationship that may exist between literature and philosophy through language.

Keywords— *Literature, philosophy, language, relationship.*

Introduction

The notion of literature

In his article entitled "What is literature?", Delmas, M. (2001) affirms that the notion of literature always includes some somewhat vague areas into which the recurring debates around the aesthetic judgment of texts are engulfed, which sometimes lead to oppositions without any theoretical foundation, such as that which distinguishes, for example, literature and para literature or

even literature and popular literature or children's literature.

According to Todorov, literature is an "imitation" of reality through language. In this sense, he liked to make a comparison with art, in this case, painting when he says that "painting is the imitation by image". He further asserted that literature finds its essence in fiction and derives its substance from legend. (TODOROV, Tzvetan, 1987). Indeed, the relationship that has been tried to

establish between literature and painting in particular and so close. It is in this logic that it has been the subject of numerous reflections, the main concern of which is to define the contribution of one concerning the other. By deepening the analysis from this perspective, it can be affirmed that History and legends have long been the arts, and literature in particular, not only an inexhaustible source but also this source has been rich in situations, in characters, into stories that artists, all categories combined, never stop exploiting. (Abdelhalim, M)

Moreover, literature is a set of written or oral works which are recognized to have an aesthetic value¹; it is an art expressing an ideal of beauty. Thanks to literary productions, it makes it possible to manifest emotions and reveal to readers or listeners what a person has in their hearts. Literature aims to educate, communicate thoughts, influence, and even seduce. Literature constitutes a patrimonial heritage and can contribute to the preservation of a country's heritage when it underlines its values, culture, and civilization.²

The word literature, from the Latin litteratura derived from littera (the letter), appears at the beginning of the 12th century with a technical meaning of "thing written" then evolves at the end of the Middle Ages towards the meaning of "knowledge drawn from books". , before taking on its current main meaning in the 17th and 18th centuries, namely, all the written or oral works comprising an aesthetic dimension or the activity involved in their elaboration. [ibid]

Ultimately, literature is indeed defined as a particular aspect of verbal communication - oral or written - which involves the exploitation of language resources to multiply the effects on the recipient, whether reader or listener. [ibid]

¹ On [larousse.fr](https://www.larousse.fr)

"<https://www.larousse.fr/encyclopedia/divers/litt%C3%A9rature/66296>", (consulted on March 3, 2022)

² Littérature, sur [wikipédia](https://fr.wikipedia.org/wiki/Litt%C3%A9rature)

https://fr.wikipedia.org/wiki/Litt%C3%A9rature#cite_ref-1

The Notion of Philosophy

In his article entitled "Introduction. What is philosophy?", Comte-Sponville, A. (2018), wrote:

"The words "philosophy" or "wisdom", until the 18th century, could designate all rational knowledge, both in ancient Greek (for example in Aristotle) and in modern languages (for example in Descartes). This is what justifies the famous metaphor of the Principles: "Thus all philosophy is like a tree, whose roots are metaphysics, the trunk is physics, and the branches which come out of this trunk are all the other sciences, which are reduced to three main ones, namely medicine, mechanics and morals."

The word philosophy can designate, on the one hand, the thought of the philosopher, alive in him; and, on the other hand, his written work. The first sense would perhaps be fairly well designated by expressions like these: philosophy thought, philosophy lived, or philosophy tout court; while the second must be related to the expressions: philosophy expressed, philosophy systematized, or system of philosophy. (Tremblay, J. 1958)

Philosophy, from the ancient Greek φιλοσοφία (composed of φιλεῖν, philein: "to love"; and σοφία, Sophia: "wisdom" or "knowledge")³ meaning "love of knowledge" and commonly "love of wisdom", is an approach that aims to understand the world and life through rational and critical reflection. It is a search for truth that is guided by a questioning of the world, knowledge, and human existence⁴. It has existed since antiquity in the West and the East, through the figure of the philosopher, not only as a rational activity but also as a way of life. The history of philosophy allows us to understand its evolution.

Anchored from its origins in the debate of ideas shared during dialogue, philosophy can be conceived as an activity of creation, meditation, definition, and analysis of

³ Sur l'origine du terme voir: Anne-Marie Malingrey(1961), *Philosophia. Étude d'un groupe de mots dans la littérature grecque, des Présocratiques au IVe siècle après J.-C.*, Paris, Klincksieck.

⁴ See: <https://www.cnrtl.fr/lexicographie/Philosophie/0>

concepts such as good, evil, beauty, justice. It can also be seen as a quest for truth, freedom, meaning, awareness, in short, a quest for happiness. From a Christian perspective, its focus should be on the contemplation of truth and the search for the ultimate end and meaning of life.⁵ As for Aristotle, wisdom is the science of first principles and first causes. (Jean-Francois Mattei, 2000)

Moreover, the interest of philosophers in literature is almost as old as Western philosophy itself. (Bouchard, G. 1976)

“Because everyone, from the beginning, learned from Homer”, acknowledged the Pre-Socratic Xenophanes. Heraclitus, for his part, admitted that Homer was “the wisest of the Hellenes”.⁶ Plato, impregnated with Homeric poems to the point that they appear in many of his dialogues, is so fascinated by literature that he practices it at the very moment when he condemns it, for example in the Republic and the Laws, by exposing his ideas through characters and in a form, dialogue, which is certainly not the usual form of philosophical discourse. As for Aristotle, after declaring that astonishment is at the source of philosophy, he adds that “even the love of myths is, in some way, love of wisdom, because myth is an assemblage of the marvellous.”⁷⁸

The question concerning the relations that may exist between literature and philosophy does not date from today. Indeed, the inspirations, the reflections of the creators, including the philosophers and the literary ones, have always been nourished by the questioning tending to find some link that can exist between the two disciplines.⁹ Some of these philosophers and writers have nurtured the

idea that philosophy is radically different from literature, both in form and in content. While another part of these thinkers, creators defended the idea that everything is literature. According to them, it is all about concern about expression and language. Moreover, when philosophy is considered as a discourse in its own right, of course, belonging to philosophy, it can no longer stick to the dimension of language, in other words, it extends outside of this dimension, and it is considered as a set of genres and texts that belong to a social (academic) practice. (Ratier, 2001) There is never thought without language.¹⁰ The famous author Boileau, in Poetic Art, Canto I, asserted that: *“What is well conceived is clearly stated. And the words to say it come easily.”*¹¹ That said, it can be said that there are interactions between the two so that it is unthinkable to think, to imagine that the author of a work, whether literary, philosophical, scientific..., the would have in his head completely before he expressed it with words.[Ibid.] Thus, in their works, certain famous authors, among others Nietzsche, Mallarmé, Proust, Joyce demonstrate that not only between literature and philosophy is possible, but only this relationship of conformity, of resemblance; this more or less sensitive link remains harmonious in the sense that one feeds on the other.[Ibid.] The affirmation according to which one feeds on the other refers of course to the idea that the conceptual language aspiring to universality, to which philosophy claims to belong, and the symbolic and metaphorical language seeking beauty in things find a junction point which is the logical and comprehensive expression which can only be achieved through language. According to

⁵ Jean-Paul II, Fides et ratio, § 47

⁶ Fragment 56, Les penseurs grecs avant Socrate, p. 77

⁷ Ibid.

⁸ Métaphysique 1.1 (trad. Tricot), Paris, Vrin, 1964, A. 2, 982 b 16-18. Thomas d'Aquin (In XII libros metaphysicorum expositio, Turin, Marietti, 1964, 1, 3, n. 55)

⁹ Mihaela-Gențiana STĂNIȘOR, Răzvan ENACHE, Revue semestrielle de littérature et philosophie, page 1
A retrouver sur: <http://www.revue-alkemie.com/>

¹⁰ Tschumi, Raymond. “Le Langage Et La Pensée: Leurs Rapports Et Le Dépassement De Leurs Niveaux Dans Les Sciences Et Dans Les Littératures.” *Dialectica*, vol. 22, no. 3/4, 1968, pp. 272–292. *JSTOR*, www.jstor.org/stable/42969786. Accessed 11 Oct. 2020.

¹¹ Claude Lorec “Le langage exprime-t-il bien la pensée ?”, A retrouver sur : <http://laposso.philo.free.fr/blog2/public/Intro-Pensee-langage.pdf/> Visité le 11/10/2020

Schlegel, it is now poetry that accomplishes the mission of a philosophy held in check by the limits of language.¹²

“The task of literature and philosophy can no longer be separated. [...] Philosophical expression assumes the same ambiguities as a literary expression if the world is made in such a way that it can only be expressed in “stories” and as pointed out.” – Maurice Merleau-Ponty¹³

French philosophy, from Montaigne to Sartre, is very literary. Paul Valéry wanted to be a philosopher rather than a poet. And Sartre novelist and playwright is undoubtedly stronger and more decisive than Sartre philosopher. (Vieillard-Baron, J. 2012)

Many poets have maintained a very close relationship with philosophy: Parmenides, Lucretius gave models of philosophical poetry, but we can also count among them Dante, Milton, John Donne, Hölderlin, Goethe, Rilke, and for France, Alfred de Vigny, Victor Hugo, Mallarmé, Paul Valéry, Paul Claudel, Pierre Emmanuel, Yves Bonnefoy. If we wanted to make an anthology of poet-philosophers, we could not exclude Virgil or Baudelaire.¹⁴

Moreover, literature and philosophy all need language, even if it is used by them differently; it is as much to say that it binds them. As Humboldt asserted, *“every language envelops a certain conception of the world; words carve-up, organize reality and induce our gaze on the world at the same time as they translate it: where we have*

*only one word to say snow, the Eskimos of Thule have fifty-six.”*¹⁵

Literature and philosophy use language to convey their messages

Aristotle defined man as *“the living being possessing language”*: the linguistic capacity seems to belong only to man, and to distinguish him from all other living beings. Language allows man to think and communicate his ideas: it is, therefore, the basis of community life.¹⁶ According to Rousseau, *“the conventional language belongs only to man”*: animals have their *“language”* from birth. They don't have to learn it, because their instinct tells them to; this *“language”* is innate, not acquired. Animal *“language”* has no grammar: the signals that compose it each have a precise and unique meaning, and therefore cannot be combined. Thanks to grammar and the infinite number of combinations it allows, human language is richer in meaning and above all, it is capable of invention and progress. [ibid]

On the other hand, philosophy wants to express the truth through conceptual language. This language is the one that wants to aspire to universality, in other words, it is a language that is the same everywhere, it does not suffer from any ambiguities. At the same time, literature, for its part, wants to express beauty through a language that is both symbolic and metaphorical. In the original sense of the term, literary language is that of artistic literature... Wei Bohui (2007) asserts that: *“Literary language is 'emotional language' and philosophical language is 'reflective language'. They are both related and different. Literary language has the characteristics of descriptivist, imagery, and "suggestion", while philosophical language is declarative, abstract, and "self-evident". Exploring and*

¹² COLLOQUE INTERNATIONAL et PLURIDISCIPLINAIRE organisé par l'Université de Pau & des Pays de l'Adour, 11 et 12 Mars 2010, PHILOSOPHIE ET LITTÉRATURE, Information publiée le 18 mars 2009 par Florian Pennanech (source : Sébastien Hüscha) retrouver sur :

https://www.fabula.org/actualites/philosophie-et-litterature_29889.php/ Visité le 11/10/2020

¹³ Cité par James Albon dans : "Peut-on philosopher avec la littérature ? Le cloisonnement entre philosophie et littérature est souvent argumenté. Pourtant, l'abstraction n'est pas la seule façon de penser." A retrouver sur :

<https://elephant-larevue.fr/dossiers/philosophie-litterature/> Visité le 11/10/2020

¹⁴ Robert Smadja, De la littérature à la philo-sophie du sujet, Paris, L' Harmattan, 2010.

¹⁵ Le langage précède-t-il la pensée ? La pensée précède-t-elle le langage ? Publié le : 20/3/2015, A retrouver sur :

<https://www.devoir-de-philosophie.com/philosophie/langage-precede-pensee-pensee-296065-1.html/> Visité le 11/10/2020

¹⁶ Le langage, A retrouver sur :

<http://www.guillaumenaicaine.com/philosophie/langage/le%20langage.pdf/> Visité le 12/10/2020

clarifying their respective characteristics is one of the prerequisites for an in-depth study of literature and philosophy, thinking through images and abstract thinking and their relationships. »

In this statement by the author, our interest is rather focused on the link that may exist between literary language and philosophical language. In other words, the emotion expressed through literary language by the writer (the literary) takes place through deep reflection without which it would be difficult to feel the emotion expressed. Thus, readers reading the literary product that emits this emotion can realize that the writer (the literary) has had to resort to philosophical language (the language of reflection) which is also reflected in the said literary product. It is obvious that these two languages, literary and philosophical, can use each other to get their message across. Literary language often needs to mix with philosophical language to express aesthetics, rational emotion, even if it retains its literary appearance. It is in this sense that Gao Wanyun (2002) said, "*Literary language should be a discourse composed of three dimensions of reason, emotion and aesthetics, and meaning.*" By making a careful analysis of this assertion of the author, the literary language can merge into the philosophical language to compose a discourse that has not only a rational dimension but also an emotional and aesthetic one. According to Yang Shangxian: "*Literature is a small content of philosophy.*"¹⁷ This assumes that literary language expressed metaphorically, poetically, etc. contains about him this appearance which can be qualified as philosophical. Beyond this analysis, the literary product emitted by the writer (literary) can be expressed in a philosophical language.

Moreover, in the case of French, after there had been kinds of literature in several oil languages, such as Picardy

or Walloon, the one that remained alive was the literature of the language that was to become French and which was to integrate elements of other languages spoken in France.[Picoche, Jacqueline. "Dialogue around the teaching of vocabulary." *Studies in Applied Linguistics* (1999): 421.] For the famous philosopher Hegel, "*it is in the word that we think*" [ibid] Indeed, philosophy and literature, thinking about the world, writing about the world, contemplating and describing the world in all its aspects, whether this description is metaphorical, romantic, conceptual and reasonable, it is done at the help of language which, in an obvious way, is the point of junction, the roundabout. But also, philosophy often needs to put on literary shoes, in literary language, to be able to highlight its philosophical truth. This is how Nietzsche wrote in the philosopher's book: "*Philosophy is an art in its ends and its production.*"

*"It is difficult to assess how his ideas have spread in literature because very often those who are inspired by him do not name him. It is also difficult to distinguish what is sometimes properly Nietzschean in works that have borrowed from other authors whose thought is close to Nietzsche on certain points."*¹⁸

Nietzsche constructed an aesthetic which was a way for him to respond to the romantic literature of Nerval, but also to the frantic search for it, mentioned by the famous philosopher Foucault as being a quest for a poetic model which would be another option to the advantage of scientific rationality which is not only an obsession of philosophy but particularly of the 19th century. The quest for a poetic model that can be an alternative to scientific rationality, as if to say that scientific (philosophical) rationality alone is not enough in its quest for universal truth. Not enough is a bit overstated, but the poetic model

¹⁷ 文学和哲学的关系是什么?, 杨尚贤, 发表于:2019-07-17, 在: <https://iask.sina.com.cn/b/4Pi5Ewll1Srl.html> 于 10/17/2020 参观

¹⁸ A propos de la réception littéraire de Nietzsche (Laure Verbaere, 2016), A retrouver sur : <https://www.nietzsche-en-france.fr/histoire/nietzsche-et-la-france/r%C3%A9ception-litt%C3%A9raire/>./Visité le 13/10/2020

as an alternative requested by the philosopher can give the impression that poetic (literary) language can be an explorable path for the philosopher (philosophy) to carry out his quest for universal truth, but also highlight it for the interested public. It remains important to emphasize the fact that philosophy while taking this form of the world, follows the same path as literature, which often follows philosophy in its quest for models of being. [Ibid.]

In his article entitled: Does literature have something to say to philosophy?, J.-B. Mathieu tells us an interesting anecdote as follows:

*"Suppose you go to a library, and ask a (good) librarian, 'Could you find me a book that deals with the structure of reality? ', or 'Could you find me a book which tells what are the moral truths? 'In all probability, this one, to satisfy your request, will go not to the "novels" department or the "poetry" department, but the "philosophy" department. If, on the other hand, you ask him: "Could you Can you find me a book that appeals to taste and imagination? ", he will surely be content to point you to the "novels" department or the "poetry" department by saying "See for yourself", but will not tell you the location of the complete works of Kant."*¹⁹

This anecdote is all the more interesting because it is important to carry out an analysis that is both critical and meticulous, which will attempt to establish a link with the theme dealt with in this research paper. Indeed, by asking the same questions mentioned in the anecdote to any librarian, there is no doubt that the latter will direct you to the "Philosophy" department. On the other hand, if the librarian goes to the "Literature" department, he is not necessarily wrong in the sense that the literary, like the philosopher, has his way of expressing the truth. The language used to emphasize these "moral truths" can be

conceptual and metaphorical. Of course, it is not rare, impossible, or forbidden to find literary language, whether poetic, lyrical, or dramatic, used in certain philosophical works in their attempt to express the truth. Thus Jacques Collète mentions in "Existentialism":

"It is not simply for the sake of ornamentation or embellishment that philosophers – Kant, Hegel, or Schopenhauer among many others – appeal to epic, lyrical or dramatic poets. The thread of the metaphysical tradition being broken, it is not surprising that, because of their stakes and their style, the philosophies of existence rub shoulders even more closely with literary works. This applies to Heidegger, to Marcel, an admirer of Rilke, to Camus, a novelist before becoming an essayist, to Merleau-Ponty whose appeals to Valéry, Claudel or Proust are never accidental, to Sartre for whom the works of Baudelaire, Mallarmé, Genet, and Flaubert counted as much as those of the philosophers. As is the case with all literature, it is not only between the lines, it is between the books that one must grasp, in this language that Merleau-Ponty called indirect [...] Saying what he says, the language collects, by metamorphosing them, not only experiences but also previous expressions. "Like the weaver, then, the writer works backward: he only has to do with language, and that is how suddenly he finds himself surrounded by meaning."

The expression of "philosophical" truth inevitably involves invention, the creation of writing. By doing so, it involves an inevitable part of fiction in the sense that creating implies imagining. In other words, conceptual creation must rely on work on language and be based on a theory of discourse and a philosophy of literary art. Furthermore, the concept supposes carrying out a literary work and a theory of philosophical discourse that is rooted in the philosophy of literary art. We will not find it necessary to highlight the question of whether this is not a question of borrowing from aesthetics? What seems interesting to emphasize is that philosophy has needed literary language from time to time, in passing it is important to mention aesthetics,

¹⁹ La littérature a-t-elle quelque chose à dire à la philosophie?
J.-B. Mathieu, Philippe Sabot, Philosophie et littérature.
Approches et enjeux d'une question, Presses Universitaires de
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<https://www.fabula.org/revue/cr/198.php/> Visité le 13/10/2020

whether poetic, lyrical, dramatic, etc. to convey his message of truth. It is as much to corroborate the affirmation that philosophy sometimes uses literary language to convey its message of truth, while literature also uses philosophical language to adorn and embellish itself philosophically in its quest for models of being. Ultimately, it is not exceptional today that specialists in "literature" speak of "philosophy", or that specialists in "philosophy" deal with "literature". They use language for this exercise.

The main role of the philosopher and the artist (literary) is to think about the values of existence

This mission is carried out using language. In other words, there is no way they can undertake this mission of thinking about the values of existence beyond language. That is to say, it is the language that offers them the possibility of expressing their conceptual and metaphorical thinking, that operate through language. Indeed, for philosophy to succeed in surviving, it has the primordial role, about language in all its aspects, of being able to bring about a certain unification between thought and metaphor. It is in a way a linguistic metamorphosis to which she devotes herself for a harmonious contact between the rational man and the intuitive man. Rationality rubs shoulders with intuition and rational (philosophical) language mates with intuitive (literary) language to talk about issues related to the values of existence. Some famous authors like Friedrich Nietzsche, Martin Heidegger, Maurice Blanchot, etc. affirmed the fact that philosophers and artists only think metaphorically. Heidegger maintained the idea that the metaphorical only exists within the metaphysical. Indeed, often the discursive (speculative) exercise goes hand in hand with the poetic imagination that it rubs shoulders with to be able to convey its message of truth in all beauty. Marcel Conche wrote: "*If many works of philosophy distill boredom, it is because life is absent from them... The mere play of concepts does not bring life... There are different ways of bring a work to life, poetry is one.*" Poetic (literary) language is a great support to

conceptual (philosophical) language so that it can not only carry out its quest for truth but also be able to divulge it to the spectacle in all beauty. Moreover, Lucretius with *De rerum natura*, shows us that "*poetry is the link, or the mediation, between religion and philosophy*" They choose the Homeric verse, the scansion of Hesiod as well as the noble Horace in the Odes.²⁰ The poem and philosophy have always confused each other through the metaphorical language that philosophy often uses to convey its message.²¹ The aspiration of poetry to be a creation pushes it, in a certain way, to succeed in raising itself to the level of revelation. Thus, the messages transmitted through poetry in a metaphorical language have the taste of the revelation that metaphysics prides itself on always transmitting. Metaphysics and poetry certainly stem from opposite intentions, but they have certain points of coincidence. This is due to the highest qualities they have, although they diverge, they remain the products of the spirit which expresses itself through a language that unites them. According to some philosophers, philosophy has an artistic function that is expressed, exposed through artistic language. Authors like Schelling, Schopenhauer were attracted, fascinated by incitement, influence, and artistic construction. These take place in a language that is

²⁰ Friedrich Nietzsche about the nobility of Horace's Odes writes: "You will recognize even in my Zarathustra a very serious ambition of Roman style, of "aere perennius" in style. 'It was no different with my first contact with Horace. Until now, no poet has given me the same artistic delight as I felt when I first read an ode by Horace. In some languages it is not even possible to want what is achieved here. This mosaic of words, where each word by its tone, its place in the sentence, the idea it expresses, radiates its strength to the right, to the left and on the whole, this minimum in the sum and the number of signs and this maximum which one thus attains in the energy of signs —all that is Roman, and, if one wants to believe me, noble par excellence. All the rest of the poetry becomes, besides that, something popular, - a simple chatter of feelings..." Friedrich Nietzsche, (*The Twilight of the Idols or how to philosophize with hammer blows*, chapter "What I owe to the ancients » 1888).

²¹ Poésie et philosophie, Publié le 16/12/2016, a retrouver sur: <https://www.franceculture.fr/emissions/poesie-et-ainsi-de-suite/poesie-et-philosophie> Visité le 14/10/2020

certainly specific to the artist and to his function which is literature, but this language (language), although it displays the metaphor, has similarities that link it to that of philosophy. Other authors like Hermann and Keyserling considered metaphysics as an art. They supported this thesis by arguing that philosophy can only be a science when, like any art, it can master the means of expression consisting of a perfect art of assembly, the construction of matter and expression. The ideas of these two authors tend towards the same point which is the form search. Furthermore, Keyserling believes that any perspective of the world, whether philosophical or artistic, is a matter of style. The literary characteristics are found among the pre-Socratics, these are expressed through a language, a discourse where the philosophical and the poetic have no points of divergence. (C. Dumoulié, 2002) Besides, the famous Greek philosopher Aristotle has great admiration for the creative side of art. He formulates the idea that all art is part of the poetic sciences which are characterized by creation. Thus, his first theoretical masterpiece was called "Poetics". (ZUZANA SEVCIKOVA, 2006) Martin Heidegger (1889-1976), in ontological questioning, advances the idea Martin Heidegger (1889-1976), in ontological questioning, advances the idea. (G. Durozoi, 1990) According to him, poetry is a path that can be taken to access thought. This is as much to say that poetic language can be used by the philosopher, philosophy, to express, to convey the conceptual message, emanating directly from philosophical thought. Following this order of ideas, it amounts to supporting the idea that, sometimes, the writer or the poet easily manages to show what the thinkers, philosophers, wish to capture and express through notions or ideas.[Ibid.] Platner, in his Aphorisms, wrote: "*Reason does not presuppose language.*" (Platner E, 1776) If reason interests the philosopher more than language interests the literary, it is not a question either that this reason is simply seconded or supported by the language. The idea can also refer to the assertion that the will determines the use of linguistic signs. Consequently,

literary and philosophical can have in common this freedom to make use of language as they please to express their literary and philosophical needs. Furthermore: "*Philosophy claimed to be telling the truth and held transparent its discourse, ordinarily defined as a representation or presentation of an idea or mundane order existing elsewhere.*" [ibid.] In saying this truth, the philosopher makes use of a language that he qualifies as rational which gives this transparency to his discourse. The literary also makes use of its metaphorical, aesthetic, emotional language to describe everything that surrounds it, this beautiful world that exists ideally. They all need to give some perspective to their languages so that they are more captivating than they describe their surroundings. "*Philosophy has long remained oblivious to its own textuality and has thus retained the ambition to abstract itself from the contingent and accidental of languages.*" [Ibid.] Philosophy and literature all need language to be in conformity and at the same level of evolution with their own textualities. According to Gilles Deleuze, philosophy involves the invention of writing and includes an inevitable part of fiction.[Ibid.] At the source of philosophy as of all thought is, however, according to Jacques Derrida, the operation of metaphor, an archive-writing which reappears in particular in the concern for literature.[Ibid.] Literature and philosophy, through language, can join. It has been said that literature is an event of language and that philosophy is an event of thought.[Ibid.] This being the case, the thought event of philosophy manifests itself through language, which it cannot ignore because it plays a primordial role in its manifestation. Thought is to philosophy what language (writing) is to literature. Indeed, language is both a useful and necessary instrument that allows philosophical thought to express itself clearly. It is as much to affirm the fact that philosophy needs literature insofar as the latter is an event of language whose contribution is essential for the event of thought that is philosophy. Moreover, there is no major difference between the status of the philosopher and that of

the writer, referring to Nietzsche's definition: "He knows by inventing, he invents by knowing". [Ibid.] By attempting to analyze deeply and carefully from the verbs used in this affirmation the role of any creator: to know and to invent, to know and to do, or to know how to do in fashionable terms and expressions. It is important to underline the fact that it seems impossible for any creator, literature, and philosopher, to know, to invent, in a word to create, without the language which is the container around which literature and philosophy are found. Jacques Derrida said this: "*If it is in literary writing that the future of philosophy is played out, the philosopher will have to adopt it.*" [ibid.]

Conclusion

The relationship between literature and philosophy is, in fact, close. In this perspective, there is the emergence of what is called "philosophy of literature" which tries to redefine philosophy starting from appearances in literary texts and not only in treatises and philosophical essays. Moreover, Literature and philosophy, through language, can have a junction point.

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