

# Language of poetry and its meaning for non-propositional knowledge, an approach from wittgenstein and jitrik<sup>1</sup>

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## Abstract

The text argues, based on the ideas presented by Wittgenstein in the Philosophical logic Tractatus, the importance of poetry for human interest in understanding some issues transcending logical and propositional knowledge of language. Thus, in the first part, and from the work of literary critic, Noah Jitrik, attitudes of the three prototypical approach to poetic texts are described: Attitude of reading, description, and interpretation. While the article risks an interpretation of Pablo Neruda's poem: Alturas de Macchu Picchu (Macchu Picchu Heights), it explains in greater detail the interpretative attitude. The second part shows what Wittgenstein named logical space. Since the isomorphic theory of language, and in connection to certain ideas expressed by Jitrik, it is argued that, what in the Tractatus Wittgenstein is recognized as mystical or transcendent, finds its manifestation way in the space, no longer logic, but poetry. The intention is to conclude that in the interest of understanding and comprehensive training of people, interpretative reading of poems is as fruitful as the study of the various disciplines that become the logical and propositional language.

**Keywords:** Knowledge, Jitrik, poetry, proposition, Wittgenstein.

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## Introduction

Human excessive devotion for science has slandered other type of cultural products, which, not as effective as scientific ones, provide either basic, middle or higher education students with indispensable opportunities for their integral formation. As a factual case, poetry discredit seems to be proportional to reverential increase given to science and technology by institutions in charge of promoting academic formation.

Notwithstanding, from the same contents of scientific language, the intellectual experience provided by poetry language may be justified and promoted. Thus, Wittgenstein's *Philosophical logic Tractatus*, which for logic positivists and science students, is the canon of language of true knowledge: the one of science may be read as a work that opens a space for poetry, motivating to its encounter. When Wittgenstein at the end of his *Tractatus* says: "what is not possible to talk about, it is better to conceal" (*Tractatus*:7), instead of making a negative prescription, where just the scientific is entitled to speak, it pushes from the logic space (configured by propositions and facts) to a new space: the poetic, where the most transcendent and human experience may surge, those which approach us to the beautiful and good.

Thus, the duty that at every academic formation level there should be a commitment by students, teachers and institutions, not only toward true knowledge, but also toward integral formation, it may be argued from recognition of limits of science language, from which limits poetry is seen as a type of human language and expression, that approaches us to what Wittgenstein considers as the transcendent or mystic, of human existence: the experience of the good and the beautiful.

In addition, and as literary critic Noe Jitrik describes it, interpretation of a poem involves high intellectual requirements. Reading, describing and interpreting, three of the most necessary academic competences, are tested when people approach to poems. If formation of school students and college students were mainly aimed at academic capabilities, poetry, by testing and requiring a high use of these three skills, would be consistent with basic and higher formation levels.

Therefore, this article provides some elements that vindicate the meaning of poetry language. It is an attempt to approach poetry as a human product that promotes intellectual skills, and connects us to ideas and transcendent experiences. The project shows that from the same space and language of science poetry may be seen as an art that cultivates integral traits of the human.

## Materials and methods

This work is performed parting from pre research, also named basic or theoretic. Its starting point is a group of concepts found in the work performed by one philosopher and one literary critic: Wittgenstein, and Noe Jitrik. Its purpose is to prepare and present a theoretic proposal of literary interpretation, parting from the original conjugation between philosophy of the *Tractatus* and some ideas of Jitrik's literary

critic. At the end, the proposal is compared as interpretation of a poem: Macchu Picchu by Pablo Neruda.

The “conceptual analysis” is used as a strategy. It begins through review of some literature concepts related to the topic, in order to attain reasoning which, given its coherence and comprehensive power, allows to achieve a series of categories. From such categories, a poem is interpreted in order to test the possibility of an approach to poetry, and to certain type of human experiences not achievable from language of science.

## Results

It was found that one of the philosophic analysis most influencing scientific knowledge, the one taking the theory of the *Philosophicus* logic *Tractatus*, paradoxically invites to approach, from outside of science, the transcendent reality of human condition. Thus, it was evidenced that in veritable language of science, once it establishes its limits, encourages that from other type of knowledge, vital senses of the human are faced, such as the good and the sublime. It was found that poetic space is a place where experience of transcendent reality of the human is achieved; therefore, it is inferred that poetry promotion is as vital for integral formation as scientific knowledge. It was established that reading poems, besides producing a sensitive enjoyment, leads to use refined intellectual abilities, such as those appearing at describing and interpreting poem contents. The article is an invitation to, from the same language of science, recognize the meaning of poetry, and intends to provide, as a final result, the challenge of assuming poetry as a cultural asset as important for human formation as traditional disciplines of knowledge.

### Three types of attitudes to approach poetic texts

In his unpublished text *Poem with secret, toward a critic of poetry*, literary critic Noe Jitrik, presents what could be the first basic distinction for those of us desiring to introduce in the study of poetic texts, and risk interpreting some of them. Jitrik says that three clearly differentiable attitudes may surge when we approach to poetry, those marking the type of relationship to be established with poetic texts. Any poem may be either *read, described or interpreted*. And although at first glance they may seem as exposition of an ascending method, which basis is *reading*, and that raises up to *interpretation*, in Jitrik’s proposal independence of each of these three risks is justified. It is neither the obligation of poetry reader to advance toward its *description*, nor an obligation of the one *describing* it to seek its *interpretation*.

*Reading, description and interpretation*, more than moments or steps that should necessarily be made, are gestures, are attitudes toward poems. However, these attitudes do not depend just on individuals facing the poetic text. Thanks to a convergence between poem contents, and intellectual - emotional qualifications of

the reader, poems are suitable to be *read, described or interpreted*. As in potency, the necessary conditions of these three attitudes lie on poems, such attitudes are updated once the poem encounters with the reader who decides to get into its words.

Jitrik states that, when being before the attitude of *reading*, the reader satisfies with immediate reactions produced by the poem. The pleasure of living the flow of emotions produced by its words, verses and silence, the same enjoyment of feeling either be grief or pain, happiness or pleasure, is the prototype of *reading* toward a poetic text. It may be stated that in *reading*, as an attitude of approach to poetry, the reader is captivated before images and encounter of sensations provided by the poem. His disposition would be more passive than active. The reader becomes alienated by the poem, receives and accepts it within sensorial limits that the poem offers him.

As an illustration, it is worth to remember how Gabriel Garcia Marquez, endured such hard times he lived in Bogota, while taking Law classes at the National University. His way of dealing with his hard economic situation and unwillingness caused by projecting himself as a lawyer, consisted of boarding a train to make turns. But, while this occurred out of himself, inside himself he was absorbed in *reading* verses that armored him against his boring situation. During these times Garcia Marquez was a *reader* of the *pedracielistas*<sup>1</sup>. Excessive lyricism of this poetry, as a bell made of images and sounds, concealed them from: “Those afternoons of adolescence which seemed to drag an endless tail of other many lost Sundays” (Garcia, 2002:310). Garcia Marquez, being a just high-school graduated young, used verses he *read* to produce a change of emotions inside him.

In addition, in the *descriptive* attitude the poem breaks into routines of thought, established by the habit of knowledge of the one approaching it. The poem clashes with the system of judgments and skills held by the one acting from descriptive attitude, irradiating him unusual ways of perception. In Jitrik’s words “an entrance to the different” is produced. Either because the poem, as a splendor allows to see relationships hidden in the net of knowledge, or because it produces them, the characteristic trait of descriptive attitude is its relationship toward transformation of the view; it settles in the mind as new way of understanding and living the experiences. Thus, there will be a before and an after in the concept system held by the one facing a poetic text from descriptive attitude.

This is why, descriptive attitude does not limit and contains in emotional brevity, the one which is more related to *reading* attitude. It does not pursue anything hidden in the poem, since parting from what it shown in it, it seeks to define its topic, its sense and intentions. Jitrik states as related to *descriptive* attitude: “to establish circuits and associations which would explain the sense of poems” (p.4).

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1. *Pidracielistas* is the name under which a group of Colombian poets of the end of the third decade of XX Century is gathered; among them Jorge Rojas, Eduardo Carranza, Arturo Camacho Rodriguez. The group was organized by Jorge Rojas, and became known through publication of notebooks of *Piedra y cielo* (Stone and sky)

As an example, it is enough to consider books in which poets and editors group different poems parting from topics; thematic threads connect poems. A single real case: *Exploring the world*, a poetry of science issued by Miguel Garcia Posada (2006); remote geographies, or remote centuries, as where Dante Alighieri lived, live together in the book with the one of Borges, taking the topic of science as the unique bridge.

In Colombian literature, when poet Maria Mercedes Carranza takes over Casa Silva, and assigns poetry the mission of calming the social violence: “words may replace bullets” (Alvarado, 2014:521), her talent toward poetry was thematic, which is proper of a descriptive attitude; she sought, found, and if not, she imposed poetry relationships which made it an instrument for humanization.

Finally, the *interpretative* attitude, that this work intends to represent taking Neruda’s poem as horizon: Macchu Picchu Heights, assumes, as Jitrik describes it, that poems have something to say, they clearly express an idea; and they also contain a *want to say* something that is not obvious, but latent in them. That is, what is shown and is visible in the poem, the place taken by the descriptive attitude. In addition, the *want to say* is that which is veiled, and that suggests, after being treated with the poem, that there is something hidden in it, that in spite of everything, many things to approach are left. The *want to say* is the space of *interpretative* attitude.

*Interpretative* attitude is assumed by those feeling it, that in spite of having gone through the poem there is still much unconcluded; as if the poem should reveal much more than it shows. Jitrik says that to accept the *interpretative* attitude, it is necessary to bear the conviction or intuition that there is a hollow in the poem, that there is something more that is necessary to fill. To adopt the interpretative attitude it is necessary to feel that: “It is not possible that there is no anything more, at least, there are illusions that refer to another place, memories that create uncertainty, ghostly sensations of presences that force to stop and prevent from satisfying by a being already there (Jitrik, 4)

The question and disagreement produced by the conviction that there is a *want to say* in the poem, shakes the need of interpretation, of finding in its dept the something that intends to calm those heart beats felt by the one seeking to interpret it. As Jitrik claims, it is a matter of accepting that texts keep secrets, which veil possibilities of meaning, interpretation being the process of producing meaning. Notwithstanding, the process is continuous, not concluding. Any interpretation of text is definitive, any apprehended meaning is “the meaning”. Jitrik says in his book Roberto Arito or the force of writing:

Irreducible, the process of meaning production refers to the irreducible in all textual transformation, and which lasts in what it obtains, not giving up in what motivates it. Meaning as a richness in motion, continues to vibrate in reading, and extends beyond it. (Jitrik, 2001, p. 59).

It is worth to state that, according to literature on interpretative attitude described so far, *prima facie* seems to imply that only a few, the elected ones, may adopt this attitude. Unveiling the secret, sounding deepness of poems seems not to be common

for those who read or study. Notwithstanding, interpretative attitude is more related to disciplinary and labor work than to perspicacity talent. Interpretation conditions expressed by Jitrik also outline an interpretation method in which placing oneself in laborious work is more important than following magic formulas.

In an attempt to outline Jitrik's proposal it is convenient to retake what was stated at the beginning about poetic texts and about those approaching them. The first, is that poems contain as in potency the conditions to *be read, described or interpreted*. Secondly, those who approach poetry do so from conceptual frameworks, weaved by specificity of their knowledge and experiences. Without these to initial conditions, interpretation of poems is not possible. If there is no something latent, which is the object of the poem, objective, objective in the sense that it intrinsically resides in it, interpretation is not possible. Likewise, interpretation is a human action which requires a cognitive subject, this is, an individual who, gifted of a network of concepts and ideas, throw them to the poem, in order to apprehend in them what remains hidden at the bottom as a secret.

To the justified existence of hidden latencies in the poem, and a researcher who, bearing a conceptual net and immerse in the process of meaning production interacts with the poem, Jitrik adds an idea to clarify interpretative attitude. By using an image, the image of the sphere, he clear and substantially takes the condition that should necessarily surge, as an initial phase in the encounter poem and the individual seeking its interpretation. At the beginning of such encounter, and already given the conviction that there are hidden ideas in the poem, this is shown as a perfectly symmetry sphere. There is nothing lacking of any surplus inside it; outside smooth, closed and non-penetrable, with no beginning or end, it seems perfect. Notwithstanding, enigmatic. Thus, the conviction shown in the question that the poem has many things to say, it enters in tension with the first view, that sees it, in turn, as a perfect sphere, inaccessible to its secrets.

Jitrik's proposal makes one more step. He states how, in spite of this first impression, which just fills the interpretation attitude with complexity and brightness, the attentive and laborious view that will run into fissures, small cracks, which the bare eye and no sharp may not see, but expertise and patience do allow to see. Jitrik says in a Poem with a secret:

¿What are those fissures in a poem? Let's imagine, let's collect experiences from readings, descriptions and interpretations, that there are many from ever, ever, in some of them any sign, a light that has blinked and has turned off, and impression that fades but remains consigned. (pag.7).

Interpretative attitudes faces the challenge of entering into the sphere. The challenge of using such fissures to sound and find flashes, which enable the view to see events, hidden meaning.

A last thing to be mentioned, of a capital importance, regarding conditions required by interpretative attitude toward poems, an aspect proposed by professor Jitrik, and

that wdemocratizes the possibility of interpretation. Without attacking or demerit the great traditions of literary critic, for Jitrik, every interpretation involves a network of beliefs, interests, readings, pre-readings; in one word, it involves: ideologies. And supposing that any ideology is superior to another, or that unique trends of interpretation should be adopted, contradicts the fact that multiple possibilities of meaning are subjacent in poems. Such possibilities are feasible only while there are plurality of views, of ideologies updating it. This, in Jitrik's proposal, ideological pluralism is a necessary condition for interpretation attitude.

The binomial Interpretation-ideology may lead to ideas that interpretations, as most ideologies, arise on establishment of definitive truth, therefore, once an interpretation is achieved, everything real and intrinsic in the poem has been unveiled. Ideologization of interpretation would seem that kills enigmas of the poem. Conscious of this fact, Jitrik does not reject the ideological trait of interpretation, for saving in his proposal the ever latent and endless *want to say* of poems. For him, presence of ideologies in every interpretation is a real event as the rain. But he warns about consequences from ideologizations by prescribing every interpretation explicit presentation of a network of ideas, assumptions, readings and interests from which interpretation is made. This, he proposes, deideologization, a tedious word that designs a simple technique to make coherent the unavoidable ideological character of interpretation, through appropriateness of opening interpretations of poems.

Jitrik says that making obvious what ideas from, what postures from, the text is interpreted, involves accepting that it is an interpretation, prepared from a point of view, which point of view should be necessarily presented. In his words: "deideologizing, then, means to highlight what certain ideologies try to hide of themselves; and may not be performed but from ideologies that, not being annulled by so doing, are able to show themselves in their operation itself." (Jitrik, 2001:58).

wUpon stating the above, and in order to risk using this interpretation model, taking the poem Macchu Picchu Heights – Pablo Neruda as a reference, we pass to the second part of the text. Thus, first, it is presented the network of beliefs, and contents, which interpretation of the poem is assumed from. Ideology which an interpretation of the poem is risked from will be shown; thus intending to comply with the requirement of deideologization of interpretation. Later, it will be intended to show from described theoretic lenses, the view obtained from poem Macchu Picchu Heights, parting from such theoretic lenses.

### **Deideologizing: from Wittgenstein's theoretic space to poetry space**

In order to establish limits of thought, philosopher Ludwig Wittgenstein wrote one of the most influencing books of language philosophy: *Tractatus logic philosophicus*. He methodologically established language limits in order to establish in them the scope of thought. In the preface of the *Tractatus*, he says:

The book wants, then, to design a limit to think, or, better, not at thinking, but to the expression of thoughts: because to design a limit at thinking we would have to be

able to think both sides of that limit (in summary, we would have to be able to think which does no result thinkable). Thus, such limit may just be designed in language (Wittgenstein, 1994:11).

Wittgenstein names isomorphic theory of language to his proposal. He claims that its writing should be equal to writing events of the world, because just in this manner events may be presented or figured in him. Since through language events of the world may be presented, then, both one, language, and the other, the events, possess similar characteristics. For example, it is stated that “the table is of wood”, and this statement is true, it is because language reflected events of the world, it has to be able to adapt to the structure of this event. If language and the world had different structures, then our conviction that through language it is possible to describe how events occur in the world, would not be sustainable.

Wittgenstein writes that: “both in the figure and in the figured there must be something identical for that one to be even figure of this. (Tractatus; 2.161), and “what the figure should have in common to reality, to be able to figure it at its mode and correct of false manner- is its way of figuration.” (Tractatus: 2.17)

On this idea Wittgenstein builds his proposal on limits and sense of language. Language with a sense is the one coinciding with structure of events: propositional language, proposition being the projecting sign of the world. Propositions as they possess the structure of world events, allow not only figuration of existing events, but all possibilities of their existence.

The space surged from this linguistic limitation shows its frontiers in proposition-event relationship, given through isomorphism of their structures. In addition, since the character or the proposition is sign, shape, instead of content, the space proposed by Wittgenstein is a logic space, in which both the proposition and real and possible events take place. He says “events in logic space are the world” (Tractatus: 1:13), and “although the proposition may only determine a place of the logic space, the total logic space, must, however, coming already given by the proposition (Tractatus, 3.42).

Out of this space it is for Wittgenstein what is inexpressible, which may not be embraced by propositional thought. Thus, philosophy, religion, ethics, aesthetic, while theories created through a type of expressions which do not follow proposition-event are out of Wittgenstein’s logic space. He will say, for example of his *Tractatus itself*, that it should be thrown away, disregarded, as who wants to go up through a ladder to a place and stay there, once up, he should throw the ladder away and forget it. Since his philosophy does not talk of events of the world, but how events are thought and expressed through language, but not of events temporally localizable in the space, his proposal, and not only it, but all of the philosophy should be proscribed from propositional logic space. His call is then to silent, to propositional silent. “what it is not possible to talk about, it is better not to talk”. (Tractatus: 7).

For many people, logic positivists, for example, Wittgenstein's *Tractatus* is the bankruptcy of philosophy. Ethics, aesthetic, philosophy itself should be thrown away as the ladder. ¿What is the sense of life? ¿What is the good and the bad? ¿what is the beautiful and the sublime?, would be the senseless questions, approached by those who, while not seeing the scope of language, and understanding, are reluctant to accept its rationality. Notwithstanding, they mistake the part for the whole, since the same Wittgenstein in the *Tractatus* invites to assume, no yet from the logic space, but from another type of place, one out of proposition-event relationship, those real topics and that exist with as much ontology as events of the world, in spite of not being approached by propositional language. Wittgenstein says; "The expressible certainly exists. It is *shown* in the mystic". (*Tractatus*: 6.522). He would say that propositions may not express anything higher". (*Tractatus*: 6.42).

Like the mystic, ethics is not mentioned but shown. In his text on ethics Wittgenstein says: "Ethics, if anything, is supernatural and our words would just express facts; as well as a cup of coffee contains just a cup full of water, even if I would pour a gallon on it" (Wittgenstein, 1989:37). He ends this text stating the imperious human condition of going beyond the logic space, of denying to reject topics that vitally assist the human condition. Wittgenstein describes this going beyond as going against walls of our cage.

Thus, at describing language limits, Wittgenstein also points out the human need of passing his frontiers. Leaving the propositional space to access mystical experiences, which as experiences, are not told but shown. Linguistic transgression is possible just through language, but not proportional, but one which is mobile, which feature is a constant opening and disregard for structure fixing. It is the language of poetry, intrinsically not logic language, or propositional, the one that seems to meet Wittgenstein's challenge of not saying, but show the mystic, those transcendent human experiences, but understandable by science. In Noe Jitrik's essay: *Macchu Picchu Heights*, a pyramidal march through an unceasing poetic discourse (1987), Wittgenstein's call to the poetic may be seen. Not only because Jitrik presents poetry as mobility, poetic language as a constant alteration of linguistic stability, but because poetry itself, and specially the poem *Macchu Picchu Heights*, more than words or references to things, actions or remembrances, is image, image full of mobility. Jitrik says:

Image is not a representation, but something new, produced by transformation. The new, in turn, is delivery of an absence, image is a mediation between what is missing and what is offered, but concrete mediation governed by own laws (Jitrik, 1987:535).

Once this is said, interpretation of poem *Macchu Picchu Heights* – Pablo Neruda (2010) as a text is justified, that since it is out the propositional space, inhabits the space of vibrating images, that in their mobility illuminate semantic encounters and non-propositional, crashes between fields of ideas that destabilize language routines, and fulgurating ways of seeing what is not accessible by propositions, which from Wittgenstein may be understood as the mystic. Death, loneliness, being, time, depths,

all of these silent words in logic space, are found in the poem with a license of poetic space, which, as pointed from Jitrik, is always transgression and mobility. Death is not extinction but: “a small death of thick wings”; loneliness is not abandonment, “crowned solitudes”, the being is not the permanent, “it removed itself in the tireless granary of lost events”, “Time in the time”, “deep zone of your disseminated pain”, are just some cases pointed by decided rupture of the poem with cold stabilities of language.

## Discussion of results

When Wittgenstein states that the mystic is the inexpressible, but that exists and is shown, encourages linguistic experiences weaved of images and non propositional shapes, rushes forth against language stability, and serves to be the way for transcendent experiences to happen. Language, in this space, would be the representation of events, but fulguration surged from collisions and transgressions among words, the flashing that for moments illuminate the mystic.

In Macchu Picchu Heights, pollen is not restarting of life, pollen is stone; no liquid of life springs from the spring, the spring is stone. “Stone pollen, stone bread, stone rose, stone spring, stone light, stone vapor, stone book” allow to see in unity the fertile and the sterile, the brief and the permanent, life and death. The one and the other, the opposed ones smelt and limit and allowing that in the struggle, which yield to appear the unity, sparkles are irradiated to allow the mystic to be seen and felt. Wittgenstein says: “the view of the *sub specie aeterni* world is its vision as-whole-limited. The feeling of the world as a whole limited is the mystic.” (*Tractatus: 6.45*)

More than happening a collision among words in Macchu Picchu Heights, among voices of terms regularly remote, “sword wrapped in meteors, leaves of color hoarse sulfide, shroud of agriculture and jungle, immobile of turquoise cataract” the poem offers a collision among topics of meaning. Using term, when words are assigned meaning, which in the time merge, as if the term and the meaning were the same, it would force to believe that it is the combination of voices that produce the novelty. Thus rupture to linguistic routines would be more sensorial than intellectual. Notwithstanding, this case may be pertinent for *reading attitude* of approaching to the poem, where irregular sound spurs auditory sensations. But the constant presence of two large semantic fields, of two wide and general conceptual regions, spilled in genre and specie in words of the poem, allows to state that such collision is among meanings, between two blocks of thought: the one of being, and the one of not being.

Through images that in their junction suggest contrary relations, the poem Macchu Picchu Heights seems to lead to mystic feeling of recognition of the being and the not being: air, stone, heights and deepness, dew and mountain, soil and foam, rivers and salt, flowers and deaths, words and silent, hurricane and water drop, feathers and rocks, dust and towers are not an inventory of things, but a single substance that turns into being and not being.

As if air and stones, flower and death, silent and word, permanency and caducity, the root and skies at the end were the same. Macchu Picchu Heights recreates a poetic space where fulgurations flashing from meaning collision, illuminate and allow to live the feeling of the mystic.

Thus, and allowing Wittgenstein and Neruda to speak, Macchu Picchu Heights shows itself as a wide poetic space, limited by air and rock, heights and land, bread and hunger, drops and the sea, in which all elements in their communication allow to hear, see in flashes what logic-propositional space conceals: "We feel that even when all possible scientific questions had received an answer, our vital problems have not rubbed together in the most minimal" (Tractatus: 6.52)

Through the confusing splendor  
Through the stony night, let me submerge the hand  
And let that in me beat, as a bird one thousand years prisoner  
The old heart of the forgotten!  
Let me forget today that happiness wider than the sea,  
Because man is wider than the sea and its islands And we should fall in it as in a  
pool to get out from the bottom With a bouquet of secret waters, and submerged  
truths (Neruda, 2010:203)

## Conclusions

Attitudes of those approaching poetic texts may be classified in three groups: *reading, description, and interpretation*. Passion, discussion and critic, respectively, are conjugated in each of these three dispositions toward poetry. Notwithstanding, all of them suppose certain mental dispositions, it is in interpretative attitude, where the need of reference points is emphasized, events from ideas and concepts, for interpretation relationship to arise. Jitrik names ideology the network of concepts where the poem is interpreted from, he calls the need of making ideology explicit, when an interpretation is to be presented (deideologization), in order to ensure opening several interpretations, as well as the possibility of their analysis and objective correction.

Since Wittgenstein, and specially, from his isomorphic theory of language, a way for interpretation of poems may be assumed in such a manner that they are shown, not as description of events of the world, but as the link with the deepest and transcendent nature of the human: its mystic feelings. In absence of a place for mystic experience in logic space configured by proposition-event relationship, it is the space of poetry, the one not determined by the truth or falsity, but by language mobility, a place where language approaches man to the mystic. Ruptures of sense proper of poetry, since unusual semantic regions strike (stone pollen, for example) produce mental illuminations, so astounding that they show aspects of the real that they are out of what normally surges in language, and in events of the world. As a representative case, Pablo Neruda's poem Macchu Picchu Heights manages to show human experience surged before recognition of his temporality. Conscience that

everything is determined, including man himself, to cease being, notwithstanding it may not be expressed in the language that describes the events of the world, it may show and live in poetry, Macchu Picchu Heights, by Pablo Neruda, achieves it. Thus, poetry is an art that not only provides aesthetic enjoyment, but allows for comprehension and formation of people a richness as valuable as knowledge of logic and propositional language.

In the academic interest for integral formation, not only the logic space of propositions and their necessary and pertinent way of being rational, contain everything that may, and should be studied. The space of poetry, the one that forces toward reading and interpretative re-reading, opens as an indispensable place to face other vital aspects of human condition, his vocation to the transcendent. If one of the ways toward unavoidable human desire for transcendent experiences is furrowed by poetry, literal reading, descriptive reading, and interpretative reading of poems, should be seen not only as a duty of education institutions committed to integral formation, but as a right of individuals for their full realization.

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