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Poetic Metaphor, Thinking and Truth

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Abstract

Philosophy and poetry are traditionally seen as distinct, even opposing pursuits. While philosophy emphasizes logic, reason, and problem-solving, poetry leans into imagination, emotion, and expression. Despite these differences, the two often overlap, particularly in Political Philosophy. Philosophical thought often employs poetic devices (metaphor) in creating concepts—sometimes unconsciously—while poetry can serve as a powerful medium for philosophical inquiry. The paper focuses on the intersection of poetic metaphor, thought, and action, suggesting that poetry translates abstract concepts into tangible lived experiences, making it an essential foundation for meaningful public discourse. Poetry, with its ability to preserve and communicate the depth of human experience, can resist ideological control and uphold truths that philosophy alone may not capture. As a result, poetic language forms a durable common ground necessary for political dialogue and civic freedom. The paper also highlights the significance of contemporary spoken word poetry, which channels poetic expression into spaces for free speech and political engagement, aligning closely with the aims of political philosophy.

Keywords: Metaphor, Hannah Arendt, Thinking, Imagination, Freedom

Introduction

Poetic language acts a medium of thought and action within the public sphere, particularly as a form of resistance against oppressive discourses that seek to homogenize expression and suppress plurality. In spaces where mainstream ideologies stifle linguistic

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vitality, the paper seeks an understanding of how might metaphorical thinking offer a means of resisting the stultification of language and the accompanying de-worlding—the erasure of diverse perspectives that challenge dominant structures.

Drawing on Hannah Arendt's phenomenology of thinking, I examine how metaphor functions within the inner life of thought and how poetry, as an expression of this inner dialogue, fosters a conscience capable of resisting oppressive realities. Arendt's concept of the "two-in-one" self—the dialogical structure of thought—illuminates how poetic language enables individuals to engage with the world imaginatively, even when direct expression is denied. In this sense, poetry becomes a site of re-worlding, where imagination reconstructs the plurality of human experience through forms that evade ideological constraints. It assures us of the reality through particulars and multiple standpoints of reflection and imagination.

The paper also considers the intimate relation between poetry and sensuality, proposing that poetic language carries a sensuous force that encroaches upon thought itself. This affective and embodied dimension of poetry invites a renewed engagement with worldliness and intersubjectivity. It brings the invisible mental acts of thinking into the visible world of public actions, as well as the common ground of human experience. Unlike philosophical discourse, which often privileges abstraction, poetry speaks through voices—through forms that resonate with the particular, the affective, and the situated. It affirms reality not through universal reason but through the multiplicity of perspectives and lived experiences.

Finally, I turn to spoken word poetry as a contemporary example of poetic thought as resistance. Through its performative immediacy and embodied presence, spoken word demonstrates how poetic language enacts political agency, affirming both individuality and communal belonging in the face of systemic erasure.

The Affectivity of Poetic Voice

Poetry speaks through the **tonality** of voice. The inner voice in poetry is an inner reflection of the conscience. It evokes a form of self-consciousness (interiority of the subject leading to other

conceptions of the subject). This inner voice is not merely expressive but constitutive of subjectivity itself, disclosing a mode of thought that emerges in and through poetic language. I dwell on how thinking occurs through poetry and how poetry, paradoxically, also bears witness to the non-thought—in those moments where the possibility of thought is suspended or severed. Put differently, I ask what it means to think, not only about poetry, but through it, and how this mode of thinking diverges from, yet also intersects with, philosophical inquiry.

Poetic language is not just words strewn across the page but it is "thought". It differs from philosophic thought in many aspects as it is thought with a special characteristic, yet no less rigorous. Philosophical and poetic thought differ not only in the content of what they say but also in terms of the time and space (temporal-spatial concerns) of where the philosopher or the poet speaks from (plural subjective standpoints or an objective point of view). Poetry thinks, but it does so with a different sensibility, a different temporality and spatiality. Where philosophical thought often strives toward clarity, argumentation, and objective stance, poetic thought remains rooted in multiplicity—plural subjective standpoints that resonate through time and space. And yet, **poetry** and philosophy also share a common ground, i.e., the inner voice with which both the poet and the philosopher speak, a site of reflexive resonance where language is not only heard but sounded. This inner resonance of the internal dialogue within the self—the attention to the sounding of language—constitutes a shared concern between poetic and philosophical thinking.

When we listen to poetic language, we get a sense of the inner voice, namely an attunement to something that breaks through this inner voice. It is a form of sensorial encroachment that cannot be confined to conceptual cognition. Poetry speaks to a sense of listening that is irreducible to the sensory act of mere hearing. The experience of this mood as a kind of tonality is not a question of translating emotions. The tonality of poetic language does not simply convey emotion, nor does it present a message in the conventional semantic sense. It is not about something rather it embodies the presence of a presence, one who is involved in it—an affective force that engages the listener on an existential level. To

speak with poetry is not to extract meaning, but to dwell with the poetic thought. It is to enter into dialogue with an interlocutor who is already interiorized, a part of the self. Poetry resists instrumentalization. It does not "communicate" in the traditional sense. Poetic language does not have a message. It is its own sensuality.

When poetic sounding is reduced to meaning, it ceases to be poetry in its original mode: a language that is, instead, about something. Poetry, in this view, is not about speaking but sounding. It inhabits a liminal space between voice and silence, presence and absence. It is sounding: "out of my mouth came a sound, which assailed me unconditionally," writes Rilke (qtd. in Arendt, **Denktagebuch** 214) Poetry does not possess meaning in the conventional linguistic sense. As per Arendt, what is unique about poetry is not its meaning but its nature. Poetry is akin to love: in speaking poetically, one integrates the other into the self, dissolving the boundaries between subject and object. When one speaks lovingly, one has integrated the other as part of their own being. Poetic language occupies a liminal space. This liminality—this capacity to hover at the edge of meaning—renders poetic language precarious. It risks losing itself, severing its ties with the world, even as it draws on the corporeality of voice and sound. Poetry thus inhabits a space where worldliness, affectivity, and love converge.

A further dimension of the voice's power lies in its inescapability. Unlike vision, which permits detachment, listening involves exposure. The sounding voice—the poetic or divine call—penetrates the listener's interiority with a force that cannot be resisted. We cannot distance or shield ourselves from the sounding deity. The German verb hören, as Arendt notes, connotes not only "hearing" but also "obedience," "belonging," and even "bondage." To hear is to be subject to a relation of power, to be addressed in a manner that is not entirely voluntary—a hearer is a receptor, exposed to an unavoidable sound. Sound, like the elation of love, is transient and unsustainable; one cannot dwell within it perpetually. Sooner or later, the ephemeral resonance of poetic language collapses into meaning—it becomes 'Mitteilung', a communicative act addressed to another. At this point, the alterity once internalized is externalized, and the inner voice becomes a message.

Poetic Thought, Conscience, and the Sense of the Real

Thought possesses an intrinsic political poignancy. To ask what is at stake in thinking is to gesture toward conscience, which is intimately related to consciousness. This relation between thought and conscience unfolds in an inner dialogue in solitude that precedes the process of thought, even as it emerges while we are still immersed in the world. Solitude here implies being in the company of oneself. This two-in-one mode of thinking sharply contrasts with being in the world of appearances, where, as Arendt notes, "the outside world intrudes upon the thinker and cuts short the thinking process" (**The Life of the Mind**, I:185). Thought understood as a dialogic and poetic process, becomes increasingly repressed in the public realm, often relegated to the margins of non-consciousness.

Poetic thought, however, reveals something essential about conscience—it offers insight into how thinking arises and how it may either integrate or resist the reverberations of the internalized world. When we forgo thinking, we effectively silence the inner resonance of conscience. This silencing emerges not only from resistance but also from passive acceptance. Frequently, we submit to a bureaucratic and instrumentalized language that suppresses authentic thought, rendering us incapable of truly recognizing the presence or speech of others, as a defense against reality. This disconnection with reality is not merely a psychological dysfunction resulting from the inability to think; it signals a deeper distortion of the call of conscience itself.

At its core, thinking seeks a form of internal harmony—an attunement to alterity that transforms discord into differentiation. The I becomes a dialogic entity, a two-in-one, wherein the self harbors an internal companion who is, paradoxically, both intimate and other. This is not merely a performative self-awareness but a structural condition of thought. Inner speech manifests as a voice—an inscription in consciousness—that witnesses another consciousness, though the latter never fully appears. Instead, it is encountered as a trace, a spectral echo of the other. The internal dialogue summons, through its very absence, the standpoint of another, shaping our orientation toward reality—a form of

internalized alterity that, as Arendt writes, "assures us of the reality of the world and of ourselves" (The Human Condition, 50).

Poetry provides numerous examples of this reflective modality, revealing that thinking demands not only empathy but also the imaginative capacity to interpret particulars from a standpoint of reflection. These particulars—stories, persons, events—may appear in narrative form or be transposed into moods, tonalities, and metaphors. The failure to think in a manner congruent with our general sense of the real and ethical or existential judgment is not a failure of empathy but of imagination—the capacity to transpose, reflect, and draw meaning. In this sense, it is through the exercise of imagination that poetic thought becomes a primary mode of thinking.

Both absolute silence and idealized notions of goodness may signify a withdrawal from the world. In the rarefied atmosphere of "goodness," one hears an inner voice that attunes us to listening, receptivity, and the withdrawal of speech. When communication fails, it is often because we have lost recognition of our voice—our conscience. It is especially in times of crisis—dark times—that literature detaches from its context and begins to speak not only of the world but for it. Art, as a sensuous medium, occupies a liminal state: it externalizes thought through aesthetic form, allowing thought to touch itself through sensual appearance.

The term 'thought-event,' should not be understood as an imposition of coherence and meaning to things that happen in the world. Rather, literature and philosophy both operate within a shared register—between sensory experience and ontological derealization. A thought-event exemplifies the integration of all aspects of reflective processes that constitute genuine thinking. It holds the power of exemplarity. It owes its discovery to a thought process more than to a sensory experience. While thinking is not reducible to sensory experience, it is nonetheless entangled with the sense of the real. Both philosophical and poetic thinking emerge from a plurality of appearances—they are rooted ontologically in a manifold world. Poetic language, like philosophical reflection, metaphorically re-transposes this multifaceted world from intuition back into the realm of appearance. We cannot flee the multifaceted aspects of sensory thought. Such a predicament calls for an

engagement in the world in which thought is a direct production of an ontological predisposition. Thought, like poetic language, is the metaphorical transposition of a many-faceted world from "intuition" back into the world.

This plurality forms the bedrock of our orientation to reality, even if individual literary works may seem abstract or uncanny. The sense of realness in art has little to do with realism in its conventional sense; rather, it shares with philosophy a concern for what is real through a lens of reflection and solitude, and yet it is engaged with the world. As Arendt argues, our experience of reality is guided not merely by what is common but by "differences of position and the resulting variety of perspectives."

As a thought-event, literature and poetry illuminate the manifoldness of perspectives and positions while also evoking a call for the common or the shared world. One of the key features of totalitarian regimes is the avowed cynical realism and the conspicuous disdain for the whole texture of reality. Totalitarianism closes the public sphere of appearances whereas art, poetry, and literature sustain these spaces of appearance and thereby, also our grasp of the sense of the real. What may follow such incongruence between the world of experience and the world one envisions is a flight into the intimate space of interiority, in thought and poetic language. Yet this retreat is only viable up to a point; beyond that, if no alterity is allowed in real experience, it may culminate in silence—a silence not of contemplation but of foreclosure.

The Metaphorical Structure of Thought: Arendt, Kant, and the Poetic Voice

Traditionally, metaphor has been viewed with suspicion—dismissed as a rhetorical embellishment at best, and at worst, as a corrupting influence on clarity and reason. Yet for Arendt, metaphor is not merely an aesthetic feature of political or poetic discourse but a fundamental component of human cognition, central to both philosophical inquiry and all mental activity more broadly. Arendt insists upon the epistemological and ethical significance of metaphor, conceiving it as neither ornamental nor superfluous, but as an indispensable mode through which thought articulates itself.

In contrast to the Logical Positivistsdismissal of metaphor as [1]' a muddling of precise meaning with emotive rhetoric, Arendt asserts that to use metaphor is not to engage in anti-philosophical activity but its essential role lies in conceptualization itself. As she writes in her Denktagebuch, "What is called a metaphor in fiction is, in philosophy, called a concept. Thought creates its 'concepts 'from the visible to designate the invisible" (Denktagebuch, 728). The metaphor thus operates as a form of metapherein—a transference—that carries thought from the abstract and supersensuous toward the realm of the sensuous and conceivable. Arendt explicitly links this operation to the philosophical method: "The metaphor's role: linking (as-if) the visible with the invisible" (Denktagebuch, 728). Crucially, metaphor is not to be located in either realm alone; its indispensable power lies in its mediating capacity, its ability to relate that which exceeds perception to the language of appearances.

This transference is not merely linguistic; it is the condition for thought itself. In "Thinking," the first volume of "The Life of the Mind," Arendt argues that language, through its susceptibility to metaphorical expression, allows us "to have traffic with non-sensory matters" because it permits a "carrying-over of our sense experiences." She maintains that there are not two distinct worlds—the sensuous and the supersensuous—because metaphor serves to unify them[2]. Her engagement with metaphor is thus also a defense of the imagination as a mode of cognition, vital to philosophical and poetic thinking alike.

This perspective resonates with Immanuel Kant's reflections on metaphor and cognition. Kant notes that metaphors "must always guide us in such cases where the understanding lacks the guiding threads of indubitable proofs" (Anthropology, 39, 86). For Kant, as for Arendt, thinking is not merely an analytical process but an internal dialogue—a form of speaking with oneself: it is the "speech in the belly." This inward conversation, characterized by what Arendt calls the "two-in-one," is inherently plural, marked by internal differentiation and reflexivity. Thinking, like poetry, is a tonal practice, requiring a multiplicity of voices even within the self. It is through this dialogical mode that thought achieves its imaginative and ethical capacities. Poetry carries a tonality that is an integral aspect of its permanence.

Poetic language, therefore, occupies a privileged space within philosophical discourse—not as its opposite, but as its necessary companion. Poetry's tonalities—its shifts between monologue, dialogue, and polylogue—create an aural space in which thought can be tested, expanded, and reconfigured. Within the Kantian "I" of apperception, it is an aesthetic mode that both feels itself and at the same time surpasses itself. Moreover, Arendt's conception of metaphor aligns with a broader phenomenology of inner speech, wherein metaphor functions not as a representation of thought but as its very medium. In navigating the gap "between inward and invisible mental activities and the world of appearances," metaphor does not simply translate thought into language—it is the articulation of thought. As such, metaphor is not reducible to conceptual paraphrase; its cognitive force lies precisely in its irreducibility. It gives access to what we might call the "as-if." Poetry, in evoking tonalities of voices through its multifaceted arrangements of dialogues, monologues, and polylogues, serves thought processes in which we are engaged in the world. We test out, learn, and evaluate new modes of reflection. We train our imagination through new forms of sounding. Arendt famously describes thinking with an "enlarged mentality" as a form of visiting: a metaphorical openness to other perspectives. Poetry becomes the vehicle through which this hospitality is enacted. It facilitates the cultivation of reflective judgment and pluralistic imagination—capacities essential for both ethical life and critical thought.

Poetry becomes the testimony and the means through which we learn that the inner voice is engaged in the world, rather than running parallel with it." Poetic thought, arranges how we can "think according to others." This enables us to produce new thoughts. If consciousness may sometimes be experienced through the inner voice, it is because thought is a phenomenon of expression among others; it is not privileged over music or art although it may appear silent and reclusive. Poetry does this not merely through the presentation of points of view, opinions, and other forms of consciousness. Poetry opens up a mode of engaging with the world that has more to do with imagination than reason, the mode of "as-if" emerging through the intonation of the voice. When philosophical thinking listens to poetry, it becomes immersed in the tonality of a voice that is interiorized. It opens itself to a position of

contingency and needs to give up on the full demands of comprehension. As we listen, the inner voice impinges upon us, rather than appeals to us with specific demands.

Poetic narrative, Arendt explains in "The Human Condition," expresses particularity as an answer to the question of the "who." With the internal voice of the two-in-one, what emerges is the raw engagement with the world. The voice testifies to the plurality in which we are always engaged. Poetry makes a world appear rather than revealing distinct appearances. Illustrious poets declare that poetry opens up a deeper road to truth than the regular routes provided by science or philosophy. The truth of poetry is beyond and much different from scientific or philosophic truth. Poets reveal to us strange and penetrating modes of experience. Poems represent passing visionary utterances in philosophic and prosaic forms. As William Hazlitt reflects, the poet imparts "a motion and a spirit that impels all thinking things," expressing multiple planes of thought and sensation in a single gesture. The terms of a poet's speech do not stand for definite abstract conceptions, as the critics often seem to suppose [3]. It resists univocal interpretation, offering instead a dynamic field of suggestions. By the imaginative mode of thinking a poet can express several meanings in the same breath.

A poem is an organic invention. It acquires an intense life of its own which unites its phrases and passages within the poem. This vital character should make the critical reader cautious of interpreting the abstract propositions and discussions of poets in a philosophical manner. The poetic meaning is always more than its declared opinions and arguments. If philosophical thinking needs to listen to poetry, it is to approach connections, lineages, and sensory phenomena through tones and silences. Philosophy, in attending to poetry, must therefore recalibrate its mode of listening. It is this challenge that philosophy needs to work with, gathering voices to listen, rather than returning to a given concept of "meaning" and thus straying further and further away from the web of voices. It is this challenge, that we also need to face as we look for new models for critical thought. This attunement is not a retreat from critical rigor but a reorientation of it—one that acknowledges the embodied, affective, and imaginative dimensions of thought.

Such a reorientation also requires a reconceptualization of interiority. As Arendt notes in The Human Condition, poetic narrative answers the question of the "who" not through categorical identification but through the expression of particularity. The inner voice, far from being a site of solipsistic retreat, emerges as a space of encounter—plural, contingent, and open-ended. Poetry renders this encounter audible. It evokes not the absolute subjectivity of another, but the possibilities of otherness: other lives, other modes of consciousness, other worlds. Imagination, metaphor, and tonality are linked to the original alterity of the "one that thinks": we see this original alterity in the work of Rilke, W. H. Auden, and others. Voice is the means of engaging in the 'in-between'. The inner voice is not only a thought; it engages my being, my imagination, and my corporeal situatedness. This is also why poetry broadens our horizon: it speaks where "it speaks." It may speak in a space of the eerie, dematerialized, and detached. But it still gives witness to a world of the many, in which I can never fully recede onto myself."

The doubt of reality is the outstanding experience of thinking. The experience of thought itself has the power of bringing with it the doubt of reality as I am in my solitary mode of thought, I am in another sphere where I am appearing to others. This skepticism may easily lead me to lose my sense of the real and bring with it the kind of experience through which I dream and doubt. This capacity of poetry to invoke alterity without totalization—to provoke imagination rather than closure—is what allows it to participate in the formation of critical thought. In confronting the eerie, the fragmentary, or the silent, poetic language reveals the limits of reason and the necessity of aesthetic forms for encountering the real. Solitude, for Arendt, is not isolation but the condition for inner plurality. The "ghostly" quality of the inner voice, its echoic or acousmatic character, signals its irreducibility to rational control or full self-presence. This is not a symptom of psychosis but a mark of the ontological doubleness of the human condition: we are beings who think in the company of others, even in solitude.

Poetry makes us enquire, what it means to think in the place of another. These voices do not overtake our world they do not present us with the full universe of another subjectivity and they do not confront us with the full-blown dialectics of reason. What these

voices do, rather, is poke at the gate of imagination, opening for the possibilities of other beings, other lives, other stories, and other modes of consciousness. The inner voice as a function of thought may lead to a certain peace with oneself. Literature may evoke our imagination and our capacity for internal travel. But poetic language also can evoke the eerie silence that meets us as the space of alterity is empty.

Sometimes we may hear ourselves thinking. We may hear our voice, as in an echo. Sometimes thoughts appear as voices in a cave. They strike us from the outside. We hear them as if they are aspects of acousmatic, the invisible point that only we can hear but not see, and yet it is structuring our perception and our apprehension of space. When we hear our own thoughts, we experience ourselves somehow as naturally double, as beings capable of reflecting in the world internally and silently, in our own minds. When the voices appear as foreign as the voices of angels or devils or simply as belonging to other people, this is a sign of psychosis. Kant's reflection on ontology tells us about his understanding of the social nature of man: man thinks and judges in the company of others. That is why the voice of the poetic language, although it may be evoked in solitude, has the power of presence.

Spoken Word Poetry in Contemporary Times

Contemporary spoken word poetry cultivates a culture of attentive listening among both performers and audiences, positioning poetic communities as critical discursive spaces for interrogating experiences of oppression and marginalization. These communities function as sites of reflexive learning, where the acts of speaking and listening become vehicles for ethical and political engagement. For many young poets, the spoken word serves as a catalyst for self-reflection, intersubjective connection, and resistance, enabling them to articulate personal and collective experiences of injustice. Through this medium, marginalized youth are often empowered to engage in visible forms of activism by exploring questions of identity, power, and agency, thereby situating themselves as agents of social transformation. Spoken word poetry is an increasingly popular form of creative expression that allows young people to explore their lifeworlds and experiences through the creation of a third space for

change. By creating counter-narratives through spoken word form, poets disrupt stories of domination and resist oppression.

As a rapidly growing mode of creative expression, spoken word poetry facilitates the construction of what Homi Bhabha might call a "third space"—a liminal site where dominant narratives are contested and alternative voices emerge. By crafting counter-narratives, poets actively disrupt hegemonic discourses, foregrounding moral and epistemic dimensions that are often effaced in master narratives. These counter-narratives do more than oppose dominant accounts; they render visible the lived complexities and ethical nuances that are otherwise silenced, thus participating in an ongoing, dialectical process of identity formation and social critique.

Spoken word poetry frequently engages themes such as race, gender, and systemic inequity, allowing poets to develop a distinct voice that not only expresses personal truths but also comments critically on broader sociopolitical conditions. It offers an opportunity for the poets to explore, honor, and problematize their lived experiences and the world around them whilst also reflecting on their vulnerability positionally, and identity. In an era marked by increasing instability and uncertainty, spoken word emerges as a practice of "spokenness"—a performative and embodied act of saying that implicates both speaker and listener in the co-construction of meaning. The genre thereby becomes a site of testimony and witness, central to resisting oppression, enacting social change, and fostering hope—particularly about intersectional identities. These poets not only strive to survive adversity but also to embrace self-empowerment and self-determination.

Moreover, spoken word poetry enacts a democratic ethos. Poetry slams, in particular, subvert traditional literary hierarchies by inviting open participation and collapsing the distinction between performer and audience[4]. This inclusive structure is democratic in nature in that it disrupts conventional power dynamics that typically elevate the poet and relegate the audience to a passive reception. Instead, slam poetry fosters an interactive dialogue—punctuated by gestures of affirmation such as finger-snapping or vocal interjections—that reconfigures the poetic event as a collective, co-constitutive experience.

Conclusion

In my paper, I have developed an understanding of how poetry coincides with political philosophy in offering routes to thinking, willing, and acting in the public sphere. The inner voice, sound, and affectivity of poetry are akin to love which makes the reader incorporate the multiple worlds of plural perspectives. Poetry occupies a liminal space that risks losing its connection with the world. It also includes a world through particulars and creates belonging. The political poignancy of poetry lies in the dual dialogue of the self that assures us of the reality of the plural human world. It depends on whether we respond to the internal dialogue in acceptance or aversion to it (our inability to recognize the internal dialogue and the presence of others leading to silence and evil). Thinking through poetry requires imagination through metaphorical thinking that connects the invisible thoughts to the sensuality of the real world. In dark times of suppression, this is what assures us of plural realities. The oral performative aspect of poetry becomes more pronounced in contemporary spoken word performances that resist and airstream hegemonic narratives both in the digital and physical public sphere.

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Endnotes

[1] John Kirby remarks that ours is "the age of metaphor". Within philosophical literature, there are significant disagreements on the question of what is the value of metaphor, metaphorical meaning, difference between figurative discourse and literal discourse. These disagreements are further linked with deep-seated convictions about broader and more consequential issues, including the nature of meaning, limits of philosophy, the constitution of the self and so on. Max Blanck views that metaphors convey a special kind of meaning, different from literal speech. Donald Davidson urges to view metaphor as a way of doing something, not as a way of saying something. The logical positivists claim that "reality [can] be precisely described through the medium of language in a manner, that [is] clear, unambiguous, and in principle testable". They construe metaphor as recreational or propositionally meaningless mode of expression. John Searle insists on metaphor as a derivative form of speech, congnitively inferior to the literal. Its only value lies in encoding the literal message. Ortony maintains a clear separation between literal and the figurative. Raymond W. Gibbs Jr. does not regard metaphor as an embellishment but "a fundamental scheme by which people conceptualize the world and their own activities.

[2] Frequently, we find that she launches a translation of the unimaginable (Unvorstellbare), unbelievable (Unglaubliche), im-plausible (Unglaubwu¨rdige), inconceivable (Unfassbare), into the purportedly more graspable language of the sensuous. (Hannah Arendt (1978). The Life of the Mind (2 Vols). Houghton Mifflin Harcourt.

[3] While scientific truths are situated in the context of the necessary, poetic truths operate in the context of the contingent, factual world. Arendt draws her distinction from Leibniz who distinguishes between two kinds of truth: rational and factual. Rational truths are necessary (e.g., 2+2=4) while factual truths are contingent. (Hannah Arendt (1968), "Truth and Politics," In Between Past and Future: Eight Exercises in Political Thought. Penguin Books, 239)

[4] Examples of spoken word poetry performances are Jay Bernards' Ark where he talks about 21st century ongoing violence against the African community within British culture, American poet Amanda Gorman and so on.