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Energetic, Rigorous and Uneven Style in Metaphysical Poetry

By Milan Jana

Abstract- Metaphysical poetry is a genre of poetry that deals with deep and profound subjects like spirituality, religion, etc. It's a really heady kind of poetry that shows the world in a new light. There are many unanswered questions raised. The best examples of metaphysical poetry force the reader to question the very nature of reality itself. Its imagery, humour, and absurdity transport the reader to a fantastical realm where new insights might be gained. The final point is that metaphysical poetry requires a precise and rigorous approach to language due to the usage of sophisticated philosophical concepts and religious topics. The poet has to be able to express these high-level concepts eloquently and precisely, using language and grammar that leaves no room for misunderstanding. Overall, the ability to explain complicated concepts clearly and coherently through a rigorous style is crucial for successful metaphysical poetry.

Keywords: *metaphysical, poem, poetry, style.*

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Energetic, Rigorous and Uneven Style in Metaphysical Poetry

Milan Jana

Abstract- Metaphysical poetry is a genre of poetry that deals with deep and profound subjects like spirituality, religion, etc. It's a really heady kind of poetry that shows the world in a new light. There are many unanswered questions raised. The best examples of metaphysical poetry force the reader to question the very nature of reality itself. Its imagery, humour, and absurdity transport the reader to a fantastical realm where new insights might be gained. The final point is that metaphysical poetry requires a precise and rigorous approach to language due to the usage of sophisticated philosophical concepts and religious topics. The poet has to be able to express these high-level concepts eloquently and precisely, using language and grammar that leaves no room for misunderstanding. Overall, the ability to explain complicated concepts clearly and coherently through a rigorous style is crucial for successful metaphysical poetry.

Keywords: metaphysical, poem, poetry, style.

I. Introduction

The term “metaphysical poets” was first used by Samuel Johnson (1744). The metaphysical conceit, relying on intellectual wit, educated and sensual imagery, and delicate logic, is a trademark of their poetry. Despite the fact that this technique had been employed before, the men who adopted it gave English poetry a new lease on life. John Donne, George Herbert, Henry Vaughan, Thomas Traherne, Andrew Marvell, and a few others from the 17th century are typically included in modern discussions of the term Scholastic poets.

In metaphysical poetry, the relationship between reason and intuition or mysticism is explored, with the latter typically expressed in sensual detail. The aggressive, uneven, and demanding style of the metaphysical poets was a reaction against the purposefully soft and beautiful tones of most 16th-century poem. T. S. Eliot claimed in his seminal essay The Metaphysical Poets (1921) that the poets' work exemplifies a unity of thinking and emotion that was later fragmented into a dissociation of sensibility.

Metaphors, puns, and paradoxes are all commonplace in metaphysical poetry. There is a heavy reliance on scientific and legal jargon. Poems often take the shape of an argument when presented to the reader. Renaissance Neo-Platonist concepts, such as the soul's independence from the body and the union of the souls of lovers, are frequently referenced by metaphysical poets writing about love. When addressing feelings, the poetry frequently strive for a degree of psychological reality.

Poets who are considered "metaphysical" explore ideas that lie outside of scientific explanation. That's why paradoxes, puns, and conceits blended with plain speech are such striking aspects of metaphysical poetry. The metaphysical poets' verse vividly captures the fanciful and quickness of thinking, as well as the use of legal and scientific jargon. The metaphysical poets of the Renaissance Neo-Platonic school used love poetry to prove the connection between soul and body and the consensus of lovers' souls. They made an effort at psychological realism to convey the strain in their relationship.

Metaphysical questions, which seek to understand the world via logical debate of its phenomenal rather than through intuition or mysticism, are a recurring theme in their poetry. Dryden used it for the first time in a critique of Donne in 1693. Dryden has criticized Donne's use of grandiose conceits and hyperbolic language in his poetry. Johnson bolstered the case by noting in "The Lives of Poets" that a group of authors who may be called metaphysical poets emerged at the start of the seventeenth century.

In contrast to the lyrical, gentle tones of 16th-century poetry, the metaphysical writers introduced a new, more severe and inconsistent style. According to Johnson, the Metaphysical poets' works contain a variety of styles. The 'poetry of powerful lines' is a term that has been used to describe this type of writing. It is impossible to overstate the importance of metaphysical poetries to the development of English literature as a whole. Dr. Johnson claims that the metaphysical poets' work is distinguished by a unique kind of humor. This wit manifests itself as a mosaic of disparate elements. Johnson claims that these poets' works are characterized by learning and subtlety, and that they yoke seemingly disparate themes together through the use of violence. They also rummage through nature and art in search of examples and analogies to use in their writing. Helen Gardner claims that the epigrammatic style, focus or conciseness, and use of conceits that draw us by their authenticity even when they impact us by their aptness are the defining characteristics of metaphysical poetry. According to this critic, conceits are only tools of metaphysical poetry's logical reasoning. A metaphysical poetry is based on an event or circumstance that leads the poet to a point where they

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no longer feel the need to explain or persuade. Another telltale sign of a metaphysical poem is an introspective first line.

II. Literature Review

a) Contribution of Henry Vaughan(17 April 1621 – 23 April 1695)

Vaughan being a metaphysical poet reportedly started penning verse about the same time. Half of the poems in his 1646 collection Poems were translations of the tenth satire of Juvenal. Like the first volume, which consists of secular poetry and translations and displays no creativity, he penned the prologue to a second collection the next year, Olor Iscanus (The Swan of Usk), which did not appear until 1651. It appears that he had a religious conversion around 1648, maybe in response to the loss of a sibling.

Vaughan's primary body of devotional poetry, Silex scintillans (Sparkling Flint), was released in two sections between 1650 and 1655. Among the collection's finest poetry are "The Morning Watch", "The Retreat", "Childhood", "The Dawning", and "Peace". Later in life, he published some religious poems and prose, as well as a few translations, but nothing he wrote after the big volumes of the 1650s is remembered today. On April 23, 1695, he passed away in Wales.

It is not hard to see the work of other poets in Vaughan's work, especially John Donne's humour and the subtle dramatic style of George Herbert, to whom Vaughan attributed his religious conversion. Vaughan's worst verse is too obviously plagiarised, and many poems are nevertheless appreciated today for little more than a single stanza or word. But at his best—a best that produced some of the most exquisite lines in English poetry—his voice is very introspective, and his capacity to sustain a poem's emotional tension is remarkable. Much of his strength comes from a mystical Christian Neoplatonism that he does not share with his poetic masters, and which manifests itself in images of dazzling light, in cosmological visions, and in a fusion of Platonic concepts like man's fall from the "sea of light" of his childhood into an alienated adulthood, expressed in biblical motifs, images, and language. In the opening lines of "The World", he masterfully conveys a mystical vision in the strongest tone of understatement: "I saw eternity the other night/Like a great ring of pure and endless light, / All calm as it was bright".

b) Contribution of George Herbert (1593-1633)

George Herbert is a member of the school of writers known as the metaphysical poets. Many of the aforementioned metaphysical characteristics may be seen in Herbert's poetry. But first, we must acknowledge that Herbert's poetry is inherently metaphysical due to the nature of its subject matter. The poetry of George Herbert is primarily social and intellectual. The majority of his poetry is centered on Christian themes and ideals. Many of Herbert's poems focus on Christian themes including the crucifixion, redemption, the resurrection, and the sacrament of the Eucharist. For example, The Agomc depicts Christ's agony on the Mount of Olives and alludes to his crucifixion. The last lines of the poem Redemption allude to the Crucifixion, which is central to the Christian idea that Christ died to redeem humanity. The theme of the Resurrection is explored in Easter-Wings. The sacrifice and resignation of Christ are mentioned in the poem Dialogue. The biblical Aaron's holiness is discussed in the poem Aaron, as is the poet's personal holiness, which comes from his faith in Christ. The sanctification of death through Christ's crucifixion is revisited in the poem Death. This sanctification is what makes death appealing to humans. In spite of their ingratitude, God loves all of His creation infinitely, as depicted in the poem Love. There are hints of heaven and Emily the Eurcharist in this poem. The poet of "The Collar" has an inner dialogue with himself in which he ultimately overcomes his resistance to God. All of these poems have a mystical or otherworldly theme, making them metaphysical. There is a transcendental element to these poetries. After all, just the use of the phrase "metaphysics" makes us think about the presence of the spirit and the connection between the mind and the senses. In this sense, Herbert is the very definition of a metaphysical poet.

c) Marvell's contribution (1621-1678)

As a leading proponent of speculative narratives and outlandish depictions, Andrew Marvel deserves special recognition. He adhered to puritan ideals but avoided extreme dogmatism. He had a high moral ground and was a patriot with a sense of humor. His poems have been hailed as a shining example of secular metaphysical poetry at its finest. Metaphysical poetry permeates his writings. His writing combines the nuance of humor with the ferocity of argument. Marvel!'s poetry displays several of the hallmarks of metaphysical poetry. First of all, many of Marvell's poems deal with metaphysical themes like the soul's connection to the physical body, the material world, and the afterlife. Several of his poems exhibit the unique quality of metaphysical poetry: the merging of rationality and emotion. Finally, his poems are rife with philosophical conceits. Much of his poetry also features the type of sophisticated imagery that is characteristic of metaphysical poetry: vividness and concreteness. Then, there is the dramatic nature and the sudden beginnings of several of his poetry. Finally, a conspicuous trait of the work of metaphysical poets, such as Marvell, is a terseness of language.

An Exchange Between the Resolved Soul and Manufactured Joy, A Conversation Between Spirit and Matter, Both "On a Drop of Dew" and "The Coronet" are very philosophical poetry. In this sense, "metaphysical" refers to an interest in questions about the ultimate

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meaning of life and the cosmos. The poet explores the human spirit and its place in this world and the next in the poems we've discussed so far. In the first poem, Soul and Pleasure (representing the attractions of the world) argue about which path to choose. The battle between the Soul and Pleasure is clearly won by the former in this case. Despite being offered a banquet of fruits and (lowers, a plush bed, sweet perfumes, a mirror in which to see one's own reflection, charming notes of music, a woman who (combines in herself all the conceivable beauties, a vast treasure of gold, the power to rule the world, and knowledge of the nature of this universe and what will happen in the future, the Soul rejects all of these things. The Soul maintains that Heaven is its true home. The Body makes a compelling argument in the dispute between the Soul and the Body, but the Soul confidently defends its status as superior and more elevated. In the poem "On a Drop of Dew", the author reaffirms the indisputable greatness of the Soul. The poet in "The Coronet laments" the old serpent that pollutes his worship of Christ and begs Christ to destroy it, even if doing so means the destruction of the poet's own Offering of garlands to the Savior. These poems all have a spiritual element and a mystical, ethereal tone.

i. *The Fusion of Thought and Feeling*

Metaphysical poetry displays an unusual synthesis of feeling and reflection. Marvell's lyrics often convey deep feelings while also being intellectually engaging. There is an argumentative tone to these poems, and the argument develops rather well. The sonnet To His Coy Mistress is a perfect illustration of this. Here, the poet's powerful display of emotion occurs at the end of a poem that otherwise rests on a carefully reasoned argument. In truth, the if-but-then reasoning in this poem is syllogistic. As so, the poem exemplifies the kind of intense thought that has been discussed.

In the poem Young Love, the poet expresses his undying affection for a young lady and tries to win her heart by presenting a compelling argument for why she should love him in response. Even while the poem The Unfortunate Lover shows us the depth of the lover's feeling, it also follows a logical progression of thinking. The prelude, which follows the unhappy lover from the tune of his birth to the climax where the tyrant love has thrown all of his winged artillery at him, describes the man's life as he finds himself caught between fires and waves. The moral of the story is that broken hearts are forever remembered. Another poem where the poet expresses strong feelings of love, but with an adversarial tone is The Fair Singer. If the beloved had been singly fair, the poet might have been able to disentangle himself from the trammels of her hair, but now that she had the advantage of gorgeous eyes and a wonderful voice, all his fight against her is futile. Even though the poems may have been inspired by tremendous emotion, they all share a similar argumentative aspect that reveals the poet's mind at work.

d) Donne's contribution (1572-1631)

"Metaphysical poetry, in the full sense of the term, is a poetry which has been inspired by a philosophic conception of the universe and the role assigned to human spirit in the great drama of existence," writes J. C. Grierson. Metaphysical poetry is characterized by its outstanding components, including but not limited to intelligence and wit. The hallmark of a well-crafted metaphysical poetry is the way in which it weaves together intellectual depth with emotional impact, compelling the reader to acknowledge the poet's immense skill.

Donne is the quintessential poet of this school. He was the type of man whose instincts drove him to incorporate his entire life into his poetry and to select the style of expression that seemed most at home in his brilliant and well-read head. He uses vocabulary from the court, the camp, the jargon of the law, the study, and the market all in the same short poem, and he is at once colloquial, elevated, slangy, rhetorical, scholarly, and familiar. It's fascinating to notice that the strange mix of characteristics can be seen in both his early love poetry and his later, impassioned religious lyrics.

Therefore, the mix of emotion and reason that marks Donne's work is what most of us think of when we refer to him as a metaphysical poet. His use of clever and strange conceits is inextricably linked to this trait. His contradictions and hyperboles will blow your mind. In a way that baffles us, he combines reality and fiction. His poetry is full with erudite references, many of which are difficult to decipher. In addition, several of his poems are philosophically and reflectively metaphysical in nature, since they address issues of the soul or spirit.

It's true that the concept of the "metaphysical" is very recent in the canon of English literature. Donne is often regarded as the forefather of metaphysical poetry for his use of lofty concepts, vivid imagery, passionate love, hyperbolic thinking, and philosophical ides. Donne, the pioneer of metaphysical poetry, deviates from the standard method of poetry composition. In an act of defiance and change, he takes the literacy stage. His poetry combines philosophical depth with sophistication of logic, levity with gravity, passion with intelligence, imagination with realism, all of which naturally add new dimensions of depth and richness.

John Donne wrote satire, elegies, odes to the dead, and religious poetry, among other forms. His sonnets, love ballads, and other forms of romantic poetry are deeply introspective. A lover's emotions are vividly described here. The Good Morrow, The Sun Rising, The Flea, Canonization, The Relic, The Ecstasy, Twicknum Garden, Air and Angel, A Valediction of Weeping, A Valediction Forbidding, Morning Song, Go and Catch a Falling Star, etc. are some of his most well-

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known poetry and songs. Donne's poetry stands out from the rest of the metaphysical poets for its ability to convey a feeling of individuality while also appealing to a wide audience. His passionate poetry describes unattainable love encounters between him and his lover.

III. Objectives

1. To define the uniqueness of the metaphysical poetry.
2. To analyze whether the criticisms on metaphysical writers are congruous or not.
3. To confirm what phenomena metaphysical poetries have brought.
4. It is to find out what necessity there lies in English literature about the presence of differentiation through Metaphysical poetry.
5. To discover new form of style and thought of poetry.
6. How Metaphysical poetries made them indispensable in English literature in terms of taste and in the outlook of modern poets.

IV. Methodology

The study entitled energetic, rigorous and uneven style in metaphysical poetry. The present paper is a micro-level and descriptive in nature. This study aims to fill key gaps and update and triangulate some of the findings. The method of this present study is qualitative and analytic. Discussions with experts from part of the research work. A review of related literature and content analysis is applied to collect data. Required information is collected from different secondary sources like various national & international journals, several official websites of Governmental agencies and organizations, books, individuals, published records, scientific data, reports & articles. The documentary analysis technique is used to analyze data. As these secondary sources have obvious limitations in sampling and dimensional studies.

V. Area of the Study

The purpose of this study is to analyse the uneven style of the metaphysical poets. Metaphysical poetry has its own identity. Deviating from the conventional ways of writing, metaphysical poets have brought a novel ways of writing. This paper is also finding out the various thinking and styles of the poets. A very conspicuous, contagious style of writing used by the metaphysical poets has become a trend for the afterwards poets.

VI. Data Collection and Analyzed

The present study is purely theoretical and descriptive in nature. The analysis have been actualized thoroughly to get every aspect related to the given topic. This is such an essential topic about which we get a lot of dimensions in the field of poetry writing. Empirical analysis materials have been collected from the websites, journals, research & article papers, books, articles.

VII. Findings of the Study

The research's results will shed insight on the challenges faced by emerging voices in English poetry. One of its most defining features is the prevalence of humour in metaphysical poetry. In fact, the poets were careful to maintain a lighthearted tone even while considering weighty issues like God's presence and the human capacity for perceptual experience. The goal of most metaphysical poetry was to make the reader question the obvious and shake them out of their complacency. The poetry frequently employed paradoxes and puns in the context of everyday language. Some of the comparisons used were outlandish, such likening souls to drops of dew or equating lovers to a compass. Conceits were used to describe such outlandish analogies. There were some recurring topics in metaphysical poetry as well. All of them were deeply religious. Additionally, numerous poems probed the humanity of life and explored the topic of carpe diem (seize the day).Consider how the poems deal with ideas and emotions as a means of analysing metaphysical poetry. It would be impossible to compose a poem addressing the topic of God's existence without experiencing strong feelings about it. The goal of metaphysical poetry is to explore the connection between reason and "mysticism" via introspection. The great level of intelligence and expertise required to write metaphysical poetry lends it a reputation for obscurity. According to the results, this is a pressing contemporary topic that will provide future researchers with a fresh platform on which to build their investigations.

VIII. Future Scopes

(1) It is to bring a new outlook about poetry to the scholars of future.
(2) The style, the thinking of the Metaphysical poets discussed in this project can bring a drastic change in the thinking of future scholars.
(3) By following the traits of metaphysical poetries discussed in this project, upcoming scholars can put a different taste in their thesis.
(4) Scholars can analyse the Metaphysical poetries from different angles.
(5) The quality of uniqueness in Metaphysical writing is discussed in an acute way and the scholars can treat the topic more consciously in future.
(6) The upcoming scholars can suss more obviously that opposition, argument and criticism are the concomitant challenges for every new form of writing style and they can discover these challenges to some more great extent.

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IX. Research Gaps

(1) Intellectual aspects of some poems of Metaphysical poets are left uncriticised.
(2) Use of conceit can be discovered in a distinctive way in some unfamiliar metaphysical poems.
(3) Paradigm is a special feature of Metaphysical poetry and how it can bring a different taste in poetry can be unraveled in some inventive way.
(4) Blending of wit and emotion draws a unique style in Metaphysical poetries and in what ways they are unique can be discovered more religiously.
(5) Divinity spills over metaphysical poetries and various religious aspects can be unfolded.
(6) Metaphysical poetries are the boxes of the idea i.e., snatching the day and numerous citations regarding this can be presented.

X. Conclusion

There has been a tremendous shift in poetry's aesthetic because of metaphysical poetry. To say that Donne, Herbert, Crashaw, Vaughan, Marvell, Ben Jonson, Carew, Cowley, and the Jacobean verse dramatists all belong to the same lineage and that wit is the unifying force between them. Despite being mocked and despised for years, metaphysical poets have emerged as some of the most original thinkers and authors in contemporary literature. Faith and eternity, new scientific words and discoveries, colloquial, speech-based rhythms, and original poem patterns: all of these have entered the minds of modern poets. Metaphysical ideas, conceits, paradoxes, the carpe diem notion, the merging of reason and humor, and intellectual complexity may be found in the poetry of many contemporary poets.

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