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A Beautiful Analysis Of Metaphysical Qualities In John Donne's Poetry

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Abstract: All We know that metaphysical Poetry came into existence in 17th century during early in the Jacobean age. John Donne in considered one of the most remarkable literary figures and the founder of the metaphysical school of poetry. Metaphysical Poetry was a reaction against the conventional poetry of the spenserians. In the present research paper, I want to explain a beautiful analysis of metaphysical qualities of John Donne poetry. It is real fact that when we read the poetry of Donne was often feel unique qualities from other poets' poetry in it. This unique quality is called metaphysical. We can see the poetry of John Donne full of poetic thought as an argument, Fine conceits, Imaging and logics, obscurity Blending of passion, thoughts and intellectual poetic wit. In the last we can say that John Donne was not a poet of common man, he reveals only his own concept, logics, Passions and theories of dogmatic reassigning.

Keywords: Early Jacobean Period, Metaphysical Poetry, Donne's Poetry, Qualities of Donne's Poetry.

1. **Introduction :** John Donne was a renowned poet of his time. He deeply studied about world and religious books. In his poems worldly taste and eternal taste are intermixed. He gave a new turn to style of poetry. His poetry is a reaction against the conventional poetry of the followers of Spenser. A unique description of the emotions and Passions led Donne to be a Metaphysical poet¹⁻³. His poetry effects on the metaphysics.
2. **Early Jacobean Period:** It was a period in Britain during the reign of King James I and It was a time of great uncertainty. Two distinct forms of Poetry originated during this period. First, cavalier poets and their poetry. They were Richard Lovelace, Thomas Carew, John Suckling. Second, Metaphysical poetry and Poets. They were John Donne, George Herbert, Abraham Cowley and Andrew Marvell. Donne is called the monarch of wit and father of Mataphysical poetry. He became famous and his greatness mainly rests on the Elegies, The satires, The Anniversaries, songs and Sonnets.
3. **Meaning of Metaphysical Poetry:** Metaphysical word is made with two words. The first word is meta and second word is physical: Meta means "To beyond" and physical means. "Physical nature" so metaphysical means." To beyond physical "nature" Thus the poetry which is beyond the limits and requirements of Physical nature. That is called metaphysical poetry.
4. **Mataphysical poetry :** It is real fact that Donne was tired with the tradition style of tactsy so he used a new style in his poetry. He used uncommon comparison in his poetry. So his poetry is the result of scholarly mind. Metaphysical poetry has many characteristics as fantastic logics and imagery, conceits', love philosophy, comparisons uncommon and obscurity of language etc.

5. **Poetry of John Donne :** Donne is considered to be a great metaphysical poet besides being the father of Metaphysical poetry. His poetry was completely served with conceits, marked with far-fetched comparisons and literary figures. His poetry relates to his own method and explanation. His poetry is not a conventional description of love of Shepherds and Gypsies. It presents a true picture of emotions and feelings.
6. **Metaphysical qualities of John Donne's Poetry:**

Metaphysical poetry has the following qualities which are prescribed point to point.

i. Fantastic Imagery

Donne uses imagery in his poems with a great deal of inventiveness. To create imagery in words is to paint a picture. Conceit, simile, metaphor, hyperbole, allusion, and other forms of speech can all be included in an imagery. Donne pulls inspiration for his illustrations from a variety of academic disciplines, including religion, chemistry, geology, astronomy, and physiology. In his imagery, the most fantastical items and ideas are juxtaposed. Donne accomplishes the union of sensibilities through imagery. The stories "The Flea," "Good Morrow," "Sunne Rising," "Canonization," "Twickman Garden," and "A Valediction Forbidding Mourning" all contain imagery⁴.

For instance, the iconography of a compass appears in "A Valediction: Forbidding Mourning." In this instance, the split lovers are likened to a compass's two legs. Donne then draws a comparison between the two lovers' souls and the unity of a lump of gold. The gold expands rather than shattering when it is hammered. Likewise, their love does not end when they part ways with one another. Additionally, it will elevate, refine, and lengthen their love.

Donne's most well-known poem, The Flea, is renowned for its masterful use of imagery. Donne likens the flea's body to a "temple" and a "marriage bed." Just as lovers are connected by marriage in a church, so too are their bloods united in its body. Its body, then, is a temple where they were wed. Through sexual activity, the lover's and the beloved's respective bloods mix. As a result of their current integration into the flea, its body serves as their marital bed. As killing the flea would be a sin, a sacrilege, and triple murder, she must refrain from doing so. The visual demonstrates Donne's combative nature.

ii. Blending of Passion and thoughts

Donne is the most eminent example of the metaphysical poets, who were continuously searching for a link between their feelings and ideas. For Donne, experiences were like raw material for his mind. When in one of his Holy Sonnets Donne writes⁵,

At the round earth's imagined corners, blow

Your trumpets, Angels..

He is utilising the hypothesis to define and express his emotion, not to debate whether the globe is flat or round. The concept is discussed in relation to eternity, judgement, and death. In The Good Morrow, he writes:

Where can we find two better hemispheres

Without sharp north, without declining west.

iii. Use of logics in poetic thought

In the same way that a deconstructionist demonstrates how all writings contradict at some point, Donne employs logic to refute logic. In Paradise Regained, John Milton further undermines logic by drawing a comparison between faith—Jesus' solace—and reasoning—the instrument of Satan. We uses logics to connect with poetic thoughts.

iv. Use of Love Philosophy

Through all of his love poems, Donne undoubtedly aimed to understand and experience love in every way—both conceptually and practically. John Donne's poem "The Flea" depicts the speaker's attempt to persuade his female partner to have sex with him. He makes the following argument:

Me it sucked first, and now sucks thee,
 And in this flea our two bloods mingled be;
 Though know'st that this cannot be said
 A sin, or shame, or loss of maidenhead,

v. Poetic wit and Dramatic tone

It is challenging to describe "wit" because different writers use it in different ways and with distinct elements. Nonetheless, a number of critics have referred to John Donne as a "wit"—Coleridge, Pope, and Dr. Johnson, to mention a few⁶. According to Dr. Johnson, Donne's wit is akin to *discordia concors*, which is the blending of disparate pictures or the identification of esoteric similarities in seemingly unlike things.

According to Dr. Johnson, Donne's poetry exhibit a great deal of wit in comparison to the metaphysical poets. He does have some unique and shocking ideas, but they are ultimately justified. Often the poet establishes their veracity. A person of high intellectual calibre is able to develop a conceit to its furthest extent while maintaining awareness of its appropriateness.

Donne's poems also contain wit in different forms. In essence, wit in whatever form requires a high level of intellectual ability. It can also show up in funny comments. This was hardly the only wit that Donne possessed. His ability to write with satire and irony can be seen in a few of his poems, such as the *Elegies* and *Go and Catch a Falling Star*. Here, in *The Flea*, he has "performed a kind of miracle, made fire without sticks, built a house without bricks, created something out of nothing, or next to nothing." It is a magnificent exhibition of humour. Donne has crafted twenty-seven lines of clever logic and a clever simile out of a flea bite. In its wit, it is brilliant.

vi. Comparisons uncommon.

A common theme within John Donne's poetry is his fascination with the metaphysical, and its connections to love. Even without explicitly theming his poems around love, he shapes a vivid scene of love and passion. This theme is expanded upon in John Donne's writing with the superiority of metaphysical love beyond physical love.

In "A Valediction: Forbidden Mourning", John Donne explores the separation of two lovers. As seen in the title of the poem, the poem is from one of the lover's point of view, who tells the other that they shouldn't be mourning. The poem's theme around connection and spiritual love are present throughout the entire poem, with the first five passages exploring spiritual love and the last six exploring spiritual love. During the first two passages, he compares the separation of him (the speaker) and his lover to death, and says that just "As virtuous men pass mildly away ... let us melt, and make no noise." He is calling for their separation to be similar to the passing of a virtuous man, quietly. In next 3 passages, he compares his "refined" love to love of others. Here, an exploration of metaphysical love can be seen where he refers to a "love so much refined... care less, eyes, lips, and hands to miss." He contrasts this against an earlier stanza, of "dull sublunary lovers' love (Whose soul is sense)."

Although from a cursory look, these two poems seem different, with one dealing with the woes of parting while the other talks of the wonder of awakening with your lover, they are quite similar in many ways. Donne's exploration of metaphysical love is a common theme throughout both poems, and his unique comparisons can be seen throughout.

vii. Surprise conceits

John Donne's "The Sun Rising" is a love poem⁷ that features a type of conceit known as a metaphysical conceit. 'Conceit' is the term for the figures of speech that establish a striking parallel, usually elaborated, between two very dissimilar things or situations. In other words, we can say 'conceit' is a complex and extended metaphor that compares two very different things or ideas in a unique and surprising way, often with unusual or unlikely comparisons.

Typically, two categories of conceit are identified: One sort of figure that Petrarch uses well in his love poems is the Petrarchan conceit. In the hands of Petrarch's clones among the Elizabethan sonneteers, it became trite. The image is made up of intricate and somewhat overdone parallels made between the miseries and hopelessness of her adoring boyfriend and a contemptuous mistress who is as ruthless and icy as she is gorgeous. Sir Thomas Wyatt likens the condition of the lover to that of a ship working in a storm.

One recurring theme in the writings of John Donne and his followers in the seventeenth century is the philosophical conceit. Dr. Johnson defines it as wit that is "a kind of discordia concors, a combination of dissimilar images, or discovery of occult resemblances in things apparently unlike..... The most heterogeneous ideas are yoked by violence together." The metaphysical poets make use of all information, whether it be mundane or esoteric, useful or theological, real or fantastic, since their comparisons, whether they were lengthy or brief, were frequently original, funny, and shockingly powerful.

"The Sun Rising" is a good example of Donne's use of arrogance. A broad definition of a deception would be an unexpected and startling parallel between two seemingly unrelated objects or circumstances, or it may be described as ridiculous metaphors or similes, or as the violent joining of the most disparate concepts.

viii. Obscurity of Language

The poetry of John Donne is excellent. He disregards the conventional poetic lexicon since he is a metaphysical poet. His inventiveness is evident in the way he plays with rhythm, pattern, and metre. His diction is as rough as his thoughts. Ben Jonson anticipated that Donne, as a traditional poet, would adhere to the standard poetic patterns. In actuality, Donne's verse is contemporary and informal. He capitalises on the modern idiom's adaptability and vitality. Donne modifies the rhythm pattern to fit his subject matter, just as Shakespeare employs a wide range of blank verse to fit the tone and theme. His lyrics are rough and rhetorical because of this.

Instead of providing us with authentic lollipops, he conducts novel and unconventional experiments. He doesn't often use the same metrical form twice. He also varies the length of his lines. Redpath observes: Stanzas of more than six lines appear to offer Donne the room he so frequently requires to express the intricate relationship between ideas and emotions that characterises his work. Donne, without a doubt, rejects Elizabethan verse forms and employs complicated rhythmic patterns that are appropriate for his complex subjects. "Every twist and turn of the sound pattern he uses, corresponds with the twists and turns in his thought process." This is the cause of the roughness and harshness that some detractors find objectionable.

Conclusion

In the last this research paper and according to the above mentioned discussion. It can be understood that John Donne's poetry and most of his poems have a unique metaphysical qualities. It is a reason that John Donne's considered to be very unique in thoughts and in the field of metaphysical poetry. He deeply understood and shown metaphysical qualities in a very different way which is very much related to human life and his philosophy of love. He is also a master of striking speech rhythms and complex verification. His learned imagery is difficult to be understood by ordinary readers. This is the reason why his metaphysical qualities of his poetry can not understand in easily way. So it can easily be understood that this article tries to analyze the metaphysical qualities how these depict in their poems.

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