

PalArch's Journal of Archaeology
of Egypt / Egyptology

**THEMATIC STUDY OF EXPRESSION IN THE POETRY OF JOHN
DONNE**

Dr. Doi Ette

**Assistant Professor, Department of English, Himalayan University, Ita Nagar
(Arunachal Pradesh)**

**Dr. Doi Ette , Thematic Study Of Expression In The Poetry Of John Donne ,
Palarch's Journal Of Archaeology Of Egypt/Egyptology 17(5). ISSN 1567-214x.**

Keywords: Learning, Metaphysical, Speech, Characteristics, Language.

Abstract:

The poetry of John Donne was beautiful, symbolic, and unorthodox. The thoughts are not in the ice cold speculative and metaphysical context but in the core of the people. You should objectively appreciate John Donne's poems of passion and present John Donne as a catalyst and render major alterations in the direction of the previous Elizabethan poetry. This paper analyzes mostly the representative figures, provides several explanations of their language characteristics, and essentially justifies how speech figures promote language education and learning.

Introduction:

John Donne Born in 1572 began writing in the 1590's and died in the Jacobic period (Le, Reign of James I of 1603-1625). Therefore, he is a connection between the Elizabethan age and the Puritan era. Donne's age, which covers the last decade of the 16th century and the early 17th centuries, is a transitional age. The Renaissance bursts were debilitating at this period, the Zest of Elizabethan was gone for good and a feeling of fear, resentment and loss followed the exuberance and hope of Elizabethan.

Poetry is a written discourse, often constructed of verses. It is an important literary type in which people convey their feelings, emotions, responses and reactions. According to Wordsworth, "poetry is a spontaneous overflow of powerful sentiments collected in peace" (as quoted in Nayar, 2009, p. 194). Poetry is mostly a manifestation of the human mind's condition. Given that poetry is sometimes assumed to be a tool for the expression of subjective, personal events an presumption that is not always in line with the truth, the question of the speaker is essential to an examination of the poem. Poetry distinguishes itself from other literary definitions particularly from prose by the use of figures of speech,

reordered grammar and prevalent prosodic characteristics (except in free verse). Elegy's written work in *Country Churchyard* (1751), for instance, utilizes concrete pictures, including a graveyard, the bell ringing, the tilling farmer's return, gloom, and tomb stones. The poetry is represented with certain artifacts and descriptive scenes. Poetry thus becomes a writing piece in which word for son and for pictures, proposed ideas is organized / selected.

For John Donne (1572-1631), the one whom "all the contradictories" meet, the exceedingly complicated and anguished (*Saint Sonnet 18*), life was love — the early women's love, then his wife's love (Ann More) and, eventually, the love of Heaven. Aside from passion, it appears, all the other facets of his existence were just information. His spirit, his heart's interest, his expertise's concentration and his poetry became the ultimate concern for love. Donne initiated him on a path of adventure and discovery through centrality and the omnipresence of love in his life. He attempted both logically and literally to recognize and feel the love in any respect. He studied love from any single perspective, sought out their theory, encountered their rewards and accepted their sorrows as a self-appointed scholar. Donne's writing, as Joan Bennett said, is "the work of those who have eaten every fruit in the garden of love. .!." (134).

In poetry, one may use speech figures to express either subjective sensations of the author or his or her representation of things. They may be more powerful ways or means of extending and exploring the poets' sentiment, creativity and observation. In addition, the speech figures and rearranged grammar in poems could draw a lot of interest in the area; they render the word unforgettable in addition to the linguistic abilities of readers.

The poems on nude, little arachnid may form part of a fairly popular topos of the Renaissance which John Donne and Lope de Vega have formed in France, Italy or Spain. In a very encouraging article O. Jones points out. Nevertheless, if Donne or Lope de Vega knew the French and Italian poems on fleas which, in most unfit points of anatomic geography, impudently muffle beautiful ladys is not particularly necessary for this essay. The parallelism between their poems is quite obvious, but we do not take these precedents into account. When they read any of those poems, all writers operated within a shared sense. When they have entered a joyful coincidence, it just reinforces the fact that certain poets' works have parallels.

Theme of Love:

Donne's love poems are unbroken and curiously annotated documents, romantic or sarcastic, sweet or mocking, as can be the case with several love encounters and childhood partnerships prior to marriage. Donne had been a regular female tourist. He has formed friendships with a few ladies. We can speculate Anne Further, with whom he secretly courted as his secretary and with whom he eloped whilst staying in her uncle's house. It is claimed that Lucy Bedford, Magdalen Herbert, Elizabeth Huntingdon, among others were the origins of inspiration for his love poetry. His passion was therefore focused not on conferences but on experiences of himself, as articulated by his poetry. He is nearer to the Middle Ages as a poet of passion. Provençal poetry has an intricate 1626tanchion and rhythmic form in which naivety was demonstrated. (Relating to Provence in the South of France). In this love of courtesy! There's been a lot of mystical exaltation. The mistress was instructed to have; grace, virtue and goodness were transcendent; and the lover was a humble pleader. This was a flattering friendship for equal sex. Poetry is dynamic, Donne's Devotion. His unwavering pleasure in describing sensual delight was a fascination that his 'profane mistresses' had courted. The spirit needed fulfilment in his later years.

According to Deborah KullerShruger, during the Renaissance period “there are two well known paradigms for love in Western Christianity: one that models love on sexual desire, and one that views it in terms of friendship” (224). These two characteristics in Donne’s poetry are popular. It is important to remember that for John Donne, life, the love of women, and then love for his wife Anne More, and finally love of God, was a complete love gesture. His mind’s interest was greatest in passion, his heart’s perpetual concern, the subject of his impressions, and all his poetry and his homily. Over everything, he wrote of love with extraordinary candor and noetic courage. Most notably his poetry has a more vibrant sense of discursive self-realization often encompassed as a spiritual quest for human transcendence.

But in the meanwhile its unlimited passion for women has stirred the indignation of some opponents who view him as a reprobate misogynist, who merely loves enjoying sexual contact with women without the accompanying obligation for supplying women with their proper rights as human beings who merit consideration. Critics like Rebecca Ann Bach, who criticizes Donne seriously for her eroticism and disrespect for the chastity of women in her article, are in this league. She reasons for this that “Donne’s poetry and prose [has] revealed him as a man... opposed to all the major tenets of what would become heterosexuality—a system wedded to the principles that women are naturally inferior to men and, therefore, naturally more sexually desirous (and unfaithful);” (263). She also sees him as a vocal promiscuous male who loves having sex with women by misleadingly announcing “Obviously Donne liked to have sex with women” (263). In comparison, Ann Bach continues that in Donne’s indignation, “Donne...wasted her youth with a wonderful sex with people... [And] He perceived women as exaggerated and naturally unfaithful in his life” (264). It is therefore unchallenged Ann Bach’s position to view John Donne as a playboy and a misogynist, but he is a stubborn champion for love who has compellingly celebrated him throughout his lifetime with songs and sonnets.

John Donne and poetic medium:

Apart from the thematic creativity of John Donne just stated in the preceding essay, there is a significant argument with regard to the author. John Donne develops a literary platform that relates to his subject. Their intellectual equivalents are in his poetry feelings. Joan Bennett makes a remark that feelings are a grit to the emotional inwardness. (Joan, *Five Metaphysical Poets*). In the context of a wide variety of emotions an emotion is analysed and out of this study a model of thinking is entirely separate from the primacy of a thought. The reality is 'diverse,' John Donne understands because, until the different dimensions of reality are known, poetry is not loyalty to thinking and practice. If we fail to confront the complicated reality of individuals, we are guided to a poem in which only part of the complexity of life is interpreted. To resolve this loss, John Donne wishes his poetry to recover the diversity that constitutes the dynamic pattern of life. T. S. Eliot is also full of appreciation for John Donne to create a platform which devours experiences of all kinds, from worship to violence, from all shades of sensation, and which renders a pattern, rich and friendly, with this fusion of diverse experiences. A sentimental poet has a fun experience and is ignorant of the stark truth in the empiric realm. Yet John Donne digests the unsettling realities of life, weaving a cohesive perspective. So metaphysical poetry is essentially a style that places feeling in the wider array of life and also perceives, in the book Basil Willey, 17th century history, the connection between the one emotion and the other, rightly opposed to metaphysical sensibility becoming a capacity for living in a fragmented and distinctive universe and also of perceiving corridors. John Donne shows Potes in his questioning mind and creates a pattern of different kinds of items. It is a principle in poetry where the genesis is, of course, in the

poet's private feelings, but a larger pattern of the private emotion; in poetry by John Donne, the poet has two qualities to be talented: firstly, sensitivity, and, secondly, judgment.

THE METAPHYSICAL CONCEIT IN JOHN DONNE'S POETRY:

The depth of John Donne's poetry is unusual and non-conventional, thus the paper separates the representation in the following parts: the unique importance of ordinary images in the poetry of John Donne and the exaggeration of typical images in the poetry of John Donne.

John Donne's Poetry's Unique Photos: There are several images in the poetry of John Donne; they are ordinary and popular. However, the photos are surrounded with enigmatic pigment in John Donne's poetry. It separates the unique importance of poetry from the common. John Donne seeks a different approach to offer the new definition that increases the underlying importance. The Philosophical poets have this inventive ability.

The Geometric Circle Mystery: the geometrical circle is the essential picture of John Donne's poetry. The mystic is connected with philosophy by the geometrical figure. In his poems, it's not hard to locate enigmatic people. In the west, the geometric circle is ideal, integral. The circle is created by a smooth sensation. It'll come back to its end regardless of where to start. Therefore the circle has the infinity and loop too. He typically incorporates circle and compass in his poems of love in John Donne's poetry.

More than half of the Songs and Sonnets by John Donne are on the subject of "Death"[3]. The Complex Pictures of Decade: The mentality of John Donne towards death, as opposed to some poets, is very positive. John Donne finds death to be a fresh birth; by death, individuals will become eternal. This is his actions towards death; the pictures are dynamic. Death is complex and stagnant in the poems of John Donne. The author of the study outlined the complex situation of death in this portion.

'The Blossom' is one of Donne's poetry in which satirical care is applied to Petrarchans and Platonic conventions of marriage. The lover was committed, trustworthy and persistent according to the Petrarch discussion, while the beloved was mean, proud, filthy, rude. Sometimes, she was another wife. So, because contact with her would be illicit, she could not be confronted. However, the lover always cherished her and worshiped her. Thus, love was unilateral to Petrarchan.

There may be a response in Platonic love by the beloved, but then a marriage of minds, but not of flesh, was solely divine love! For this one-sided, spiritual devotion, Donne has little need. In his opinion, the loved one can answer, and only love can be true and permanent. It is like this when the mind and the body are united. So, the poet isn't content with his unresponsive beloved and leaves for London to meet a mate with his body and mind. He'll be happier. 'The Blossom' is based on the Petrarch theme of the lover's deep devotion to his beloved. Yet irony and reality are acknowledged here. Donne gets rid of a full engagement in his personal thoughts. 'The Blossom,' it's not like 'the Indifferent' a satire of Petrarchy. The poem has the notion, as if Petrarchan ignores or displays ignorance, that the lover's heart is tied up with a lover for ever. In the poem is present the familiar Petrarchan's flower, heart, and photo of a true lady. However, the logic is distorted. The treatment of the traditional problem is remarkably original.

Literary Techniques:

In manner and in matter, John Donne rebelled against the Elisabethans. Rejecting Petrarchan's nice, idealized form, Platonic and Arcadian, he integrated English poetry intellectualism, sophistication, far-fetched study imagery, wit, medieval scholasticism and naturality. In the strict theological context, he is not a metaphysical author. Because of the style, the wit, the creativity, the intellectualism of a philosophical poet and his thinking as well as the illusions of the clash between the old science of Copernicus and Galileo and Bacon of the other, he is often thoughtful. He is creative.

He's not a poet of his generation, delegate. He understood quite well, though, the 'iron age' he satirizes. He develops and shares fresh ideas through his poems. Heterogeneous thoughts he forcefully yoked together. His mind was similar than the Revival to medievalism. He followed medieval mysticism and scholasticism that accepted them. His poetry thus includes perceptions that relate to the modern. His texts are the call of the "Jacobean Choir nightingale." His rhythms are peculiar. His satires are full of knowledge and contemplation. However, in the era of fragmented faith and fairness, the young thought people are 'tanger, witty, lucid, full of disdain and lower speech,' and aware of the religious dilemma in a corrupt country. They are 'hard'

He is outstanding as a poet of passion. He's the strongest of the love poems in depth and poignancy. He based his passion on his encounters. There are three strains in his love poetry – the cynical showing contempt for women and their inconstancy; the Platonic expressing the union of souls and making it a spiritual realization and the conjugal emphasizing the physical and sensual pleasure. His conception of love differs from that of his contemporaries. His style is remarkable for its elaboration of a figure with ingenuity with its rapid association of thoughts, with its telescoping of images and multiple associations with its heterogeneity of material. Language accessibility and expressive sophistication make its vocabulary simple and tidy. His rhythmic motion relies on his subtle tension, its duplication and its moving. It's dramatic to open his poem. He has dramatic conversations in verse. He's the brilliant wit, John Donne. His wit is fresh and normal, intelligent and ready-made. Wit is his own genius, and his emotions and ideas are fashioned. Also wit manages love, feeling and sensuality.

He's one of the great developers of the image. He offers a sound and incredible image. There is a great variety of experience in his conceits which are often far-fetched and fantastic. They are derived from science, nature, religion everyday-world medieval scholasticism, new philosophy and learning. They are witty. Although Donne is "the first poet in the world in some things", yet he has some faults. "Donne", added Ben Jonson, "for not keeping of accent, deserved hanging. His tone is harsh and rugged. His irony is bitter and humour coarse. His sentence structure is complex, and his meaning is obscure." Goose remarks. His writings, like his actions, were faulty, violent a little morbid and even abnormal.

Donne is not a metaphysical poet of the compass of Lucretius and Dante. He sets forth in his poetry no ordinal system of the universe. The ordinal systems which Dante has set forth was breaking in pieces while Donne lived under the criticism of Copernicus, Galileo and others and no poet was so conscious as Donne of the effect on the imagination of that disintegration. In the two Anniversaries mystical religion is made an escape from scientific scepticism. Moreover, Donne's use of metaphysics is often frivolous and flippant, at best simply poetical. But he is a learned poet, he is a philosophical poet and without some attention to the philosophy and science underlying his conceits and his graver thought it is impossible to understand or appreciate either aright.

The term Metaphysics is applied to the study and investigation of the most widespread or pervasive characteristics of things and processes, as contrasted with the study of limited aspects of the world by particular sciences. In this sense metaphysics is almost identical with philosophy. Donne is a philosophical poet though he does not necessarily deal with a definite philosophical system of thought. There is a philosophical background to Donne's poetry as there is a philosophical background to Tennyson's "In Memoriam" and to Wordsworth's "Intimations of Immortality." To say that Donne is simply a philosophical poet, does not carry us far. We may note another meaning of Metaphysics, "speculation and doctrines concerned with matters beyond possible human experience, God the absolute, things in themselves the soul, etc." Perhaps we come nearer the sense of 'metaphysical' as applied to Donne in the esoteric experiences, connected with medieval theology, medieval scholasticism and medieval cosmology, which the poet expresses in his poetry.

As the result of the predominance of the element in the lyric either in the shape of subtle dialectic or deep and pregnant thought that appears the divergence between the sung lyric and the spoken lyric appears in Donne's lyrics. The impulsive note of the Elizabeth lyric disappears in the poetry of Donne. The rhythm makes all the difference. It is easy to see that Donne's lyric does not sing itself. It among the poets of the mid-seventeenth century a Herrick or a Suckling may catch the clear pellucid accent of song, it is obvious that it is something different from what it used to be. There is little of the earlier careless rapture and it seems that the study of Latin has taught the English muse an artificial grace. Let it be further noted that the change in the tone and character of love lyrics is quite distinct. Of course, the personal note Donne introduces drops but nor is there in subsequent love lyrics anything like the complexity of Donne's moods and experience. Love becomes more natural if not quite realistic, often bordering on the sensual but otherwise calm and restrained sometimes witty and cynical but always expressed in simple and natural language.

As a poetic artist, Donne is highly original, unique and revolutionary. As far as his diction and versification are concerned, he takes his rank with such reformers of the English tongue as Wordsworth and T.S. Eliot. In the age of Donne, as in the age of Wordsworth and T.S. Eliot, the English language had grown too poetic. It had lost touch with the language of everyday life, and had consequently grown weak and enervated. Donne seeks to re-vitalise it to impart to it the energy and sinewy strength which it had lost. It is with this end in view that he revolts against the popular tradition of Pastoral, Spenserian and Petrarchan poetry. In his own age poets expressed "Petrarchan sighs in Petrarchan language." The language, diction and imagery of poets had grown hackneyed and stereotyped. The same images, the same similes and metaphors, were used by poet after poet. Donne rejects this traditional poetic vocabulary.

Figures of speech:

Speech statistics are mostly concerned with vehicles that render language expression more beautiful and effective. These instruments were historically defined as typical literary decorations in order to analyze the poem. The author, utilizing these instruments, will pass on the meaning implicitly to the readers. Metaphors, pictures, icons, personification, etc. In Gray's (2008, p. 1 20) terms "any form of expression or grammar that differs from its plainest expression is defined as a speech figure." In this sense language is either connotative or referential. This paper seeks to examine representative speech statistics and discusses how this figurative poetry vocabulary helps students foster their linguistic abilities.

Allegory and Circumlocution: An allegory is a double-signed narrative in verse or prose: a primal or surface sense and a secondary or referential meaning. Circumlocution is a way to communicate implicitly.

The discrepancy between what is being said and what is being achieved is irony. Irony and humor. "A satire displays or examines vice and folly, and makes them look ridiculous," Gray says (2008, p. 255). In both prose and poetry, irony and criticism are included.

Metaphor and the like: metaphor and the like apply to the contrast of the similar characteristics of two distinct objects. The former contrasts subtly and indirectly, whereas the former compares explicitly.

Metonymy and synecdoche: in writing metonymy is a replacement by attribution or connection of the name of an object. Synecdoche is a speech figure of which one segment applies to the entire or the other.

Personification and pleonasm: It means personification to approach or depict someone as a human being without existence (human traits and feelings). Pleonasm uses needless syntactic add-ons; the sense has been articulated in more words than required.

Picture and symbol: an image is symbolic, particularly the metaphor and related vehicle. The quality of an entity is defined. A icon can be an abstract thought object: love, dislike, disaster, unionism, death, etc.

Conclusion:

All is a product of culture. The prerequisite for reading the poetry of John Donne is to step into his times, setting forth the point of view of the contemporary people. John Donne established his own style as the predecessor to the school of metaphysics. The study author worked with all elements of culture and photographs and explored the idea of John Donne's Philosophical Poetry. The fair interpretation of these pictures will allow viewers to appreciate John Donne's thoughts and art. John Donne's love poem shoots defiance and tradition's creativity. People know the past of John Donne's writing by researching literature and periods. In John Donne's poetry the idea is the most special aspect. How can such vocabulary vary in our sense from the normal range of methods of language learning? Will this variety be useful for our language learners in our sense in which most can't talk plain English and in which this variety is counterproductive? There are vales of the problems surrounding us about the teaching and learning of English.

References:

1. Zhang Li, Analysis on the Metaphysical Conceit in John Donne's Poems, SSRG International Journal of Humanities and Social Science (SSRG-IJHSS) – Volume 6 Issue 5 – Sep – Oct 2019
2. Bala, Mustapha. (2014). "A Brief Thematic Survey of the Discourse of Love in the Poetry of John Donne.". EUROPEAN ACADEMIC RESEARCH.
3. Cora, Jesús. (1996). Two Examples of Poetic Parallelism between John Donne and Lope de Vega.
4. Lok Raj Regmi, Analysis and Use of Figures of Speech, Journal of NELTA Surkhet Vol. 4 December, 2014

5. Collie, J., &Slatter, S. (2009). *Literature in the language classroom*. Cambridge: Cambridge University Press.
6. Gray M. (2003). *A dictionary of literary terms*. India: Pearson Education Limited.
7. Stampfer, Judah. *John Donne and the Metaphysical Gesture*. New York: Funk and Wagnalls, 1970
8. Ramsay, Mary Paton. "Donne's Relation to Philosophy, in Theodore Spencer, ed., *A Garland for John Donne: 1631-1931*. Gloucester, Massachusetts: Peter Smith, 1958.
9. Grierson, Herbert J. C. "Donne's Love-Poetry," in *John Donne: A Collection of Critical Essays*. Helen Gardener, editor. Englewood Cliffs, New Jersey: Prentice-Hall, 1962.
10. Gautam, K. R. (2014). *Figures of speech in Flax-Golden tales*. An unpublished M.