



Andrew Marvell: A stalwart Metaphysical poet of 17th Century.

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ABSTRACT

The English Metaphysical poets are those who showcased their talents with a multi-faceted level of conceits and imagery. The metaphysical school of poets are the man of learning, and they provide the element of wit as their signature style. It was a new tradition in English poets. Some of the English Metaphysical poets like John Donne, George Herbert, and Abraham Cowley play a huge impetus in the Metaphysical strain of English poetry. Andrew Marvell is a significant metaphysical poet whose impetus brings around a strain of hope and pacification around multiple readers through his poetic works.

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Andrew Marvell, 1621-78 is a significant metaphysical poet whose output is small; it is of such a high poetic quality that he is now regarded as a major poet. In Marvell's poetry, there is a happy combination of the Metaphysician vein with its fresh imagery, startling conceits and sophisticated wits.

In the poem, *A Dialogue between the Soul and the Body*, we find a conflict between the soul as well as body. Each of them blames the other for the complete part of their survival of the fittest in Darwin's terms. The metaphysical element lies in fact in the comparison of the poem the supreme uno of both soul and the body. Marvell quintessentially admires each of them and raises their significance in the very part of the human being. The internal dialogue between the soul and the body is an example of a metaphysical conceit.

A Soul hung up, as 'twere, in Chains
Of Nerves, and Arteries, and Veins. (246)

The soul is tied up in chains brings the impetus that the soul is unlocked and has no right to let access freedom through nooks and corners of the body. The soul has no access to liberation and is completely chained down with no passage for escape.

A Body that could never rest,
Since this ill Spirit it possesseth. (246)

The body has no time for relaxation because it has been engulfed with the spirit inside it. This spirit is indivisible and invincible and the body has to accept this ultimate truth.

The poem *The Garden* is metaphysical in nature as it contains plenty of conceits and romantic imageries and we find the emotions of Nature. He finds himself in an ambience that is refreshingly relentless and it gives fresh leas of hope and inspiration. It gives a panacea from the drudgeries of Life's extended boredom. It is a poem about nature with romantic ambivalence throughout the poem.

Apollo hunted Daphne so,



Only that She might Laurel grow.
And Pan did after Syrinx speed,
Not as a Nymph, but for a Reed. (256)

The metaphysical element in which the Romantic Goddess changes its form must be studied in close quarters. When the Roman Goddess Apollo hunted Goddess Daphne, she transformed herself into Laurel. We find when God Pan was chased by nymph Syrinx “he wanted to get hold of a reed into which that nymph was to be metamorphosed.” (poem analysis)

Cut in these Trees their Mistress name.
Little, Alas, they know or heed,
How far these Beauties Hers exceed!
(256)

The trees in the garden are felled and their mistress’s names are written on it. These beauties of the trees have been personified with that of the lady.

Mean while the Mind, from pleasure less
Withdraws into its happiness:
The Mind, that Ocean where each kind
Does straight its own resemblance find, (257)

Marvell brings a philosophical reference to mind with the ocean. The mind gives fresh thoughts that help us to surpass new goals to achieve in the kingdom of excellence.

Such was that happy Garden-state,
While Man therewalk’d without a Mate: (257)

Marvell reproduces the metaphysical image of Adam in The Bible. He describes the fact that the garden was a happy place to walk around. None but Adam could get the chance to walk alone in the romantic ambience of the garden. The garden describes a place “so pure, and sweet” (257). To wander aimlessly in the garden is as great as gold. Adam was solitary as he did not have Eve to walk around with. Marvell also describes “Two Paradises” – one of the paradise being the Paradise of Eden and the secondly the Paradise of The Garden.

How well the skilful Gardner drew
Of flow’rs and herbs this Dial new;
(258)

In the poem, *The Garden*, the poet gives us a metaphysical image of a sundial. He praises the Gardener for the Supreme beauty of the beautiful and serene garden. The garden is the floral sundial for its immense enchantress. The bees consider the course of human beings. Everyone keeps a track of their time for their future.

How could such sweet and wholesome Hours
Be reckon’d but with herbs and flow’rs! (258)

These are the concluding lines of the poem *The Garden*. “As the multiple beauties of the world reveal a unity behind all the creation, so the relative state of the soul implies an Absolute; and in the circular stages of existence, finite man potentially contains the infinite.”

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Joan F. Adkins

On a Drop of Dew is another metaphysical poem written by Andrew Marvell. It talks about a drop of dew as it evaporates into the sky. The drop of dew – “mournful”, “restless” and “trembling” shows the fact they are not at all conscious while they have to depart from the earth. The soul wants to transcend into the native sphere:

“How girt and ready to ascend.” (241)

The conceit of the dew drops to that of the rose is mentioned in the following line:

“How it the purple flower does slight.”
(240)

A metaphysical conceit, “Like its own Tear,” (240) is mentioned in the following lines. It signifies “the dew-drop seems to be a tear which has been shed by itself.” (poem analysis). The dew drops are sad because it has been separated from Heaven and they cannot reach back towards heaven, so they are weeping constantly.

As Margarita Stocker interprets the “Bermudas”, the experience of its Puritan sailors should be seen as announcing “A Revelation for the Revolution”: “when here the English mariners row in concert to bring the Ship of State to its destination, it is an image of the unity necessary to the renovating effort.”

- Catherine Gimelli Martin
"To His Coy Mistress" is a brilliant product of this happy combination and is also one of the most representative poems of Andrew Marvell. The subject matter in the traditional "carpe diem" motif – is that lovers should make the most of their transient youth. But here, in Marvell's poem, this conventional material is presented with a freshness that came from a deft blending of playfulness and profundity. T.S. Eliot referred to this when he remarked that in Marvell the savage austerity of Lucretius is blended with the intense levity of Catullus. Although the date of the composition of the poem "To His Coy Mistress" is not known, it may have been written in the early 1650s.

The most remarkable thing about the poem is the sudden shifts in mood and tempo. The poem begins in a light-hearted, almost jocular in tone in which the lover counts the hundreds of years he will take to praise the different parts of the mistress' magnificent body. In this exaggeration, the poet shows a peculiar gusto, half serious and half flippant. But immediately the light-hearted tone vanishes away the poem takes on a completely different tone and rhythm:

"But at my back I always hear
Time's winged chariot hurrying near:
And yonder all before us lie
Deserts of vast eternity." (251)

A peculiar pathos suffuses the whole stanza. The cold reminder of death and the creeping hands of time make us immediately forget the playfulness of the preceding stanza. The highly effective somber imagery of the hurrying chariot of Time and the blank desert of eternity not only change the mood of the next stanza but also cause a retrospective gloom over the preceding stanza. This note of sadness is only removed by rather a macabre joke in the next two lines:

"The grave's a fine and private place,
But none, I think, do there embrace." (251)

We are once again made aware of Death and its footsteps become more and more audible as the poem proceeds. In one intense

moment of pleasure and joy, the lovers will break the barriers of time and cancel the process of death and decay. Through this exquisite lovemaking, they will create between them moments of eternity, the sun which is the symbol of the process of Time, Decay and Death, and will have to run and make themselves out of breath to cope with the magnificent moment of eternity.

In the poem 'A Modern Response To "his Coy Mistress"', Richard Noggin begins by describing that Marvell would love the mistress till eternity and would "sit down" and be a patient admirer of the lady. Marvell even promised that he would drive by the lady's house "night after night" waiting tirelessly for her presence so that if she could turn on the bedroom light, his love for her would last for years to come. Marvell had taken lots of vows to look after the lady and would seize the day according to carpe diem motif. (Ghosh)

In 'Coy Mistress' Finch begins to say that Marvell's coy mistress does not belong to the category of the "bird of prey". A bird of prey means eagles, hawk, falcons or any migratory birds who tries to capture their prey by rigorous hunting. They have determined eyesight for detecting their prey from a long distance. This helps them to capture their game and work on it spontaneously. The mistress thinks she is being treated in a wrong manner by the words "bird of prey". In this context, Annie Finch in the guise of the lady in Marvell's "To His Coy Mistress" does not like to be called so. It somehow makes no sense as to why is she being called in such a manner. She also concludes by saying that a Lady does not like to be captivated by others and would not "seize the day". (Ghosh)

In the poem, "His Coy Mistress to Mr. Marvell", A.D. Hope through the seven stanzas with Marvell's coy mistress as the mouthpiece, mocks and attacks the poet Marvell in the most dreadful way as far as possible. The poem is a satirical aspect of Marvell's poem 'To His Coy Mistress' and it is striking with various images in the poem. (Ghosh)

The imagined coy mistress continuously mocks the poet's praise and rejects his

proposal on and off. In a sense, the repeated rejections in a humorous manner make Marvell dejected all through the poem. In this poem, the writer A.D. Hope is responding to the questions asked by Marvell in 'To His Coy Mistress' (Ghosh)

In all the poems of Andrew Marvell, the researcher had chosen the research methodology of structuralism. He had chosen the methodology to analyze the close reading of the text. This helps the readers to read through the text to different facets and find a structural meaning of the text.

Thus, through the metaphysical poems of Andrew Marvell, readers could understand the Metaphysical strain and it enhances the quality of metaphysics. "Anyone writing about Marvell inevitably incurs innumerable debts to the body of distinguished scholarship and criticism that has been generated by his literary and political achievements." (Wilcher)

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