Abstract

Ben Jonson declared that “he was the first poet of the world in some things, but likely to perish for not being understood.” This highly inexhaustible writer has happen to be a hub for discussion from last forty decades, and most of his urging are still unravelled. John Donne has been unravelled in the context of Aristotelian theory of Metaphysics. There is a demarcation in the metaphysical theory of Aristotle and Donne. Aristotle's Metaphysics or Divinity is of a mature and philosophical mind and for Donne metaphysics or moral or spiritual world is kaleidoscope. In his poetry religious and sexual themes are intermeshed. He really affected the metaphysics.

1. Introduction

"The first poet in the world in some things," as Jonson said of Donne, was also the first poet in English whose life was regarded as both sufficiently extraordinary and usefully emblematic to be made into a biography. One related point about Donne's time at university are worth making. That, notwithstanding Donne's evident brilliance - Walton reports the contemporary remark “that this age had brought forth another Picus Mirandula; of whom Story says, that he was rather born, and then made wise by study ". In his search for poetic inspiration, Donne seems to have paid close attention to two distinct, albeit inter-related, bodies of poetry: the work produced in the years after the end of the Roman republic and the establishment of the empire, and the poetry written by his immediate contemporaries in London. In doing so he styles himself as a metropolitan poet, making a link between the greatest city of the ancient world on the cusp of its expansion and assumption of world domination, and a similar situation in contemporary England.

This highly inexhaustible writer has happen to be a hub for discussion from last forty decade and most of his urging are still unravelled. In this paper I will try to unleash sum of his works in the milieu of Aristotelian theory.
2. Aristotle, Donne and religion

To begin with, religion hold a very important role in his poetry, Donne was at pains to stress that he had "never fettered nor imprisoned the word Religion" by confining it to any single Christian confession or "immuring it in a Rome, or a Wittenberg, or a Geneva; they are all virtual beams of one Sun connaturall pieces of one circle" (Letters, p. 29). At this juncture Aristotle stand equally for a nude eye, when he says “unmoved mover” (whether it is only one or a multiplicity), whose existence Aristotle tries to demonstrate in the With book of his Metaphysics (I. e. in the so called “Aristotelian theology”), has an infinite power, because – as Aristotle explicitly affirms – it has the capacity of moving the heaven for an infinite time (1073 a 8-9); it is transcendent respect to every other being, because it is the only unmovable being, while all the others beings are moved (1071 b 17-20). Now let us pickup a specs and analyse all this with a intellectual eye. We are talking about that philosopher who did not knew Bible, He realized these conditions through a process which he claimed to be rational, and worth appealing. Therefore Aristotle's God has not the sufficient characters to be exactly the God of the Bible. But the characters he has, i. e. transcendence, intelligence, infinite power, are necessary for being the God of the Bible, in the sense that they are the necessary conditions for a creator God. So on one hand we are having Donne whose god is absolutely Bibleistic in nature and on other hand for Aristotle it is more of a manifestation of philosophers mind. And after going in to this we can conclude that philosophers understanding of god are more mature, and most importantly it is absolute. Just oppose to Donne who is although very serious in following the religion but when he deals with the essences of it, his conceit comes in that makes the reader flabbergasted, and often we labelled that he plays with a most consecrated substance with a tools of erotic sexuality. For example in “Sun Rising”, why a poet wants a “Sun”, “A Mythical Figure” to be a spectator for their nudity!

<table>
<thead>
<tr>
<th>Words</th>
<th>Meanings / Detail</th>
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<tr>
<td>Metaphysics</td>
<td>A primary speculation upon questions that are unanswerable to scientific observation, analysis, or experiment.</td>
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<tr>
<td>Syllogism</td>
<td>A form of deductive reasoning consisting of a major premise, a minor premise, and a conclusion; for example, All humans are mortal, the major premise, I am a human, the minor premise, therefore, I am mortal, the conclusion</td>
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<tr>
<td>Conceit</td>
<td>An ingenious or witty turn of phrase or thought</td>
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<td>Jon Donne</td>
<td>An English poet (1572-1631) and who served as chaplain to James I and as dean of Saint Paul's Cathedral (after 1621). His works include Divine Poems (1607).</td>
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<td>Aristotle</td>
<td>384-322 B.C. Greek philosopher. A pupil of Plato, the tutor of Alexander the Great, and the author of works on logic, metaphysics, ethics, natural sciences, politics, and poetics, he profoundly influenced Western thought. In his philosophical system, which led him to criticize what he saw as Plato's metaphysical excesses, theory follows empirical observation and logic, based on the syllogism, is the essential method of rational inquiry.</td>
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3. Aristotle as a spectacle to John Donnec

The term "metaphysical," referring both to abstruse subject matter and the stylistic disturbances accompanying it, was early on applied to Donne's poetry, and for the most part disapprovingly. Drumond of Hawthornden talked of poets who use "metaphysical ideas and scholastic quiddities" in their verse; Dryden complained that Donne "affects the metaphysics. And perplexes the mind of the fair sex with nice speculations of philosophy"; and Samuel Johnson in his Life of Cowley described "a race of writers who may be termed the metaphysical poets" in whose poetry "the most heterogeneous ideas are yoked by violence together." Now the question arises that, is Dryden's attack on Donne meaningful? Or, metaphysical means only that what Johnson is presenting? Well the answer to this lies in Aristotelian theory. In his Metaphysics Aristotle states that the subject matter of metaphysics is "being qua being."1 In other words, metaphysics studies existence in general and what it means for things to exist. Aristotle tells us in Posterior Analytics that before we can know what a thing is, before we can know its true nature or essence, we must be aware that it exists. However, such awareness of existence is not distinct from, but part of, our knowledge of the thing's essence. To have true knowledge, we must know the thing's essence and the causes of it. For instance, we could be aware of the existence of something, such as "a noise in the clouds," but until we are essentially aware of it, until we know what the thing is (thunder/the causes of thunder), we do not even know that it exists.2 Hence, the phrase "being qua being" does not refer to existence as an isolated, abstracted condition, but to existence as understood in its connections with essence. Given these considerations, Aristotle reformulates the question confronted by metaphysics ("what is being?") as "what is substance?" (Met. I-IX, pp. 312-313). If we consider Aristotle understanding of metaphysics to be the corner stone of whole theory of metaphysics, then it can be said that critics has misinterpreted donne, as in his lyrics, although he toss his lofty idea with the help of powerful phrases, what critics called (The Metaphysical Conceit). but is it necessary to use metaphysical conceit for his powerful expression? For example in his embellished “daybreak” poem {Sun Rising} the speaker speaks ”This bed thy centre is, these walls, thy sphere.” actually the word “sphere” is referred by him to old, {Ptolemaic cosmology} but in donnies time astronomers and astrologers were still arguing and trying to search out that what went around what. On the other hand Aristotle’s metaphysic studies existence in general and what are things that enable the existence of a existing thing. So if Donne does not new the genuine essence of the relationship of sun and sphere, how could the critics can interpret it, as metaphysical conceit.

The problem is not with the coining or the explanation of metaphysical conceit, but it is with the application of it. According to Aristotle’s metaphysic whether it is this world or the world beyond, before we can know the real nature of a thing we have to b aware about its existence “Posterior Analytics”. That means he is talking about the core of logic, or pure sense and not sum thing nonsense. For instance what are apparently jettisoned are standard notions of decorum, of the appropriate, the fitting. The flea leaps from the lovers' bed into the heart of religious mystery, or the body of the lover becomes a love token at the end of time. And we believe these claims for they are so well argued, so precisely made. No doubt Donne is a monumental institution in himself and it is he only, who can bring these notion with so much of Dexterity and inventiveness. But is it possible to construe him, by just arguing that his verse carries the pleasure of and in the word, and the fusion, often exorbitant, of the carnal and the spiritual, of body and soul? Well I thing that if Aristotle talks about existence on the basis of Primary and Secondary Substance with all the notion of essence, and if metaphysics means The branch of philosophy that examines the nature of reality, including the
relationship between mind and matter, then, much of his poem does not deal with any logical ground, and if conceit means An ingenious or witty turn of phrase or thought then surely one can transact him in that way. To fit in the Aristotelian logic with metaphysics I need to explain bit about his speculation: he has used the phrase "being qua being" that he does not refer to existence as an isolated, abstracted condition, but to existence as understood in its connections with essence. Given these considerations, Aristotle reformulates the question confronted by metaphysics ("what is being?") as "what is substance?" (Met. I-IX, pp. 312-313). The Greek word for "substance" (ousia) can also be translated as "essence." Hence the notion of substance comprehends the connection between existence and essence. When we think of any entity with a view to understanding it, we approach it in terms of its qualities, its relations to other entities, its position in space and time, and so on. But, according to Aristotle, there must be an underlying substrate or substance to which these qualities and relations belong. This primacy of substance can be explained by referring to Aristotle's definitions of it in the Metaphysics. In book V, it is defined as "the ultimate subject which cannot be predicated of something else" and as "whatever has an individual and separate existence" (Met., V.viii.4). Aristotle maintains that the categories indicate the various modes of "being," and that all of these modes of being refer to substance. But in Donne's poetry we find that predication is much important then its subject. And whatever predication is presented by him, is generally not accepted by common senses. For example in his another day brake poem Good Moro when he says: "But sucked on country pleasures, childishly Or snorted we in the Seven Sleepers' den?" again he is attempting to equate two different gears, as on one hand he is talking about "Seven Sleepers' den" in which he is referring to sanctified revelation of God, be it is mention in Bible or Quran, All are manifestation of sum metaphysical power. But when he bring in the word “snorted” which means{A rough, noisy sound made by breathing forcefully through the nostrils, as a horse or pig does.} then the question of being a metaphysical poet comes under grater condemnation. Although it comes under the tool of conceit-full writing but it is difficult to digest all this because of its label as metaphysical poetry. For example, even more than "The Flea," "The Dissolution" is a poem that does not disclose itself. Is it an elegy, the death in the opening line real and lamented, or is it sexual death? It certainly seems real enough for the first four, possibly eight lines, but then what does he mean by "my fire doth with my full grow?" Or, reverting again to Shakespeare's "expense of spirit" sonnet, what is he saying in "this death, hath with my store/my use increased"? Complicating this are the echoes that readers carry from other Donne poems, from the two Anniversaries for example. The refrain "she is dead" in the first, "An Anatomies of the World," signals both an individual death and the decay of the word, but these are the very words of this poem's opening. The "rustier peace discharged" as metaphor for the soul released from the body in the second, "Of the Progress of the Soule," is here figured as "my Soule more earnestly released, will outstrip hers; as bullets flown before / A later bullet may retake, the prouder being more." More is that possibly a pun on his wife's name? Could this be a poem on her death? It doesn't feel like it, but it's nearly impossible to tell. Do we hear sorrow or the erotic, sincerity or cynicism? Is there grief or the performance of grief or no grief at all? Well again question is arising that is it the natural disclosure of verse, what the critic called it the metaphysical poetry, or Donne had himself tried to engage in recreation of such poetry? Whatever can be a speculation of once but I can argue with all authority that it was not second one. Such observations offer a way into meaning making, but they are hardly definitive.
4. Conclusion
To wind up I can aver that neither Donne’s metaphysic, what is been stated by different critic sets in Aristotelian Syllogism, nor it can find its place in the three folded flying wings of “Laws of Logic” that is. The first of these is the law of identity, which states that A is A; the second is the law of no contradiction, which dictates that something cannot be both A and not-A; and the third, the law of the excluded middle, holds that something must be either A or not-A.

References
Books