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SOME SIMILARITIES BETWEEN BAROQUE AND METAPHYSICAL POETRY

Розглянуто особливості барокової та метафізичної поезії, проаналізовано подібні та деякі відмінні риси двох напрямів у літературі, подано їхню контрастну характеристику.

Ключові слова: метафізична поезія, бароко, література, парадокс, експресивність.

Рассмотрены особенности барочной и метафизической поэзии, проанализированы схожие и некоторые отличительные черты двух направлений в литературе, дана их контрастная характеристика.

Ключевые слова: метафизическая поэзия, барокко, литература, парадокс, экспрессивность.

The article is devoted to the peculiarities of the Baroque and Metaphysical poetry. Similarities and differences of the two literary schools are analyzed. A contrast description of both is provided.

Key words: metaphysical poetry, the Baroque, literature, paradox, expressiveness.

At first glance, the Baroque movement and metaphysical poetry stand in sharp contrast to each other. The Baroque movement is primarily Italian and German, while metaphysical poetry is a British phenomenon. Metaphysical poetry is often ironic and satirical while the Baroque focuses on drawing a sense of attachment rather than the distance from its audience. However, despite these differences, the two traditions are strongly linked. Both metaphysical poetry and the Baroque rely on a powerful emotional reaction from the reader to convey their message and move between religious and worldly subjects to heighten their dramatic effect. In addition, both movements strongly react against the idealistic humanism of the 16th century by portraying human nature and society as common and, at times, even vulgar.

The relation of Metaphysical to Baroque reifies the existence of both similarities and differences in the comparative approach to the general Baroque, the general Elizabethan, and the particular Metaphysical. The critical tradition from Dryden to present focuses on «imagery», and the characteristic image of the Baroque (including Metaphysical) poetry is the *conceit*, which is the metaphor that surprises by the apparent dissimilarity of the things compared. Etymologically, conceit is a poetic device that

derives from a concept rather than observation, and this use of ingenious intellect to create imagery links actually all the Baroque styles. The Metaphysical conceit, however, receives its validity and importance as concept, whereas the Baroque conceit shifts its emphasis to the sensuous level. Compared to the Elizabethan conceit, the Metaphysical poets attempted to create a more intellectual, less verbal textual representation of their wit, as in «*more matter and less words*» desiderate which would reveal the attempt to achieve conciseness of expression with a certain irregularity and even roughness in versification. Thus the Elizabethan style, which was highly artificial and rhetorical, gave way gradually to a kind of writing that would approximate the poetic to a more direct, even colloquial speech. Moreover, in matters of the use of original conceits, the main difference is that in Metaphysical Poetry the conceit is used for persuasion, whereas in Elizabethan poetry it is used for decoration [2].

The Baroque movement in architecture, music and the visual arts seek to provoke a strong emotional reaction in the viewer through dramatic, extravagant and flamboyant depictions of both religious ideology and everyday life. The Baroque movement has its roots in the Catholic Church's Counter-Reformation movement, which aims to counteract the austerity of Protestantism with a more sensual, aesthetic approach to religion, which would be accessible to a wider audience. Many artists of the Baroque period remain highly celebrated, including Rubens, Rembrandt and Vermeer in painting; Bernini in architecture; and J.S. Bach and G.F. Handel in music [3].

Baroque literature, including poetry, encompasses several styles, one of the more notable being metaphysical poetry. J. Dryden first used the term «metaphysic» in 1693 to refer to a trend of Baroque poetry that dealt with various levels of experience.

Baroque poems are instilled with theory. Because of this, the ideas within them can seem too artificial in nature because they are not rooted in anything solid such as the poet's having an experience and then expressing it. Baroque poetry covers many different themes which have been used for hundreds of years in literature.

Baroque poetry deals with nature, people or specific objects. Yet, in this style these things are only devices to guide the reader toward a place that shows them how transient they are. The Baroque poet changes them into abstract ideas no matter how solidly they start out to show this transience. For Baroque poets, only ideas and the consideration of God count for anything. Reality is only a starting point [4].

This poetry is singular in its purpose. In a baroque love poem, for example, the poetry admires and even exaggerates the beauty of the object of affection. It uses metaphors and contradictory statements to stimulate the reader's emotions and **express singular meaning**. For example, the woman whose beauty is exaggerated may turn out to be not as pleasant as first imagined.

The Baroque poem's views are designed to express the religious nature of the medieval world and to combine them with ideas that are popularized during the Renaissance. These include the individual human being and history. Nature is another focus of the Renaissance included in Baroque verses. The 16th and 17th century society is involved in creating things on a grand scale. This influences the production of Baroque poetry, which means to raise the reader to great heights with imagined worlds.

Metaphysical poetry is a **highly intellectualized poetry**. **Less concerned with expressing feeling than with analyzing it**, metaphysical poetry is marked by bold and ingenious conceits (e.g., metaphors drawing sometimes forced parallels between apparently dissimilar ideas or things), complex and subtle thought, frequent use of paradox, and a dramatic directness of language, the rhythm of which derives from living speech. John Donne is considered to be the leading metaphysical poet; others include George Herbert, Henry Vaughan, Andrew Marvell, and Abraham Cowley [5, 6].

For deeper comprehension of the problem core, we should give some important characteristics of metaphysical poetry. Thus this poetry is:

1. Intellectually rigorous, scholastic, dialectical, subtle.

2. Argumentative – using logic, syllogisms or paradox in persuasion.
3. Full of complex and difficult thought.
4. Dramatic, with abrupt aggressive opening but modulating tones.
5. Stylistically concise, succinct, epigrammatic.
6. Use of conceits; commonplace medieval topics with lots of comparisons to unusual, unexpected things or images called conceits or extended metaphors.
7. Deals with dichotomies, dualities, paradoxes, antithesis in a dialectic manner (body and soul (corporeal and spiritual); **time and eternity (finite and infinite)**; **real (concrete) and ideal (abstract)**; **carnal (profane) and divine (sacred) love**; **sin and redemption**; emotion (passion) and reason (logic)).

Donne uses religious conceits in his love poetry about sex and later in life uses sexual conceits in his religious poetry. Donne uses a great deal of specialized knowledge in his poetry. In «The Canonization», Donne compares the relationship between lovers to: insects, candles, the eagle and the dove, and to the Phoenix.

Donne resolves everything into a unity;

- a) the oneness of lovers,
- b) the self-sufficiency of lovers,
- c) the image of the circle – cycles – perfection.

Donne does not use the sonnet form for his love lyrics – a significant break with the tradition found in earlier poets such as Sidney and Spenser. He uses colloquial language, he abandons (and sometimes satirizes) the courtly mode and focuses on individual experience in a way that offers a less static notion of love than many previous poets. However, his view is often a somewhat egotistical one, with the stress on male ownership of women, defining «maleness» against «femaleness» and suggesting the primacy of the man rather than an equal partnership in love. In a sense, the achievement of Donne is to resituate the love poem outside the boundaries of the palace. Sanders speaks of Donne's poetry in terms of «the self-exploratory role-playing and the swaggering behind a defensive mask; the perfection of art bordering upon human nullity; the treacherous manipulation of irony and the spectacle of the ironist betrayed» [7].

All metaphysical poets attempt to transcend the physical sphere in order to gain perspective or vision, attempt to explain the emotional and spiritual elements of life in concrete, rational and logical terms. They attempt to define our sentiments by logical syllogisms or in scientific terms. Marvell does not attempt to resolve the dialectics of the polarities; rather he ends them in a compromise [1].

The argumentative logic is often achieved by sleight of hand, and on closer look, is full of fallacies. Puns, quibbles and double meanings are favorites of all Elizabethans. Antithesis is also popular. Compression, brevity and a difficult nugget-like quality forces the reader to «read and think».

For centuries Catholicism has dictated both secular and religious values throughout Europe, but the Reformation has offered a different, Protestant, view of the world, and the metaphysical poets are helping to establish this view. Seventeenth-century metaphysical lyricists write as though they are turning new ground, and their individual style develops partly in response to the task of situating the English lyric more firmly within the relatively new tradition of Protestantism.

The emphasis on individual experience mentioned above in relation to love poetry is also an important element of Protestant religious experience. The religious controversy in England (and elsewhere) revolves around matters of the individual conscience in religious matters, as opposed to the supremacy of the Church's authority.

Not surprisingly, the themes of rebellion and instability are prominent in 17th century English poetry. Many of the metaphysical poets write against the backdrop of revolutionary political developments: continuous internal conflict, the impeachment and beheading (1649) of King Charles I, and the Civil War which follows this and produces, for a while, a radically changed form of government which excludes kingship (1642-1660).

While the fleshy sensuality of Baroque art may seem a world away from cynical, ironic metaphysical poetry, the two are strongly connected by their attitudes to the social and cultural forces of their time and so on.

We can point to some similarities between Baroque and Metaphysical poetry.

Spirit of the Times

The 17th century in Europe is a dark and conflicted time. Long-lasting and violent wars; antagonism between Protestants and Catholics; and new revolutions in science, mathematics and philosophy provoke social changes and anxieties that have a strong effect on the artistic and literary movements of the day. The Baroque movement in the visual arts, architecture and music and British metaphysical poetry reflect these cultural tensions.

Imagery and Rationality

Paradoxically, despite their extravagant passion, all forms of Baroque poetry strive to present rational arguments. Andrew Marvell's «To His Coy Mistress» exemplifies this idea. Full of vivid, extravagant imagery that spans the universe, the poem essentially attempts to persuade a lover that because time is of the essence, they should wait no longer to consummate their love. The poem is both passionate and logical at once.

Religion and Spirituality

Both Baroque poetry in general and metaphysical poetry in particular express a Catholic worldview. Both Baroque and metaphysical poetry frequently take God as their subject, as in the vicar John Donne's famous «Holy Sonnet XIV: Batter My Heart» or «A Hymn to God the Father». Many metaphysical poems present God as perfect, and humans, by nature imperfect, have to strive for perfection in order to reach God. Both Baroque and its branch of metaphysical poetry spiritualize all aspects of life, including romantic love, experience and existence.

Appearance vs. Reality

In addition to the rise of monarchies across Europe, scientific discoveries also change the way people perceive the world and themselves. Science occasions a growing doubt in the appearance of things as it casts into doubt the way people have always perceived the world. Baroque and metaphysical poetry reflect this preoccupation with appearance through its play with imagery and metaphorical conceit (startling comparison).

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Extravagance in Theme and Technique

Like Baroque paintings, Baroque and metaphysical poetry are excessive, incorporating both reason and passion, as in «Holy Sonnet XIV,» where Donne compares God's love for him as rape. However, the poem also participates in an argument for the absolute omnipotence of God. Baroque and metaphysical poets like to use hyperbole (exaggerated comparison) and striking metaphors, both devices Donne uses in «Holy Sonnet XIV».

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КОНЦЕПЦИЯ СЛОВА В ПОЭМЕ Д. МИЛЬТОНА «ПОТЕРЯННЫЙ РАЙ». КТО ДАЕТ ИМЕНА ВЕЩАМ?

Розглянуто жанрову своєрідність поеми Д. Мільтона «Втрачений рай» та особливості історичного моменту її створення.

Ключові слова: жанр, концепція образу, рай, милосердя, божественний, класифікація гріхів, У. Блейк, С. Т. Кольрідж, Дж. Г. Байрон, А. Данте.

Рассмотрены жанровое своеобразие поэмы Д. Милтона «Потерянный рай» и особенности конкретно-исторического момента её создания.

Ключевые слова: жанр, концепция образа, милосердие, божественный, классификация грехов, У. Блейк, С. Т. Кольридж, Дж. Г. Байрон, А. Данте.

The article deals with the genre peculiarity of the J. Milton's poem «Paradise lost» and specifics of its historical moment of creation.

Key words: genre, concept of the character, mercy, divine, classification of the sins, W. Blake, S. T. Coleridge, J. G. Byron, A. Dante.

Слова не желают и не могут поступать в полное наше распоряжение. Бывает такая духовная сфера, которая хранит сама себя, которая умеет хранить себя от человека, которая в отличие от овеществленных знаний, книг, всяких прочих культурных достояний не дается до конца в руки человеку. Будь все иначе, человек, вне всякого сомнения, поступил бы со словом точно так же, как поступает он со зданиями, картинами и книгами, вообще со всяким достоянием, которое оказывается в его руках, в его распоряжении, – он растрепал, исковеркал, испоганил бы слово, подверг его всем мыслимым и немыслимым унижениям, уничтожил бы все, что бы только захотел. Он именно это, впрочем, и производит со словом – однако лишь по мере своих возможностей, лишь по мере того, насколько он допущен к слову и в слово. Итак, есть духовная сфера, которая умеет хранить сама себя, и эта сфера есть слово. На него мы и можем возлагать всю свою надежду, при этом крепко задумываясь над тем, откуда же берется в слове эта неприступность, это его самовольное самостояние. Сберегая свою духовность, мы можем с надеждой воззреть на Слово, являющее нам пример крепости.

Именно ключевым словам культуры принадлежит, прежде всего, такая способность сохранять себя в неприступности и непритронутости.

Слово в поэме становится самостоятельным персонажем. Принадлежит Богу, оно, как и Свет, является его атрибутом. В VII книге Архангел Рафаил