

classmate
Date _____
Page _____

since they raise the great metaphysical question on relation of the spirit and the flesh. They raise it not as an abstract problem but in the effort to make the experience of the union of two human beings in love, apprehensively. He never loses our sense of "I" and "me" which love has made "and ourselves".

I remember by my death what "thou" "you" and "I" Thus, the very beginning of the good morrow the first songs in the secret, Donne utters what sounds like a manifesto against the broadian child's play of conventional love poetry. For the exploitation of his psychological realism, Donne forged a new style, not unlike the dramatic soliloquy of the Elizabethan theatre. It is harsh, angular, explosive, metrically irregular and rhythmically nervous.

He deliberately outrages the properties of Elizabethan prosody. He was forcing the raw urgency of passionate speech to break through the reception of accepted poetic modes. In doing so he was creating a style which has its own and exciting harmony. "For" God held your tongue and let me love". It is this dramatic quality, the capacity to open a poem with the familiarity, the spontaneity of the unhearsed speech which in Donne most strikingly in the line "Sweetest Love I do not see". This is the language of man actually experiencing the pang of separation. Donne is at once more intellectual and more theatrical event to the point of hysteria. Donne does indeed mark some of his works with over fantastic, over rhetorical, hyperbole, but more intellectual ingenuity seldom takes the place of true feeling. Some love poets strike us as putting these reasons to sleep when they make love, Donne is almost alone in remaining a rational man under the pressure of extreme emotion. Indeed, it might be said that with him, desires stimulates