

Three Dimensions of the Meaning of Mystical Poetry from the Perspective of Hermeneutics

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Abstract: In the perspective of hermeneutics, the meaning of the text has the space to be understood and interpreted constantly. In terms of the significance of metaphysical poetry, it can be expanded in three dimensions: the first is the level of metaphysical poetry text; The second is the level of metaphysical poetry criticism; The third is the critical level of metaphysical poetry criticism. At the level of text, from the suspicion of women, the pursuit of sex, the desperate cry for God, and the combination of earthly love and faith, metaphysical poetry has completed the pursuit from the duality of spirit and flesh to the unity of spirit and flesh. In the aspect of metaphysical poetry criticism, the critic firstly criticizes the similarity between metaphysical poetry and Baroque art and natural science, and then criticizes the similarity between metaphysical poetry and other poets and schools of poetry on the two characteristics of "singularity" and "fantasy", and explains the new significance of metaphysical poetry. At the level of the history OF criticism, THE THEORISTS of THE New CRITICISM recriticize the metaphysical poetry from the two paths of reverse creative criticism and negative creative criticism, and expound the significance of metaphysical poetry at a deeper and more essential level. Metaphysical poetry is the interweaving of these three dimensions under the continuous interpretation of the extended space.

Keywords: Interpretation, Metaphysical Poetry, Significance, Literary Criticism

1. INTRODUCTION

Hermeneutics master Gadamer said: "A hermeneutics worthy of the name must show the historical reality in the understanding itself. So I call such a thing needed *Wirkungsgeschichte* (effect history). Understanding by its nature is an effect historical event " (Hans-Georg, 2004) Gadamer put forward the concept of " language game ", he believed that understanding is a process of infinite "game" between our "pre-judgment" and "prejudice", rather than a one-time act of interpretation. In different times, the understanding of the same thing by different understanding subjects is not fixed. Since THE beginning OF THE formation OF metaphysical poetry in the seventeenth century, it has experienced the criticism of different scholars in the later generations, and its meaning has been

constantly expounds, but what is the meaning of metaphysical poetry, there is no fixed answer. Throughout the process of the generation and spread of metaphysical poetry, we believe that the interpretation of the significance of metaphysical poetry can be expanded from three dimensions. First, from the dimension of the original text of metaphysical poetry, the text is the manifestation of the author's inner consciousness, and the author's appeal to the text must be the core issue of his heart. The author seeks relief through words, which generates the original meaning of the text. Second, from the dimension of criticism, metaphysical poetry is concerned by later scholars and becomes the object of criticism by critics, and the interpretation of metaphysical poetry by critics will surely follow a certain critical law, and thus expand the significance of metaphysical poetry. Third, from the perspective of the history of criticism, the main body of criticism with their own "critical pursuit" to critique the metaphysical poetry, so as to form a more systematic and deep interpretation, and generate the new meaning of metaphysical poetry.

2. THE MEANING GENERATION OF THE METAPHYSICAL POETRY OF THE ORIGINAL TEXT

In metaphysical poetry, there are cries of love for God, naked longing for real lust, and deep frustration with the fleeting nature of worldly joy. The contradictions presented in metaphysical poetry are all derived from a sense of crisis of faith, or, to be precise, a sense of crisis of meaning. The 17th century in England was an era of religious chaos, political turmoil, and constant impact of new science on people's thoughts. Metaphysical poets not only found the limitations and deficiencies of traditional beliefs, but also the relationship between spiritual beliefs and physical desires. How to realize the spiritual belief without suppressing the biological impulse and desire of the individual has been deeply and systematically recognized and understood. The rupture of the traditional moral concept in the seventeenth century had a great impact on the inner world of the metaphysical poets. On the one hand, they were unable to change the social status quo, drifted in the wave of the age of carnality, and doubted the status of existence in this world. On the other hand, they were extremely eager for the eternal kingdom of God. Therefore, metaphysical poetry presents the paradox of the unity of opposites between spirit and flesh and the unity of opposites between eternity and reality. How to solve this paradox and complete the upgrading of belief concepts in the new era is an

urgent problem for metaphysical poets. According to Husserl's phenomenological theory, the generation of meaning is closely related to the intentionality of consciousness. Husserl defines the intentional act as a "ray of 'seeing' from the pure self that is directed towards the 'object' of the relative of that consciousness, towards objects, facts, etc. And practicing a very different sense of it." (Husserl, 1992) This kind of intentional behavior is the display, enrichment and activation of a potential object, which mainly includes imagery, judgment, emotion, evaluation, desire, expectation and so on. These intentional behaviors have their corresponding intentional structure and corresponding meaning. Expression is a special form of this kind of intentional behavior, which can give the corresponding conceptual form to the content of other intentional behavior, so that the intrinsic meaning of intentional behavior can obtain a conceptual appearance (Zhao, 2007). According to the theory of intentional behavior and intentional object in phenomenology, there are prominent indeterminacy of intentional behavior and fuzzy tendency of intentional object in metaphysical poetry. The so-called uncertainty of the determinacy of the object means that the things involved in metaphysical poetry have unstable characteristics. In metaphysical poetry, the prescriptiveness of the dualistic opposition between spirit and flesh has become a kind of obstacle for people to adapt themselves in the new era. The ambiguity and instability between worldly enjoyment and the effect of abstinence and seclusion make the metaphysicians rethink the prescriptive meaning of the dualistic opposition between spirit and flesh, and reconstitute and rewrite this prescriptive meaning. This reconstruction and rewriting enabled metaphysics to reveal the internal characteristics of things, and also found the possibility of the realization of pure faith in the new era. Donne traces the search for "the other" back to Adam and Eve in Genesis. In "The First Anniversary," he says that heaven itself will not be infested with poison or sin, unless it is introduced by some poisonous snake from outside. In Donne's book, heaven is no longer a sinless existence, although there are no venomous snakes in heaven, but venomous snakes have existed since the beginning of creation. The snake has the metaphor of "flesh lust" in the Genesis of the Bible. Its existence is a metaphor for the breeding of the flesh lust of human nature in heaven. "The Prince of the Garden, beautiful as the dawn of the East/Guarded by the fence of the law, growing with the apple/Ripe at birth, it is the soul that gives life/For that sin, all mankind weeps. He took it and gave it to the wife of the first man, who and her race were compelled only by the injunction, and he gave it to her, and she to her husband, and they ate it together. So they destroyed those who ate the

fruit, and the fruit, and rebelled against the blood of the people, and we sweated and died." (Yan, 2005a) In the Garden of Eden, the serpent tempted the woman to eat the inedible fruit, and then lured the man to eat it with her, so that the whole human race sinned. The poem implies that even in the ethereal Garden of Eden, the spirit and the flesh were so intertwined that they could not be separated. According to Donne, from the beginning of the world, "spirit and flesh were naturally connected... So do not doubt your happiness; Do not say that God wants the heart, that is, the soul, and therefore rewards the soul, but does not consider the body; ... Whatever the soul does, it does in, with, and by the body." (Yan, 2005b) Donne's idea of the unity of spirit and body is a breakthrough of the dual opposition of spirit and body represented by Augustine in Christianity. This breakthrough is the inevitable result of the social changes in the 17th century. Donne sought the ideological origin of the unity of spirit and body from the Book of Genesis in the Bible, in order to strive for the important position of the function of the body in faith. In the 17th century when humanism was developing, the pursuit of physical pleasure has become an inevitable historical trend, but this trend is contrary to the traditional values, so the poet must find a glorious mission for the existence of the body, which is comparable with the importance of the soul. Therefore, Donne said in his sermon, "God has not only given man an immortal soul, but also a body to carry immortality and immortality, which no angel has ever obtained. For that matter, whether an angel wishes to be an angel, or an archangel wishes to be a cherub; But a man cannot wilfully hope to be an angel, for that hope would deprive him of the glory which he has in the flesh." (Bush, 1962) After the justification of the value of the body, the need of the flesh and the belief of the spirit in metaphysical poetry are no longer diametric opposites and incompatible, but both opposites and unity. Donne's "The Flea" uses the flea to feed on the blood of both men and women to symbolize the sexual union of men and women. The heroine wants to kill the flea, while the hero believes that the flea's behavior is sacred and worthy of protection. On the surface, the poem "The Flea" seems to be far away from "God" and faith, but the metaphor of the flea as the "Trinity" God is still closely related to the poem. "Sanctified" creates a character who is brave enough to pursue secular love, and the hero of the poem elevates secular love to faith love. In the pursuit of faith, the characters did not give up earthly love, "whatever you say, we are born of love/you may call her and I a single ant of trying to give up a cathedral/We too are wicks, willing to pay for each other with death/The eagle and dove are hidden in both of our hearts/We add to the mystery of the

Phoenix/Our union is its reflection/The union of the sexes, This neutral bird/We rise again from the dead/The mysterious power is all love." Earthly love is as minor as a single ant, and as weak as a wicking dye. However, this weak vitality is stubbornly combined and struggles with life and death. "If we do not live by love, we shall die by love/if we do not deserve hearses and rich burials/Our legends are at least worthy of poetry/if we do not deserve to be recorded in the history books/we build our houses in sonnet/so fine an urn is as high as a half-acre tomb/These hymns will say to the whole world that we are sanctified by love." This earthly love, though of a single ant, may build a dwelling in the sonnet, a refined urn, and therefore sanctification. It can be seen that earthly love no longer becomes an obstacle to faith, but people become sanctified by earthly love and realize the pursuit of faith. In Farewell Speech: No Sorrow, the poet's ideal of love is still the combination of erotic and divine love. The poet thinks that the nature of the love of the secular lovers is the sense of flesh, and their love is just the ordinary love of pure flesh, but their refined love is the trust of each other, the attachment of heart, and the indifference to eyes, lips and hands. After that, the poet also used the compass as a metaphor for lovers in love, the feet of the compass as a metaphor for the souls of the man and the woman, who are attached to each other and never separated: "It is still two/Two are the same/as a pair of feet/Your soul is fixed/it does not seem to move/when the other foot moves/it also moves." (Wang & He, 1996) The poet's love, in addition to the union of the body, but also the union of the soul, even if the separation is still loyal, will still stick to each other's love. The fundamental reason for the great influence of Donne's poems is the ideological connotation of the fusion of common love and faith love. From the doubts about women, the pursuit of sex, the desperate cries for God, and the combination of earthly love and faith, metaphysical poetry completed the pursuit from the duality of spirit and flesh to the unity of spirit and flesh. The completion of this process mainly stems from the metaphysical poets' questioning of the dichotomy of either/or. At the same time, they reflected and criticized the traditional moral values inherent since the Middle Ages. Finally, starting from the original text of the Bible, they found the theoretical source of the concept of "unity of spirit and flesh", and thus constructed a new faith relationship between man and God. Although the metaphysical poets seem to face the social unrest with the attitude of avoiding the world as a religious poem, in fact, they strive to complete the genuine pursuit of the faith of the new era through the metaphysical poetry, so as to realize the fitting of the inner religious belief with the modern society. Metaphysical poets and

chivertarian poets are usually regarded as a branch of European Baroque literature. In England in the 17th century, Puritan literature represented by Milton was the most notable. Although metaphysical poets attracted a little attention in the 18th century, the status of the whole school in the history of English literature was negligible. This situation changed until the new criticism rediscovered metaphysical poetry. The reason why metaphysics received so little attention before Eliot is that it does not seem to have contributed much to the progress of social renewal compared with the achievements of Milton, his contemporary. Even in France, Baroque literature is of little importance in history compared with classical literature. The poets of the metaphysical school are mostly the aristocrats of the upper class, and their status is mostly Catholic priests or clerical personnel of the church, and they are more closely related to the king. In view of their status, they are usually regarded as a force that hinders the development of history. However, metaphysical poets promoted the progress of history with their unique and distinctive writing style in the turbulent historical era. Their driving force is mainly reflected in the fusion of secular love and faith presented in poetry and the pursuit of faith and the grasp of the true nature of faith.

3. THE GENERATION OF METAPHYSICAL POETRY MEANING IN THE CRITICAL DIMENSION

Literary criticism refers to the fact that the critic (critical subject) criticizes the text object according to a certain critical concept and finally forms a critical text. In the process of criticism, the subject of criticism is often not only aimed at a single text, but also includes different intertextual texts for reference such as the criticism object, the criticism literature (supporting text), and the criticism theory (other critical text) (as shown in Figure 1). The subject of criticism does not interpret the words of the object mechanically, but extracts relevant knowledge from a huge knowledge network to interpret the text of the object. In the process of this interpretation, critics must follow a certain logical way of thinking. Generally speaking, the critical texts of metaphysical poetry mainly present two modes of criticism: similarity associative criticism and similarity associative criticism, from which two kinds of meanings of metaphysical poetry are generated.

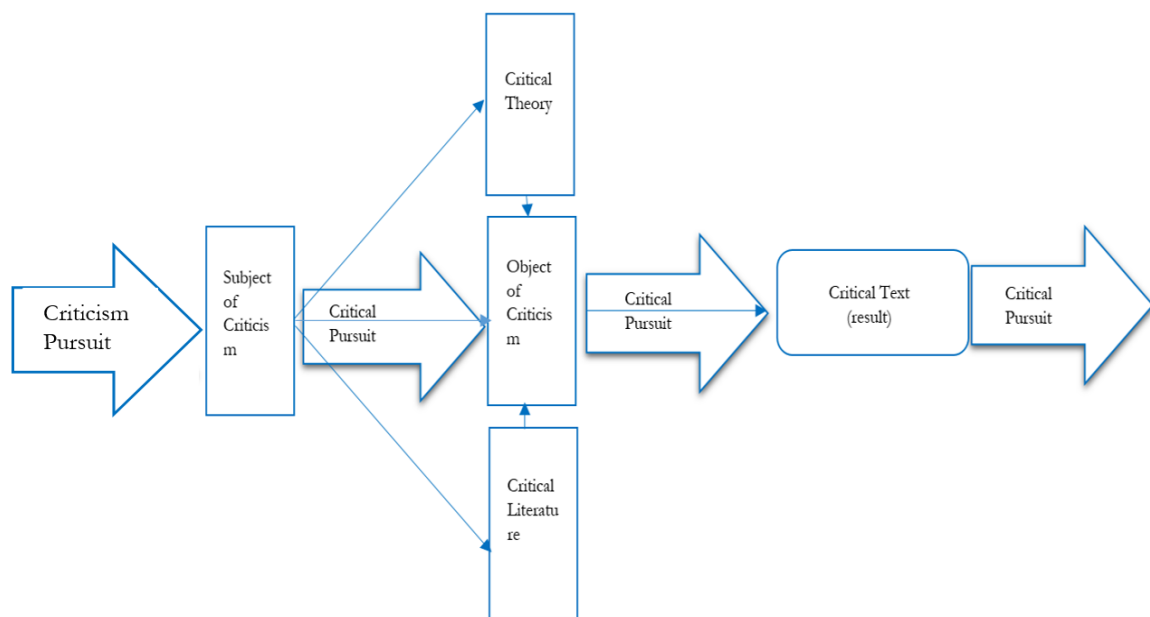


Figure 1: Criticism of Similarity Association

3.1. Criticism of Similarity Association

The similarity associative criticism highlights the critical subject's cognitive grasp of the "adjacent relation" of the critical text. Proximity associations are related either to proximity in physical space, or to anteroposterior connectivity in time, or to causal logical connections in events. "It emphasizes that the operation of critical thinking focuses on the horizontal combination relationship between different objects, and provides the subject with critical resources in the continuous horizontal expansion of the field of experience. Therefore, different objects can be captured by the subject of criticism due to their 'proximity' arrangement in time and space and thus constitute the material of criticism." (Zhao & Zhang, 2014) As far as the criticism of metaphysical poetry is concerned, the main association criticism with metaphysical poetry is Baroque art and natural science in the 17th century. The association criticism of metaphysical poetry and these objects by critical texts can explain more significance of metaphysical poetry at the level of criticism. The origin of the word "barruco" is more complicated. One theory is that it comes from Spanish or Portuguese and has the meaning of an oddly shaped "non-round pearl"; Another theory is that it comes from an Italian word with a whimsical, exaggerated meaning. For this reason, when people named "Baroque" art, which was very popular in the 17th century and distinguished from the art of the Renaissance, which was solemn and elegant and harmonious, it was emphasized that this art was strange, exaggerated and complicated. Before the middle of the 19th century,

because of the rebellion of Baroque art against the serious, solemn and rigid classical art, it has been regarded by the people who admire classical art as a degenerate and disintegrating art lacking the balance of classical art. That changed only after the publication of art historian Heinrich Wölfflin's *Renaissance and Baroque*. In his book *Renaissance and Baroque*, Wölfflin makes a detailed comparison of Renaissance and Baroque art forms and styles to demonstrate the rationality of the existence of a Renaissance style that emphasizes sedated and simple and a Baroque art style that emphasizes a thick and distinct sense of movement. For the criticism of metaphysical poetry, the greatest significance of Wölfflin's point of view is that it arouses the critics' attention and discussion on the relationship between metaphysical poetry and Baroque art. Jin Qiong, a domestic scholar, has talked about the relationship between metaphysical poetry and Baroque art in many articles (Jin, 2012). In her thesis "Aesthetic Pursuit of European Baroque Literature in the seventeenth Century" and her treatise "A Study on the Tension of seventeenth-century Baroque Literature", the author takes metaphysical poetry as a part of Baroque literature and discusses the tension beauty of Baroque literature. In the *Aesthetic Pursuit of European Baroque Literature in the 17th Century*, the author discusses the tension and beauty of Baroque literature from two aspects of ideological content and form, and believes that "European Baroque literature in the 17th century not only pursues nobility and elegance, but also does not reject slang and vulgarity." In *A Study on the Tension of Baroque Literature in the 17th Century*, the author discusses the historical and cultural context in which the tension of Baroque literature is generated, the construction of the tension of Baroque literature and the value of baroque literature. As Jin Qiong regards metaphysical poetry as a part of Baroque literature, the author usually takes metaphysical poetry as an example in the process of discussion, which also expands the significance dimension of baroque artistic characteristics of metaphysical poetry. From the perspective of baroque art, Zhou Houjuan's *Study on love in metaphysical Poetry* analyzes the multidimensional connotation of love in metaphysical poetry and explores the rich and complex inner world of metaphysical poets. Liu Lihui's *Baroque Visual Characteristics of English Poetry in the 17th Century* discusses the communication between English poetry in the 17th century and Baroque art from the four aspects of allegorical style, color construction, spatial construction and visual picture (Liu, 2012). Thus, the significance dimension of Baroque artistic characteristics of metaphysical poetry has been opened three-dimensional. Through the above sorting, we can find that in the process of association criticism of metaphysical poetry

and Baroque art, metaphysical poetry is usually included in the big literary form of Baroque literature for discussion, and metaphysical poetry is a part and branch of Baroque literature. The History of Foreign Literature, written by Nie Zhenzhao (Nie, 2014), believes that "the metaphysical school represented by Donne and the Chivalric school composed of Herrick and others have obvious Baroque style in their writing." In particular, "the metaphysical poems of Klashaw show a grotesque and unrestrained Baroque style." (Sorting et al., 2004) In the opinion of the editor, "Both metaphysics and chivalry are characterized by elaborate sentences, fantasy imagery and lack of serious and real emotions, showing an escape from the turbulent and complex reality." In fact, this view is not isolated. Zhu Weizhi et al. 's History of Foreign Literature thinks: "In thought, Baroque literature focuses on the crisis of belief and the tendency of pessimism and decadence; In art, he deliberately pursues strangeness and tends to carve, so that some historians call it ostentation." Yang Zhouhan's History of European Literature and Liu Mingjiu's History of French Literature both hold a negative attitude towards the value of Baroque literature. Feng Shunong (Feng, 1990) in the art of the exotic flower - Baroque Art: from architecture to literature - about French Baroque Literature, you refined several characteristics of Baroque art: appearance, instability, mobility, change. These features have a relatively strong negative color. When the concept of baroque art is applied to literature and used as a reference for metaphysical poetry, it is inevitable that metaphysical poetry falls into the general understanding of Baroque literature: metaphysical poetry is characterized by the strange and novel literary forms and the sad and sad thoughts on religious themes. The basic point of the association criticism of metaphysical poetry and Baroque art is that they appeared at the same time and have some characteristics in common. Although this associative criticism often fixed metaphysical poetry in the negative evaluation, but as we mentioned before, in addition to the negative evaluation, some scholars also gave positive evaluation to the Baroque artistic characteristics of metaphysical poetry. We believe that with the re-excavation and re-examination of the connotation of Baroque art, the meaning of metaphysical poetry will be further expanded. In addition to exploring the significance dimension of the baroque artistic characteristics OF metaphysical poetry, the academic circle has also conducted similar associative criticism on the relationship between metaphysical poetry and other disciplines in the seventeenth century, and explored the interdisciplinary significance dimension of metaphysical poetry. Among them, the most significant is the exploration of the significance dimension

of natural science in metaphysical poetry. Shen Yang's article (Shen, 2012) "Cultural Interpretation of the Scientific Characteristics of Donne's Poetry" "investigates the influence of the rise of science on Donne and his poetry creation from the perspective of culture, discusses the challenge posed by the scientific revolution initiated by Coperniculus, Galileo and other astronomers to the unity and integrity of the scholasticism and traditional university education dominated by Donne's era. Thus, it reveals Donne's deep suspicion of science and the cultural factors of his poetry with strong scientific characteristics." 18 In the view of the author, there is a famous image of the "circle" in Donne's poetry, which is a metaphor for the symbol of the perfect unity of the divine in western society. However, the development of science in the 17th century has formed a challenge to this belief foundation, and also affected Donne's poetry creation. The author makes a similar associative criticism of Donne's poetry and science in the seventeenth century, and thinks that Donne's poetry has a profound spirit of doubt and unique scientific characteristics. Wu Di, moreover, in the development of natural science and the generation of metaphysical poetry (Wu, 2011), from the natural science Angle, discusses the metaphysical poetry using natural image behind the spirit, discovery and exploration of space and time. Zheng-shuan li in the dunn research - the poetry and translation of the English Renaissance poetry development "in the sixth chapter (zheng-shuan, 2011) using geometry method of triangle in the image, circular image and dunn poetry rules about music and numerology image in reading, and analyzes the number and geometry images in donne sparkles of god. In the 17th century, the British society made a breakthrough in the field of natural science, which had a great impact on the metaphysical poets, and their works also used a lot of natural science imagery. Therefore, clarifying the relationship between natural science and metaphysical poetry can better grasp the reasons behind the use of relevant imagery of natural science in metaphysical poetry, and help us to find new significance dimensions of metaphysical poetry. The close association criticism of metaphysical poetry opens the way for us to understand the meaning of metaphysical poetry. Through the close association between metaphysical poetry and contemporary poets, literary schools and natural sciences, we can stand in the synchronic space of the 17th century England and have a holistic grasp of the meaning of metaphysical poetry in a specific historical period.

3.2. Criticism of Similarity Association

Similarity associative criticism refers to the criticism behavior of the

criticism subject to different criticism objects based on a specific content. In the criticism of metaphysical poetry, the criticism of similarity association is mainly reflected in the revelation of the singularity and fantasy of metaphysical poetry and the poetry of other poets. "Singularity" literally means strange, straight, unique and extraordinary, which is the opposite of "ordinary" and "plain". Wang Anshi once commented on the poems of the Tang Dynasty poet Zhang Ji: "It seems to be the most unusual, but it is easy but difficult to become." "Singularity" is often mentioned in the classical poetry theory of our country, and is often used to describe a kind of aesthetic style of poetry. Metaphysical poetry is also characterized by singularity. Qian Zhongshu translated "baroque" as "peculiar" in his article "Tonggan". Metaphysical poetry is usually regarded as a branch of Baroque literature, which has the artistic characteristics of "singularity". The "singularity" of metaphysical poetry is mainly reflected in two aspects: one is the singularity of rhythm. Metaphysical poetry does not pursue a unified rhythm. Donne was once accused by Ben Jonson for his unorthodox rhythm rules and should be hanged because he did not keep the rhythm; The second is the singularity of imagery. Metaphysics creates an unexpected effect by using some unique imagery. These two idiosyncratic features not only made the metaphysical poetry a sudden rise in the field of British poetry at that time, but also had a great inspiration to the later poets and poetry schools. Because of this, many scholars with quick thinking in the academic world also cut into the Angle of "singularity" and criticize the similarity of the two associations. In *A Comparative Study of Metaphysical and Imagist Poetry*, LI Zhengshuan and Li Yunhua analyzed the similarities between metaphysical poetry and American imagist poetry in the use of imagery and the expression of free rhythm. According to the article, both metaphysics and imagist poetry are good at piecing together disparate "fragments" of imagery, "which at first look not only discordant but also difficult to understand, as if several cut pictures were put together stiffly, making people difficult to understand. However, as the poets witty deduce, these disparate things gradually fuses in together, picture by not incline to harmony" (zheng-shuan & yun-hua, 2015) authors also cited the "song of donne and Williams' "the red wheelbarrow" metaphysical poetry and imagist poetry as an example to describe the fusion splicing with poetic imagery. The article also points out that Donne's poetry rarely uses the traditional poetic rhythm, but innovates the poetic expression form according to the need of emotion. Similarly, Imagists also boldly reform the poetic rhythm, or even abandon the rhythm. The attitude of metaphysical poets and imagist poets towards poetic rhyme impinges on

readers' aesthetic reading habits and brings about the "peculiar" effect of poetry. In "Dickinson and Metaphysical Poetry -- Strange Metaphors, Paradoxes and puns", Yang Xiaoli discusses the similarities between Dickinson's poetry and metaphysical poetry from the three perspectives of strange metaphors, paradoxes and puns. In the first chapter, the author argues that Dickinson often takes strange metaphors from everyday life and technical terms to create amazing metaphorical effects, which is similar to the "singularity" of metaphysical poetry. If "singularity" is mainly related to the characteristics of the poetic form and language skills of metaphysical poetry, then "fantasy" is mainly related to the characteristics of the ideological content of metaphysical poetry. As well AS the "singularity" OF THE poetic form and language skills of metaphysical poetry, the "mystery" of the ideological content of metaphysical poetry has also been highlighted and amplified in the similar association criticism practice of scholars. So, what is "fantasy"? The so-called "fantasy" refers to the metaphysical and magical purview of poetry in its ideological content. Ransome, in *Poetry: Notes on Ontology*, divides poetry into three types: the poetry of things, the poetry of Platonism, and the poetry of metaphysics. For Ransome, Platonic poetry is too idealistic, but the poetry of things is too realistic, and only metaphysical poetry can be both interesting and contain some kind of meaning. That is to say, the outstanding feature of metaphysical poetry, which is different from the poetry of things and Plato, is that it has both the color of imagination and fantasy. To say that it has a metaphysical color means that metaphysical poetry often has supernatural and metaphysical abstract characteristics. To say that it has the color of fantasy means that metaphysical poetry often presents new, magical and even bizarre characteristics to varying degrees. In "Mystery" -- A Comparative Study of Wei-Jin Metaphysical Poetry and British Metaphysical Poetry, Chen Lin believes that the mystery of Wei-Jin Metaphysical poetry and British metaphysical poetry lies in the fact that the content of the poetry is related to philosophy, and specifically discusses the "principle" of Wei-Jin metaphysical poetry and metaphysical poetry. This article closely follows the key word of "mystery", highlighting the metaphysical abstractness of metaphysical poetry and metaphysical poetry in thought. In the "metaphysical poetry" creative skills under the care of T.S. Eliot's early poems read ", ming-ming Chen (ming-ming, 2013) think metaphysical poets and T.S. Eliot is good at using images with strong "metaphysical flavor" to express the theme of poetry. In Chen Mingming's opinion, the metaphor of "fog - cat" in Eliot's "Prufroc's Love Song" can be compared with Donn's metaphor of "compass - lover" and "flea - marriage bed",

while fog, compass and flea are all images with strong "metaphysical taste", especially the whole image of "wastland" formed by the combination of various images in Eliot's "Wastland". All of them have brought new, magical and even bizarre feelings to people, with a strong fantasy color. The similar associative criticism of metaphysical poetry is to place metaphysical poetry in the synchronic space of the 17th century, excavate the close relationship between metaphysical poetry and baroque art and natural science from the multi-dimensional perspective of horizontal connection, and highlight the Baroque artistic and scientific characteristics of metaphysical poetry. The associative criticism of similarity explores the homogeneity relationship between metaphysical poetry and other poetic schools, even heterogeneous cultures, from the longitudinal diachronic space. It is thanks to the associative criticism of this kind of homogeneous relationship that the "singularity" and "fantasy" characteristics of metaphysical poetry are greatly highlighted. It can be seen that both the similarity associative criticism and similarity associative criticism of metaphysical poetry have expanded and deepened the interpretation space of the significance of metaphysical poetry.

4. THE GENERATION OF METAPHYSICAL POETRY MEANING IN THE DIMENSION OF HISTORY OF CRITICISM

In addition to the meaning presented by the original text itself, the critical evaluation of metaphysical poetry by critics will explain the new meaning of poetry. However, with the development of The Times, critics will criticize the critical text of metaphysical poetry again, and this "criticism of criticism" will also explain the new meaning of metaphysical poetry. As shown in Figure 1, "critical pursuit" is an important driving factor throughout the behavior of criticism. In the criticism of metaphysical poetry criticism, the critical subject's "critical pursuit" is mainly reflected in the creative criticism, that is, through the creative criticism of the object of criticism to realize their own critical point of view. "On the one hand, creativity comes from the breakthrough of literary criticism to the traditional criticism pattern, on the other hand, it also comes from the positive and independent selection and construction of literary criticism to the new cultural criticism pattern." (xiao-qi, 2008) higher value creative criticism is usually has experienced a period of precipitation in the original text, the academic circles on the original text has detailed evaluation, on the basis of the existing criticism critics of the original text to a higher level of

abstraction and interpretation of results. In the process of creative criticism of metaphysical poetry, there are two basic critical thinking modes that are particularly remarkable: one is the reverse thinking, the other is the stereotyped thinking. Through these two ways of critical thinking, the significance of metaphysical poetry has been further expanded.

4.1 Reverse Creative Criticism

Reverse thinking is also called unconventional thinking, which is a way of thinking in reverse of the common things or views that seem to have been concluded. Reverse thinking is one of the main methods used in creative criticism. Critics take reverse thinking as the starting point to re-examine and think about the existing critical views, and often get refreshing and new views. Metaphysical poetry has been neglected for several centuries in the field of criticism since the 18th century. As Eliot puts it: "The name 'metaphysical poetry' has long been used as a derogatory term, or as a code name for quandary and witty interest." (Elliott, 2012) before Eliot, the criticism of metaphysical poetry in two of the most influential critic's dryden and Johnson. Dryden thinks there is too much "metaphysics" in the poems of Donne and others. "He [John Dunne] loves metaphysics, not only in his satire, but also in his love poems." (Elliott, 2012)"metaphysical" this title for dryden evaluation. Will truly "metaphysical" qualitative critics is Johnson, he thought the metaphysical poets with the "neither fish nor fowl reluctantly together"(Elliott, 2012). As for this view of Johnson, Eliot did not deny it directly in his article "The Metaphysical Poets", but affirmed it to a certain extent. "If we want to use the abuse of poetic styles to judge these styles, then we will find sufficient examples in Cleveland poetry to justify Johnson's condemnation." but elliott then cited the "funeral" of king Henry and Herbert "about love will always continue to carol, for example, consider these lines" no metaphor (in addition to the metaphor of stars possible exception, this analogy is not immediately can be understood, But it is a beautiful and reasonable metaphor) in line with Johnson's general comment on the metaphysical poets in his essay on Cowley. The sentence structure of the metaphysical poets is sometimes extremely simple, but this is not a disadvantage; It is a faithful reflection of thoughts and feelings." (Elliott, 2012)elliott then cited the poetry of donne and Herbert, for example, although there are different in evidence of the metaphysical poetry thought, emotional factors, but the poet can in the lands they combined into a new whole. Johnson's remark that 'their work is always analytical' may have been accidental, but it struck at the heart of one of their characteristics; At the same time, he would not

agree with the view that the contribution of the metaphysical poets, having separated the thoughts and feelings of poetry from each other, is that they combine these materials again into a new unity." (Elliott, 2012) Eliot, in this article illustrates many metaphysical poetry as an example, its meaning is to emphasize a new poetry of his own views, namely the unity of the thoughts and feelings. In Eliot's opinion, a poem with only "thoughts" or only "feelings" is not perfect, and only a poem that organically integrates thoughts and feelings together is a really good poem. The formation of this view is based on the reverse criticism of Johnson's view that metaphysical poetry is "the most incoherent thoughts reluctantly combined". Although Eliot did not negate Johnson's view, he was inspired by it, and from the opposite of this view, he explored the new meaning of metaphysical poetry. Therefore, the creative criticism of metaphysical poetry in T. S. Eliot's *Metaphysical Poets* subverted people's understanding of the immobilization of metaphysical poetry and set off an upsurge of research on metaphysical poetry. After Eliot, the interpretation of the meaning of metaphysical poetry has been more meticulous and rigorous, and the meaning of metaphysical poetry has also been renovated and interpreted layer by layer. The reverse creative criticism of metaphysical poetry is also reflected in Alan Turtur's elaboration of the theory of tension. The word "tension" is mentioned by Empson in *The Seven Types of Obscurities*: "Many questions about these forces can be made clear when we discuss obscurities. Especially if there is a contradiction, it must imply tension. The more prominent the contradiction, the greater the tension." (William, 1996) in Empson's view, "tension" is a kind of contradiction relations, understand the need to understand "tension" poetry semantic hazy bring a conflict. The vagueness that Empson refers to in his book refers to the ambiguity of poetic meaning caused by the break or lack of semantic logic, which destroys the "unity" of meaning. If we want to logically concatenate the meaning of poetry, we need to combine all kinds of meaning in the poem through the action of "force", so as to "make the vagueness have unity" and realize the complete and clear semantics. To summarize the contradictions brought about by the vagueness of poetry semantics, Empson uses the word "tension", which actually refers to a kind of paradoxical relationship of meaning, that is, the conflict and contradiction of meaning within or between words and sentences in poetry. In Empson's view, "obscurity" brings chaos and contradiction, and causes the "tension" of poetry. In order to achieve the unity of semantics, it is necessary to find the logical relationship of semantics through close reading of the text, and this logical relationship is hidden and needs the reader to

actively find it. By interpreting metaphysical poetry and other English poetry, Empson expounds the hidden logical relationship behind the "tension" of poetry. On the contrary, Tuter finds another logical relationship of "tension", which is not between different semantics, but between the "denotation" and the "connotation" of a word. Tite's view of a definite logical relationship in metaphysical poetry agrees with that of Wrensome: "Mr. Wrensome gives us an excellent description of this kind of poetry in his excellent essay *Shakespeare Wrote the Sonnet* (The Body of the World, 1938) 'The power of metaphysical poetry... Is to bring the feelings involved... Delivered to the chosen rhetorical device. 'That is to say, in metaphysical poetry, the order of logic is clear; It must be coherent, and the image of the poem as it feels must be at least on the surface logically decisive.'" (Henry, 1988) lancer's mean metaphysical poetry through a special rhetoric to the poet's inner feelings expressed, the use of the rhetoric is a particular logic, is the visible surface. Back cites donne's poem, for example: "so we are one/two souls while I must die, but can't stand/broken, can only extend/just like gold is pounding into thin slices"(Henry, 1988). In the first three of these four lines, Donne expresses the feeling of separation, and he hopes that the separation of the lovers will not lead to the rupture of the relationship, but will deepen and extend the relationship, and the extension of the relationship is like gold hammered into thin pieces. In Teeter's opinion, Dohrn's metaphor is well used. "Gold is beaten into thin pieces" completely fits the meaning of the first three sentences. The "extension" of "gold" means metal, although it is a bit abrupt, and its "connotation" fits the semantic logic of the first three sentences, because "gold is beaten into thin pieces" has a sense of extension, as if the infinite extension of emotion. Thus, the finiteness of "extension" and the finiteness of "connotation" of the metaphor "gold" constitute a relationship of both opposition and unity, and this relationship is the "tension" of poetry as thought by Tuter. From the point of view of Toth, the logic here is presented on the surface of the poem, because the poet deliberately uses "gold hammered into thin pieces" to compare the feeling of separation of lovers. This logical relationship is visible, and the superficial logic is clearly arranged and coherent. On the contrary, the "tension" that Empson refers to is hidden, not visible, and complex, because "the various complex meanings and contradictions under the surface logical level are endless". Tuter's theory of tension is based on the reverse thinking of Empson's tension. The "tension" of Empson means that there are contradictions among the various connotations of language, so that all kinds of meanings are merged and the contradictions and unity

of various connotations are formed. Tuter moved "all kinds of complex meanings and contradictions under the logical level" to "above the surface" and sought new logical relations of imagery. Empson looks for the semantic "tension" from a word, word to word, sentence to sentence in metaphysical poetry, while Tuter looks for the semantic "tension" from the "denotation" and "connotation" of a concrete image or figurative body in metaphysical poetry. Tuter's theory of "tension" through reverse thinking expands the interpretation space of metaphysical poetry.

4.2. Negative Creative Criticism

Negative thinking is one of the basic laws of formal logic, and it is a way of thinking to negate the common things that seem to have been concluded so as to draw new conclusions. Negative thinking here is not a kind of negative thinking, but a kind of thinking in which critics negate the existing critical views in the academic circle and form a new critical theory. In the existing criticism of metaphysical poetry, some views have great influence, and even become the final judgment of metaphysical poetry. When later critics form new critical views, they usually adopt negative criticism of the existing criticism, which is a method of drawing strength, and often produces unexpected effects. In *The Delicate Urn*, Collins Brooks discusses the paradoxical art of poetic language, and he cites Dunn's *Sanctuation* as evidence. Generally speaking, Donne's poem either does not take love seriously, and the paradox of poetry is a mechanical exercise for the author to hone his intellect; Either Donne does not take holiness seriously, and his poems indulge in cynicism and obscene parodies. Both of these ideas are wrong, Brooks argues. "To read the poem is to see Dunne's emphasis on love and religion, and to see that paradox is a necessary tool for him here." (Henry, 1988)in "holy" this poem, the poem love, didn't give up the world of the characters in "how to say with you, we love/you can put the temperament to her and I called ant/we are also the wick, do not hesitate to use death reward/hawks and doves hidden deep in our heart/wonderful/make phoenix mystery of us we are one, is its picture/gender, This neutral bird/We rise again from the dead/The mysterious power is all love." 'Tiny earthly love like ant, and as a wick generally weak, the vitality of the weak, however, persistent, born to die for love for love. "If we do not live by love, we shall die by love/if we do not deserve hearses and rich burials/Our legends are at least worthy of poetry/if we do not deserve to be recorded in the history books/we build our houses in sonnet/so fine an urn is as high as a half-acre tomb/These hymns will say to the whole world that we are sanctified by love." even

though if the love of the earth ant, small, but this love can apartment building in the sonnets, this apartment is refined urn, so holy. Brooks repeatedly emphasizes the "refined urn", and believes that the poet's paradox between earthly love and sanctification is the presentation of the theme of the poem. This paradox speaks of Donne's pursuit of the unity of soul and body love, which can be sanctified in the "refined urn", which contains the "real, beautiful and precious emotion". In Brooks's view, it is this paradox that makes "Sanctified" a classic, and thus he thinks that paradox is an indispensable art form of poetry. Wimsatt and Beardsley also adopt negative thinking in the Intention Fallacy, refuting Coffin's comments on metaphysical poetry. In John Donne and the New Philosophy, Coffin pays close attention to the words "earth movement" and "vibration" in Donne's poem "Farewell Words: Condolence," which, in his view, "has his finger on the pulse of the emotional fluctuations of the situation through its subtle allusions to astronomy old and new... In the new astronomy, 'earth movement' is the most radical theory; In old astronomy, the 'vibration of the heavenly bodies' was the most complex motion. The poet must be urging his lover to be quiet and calm when he leaves. for this reason, the image based on the second motion (vibration), which has long been absorbed into traditional astronomy, hints at the oppressive atmosphere of the time, without causing the 'disaster and terror' contained in the image of the earth in motion. Donne for (Henry, 1988) coffin, the was very interested in astronomy and influential research, the poem of "set" and "the vibration of the celestial bodies", respectively, represents the old astronomy, said the poem refers to exhort lover in respectively to keep calm state of mind. Wemsart and Beardsley argue that such an interpretation is possible only in the light of the author's life, but they argue that in the light of the text itself, the "earth movement" in the poem refers not to the new astronomical theory, but to the "earthquake". Wimsater and Beardsley's refutation of Coffin is based on the text. Through their refutation of Coffin, they point out that interpreting the text from the author will lead to the "intentional fallacy" of understanding. Therefore, the criticism of the text should not only emphasize the external basis but neglect the internal basis. From the perspective of the history of criticism, the criticism of criticism can not only raise the exploration of the meaning of the criticism object to a higher level, but also have great significance for the innovation of theory. Through the re-criticism of metaphysical poetry, the theorists of New criticism not only expand our understanding of the connotation of metaphysical poetry, but also find a new way for us to interpret the text. From the perspective of hermeneutics,

the significance of metaphysics has been continuously excavated and expanded in three levels. Firstly, from the level of the original text, we can see the ideological struggle experienced by metaphysical poets in the turbulent times and their efforts to solve the dilemma of The Times. According to the theory of phenomenology, it can be known that the questioning of the binary opposition between spirit and flesh, the search for and the establishment of new age beliefs led to the formation of the original meaning of metaphysical poetry. Secondly, at the level of criticism, the significance of metaphysical poetry has been further expanded through the associative criticism of similarity and similarity. The close association criticism mainly puts metaphysical poetry into the seventeenth century this big era for investigation, through the association of metaphysical poetry and contemporaneous people and events, we have a general grasp of the significance of metaphysical poetry in the seventeenth century this synchronic space. The similarity association criticism considers metaphysical poetry in the whole history of western literature and even the history of world literature. Through the similarity association criticism of metaphysical poetry and other poetry schools or poets in terms of poetry theme, concept, poetry form, language skills and other aspects, we have a clearer grasp of the significance of metaphysical poetry in various levels. At the critical level of criticism, through reverse criticism and negative criticism, the theorists of the New criticism school constantly renovate the existing critical views, expand the meaning of metaphysical poetry, and provide new paths and references for the interpretation of the text, allowing us to see the new possibilities of the interpretation of the meaning of metaphysical poetry in different times.

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